MASTERARBEIT | MASTER'S THESIS

Titel | Title

The influence of art on the luxury brand perception in the context of the automotive industry

verfasst von | submitted by

Niklas Pößnecker

angestrebter akademischer Grad | in partial fulfilment of the requirements for the degree of

Master of Science (MSc)

Wien | Vienna, 2024

Studienkennzahl lt. Studienblatt | Degree programme code as it appears on the student record sheet:	UA 066 915
Studienrichtung lt. Studienblatt | Degree programme as it appears on the student record sheet:	Masterstudium Betriebswirtschaft
Betreut von | Supervisor:	ao. Univ.-Prof. Mag. Dr. Katharina Auer-Zotlöterer
Mitbetreut von | Co-Supervisor:	Dr. Christian Mikunda

Abstract

Als Reaktion auf die diversen makroökonomischen Krisen, die in den letzten Jahren aufgetreten sind, sahen sich die Automobilhersteller gezwungen, ihre Geschäftstätigkeit strategisch neu zu orientieren, um Wirtschaftswachstum anzukurbeln. Insbesondere die Entwicklungen im Bereich der Luxusfahrzeuge in aufstrebenden Märkten, wie Asien und dem Mittleren Osten, eröffneten in Anbetracht der hohen Gewinnspannen in diesem Sektor eine große Chance für Profitabilität. Damit sich die Automobilhersteller jedoch erfolgreich im Segment der Luxusfahrzeuge etablieren und ihre Position festigen können, ist es unerlässlich, dass die Konsument:innen die Marken und Produkte mit Luxus assoziieren. In diesem Zusammenhang bietet das Art Priming nach Christian Mikunda eine wertvolle Möglichkeit, die kohärenten Assoziationen zwischen der Kunst und der Automobilmarke sowie den Automobilen selbst in der Wahrnehmung der Konsument:innen zu verstärken. Dies kann durch die Integration von Kunst in die Gestaltung von physischen Touchpoints erreicht werden, wodurch die Wahrnehmung der Marke und der Produkte als Luxusmarken und -produkte beeinflusst wird.

Eine Case Study, die eine Analyse ausgewählter physischer Touchpoints von Automobilherstellern und ein Experteninterview umfasst, zeigt, wie Automobilhersteller Art Priming in der Ladengestaltung einsetzen, um die Wahrnehmung ihrer Marke und Produkte als Luxusmarken und -produkte zu beeinflussen. Darüber hinaus wurde anhand von fünf Think-Aloud-Protokollen untersucht, wie Konsument:innen die Marke und die Produkte vor dem Hintergrund des Art Priming in der Ladengestaltung wahrnehmen.

Die Ergebnisse zeigen, dass Automobilhersteller Art Priming bewusst einsetzen, um die Luxusattribute zu betonen und durch einen thematischen Bezug zu den ausgestellten Marken und Fahrzeugen auch die Aufmerksamkeit auf weitere Assoziationen, wie Historie oder technologische Innovation, zu richten. Darüber hinaus konnte gezeigt werden, dass Priming-Effekte in der Wahrnehmung der Probanden zu beobachten waren, wobei dies in Abhängigkeit vom Grad der erkennbaren Zusammenhänge zwischen der Kunst und der Marke bzw. dem Automobil stand. Die Ergebnisse der Studie leisten einen Beitrag zum bestehenden Forschungsstand zum Thema Art Priming und bieten praktische Implikationen für die Akteure der Automobilbranche.

Abstract (in English)

In response to the various macroeconomic crises that have occurred in recent years, car manufacturers have been forced to strategically reorient their business activities in order to boost economic growth. In particular, developments in the luxury vehicle sector in emerging markets such as Asia and the Middle East opened up a great opportunity for profitability given the high profit margins in this sector. However, in order for car manufacturers to successfully establish themselves in the luxury vehicle segment and consolidate their position, it is essential that consumers associate brands and products with luxury. In this context, Art Priming, according to Christian Mikunda, offers a valuable opportunity to strengthen the coherent associations between art and the automotive brand as well as the cars themselves in the consumers' perception. This can be achieved by integrating art into the design of physical touchpoints, thereby influencing the perception of the brand and products as luxury brands and products.

A Case Study, comprising an analysis of selected physical touchpoints of automobile manufacturers and an expert interview, shows how automobile manufacturers use Art Priming in shop design to influence the perception of their brand and products as luxury brands and products. In addition, five Think-Aloud Protocols were used to analyze how consumers perceive the brand and products in the context of Art Priming in shop design.

The results show that automobile manufacturers consciously use Art Priming to emphasize the luxury attributes and also draw attention to other associations, such as history or technological innovation, through a thematic reference to the brands and vehicles on display. In addition, it was shown that Priming effects could be observed in the perception of the test subjects, depending on the degree of recognizable connections between the art and the brand or car. The results of the study contribute to the existing state of research on the topic of Art Priming and offer practical implications for stakeholders in the automotive industry.

Table of Content

Table of Content IV
List of Figures VII
List of Tables IX
List of Abbreviations X
1. Introduction 1
1.1. Initial Situation 2
1.2. Problem Definition 2
1.3. Objective of the work 2
2. Theoretical Background 4
2.1. The automotive industry 4
2.1.1. Crisis and challenges 4
2.1.2. Move to luxury segment 7
2.2. Priming 8
2.3. Art Priming 10
2.4. High Feelings 13
2.4.1. Glory 15
2.4.2. Joy 15
2.4.3. Power 16
2.4.4. Bravour 17
2.4.5. Desire 17
2.4.6. Intensity 18
2.4.7. Chill 19
3. Current state of research 20
3.1. Research Gap 21
3.2. Research Questions 22
4. Methodology 23
4.1. Research Design 23
4.2. Case Study 23
4.2.1. Reflection on methods and selection rationale 24
4.2.2. Study Procedure 25
4.2.3. Data Collection 27
4.2.4. Data Analysis 30
4.3. Think-Aloud Protocol 32
4.3.1. Reflection on methods and selection rationale 33
4.3.2. Data Collection 33
4.3.3. Data Analysis 34

4.4. Quality criteria and limitations 35
5. Data Analysis 37
5.1. Case Study 37
5.1.1. Porsche Brand Store Stuttgart 37
5.1.2. Maybach Atelier by Mercedes-Benz in Shanghai 41
5.1.3. “Vision One-Eleven” campaign at Studio-Odeonsplatz by Mercedes-Benz in Munich 47
5.1.4. Exhibition " ICONIC - A Timeless Journey of Culture, Society and Mobility" by the Volkswagen Group at the Drive. Forum in Berlin 50
5.1.5. „Now on View” campaign by the Mercedes-Benz Art Collection at the Mercedes-Benz Museum Stuttgart 53
5.1.6. Expert Interview 55
5.1.6.1. Art Priming 55
5.1.6.1.1. General Assessment 55
5.1.6.1.2. Mechanism and prerequisites 56
5.1.6.1.3. Examples and Case Studies 58
5.1.6.2. High Feelings 59
5.1.6.2.1. Connection with Art Priming 59
5.1.6.2.2. Staging 61
5.2. Think-Aloud Protocol 62
5.2.1. Art Priming 62
5.2.1.1. Perception of touchpoint design (premise) 62
5.2.1.2. Product and brand perception (product/brand) 65
5.2.1.3. Connection between premise and product/brand 66
5.2.1.4. Priming effects 68
5.2.2. High Feelings 70
6. Discussion & Conclusion 71
6.1. Summary and interpretation of the results 71
6.2. Practical implications 74
6.3. Outlook on further research 75
References 76
Appendix 83
Appendix A: Declaration of consent/data privacy notice (in German) 83
Appendix B: Interview guide for expert interview (in German) 84
Appendix C: Interview guide for expert interview (in English) 86
Appendix D: Interview guide for Think-Aloud Protocols (in German) 88
Appendix E: Interview guide for Think-Aloud Protocols (in English) 90
Appendix F: Transcript expert interview Dr Mikunda (translated from German) 92
Appendix G: Transcript Think-Aloud Protocol 1 (I1; translated from German) 103

Appendix H: Transcript Think-Aloud Protocol 2 (I2; translated from German) 113
Appendix I: Transcript Think-Aloud Protocol 3 (I3; translated from German) 123
Appendix J: Transcript Think-Aloud Protocol 4 (I4; translated from German) 133
Appendix K: Transcript Think-Aloud Protocol 5 (I5; translated from German) 142
Appendix L: Category system expert interview 149
Appendix M: Category system Think-Aloud Protocols 153
Appendix N: Coded segments expert interview 156
Appendix O: Coded segments Think-Aloud Protocol 167

List of Figures

Figure 1: Art Priming Methodology by Mikunda (Source: Own representation based on Mikunda, 2018, p. 89) 11
Figure 2: Communication model by Birbaumer/ Mikunda (Source: Own representation based on Mikunda, 2018, p. 56) 11
Figure 3: Millstone Communication Model by Mikunda (Source: Own representation based on Mikunda, 2018, p. 57) 12
Figure 4: Deadly Sins and High Feelings according to Mikunda (Source: Own representation based on Mikunda, 2018, p. 210) 13
Figure 5: Process model of the Case Study Method by Robert K. Yin (Source: Own illustration according to (Mayring, 2022) 26
Figure 6: Process model of deductive category application (structuring) according to Mayring (Source: Own illustration according to (Mayring, 2022) 32
Figure 7: Porsche Brand Store Stuttgart from the outside (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022) 38
Figure 8: Porsche Brand Store Stuttgart up close (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022) 38
Figure 9: Porsche Brand Store Stuttgart Art Installation (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022) 38
Figure 10: Porsche Brand Store Stuttgart exhibited automobiles (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022) 39
Figure 11: Porsche Brand Store Stuttgart macrostructure (Source: Own illustration) 39
Figure 12: Porsche Brand Store Stuttgart spherical installation (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022) 40
Figure 13: Maybach Atelier in Shanghai (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 41
Figure 14: Maybach Atelier Shanghai inside (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 42
Figure 15: Maybach Atelier Shanghai digital wall (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 42
Figure 16: Maybach Atelier Shanghai art installation (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 43
Figure 17: Maybach Atelier Shanghai art installation up close (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 43
Figure 18: Maybach Atelier Shanghai painting (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 43
Figure 19: Maybach Atelier Shanghai S-Class (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 44
Figure 20: Maybach Atelier Shanghai Truck (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 44
Figure 21: Maybach Atelier Shanghai Truck front (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022) 45
Figure 22: Mercedes-Maybach macrostructure (Source: Own illustration) 46
Figure 23: Studio Odeonsplatz pars pro toto (Source: Pößnecker, 2024) 47
Figure 24: Macrostructure Pars pro toto sculpture Studio Odeonsplatz (Source: Own illustration) 48
Figure 25: Studio Odeonsplatz horse sculpture (Source: Pößnecker, 2024) 49
Figure 26: Studio Odeonsplatz horse sculpture and vision car (Source: Pößnecker, 2024) 49

Figure 27: Drive. Forum from outside (Source: Pößnecker, 2024) 50
Figure 28: Drive. Forum Tunnel (Source: Pößnecker, 2024) 51
Figure 29: Drive. Forum Painting (Source: Pößnecker, 2024) 51
Figure 30: Drive. Forum Photo (Source: Pößnecker, 2024) 51
Figure 31: Drive. Forum Car (Source: Pößnecker, 2024) 52
Figure 32: Drive. Forum Car 2 (Source: Pößnecker, 2024) 52
Figure 33: MB Museum Photography (Source: Pößnecker, 2024) 53
Figure 34: MB Museum Car (Source: Pößnecker, 2024) 53
Figure 35: MB Museum Silver Car and Photography (Source: Pößnecker, 2024) 54

List of Tables

Table 1: Transcription rules according to Dresing & Pehl (Source: Dresing & Pehl, 2018) ... 30

List of Abbreviations

EU5 economies.....*Germany, France, Italy, the United Kingdom, and Spain*
HNWI.....*High-net-worth individual*
ICE.....*Internal Combustion Engine*
OEM.....*Original Equipment Manufacturer*
UHNWI.....*Ultra-high-net-worth individual*

1. Introduction

In recent years, the automotive industry has been confronted with a difficult economic situation. Various macroeconomic crises, starting with the Covid-19 pandemic, changed the initially positive outlook on the forecasted growth within the industry and forced automobile manufacturers to re-evaluate their strategic priorities (Kaitwade, 2021).

The economic instability related to the pandemic not only led to lower demand from consumers (Brown et al., 2021), but also resulted in various measures, such as the closure of production lines, which had a direct impact on the output of the cars (Accenture, 2020).

Due to decreased demand for car components from manufacturers and a shift in demand for semiconductors to other sectors, the automobile industry experienced a lack of critical components, further straining production (Burkacky et al., 2021; Frieske & Stieler, 2022).

The growing interdependencies resulting from globalization also amplify the effects of political crises on the economies of nations around the world. This was particularly evident in the war of aggression waged by Russia against Ukraine (Harrison, 2022). The conflict highlighted the role of the two countries in the production of semiconductors and intensified the disruptions in the supply chain by reducing the production of raw materials necessary for the component (Harrison, 2022).

While the chain of crises jeopardized the profitability of players in the automotive industry, market developments in the luxury segment offered car manufacturers the potential for higher profit margins due to an increase in wealthy individuals, particularly in emerging markets such as the Middle East and Asia (Guan et al., 2022).

This opportunity therefore required a realignment of the strategic positioning of automobile manufacturers such as Mercedes-Benz (Mercedes-Benz Media, 2022).

However, in order to be positioned in the luxury market, it is essential for consumers to perceive the brand and products as being luxurious. One strategy for influencing the perception of a brand or products as luxury is Art Priming, as proposed by Christian Mikunda (Mikunda, 2018). By staging physical touchpoints through the integration of art, car manufacturers can utilize the congruent associations between the art and the brand and products to emphasize the luxurious aspect of the brand or products (Mikunda, 2018).

1.1. Initial Situation

In previous research on the influence of art on the perception of products and brands, the main focus has been on the extent to which the inclusion of art in a product, product packaging or advertising affects the perception and evaluation of the product and the brand (Hagtvedt & Patrick, 2008). However, less attention is paid to the extent to which companies, particularly in the automotive industry, can also integrate art into the shop design of physical touchpoints in order to shape consumer perception via this physical access (Park et al., 2023b). Through his theory of Art Priming, Mikunda presents a mechanism with which the perception of luxury aspects in the brand and the products can be influenced by the use of art in shop design (Mikunda, 2018). In this respect, the use of Art Priming could be a practical way of strategically realizing the positioning in the luxury segment from a marketing perspective.

1.2. Problem Definition

In an economic phase characterized by macroeconomic instability, it is becoming increasingly relevant for automobile manufacturers to position themselves in a segment capable of ensuring economic competitiveness in the future. However, the luxury segment, which harbors this potential, also requires the expectations and perception of luxury on the part of consumers to be met.

The focus of this study is therefore on the question of how automobile manufacturers can influence the perception of luxury brands in order to strengthen their positioning in the luxury segment. Specifically, the study will analyze how car manufacturers use Art Priming in the design of physical touchpoints to achieve this goal and how consumers experience the use of Art Priming in this respect.

1.3. Objective of the work

The aim of this thesis is to gain a better understanding of how car manufacturers, particularly in the luxury segment, can use Art Priming in retail design to influence the perception of the brand and products as luxury brands or products and thus strengthen their positioning in the

luxury segment. In particular, the functionality and mechanisms as well as examples of the existing use of Art Priming in retail design by car manufacturers will be analyzed.

The results of the work should provide relevant findings for practitioners that can support the design of physical touchpoints to communicate the strategic brand values of automobile manufacturers. In addition to the positive effects for car manufacturers and the resulting implications for the brand management of automobile manufacturers, the staging of physical touchpoints can ultimately also serve to offer consumers added emotional value.

2. Theoretical Background

The following chapter sets out the theoretical basis of the work in order to derive the research questions of this study. Therefore, an overview of the initial situation of the automotive industry with regard to the severe economic situation caused by the various crises of recent years and the market developments, especially in the luxury segment, as a promising refuge for higher profitability and competitiveness of automobile manufacturers is provided first. Subsequently, the central theories of Priming and in particular Art Priming according to Mikunda as the foundation of this work as well as the High Feelings according to Mikunda are discussed in more detail.

2.1. The automotive industry

A difficult macroeconomic landscape has characterized the automotive industry's business in recent years. Specifically, firms' economic conditions were greatly affected by numerous challenges, including the Covid-19 outbreak, interruptions in auto manufacturers' supply chains, and geopolitical crisis (Cornet et al., 2023; Schwenk, 2023).

Another complex challenge for Original Equipment Manufacturers (OEMs) arises from the rapidly evolving customer expectations and needs, as well as the dynamic shifts in changing customer segments and priorities in geographical markets, as the geographical composition of the luxury segment is likely to undergo significant changes. In order to uphold their distinctive brand value, established OEMs must thoroughly examine and comprehend customer requirements and preferences in order to construct desirable products (Guan et al., 2022). To adapt to the ever-evolving dynamics and challenging circumstances, firms in the automotive business must reassess their company strategy.

2.1.1. Crisis and challenges

Prior to the onset of the Covid-19 pandemic, the automotive industry was forecasted to have consistent growth over the span of this decade. However, this growth was abruptly halted by the advent of the SARS-CoV-2 virus (Kaitwade, 2021). During the first wave of Covid-19, one of the industries most severely impacted was the automotive sector (Brown et al., 2021).

The worldwide passenger automobile market experienced a significant decline in both demand and sales as a direct result of the coronavirus outbreak.

Beginning in China, suppliers globally implemented quarantine measures or ceased production lines entirely. In addition, legal and trade limitations, such as closed borders, worsened the shortage of vital components and limited the distribution of supplies. As a result, OEMs shut down their production due to a scarcity of parts, a just-in-time production strategy, quarantine measures, and a reduced workforce. This is further compounded by the necessity to ensure sufficient liquidity and mitigate excess production as a result of declining sales (Accenture, 2020).

The closures of production plants due to Covid-19 resulted in worldwide output declines for car manufacturers (Frieske & Stieler, 2022). Additionally, the closure of numerous dealerships, service workshops, and registration offices without adequate preparation further contributed to this issue. Unclear regulations, the scope and duration of dealership closures, or delayed financial support from governments all contributed to the uncertainty that vehicle dealers in Europe were already experiencing (Brockmeier et al., 2020).

Nevertheless, the pandemic had repercussions not only on the operational aspects of companies, but also on the consumer demand. Increasing economic instability and health concerns are leading to a decline in European consumers' inclination to purchase new automobiles. Despite a notable resurgence in the months following the conclusion of the initial Covid-19 wave, the EU5 economies (Germany, France, Italy, the United Kingdom, and Spain) persistently encountered considerably diminished sales of newly manufactured vehicles in comparison to the preceding year (Brockmeier et al., 2020). The European Union automotive sector incurred a production loss of 3.6 million vehicles in the first half of 2020 alone, amounting to a deficit of 100 billion euros (Brown et al., 2021).

Due to the significant decrease in production, Original Equipment Manufacturers adjusted their capacity planning requirements for supplier parts, such as electronic components and semiconductors, to reflect the change. However, by the end of 2020, there was an unforeseen surge in demand, primarily driven by the recovery of the Chinese automotive sector and the heightened sales of electric vehicles linked to the German innovation premium (Frieske & Stieler, 2022). Simultaneously, emerged a substantial rise in consumer demand for personal computers, servers, and wired communication devices, all of which heavily rely on semiconductors. This surge in demand was driven by the transition to remote working and the resulting increased requirement for connectivity (Burkacky et al., 2021). As a result,

semiconductor manufacturers redirected their focus and resources towards IT and consumer electronics customers, leading to a change in prioritization and a reallocation of production capacity. Meanwhile, not only the suppliers, but also nearly all automotive manufacturers have been impacted, leading them to decrease or temporarily halt vehicle production due to a shortage of components and parts (Frieske & Stieler, 2022). The extensive dependence on semiconductors in modern vehicles has underscored the vulnerability of the automotive industry to the worldwide shortage of semiconductors, resulting, again, in a widespread negative impact on profitability of car manufacturers.

The supply chains for components, materials, and energy were already in a vulnerable state of recovery after being disrupted by the Covid-19 pandemic and subsequent semiconductor shortages. To make matters even more difficult for the automobile sector, manufacturers face rising geopolitical tensions, making it much more difficult to recover from the problems that are currently affecting the industry (Harrison, 2022).

On February 24, 2022, the Russia-Ukraine conflict commenced with Russia's official declaration of a military campaign against Ukraine, which was followed by the imposition of economic sanctions on Russia by multiple Western nations (Liu et al., 2023).

This conflict has added another layer of complexity to the challenges faced by automotive manufacturers in Europe (Harrison, 2022). The price of gas and energy has already had noticeable effects, but the conflict has also shed light on the significant role that Russia and Ukraine play in the upstream supply chain of crucial minerals that affect the production of essential components such as semiconductors and batteries (Harrison, 2022). To illustrate, nickel, steel, aluminium, and palladium are all major exports from Russia. Palladium is a scarce metallic element used in the manufacturing of semiconductors and catalytic converters for internal combustion engine (ICE) vehicle exhaust systems. Russia is the primary contributor, accounting for almost 45% of the worldwide palladium production, with Ukraine also playing an important part as a provider of this metal (Harrison, 2022). Additionally, OEMs such as the Volkswagen Group, BMW, and Mercedes-Benz have decided to halt production and operations in Russia as part of a broader corporate retreat.

In entirety, the automotive industry is confronted with numerous challenges resulting from a convergence of global crises, with each crisis exacerbating the industry's difficulties. The Covid-19 epidemic had an immediate and significant impact on the automotive industry, leading to interruptions in production, supply networks, and consumer demand. Amidst the

automotive industry's nascent recovery, an unforeseen obstacle materialized: a shortage of semiconductors. The deficit was a consequence of heightened consumer demand for electronic devices amidst the pandemic, a circumstance that was further complicated by geopolitical tensions, including the escalating war between Russia and Ukraine, which adds more complexity to the automobile industry's efforts to recover.

In essence, the combination of these elements highlights the immediate necessity for car makers to evaluate and adjust their operations and strategy in order to withstand the difficulties and guarantee long-term economic viability and competitiveness in the face of geopolitical uncertainties.

2.1.2. Move to luxury segment

Despite the significant difficulties facing the automobile industry, there is an opportunity for growth in the luxury vehicle sector. While the mainstream market is forecast to remain stagnant with no significant growth anticipated until 2031, the luxury segments are projected to experience a share increase throughout the same period, exhibiting annual growth rates up to 14 percent. The surge in growth in the luxury car sector is mostly attributed to the ongoing rise in wealthy individuals, specifically ultra-high-net-worth individuals (UHNWIs) with investable assets exceeding $30 million, and high-net-worth individuals (HNWIs) with assets ranging from $1 million to $30 million (Guan et al., 2022). Moreover, the geographical focus of sales growth for luxury cars is undergoing a significant transformation, with a notable shift in focus from traditional markets in Europe and North America towards emerging markets in Asia and the Middle East. As a result of the rapid increase in affluent individuals, the non-traditional market of China in particular is gaining traction and serves as a vital component of the growth driver for the luxury automobile industry (Guan et al., 2022).

Through a growing number of wealthy customers, luxury automobiles achieve profit margins that exceed the average. The luxury car industry has set itself apart from the mainstream market and has the capacity to attain even higher levels of profitability, especially in the high-end segment of the market (Guan et al., 2022).

In response to the changing customer segments and the high attractiveness of the luxury segment in particular, automobile manufacturers are responding by modifying their brand and production strategy to accommodate the evolving demands. Despite facing supply chain concerns and material shortages, they strategically focus on the luxury category to preserve

profitability by taking advantage of its high-profit margins. This strategy shift enables the manufacturers to efficiently allocate resources, concentrate on high-value products, and take advantage of the profitable prospects offered by affluent consumer segments.

Thus, during the "The Economics of Desire" event on the Côte d'Azur on May 19, 2022, the Mercedes-Benz Group AG - a prime example of a European automaker - announced, that it intends to focus more on the luxury segment (Mercedes-Benz Media, 2022). The automobile manufacturer justified its decision with the increasing consumer demand in this market segment. The intention behind the luxury strategy is to account for the objective of raising structural profitability (Mercedes-Benz Media, 2022).

2.2. Priming

Etymologically, Priming traces back to the Latin word 'Primus', meaning 'the First' and was first applied by psychologist Karl Lashley in the 1950s (Kolodej, 2022; Lashley, 1951). According to Lashley, the state of fluent speech is attributed to the pre-activation of articulated words. He argued for the existence of a process that links intention, sentence formulation, and execution, which he referred to as Priming. While Lashley initially focused solely on the pre-activation of mental concepts through internal stimuli and thoughts, contemporary research acknowledges Priming as a process influenced by both internal and external cues (Kolodej, 2022; Lashley, 1951).

In the field of psychology, the term Priming refers to the phenomenon in which a specific stimulus influences subsequent thoughts, emotions, and behaviors associated with it. For this effect to occur, however, it is crucial that the two stimuli are interconnected. John A. Bargh, Professor of Psychology at Yale University, constitutes a leading figure in the field of Priming research and in the early 1990s described the process as an inner state of readiness through the activation of a cognitive concept, which he demonstrated in numerous experiments (Kolodej, 2022; Mikunda, 2018; Williams & Bargh, 2008). As per Bargh's research, recent or current experiences, comprising external stimuli like words, sights, and people, as well as internal processes like memories or problem-solving, thereby create inner readiness. Primarily operating at a subconscious level, the brain perceives a stimulus and subsequently aligns itself with it, leading to a faster activation of ideas, emotions, and behaviors linked with the stimulus, compared to if there was no Priming (Bargh & Chartrand, 2000; Kolodej, 2022).

In order to comprehend the mechanics of Priming, it is crucial to understand that our brain functions with two distinct systems: the explicit and the implicit memory. The explicit memory functions via the use of logical reasoning and linguistic abilities. It may be deliberately accessed, controlled, and actively utilized. On the other hand, implicit memory is not immediately within our conscious awareness but is constantly accessible. Unlike explicit memory, implicit memory is not guided by a universal logic. Instead, it is formed by associations, recollections, similarities, and the temporal proximity of events.

Priming is grounded in the latter and thus operates beyond conscious control, functioning effortlessly and more swiftly than conscious cognition (Kandel, 2000; Kolodej, 2022).

Neurobiologically, both explicit and implicit memory involve the formation of neural networks, that represent connections between neurons. One representation's activation leads to the activation of several other representations, which in turn activate more representations (Kahneman, 2011; Kolodej, 2022).

Accordingly, Rothgangel describes Priming as "activation spread within the neural network" (Rothgangel, 2010). A Priming stimulus enhances the occurrence of a desired reaction. When a stimulus triggers the activation of a node or information, it also stimulates the surrounding pathways and nodes in the network. Similar types of information are therefore in closer proximity than dissimilar ones. As a result, a particular emotion is linked to several other factors, including memories, perceptions, and physiological responses, which can be triggered in a matter of milliseconds. The Priming process is therefore further labeled as a context effect, necessitating prior activation of a corresponding frame of reference to be impactful. Congruent stimuli are thus interpreted and categorized in accordance with preceding ones. Hence, Priming can be viewed as the subliminal activation of a comprehensive set of associations (Küchler, 1991).

Kolodej simplifies by portraying the brain as a fishing net, where each knot represents an association that is connected to adjacent associations (Kolodej, 2022). This activation of adjacent pathways and nodes is often referred to as spreading activation (Collins & Loftus, 1975). The activation of concepts relies on the two factors availability and applicability, with availability referring to the frequency of use and the time interval between the last activation. Applicability, on the other hand, refers to the correspondence between the concept and the current situation. Fundamentally, for Priming to have an effect, the accessibility of the individual is crucial.

As described above, Priming involves pre-activation within the network, facilitating quicker access to associative concepts. These associative connections affect the processing of new impressions and, subsequently, determine behavior. Hence, Priming is also referred to as response facilitation, generated by preceding events or experiences. Facilitated responses occur more frequently and rapidly than non-facilitated ones, observable externally through increased occurrence probability and shorter reaction times (Kößler, 2006).

Roth (2015) looks at the importance of Priming as a key mechanism for accessing unconscious memory processes. The author emphasizes the concept of Priming and its impact on our thoughts, actions, and emotions, particularly in relation to the unconscious mind. Despite perceiving the triggering stimulus, individuals frequently remain oblivious to its effects.

Gunther Schmidt provides a definition of Priming as the processes of attentional focus that can activate physiological and emotional reactions, attitudes, and intentions unconsciously (Schmidt, 2005). This definition posits that certain processes and reactions lack consciousness, distinguishing it from other definitions that have more stringent ontological requirements by assuming the presence of implicit unconscious memory content (Kolodej, 2022).

2.3. Art Priming

Mikunda incorporates the concept of Priming into his theory of Hypnoaesthetics and examines its application in the targeted use of the environment in retail design. He identifies Priming as one of the four fundamental components of Hypnoaesthetics, along with Destabilization, Trance, and Attunement, which usually occur in combination (Mikunda, 2018, p. 39). Art Priming, according to Mikunda, constitutes a special form of Priming in which the direct integration of art into real environmental spaces acts as a pre-staging, which in turn triggers Art Priming (Mikunda, 2018, p. 60). Art Priming is a omnipresent form of behavior formation (Mikunda, 2018, p. 31). The change in behavior following a preceding stimulus adheres to a three-stage pattern: Prime - Target – Response (Mikunda, 2018, p. 29). In Art Priming, the prime represents the art. The art is the stimulus that triggers the activation of an association network related to the art and creates a corresponding interpretation framework for subsequent stimuli, the target. The corresponding interpretation and

categorization of the subsequent stimuli is ultimately the response and can also be understood as a behavioral change (Mikunda, 2018, p. 29).

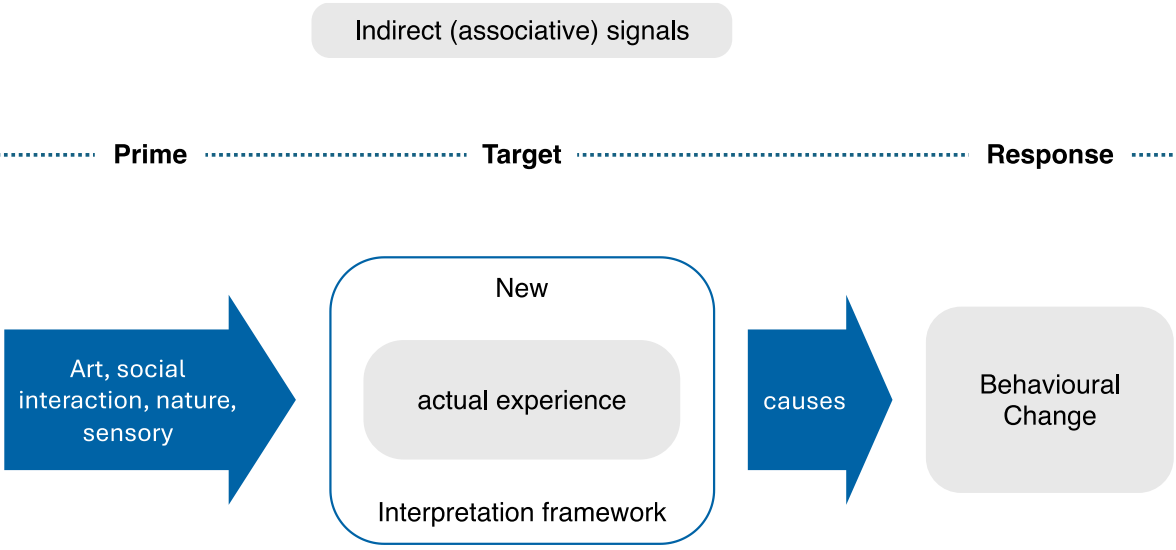


Figure 1: Art Priming Methodology by Mikunda (Source: Own representation based on Mikunda, 2018, p. 89)

The communication model proposed by Birbaumer and Mikunda serves to explain the mechanism of Art Priming in the context of retail design. It comprises the "4Ps" of production, product, perception and premises and is to be understood as a cyclical model (Mikunda, 2018, pp. 55-56).

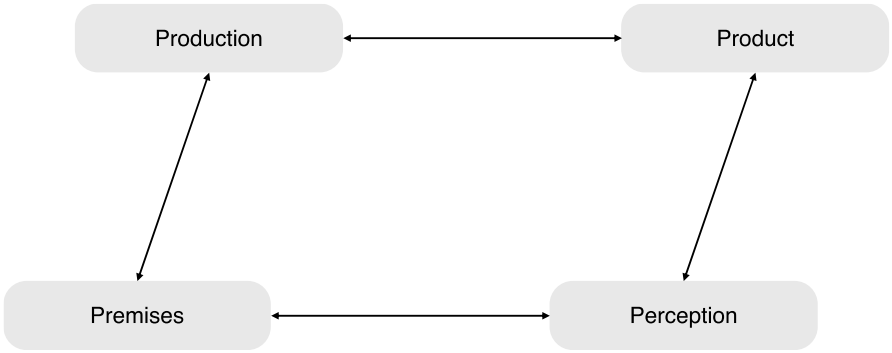


Figure 2: Communication model by Birbaumer/ Mikunda (Source: Own representation based on Mikunda, 2018, p. 56)

Using the example of a suit department of a men's outfitter, Mikunda illustrates the effect of Art Priming through his communication model. Production refers to the suit tailors creating the suit, namely the product.

The suits are perceived by the customers in the retail environment, the perception, under the influence of the premises, in this case a millstone as an art object within the retail environment.

The millstone as an art object, for example, evokes the associations "artistic", "heavy" or "masculine". The product, specifically the suits, are also experienced as "high-quality" and "masculine". The customer, registers the common link (the Tag) between the premises (the Prime) and the target product and consequently reacts to the suits with a "masculine" look (the Response) (Mikunda, 2018, p. 57). The premise and the product can be thematically different as long as they are linked by a common tag (Mikunda, 2018, p. 65).

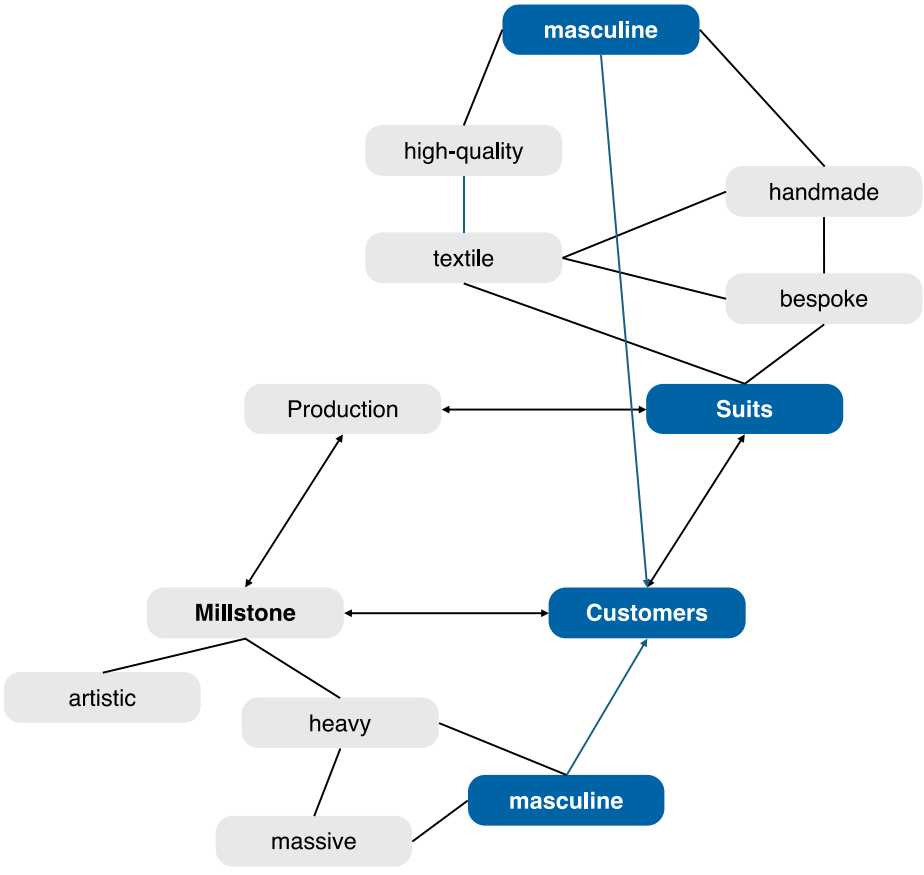


Figure 3: Millstone Communication Model by Mikunda (Source: Own representation based on Mikunda, 2018, p. 57)

Mikunda considers Hypnoaesthetics to be a component of his broader theory, Strategic Dramaturgy. The level of Hypnoaesthetics is interlinked with the other levels, the Dramaturgy of Sensing, Cognitive Dramaturgy, Dramaturgical Format and High Feelings (Mikunda, 2018, pp. 207-208). For instance, the mechanisms underlying the level of Hypnoaesthetics can be connected to the mechanisms underlying the level of High Feelings.

The emotional impact serves as the vertical connection between the levels (Mikunda, 2018, pp. 217-218).

2.4. High Feelings

According to Mikunda, the High Feelings are derived from the deadly sins: Pride, Greed, Wrath, Envy, Lust, Gluttony, and Sloth. These deadly sins refer to intense emotions that possess a harmful or self-destructive nature, wherein individuals attain emotional gratification at the cost of others or their own physical and mental well-being (Mikunda, 2009, p. 16).

Mikunda identifies a set of contrasting emotions known as the High Feelings, which include Glory, Joy, Power, Bravour, Desire, Intensity, and Chill. These terms denote emotions of comparable intensity, however they have been cleansed of their harmful nature (Mikunda, 2009, p. 16).

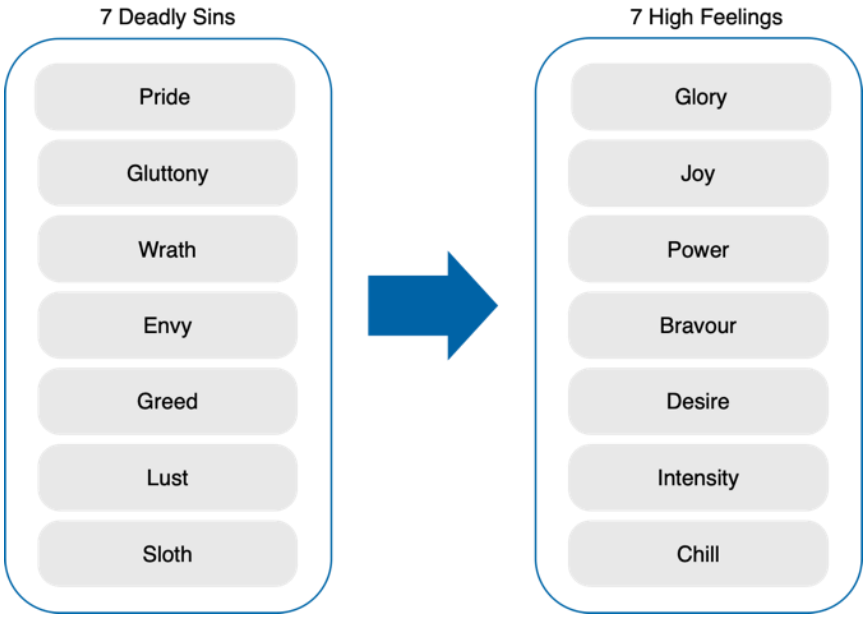


Figure 4: Deadly Sins and High Feelings according to Mikunda (Source: Own representation based on Mikunda, 2018, p. 210)

Various neurotransmitters, such as serotonin or acetylcholine, underlie the High Feelings, influencing our emotional state. These can be intentionally triggered and utilized by companies or cultural institutions to manipulate customer behavior in order to achieve their unique business objectives (Mikunda, 2009, p. 15).

The High Feelings follow a specific sequence: Trigger - Empathize - After-effect (Mikunda, 2009, p. 40).

Trigger stimuli initially elicit High Feelings, each of which corresponds to specific stimuli. For instance, when consumers encounter stimuli such as speed or animalistic strength, they experience emotions characterized by power and vigor (Mikunda, 2009, p. 41).

The experience of High Feelings is triggered by the fulfilment of two fundamental principles: the pleasure principle, as described by Sigmund Freud, and the meaning principle, as proposed by Viktor Frankl. Only the combination of sensory pleasure and the need for completion creates a High Feeling from an affective experience. The interplay of "sense and sensuality" is therefore decisive for the realization of High Feelings (Mikunda, 2009, p. 41).

The process of "empathizing" following the activation of High Feelings can be attributed to the function of mirror neurons. In the brain, these neurons exhibit a similar response in an individual observing an action or emotion as they do in the person performing the action or experiencing the emotion. Consequently, an emotion is internally replicated, allowing the observer to experience the same emotion as the individual being observed (Mikunda, 2009, p. 42).

In Mikunda's theory of High Feelings, however, the “empathizing” is not limited to internally replicating human emotions. Mikunda also describes empathizing with objects, architecture or the environment through the symbolic representation of the effect of an emotional situation (Mikunda, 2009, p. 42).

The onset and strength of High Feelings is furthermore linked to a person's own behavior, which actively reinforces this feeling, such as clenching a fist to increase the adrenaline rush and the willingness to want to feel the corresponding emotion (Mikunda, 2009, p. 43).

According to Mikunda, these "happiness amplifiers" function as a mechanism for regulating and intensifying emotions, allowing individuals to control and enhance their feelings during the process (Mikunda, 2009, p. 44).

In the last step of the three-stage process, Mikunda describes the after-effect as the recognition of the neurotransmitters released and the subsequent effects of these (Mikunda, 2009, p. 45).

The seven High Feelings are outlined below. The relationship to the deadly sins, their sequence consisting of the above-mentioned three-stage process and the dramaturgy of the respective High Feelings are further explained in more detail.

2.4.1. Glory

Glory is derived from the lower emotion of Pride. The latter is based on the staging of height and is aimed at self-aggrandizement (Mikunda, 2009, p.16).

Glory as a positively connoted feeling forms the opposite side of Pride. The glorification does not involve any self-reference but serves the honor of another and is thus stripped of the aggressive aspects of dominance and imposing behavior. As described at the beginning, the seven High Feelings follow a three-stage process (Mikunda, 2009, p. 40). Glory is triggered on the one hand by the staging of height, depth, and width, which, as Mikunda describes it, awakens temple feelings. On the other hand, royal feelings can also evoke Glory, creating the effect of grandeur through symbolic emphasis (Mikunda, 2009, p. 55). Empathizing, the second step of the three-step process model, is created by raising the arms, which also creates an inner expanse. The after-effect, as the third step, occurs through the release of serotonin. The neurotransmitter has a calming effect and thus relieves feelings of anxiety (Mikunda, 2009, p. 78).

From a dramaturgical standpoint, there are multiple methods to evoke the High Feeling of Glory. Mikunda addresses the utilization of temple gates, facades, stelae, porticoes, and glorioles as architectural components to evoke temple feelings (Mikunda, 2009, p. 78). The use of apotheoses, large staircases as platforms or the Round Table serve as effective means for triggering the feeling of Glory through royalty feelings (Mikunda, 2009, p. 79).

2.4.2. Joy

The High Feeling of Joy is derived from Gluttony and is based on the lavish use of sensory stimuli such as colors, rhythm and patterns (Mikunda, 2009, p. 19).

The appropriate presentation of opulence requires an orderly structure (principle of order) so that the opulence is not lost in the confusion and instead emphasizes its effect. Furthermore, an exaggeration ("pop effect") is required to intensify the special pleasure (Mikunda, 2009, p.

20). The triggering of the Joy High Feeling can also be accomplished through the use of sensory stimuli, such as sensory illusions, linguistic puzzles, or visual enigmas, rather than relying on organized visual opulence. The sensory games require media literacy in order to create a sense of amazement (Mikunda, 2009, pp. 85-86). In the second step, empathy is fostered on the one hand by a beaming of Joy, also known as a Duchenne smile according to Ekman (Mikunda, 2009, p. 87). On the other hand, Joy presentations in the shop dramaturgy create a browsing experience for the consumer and reinforce the feeling of consumption (Mikunda, 2009, pp. 88-89). The after-effect is finally realized through the release of dopamine, which produces a creative alertness and serves as a lasting mood enhancer (Mikunda, 2009, p. 90).

From a shop dramaturgical point of view, the Joy presentation can therefore take the form of a staged, organized variety, the design as a themed world or the reinterpretation of existing world views through artistic design (Mikunda, 2009, p. 113).

2.4.3. Power

The High Feeling of Power represents the positive side of Wrath. The latter also manifests itself in physical symptoms, such as a red face or constricted pupils (Mikunda, 2009, pp. 22-23).

The High Feeling Power, like Wrath, is accompanied by physical symptoms, though it lacks the aggressive component found in Wrath (Mikunda, 2009, p. 24). All attractions that are based on power and speed, such as a staged waterfall or power sounds, trigger the Power High Feeling (Mikunda, 2009, p. 24). In the second step of the process model, physical accompanying symptoms, such as clenching the fist, a firm gaze or a screaming laugh, cause empathy with the Power High Feeling (Mikunda, 2009, p. 139) and finally trigger adrenalin in the third step, the after-effect, which possesses a lasting healing effect by releasing bioenergetic blockages (Mikunda, 2009, p. 139).

The staging of Power can be effectively conveyed through various dramaturgical techniques, including the simulated collision, the display of physical strength, or the empowerment of the vulnerable (Mikunda, 2009, p. 139).

2.4.4. Bravour

The High Feeling of Bravour represents positive Envy, an ingenious solution or tool dexterity (Mikunda, 2009, pp. 168-169). Envy is primarily triggered by the existence of a material difference, while Bravour refers to the demonstration of a masterful accomplishment of a task (Mikunda, 2009, p. 143). In the first step of the process model, the feeling of Bravour is therefore triggered by special ability and its explicit demonstration. In the second step, empathy is expressed through the subsequent demonstrative agreement, which is expressed by nodding or applause (Mikunda, 2009, pp. 168-169). In the final step, the neurotransmitter acetylcholine is released, which increases cognitive function. This gives rise to a feeling of intellectual vigor. The High Feeling of Bravour motivates and inspires further intellectual challenges (Mikunda, 2009, pp. 168-169).

Mikunda identifies four potential approaches for the staging of Bravour (Mikunda, 2009, pp. 168-169). If sophistication refers to a process, such as the demonstration of a technical process, Bravour arises from logical reasoning about its functioning, also known as ratiocination, according to Mikunda (Mikunda, 2009, pp. 150-151). He suggests another method to generate the High Feeling of Bravour, which involves setting up a pop-up store as a temporary establishment. This approach is particularly effective when the store appears unexpectedly and is designed in a non-traditional manner (Mikunda, 2009, pp. 153-154).

A third method of conveying Bravour refers to architectural virtuosity, especially when architectural concepts are designed at the limits of physical feasibility (Mikunda, 2009, pp. 157-158). The High Feeling of Bravour is ultimately derived from the effective communication of exceptional expertise, coupled with the experience of validation and engagement (Mikunda, 2009, pp. 159-160).

2.4.5. Desire

The High Feeling of Desire can be regarded as the positively connotated opposite of Greed. The deliberate presentation of products and the establishment of an atmosphere that generates anticipation in consumers, with the goal of creating a sense of "hunting," is distinct from traditional greed due to the absence of scarcity and competition in obtaining the products (Mikunda, 2009, pp. 172-173).

In a first step, Desire is triggered by highlighting the product. Elevating the product generates a podium-like impact, while perceptual games allure the viewer to continue observing

(Mikunda, 2009, pp. 191-192). The second step involves engaging in flirtatious behavior with the product and physically examining or sampling the merchandise (Mikunda, 2009, pp. 191-192). In the final step, the release of dopamine enhances the desire for the product by amplifying the feeling of the hunt. At the same time, the neurotrophin causes an emotional attachment to the product, comparable to amorous attraction (Mikunda, 2009, pp. 172-173).

To effectively stage the High Feeling of Desire in the dramaturgy of a physical touchpoint, it is imperative to initially generate interest in the product. This method of nudging aims to capture the attention of the target audience by strategically highlighting and presenting the product in an exaggerated manner. This generates a sense of potential that intensifies the demand for the product (Mikunda, 2009, pp. 179-180).

The strategic manipulation of goods through perceptual games is crucial for sustaining the stimulation of our nervous system, known as arousal. The maintenance of desire for a product or service can be achieved by the targeted staging and manipulation of perceptual impressions in the presentation of goods (Mikunda, 2009, pp. 181-182).

2.4.6. Intensity

Intensity has its roots in Lust and describes the controlled state of stress. The emergence of High Feelings of Intensity is closely linked to any form of condensation that leads to an increased intensity of experience of the world (Mikunda, 2009, pp. 209-210). Consequently, in relation to the three-stage process, Mikunda also identifies the consolidation of sensory impressions as the trigger for the High Feeling. The second step, empathizing, consists of empathetically imitating a representation of intensity that increases the emotional resonance (Mikunda, 2009, pp. 212-213). Endorphin production at the last stage of the process results in heightened feelings of enjoyment in the consumer and has to potential to permanently release energetic blockages (Mikunda, 2009, pp. 213-214).

The dramaturgy of the High Feeling of Intensity can be created through a variety of methods. An intense sound is created by delay and hypnotic repetition, while an intense image is created by optimizing the tension pattern and the interplay of object and frame. An intense space can be created by emphasizing the cognitive map and urban design measures. The semantic catastrophe, according to Mikunda is created through the condensation of incompatible worlds of signs as well as provocation or surreal eclecticism (Mikunda, 2009, p. 229).

2.4.7. Chill

In contrast to the High Feeling of Intensity, Chill is based on the reduction of sensory stimuli rather than accumulation of them. This reduction manifests itself in a decelerated, quieter, simpler and more relaxed perception and is therefore regenerative and productive inertia (Mikunda, 2009, pp. 236-237). The first step of the process model in relation to the Chill High Feeling is therefore the reduction of the intensity of stimuli. The second step consists of the practical exercise of self-relaxation. Ultimately, in the third step, the stress hormone cortisol is reduced through the increased experience of the feeling of relaxation. In addition, self-relaxation activates endovalium, which is responsible for the feeling of calmness and tranquility (Mikunda, 2009, pp. 237-238).

Mikunda suggests that a combination of settings, including the bed, the nest, and the oasis, can effectively enhance the feeling of happiness and relaxation. The bed allows for maximum muscle relaxation, while the nest enables protected relaxation. The oasis, on the other hand, offers the opportunity to relax in a pressurized environment. These stagings sustainably promote the consumer's ability to relax and feel good (Mikunda, 2009, pp. 248-249).

3. Current state of research

The influence of art on the perception and evaluation of products and brands with which art is associated is a phenomenon which has been extensively studied in scientific research (Estes et al., 2018; Gupta & Joshi, 2023; Hagtvedt, 2022; Hagtvedt & Patrick, 2008; P. Kim et al., 2020; Lee et al., 2015; Park et al., 2023a; Peluso et al., 2017; Pino et al., 2017). It is also evident in business practice that the interaction between the art world and companies is increasing (Gupta & Joshi, 2023). Thus, works of art can be found in countless advertising campaigns of companies from different industries (Gupta & Joshi, 2023).

In this context, Hagtvedt and Patrick introduced the term "art infusion," which they define as “the general influence of the presence of art on consumer perceptions and evaluations of products with which it is associated” (Hagtvedt & Patrick, 2008). Various authors have since attempted to advance the findings surrounding the art infusion effect, for example by further investigating the existence of the effect (Estes et al., 2018; Park et al., 2023b) or the presence of different art genres (Estes et al., 2018; Gupta & Joshi, 2023; Huettl & Gierl, 2012; K. Kim et al., 2012; Park et al., 2023a; Peluso et al., 2017). The object of investigation also expanded from the effects on the perception and evaluation of the product, such as the perceived luxuriousness of the product (Hagtvedt & Patrick, 2008; Peluso et al., 2017) to the perception of the brand, such as the perceived prestige of a luxury brand (Lee et al., 2015).

While a large number of studies understand the practice of art infusion as the insertion of a work of art into a product, product packaging or advertising (Park et al., 2023b), Naletelich and Paswan also investigate the influence of different genres of art that are integrated into a retail setting (Naletelich & Paswan, 2018). In this context, Joy et al. (2014) also investigated the customer perception and experience of hybrid luxury store concepts, which they termed M(Art) Worlds due to the integration of elements from art galleries and museums (Joy et al., 2014). The authors came to the conclusion that the perception of the presence of art and experiential elements, such as architecture or interior decoration, is characterized by feelings of luxury and exclusivity (Joy et al., 2014; Naletelich & Paswan, 2018).

In addition, the authors argue that the brand itself can be perceived by consumers as a piece of art if it is staged as an aesthetic product that is worthy of appreciation (Hollenbeck et al., 2008; Joy et al., 2014). In conclusion, existing research extensively documents the beneficial impacts of art through the art infusion effect (Hagtvedt & Patrick, 2008; P. Kim et al., 2020).

The importance of room design in influencing emotional reactions is also evident in Priming research (Kolodej, 2022). Various studies have investigated the influence of, for example, the shape of the interior design or the importance of color and lighting design on the emotional reaction and behavior of the study participants (Kolodej, 2022). Bhagwatwar et al. (2013) were also able to observe through an experiment on the influence of room design on the behavior of study participants that the use of various primes, which stimulate the concept of creativity, actually significantly increased the generation of ideas for the solution of a task (Bhagwatwar et al., 2013). Kim et al. (2020) further investigated the change in behavioral responses of participants in relation to art infused products through the Priming of art infused retail spaces with the result of an increased preference for art infused products through the previous Priming with art infused retail spaces among participants with a neutral view of the commercialization of art.

3.1. Research Gap

While the effect with regard to the type of art, the integration of art on products or in retail spaces or the product category associated with the art has been extensively researched, there are only a limited number of studies that deal in particular with Priming using art within shop design to influence product and brand perception in the luxury segment. In addition, many of the studies relating to the luxury segment focus specifically on conventional industries, such as the fashion industry (Joy et al., 2014; Lee et al., 2015).

In light of the business-driven focus of several car manufacturers on the luxury segment, as discussed in chapter 2.1, the question arises as to how these manufacturers can utilize Priming through the use of art in the design of physical retail spaces to increasingly link the perception of their brands and products with luxury attributes. The aim of this master's thesis is to contribute to closing this research gap by investigating how car manufacturers in the luxury segment can use Art Priming to influence the perception of their brand and products in order to emphasize luxury-related aspects.

3.2. Research Questions

The following research questions can be derived from this research objective as guiding questions for this master's thesis:

RQ1: How do automotive manufacturers use Art Priming in touchpoint design to influence the perception of the brand as a luxury automotive brand?

RQ2: How do customers perceive the automotive brand and products based on the touchpoint design?

Firstly, the results of the thesis are intended to contribute to the existing state of scientific knowledge and examine the use of Art Priming in shop design to influence luxury brand and luxury product perception in the context of the automotive industry. The study adopts a dualistic perspective by analyzing the practical use of Art Priming in the design of physical touchpoints by automotive manufacturers on the one hand and contrasting this with the customer's perception of the brand and products through shop design on the other.

Secondly, the insights gained can also offer relevant implications for the brand management of players in the automotive industry. In particular, automotive manufacturers serving the luxury segment can derive recommendations for the design of physical touchpoints to specifically influence brand and product perception.

4. Methodology

After the scientific context has been presented, the methodological procedure for answering the research question is outlined. Firstly, the research design is discussed. This is followed by a more detailed description of the Case Study and Think-Aloud Protocols, including the reflection on methods and selection rationale, the study procedure, the data collection and the data analysis. Subsequently, the quality criteria followed are discussed and the limitations highlighted.

4.1. Research Design

The research interest in the use of Art Priming in the context of the automotive industry results on the one hand from the marketing dramaturgy courses taught by Mikunda and on the other hand from my own practical experience within the automotive industry.
In order to gain an overview of the topic, a literature search was carried out as a first step. Databases such as EBSCO, SpringerLink, Gale Business, JSTOR, ScienceDirect or ProQuest and websites such as Google Scholar were used for this purpose.

To answer the research questions a multi-method approach will be employed, comprising a qualitative Case Study and qualitative Think-Aloud Protocols. The rationale for this approach will be explained in more detail below.

4.2. Case Study

Due to the trend of some automobile manufacturers to focus on the luxury segment, as explained in chapter 2.1, and the accompanying measures to associate product and brand perception with that segment, it was presumed that the targeted use of Art Priming at physical touchpoints of automobile manufacturers is particularly suitable for reinforcing the perception of products and brands as luxury products/brands. The first research question was therefore: How do automotive manufacturers use Art Priming in touchpoint design to influence the perception of the brand as a luxury automotive brand?

In order to answer the research question adequately, it is essential to select the appropriate method, taking into account three key factors: the type of research question, the control influence over actual behavioral events and the degree of focus on current or historical events (Yin, 2014, pp. 43-44). The first research question constitutes a descriptive research question that examines a current phenomenon in the context of the real world. The influence of control over actual behavioral events can therefore be regarded as low. Due to the combination of the three conditions, the choice of method for answering the first research question fell on Case Study Research according to Robert K. Yin. The choice of method will be analyzed in more detail below.

4.2.1. Reflection on methods and selection rationale

Yin uses a basic categorization scheme for the first condition, the type of research question, to make an initial distinction. The question is categorized into "who", "what", "where", "how" and "why" questions (Yin, 2014, p. 44). The present research question constitutes a "how" question. In the case of a "how" or "why" question, Yin initially points to the choice of a Case Study, History or an Experiment as the preferred method, as it is not merely frequencies or incidences that need to be tracked, but the operational relationships over time (Yin, 2014, p. 45). The choice of a Case Study as the preferred method for answering a "how" research question is then further justified by the classification of the second and third condition, the control influence over behavioral events and the degree of focus on current or historical events (Yin, 2014, p. 47). In contrast to the History, in which the researcher examines past events and relies on primary and secondary documents as well as cultural and physical artefacts as sources of evidence without having control over the events, the focus of a Case Study is on present events. In this respect, the Case Study expands the repertoire of evidence sources to include the possibility of direct observation and the collection of interviews with persons involved in the event (Yin, 2014, p. 47). Unlike an experiment, the behavioral component of a Case Study cannot be directly, precisely and systematically manipulated by the researcher, as it takes place in a real context (Yin, 2014, p. 47).

Accordingly, Yin defines a Case Study as *"an empirical inquiry that investigates a contemporary phenomenon (the "case") in depth an within its real-world context, especially when the boundaries between phenomenon and context may not be clear evident."* (Yin, 2014, p. 47).

In principle, the Case Study offers the possibility of collecting different sources of evidence (Yin, 2014, p. 166). Given the present research question's focus on the use of Art Priming to influence the perception of a brand as a luxury brand within the automotive industry, it is crucial to consider structural expertise, practical and behavioral knowledge, and direct observation, in addition to the collection of photographs. Expert interviews represent a further source of evidence in this regard. When conducting theory-generating expert interviews in particular, the "subjective dimension", such as action orientations or implicit decision maxims, is at the forefront of the knowledge to be collected (Bogner et al., 2014, p. 25).
The term "expert" is derived from the Latin "expertus," which can be translated as "tested" or "proven." Accordingly, experts are typically defined in reference works as subject matter experts or specialists (Bogner et al., 2014, p. 9).

In this paper, the terms expert and expert interview follow the understanding of Gläser and Laudel, who state: *"Expert describes the specific role of the interviewee as a source of specialized knowledge about the social issues being researched. Expert interviews are a method of tapping into this knowledge."* (Gläser & Laudel, 2010, p. 12).

The decision was made to select an interview partner who is professionally engaged with the subject matter of shop design and touchpoints, with a particular focus on the utilization of Art Priming in shop design. This decision was based on the rationale that this individual possesses a unique depth of knowledge that aligns with the criteria typically associated with expertise in this field (Gläser & Laudel, 2010, p. 12).

4.2.2. Study Procedure

Yin differentiates between four basic types of Case Study design, which can be illustrated using a 2x2 matrix. For the first differentiation, a distinction can be made between a single-case design, in which only one case (e.g. a single organization) is examined, and a multiple-case design, in which several cases are examined (e.g. several organizations) (Yin, 2014, pp. 96-97). Yin makes a further distinction between holistic and embedded Case Study designs (Yin, 2014, p. 100). In the event that a Case Study incorporates units of analysis at multiple levels as part of a single-case or multiple-case design, for example, subunits (such as

individual organizational areas) are also taken into account, an embedded design is present (Yin, 2014, p. 100).

In the context of this thesis, selected touchpoints of automobile manufacturers are considered holistically with regard to the use of Art Priming and therefore a holistic single-Case Study is pursued. After the research design has been defined, the study process model comprises the selection of cases and units of analysis, data collection and analysis and documentation of the presentation of results, as illustrated in the figure below (Yin, 2014).

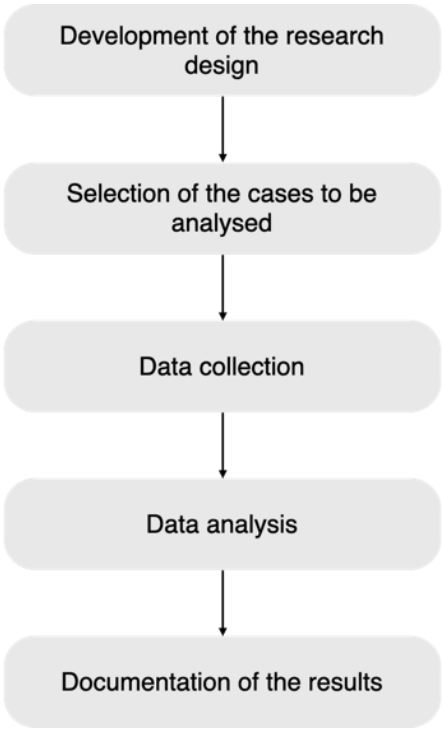


Figure 5: Process model of the Case Study Method by Robert K. Yin (Source: Own illustration according to (Mayring, 2022)

In order to select suitable automotive touchpoints to illustrate the use of Art Priming to influence brand perception as part of the Case Study, an initial screening was carried out. To this end, the media assets on the dedicated websites of various automobile manufacturers orientated towards the luxury segment, such as Mercedes-Benz and their media portal https://media.mercedes-benz.com/, were scanned for keywords. The keywords used included terms such as "art", "showroom" and "exhibition". Following the identification of the initial touchpoints, a subsequent phase of analysis was conducted. This entailed a visit to the touchpoints in question, wherever feasible, with the objective of acquiring a more detailed understanding of the shop design, beyond the scope of the initial photographic assessment. Given the constraints of the master's thesis, the on-site investigation was confined to shops in

German-speaking countries. Where it was not possible to analyze thematically suitable touchpoints on site due to the time constraints of the respective campaign or the geographical location, more material from the companies' official communication channels was utilized.
The touchpoints were selected on the basis of specially defined criteria. On the one hand, the design of the touchpoint had to include an artistic element that could be seen as a vehicle for Art Priming. This ranges from individual photographs within an art exhibition to architectural elements of the touchpoint. In addition, there must be a spatial reference to the brand and the product. Purely separate art exhibitions without a direct connection to the automobile were therefore excluded. The respective touchpoint must also have been accessible to people at some point in time.

The automotive touchpoints used for the data analysis include:

- Porsche Brand Store Stuttgart
- Maybach Atelier by Mercedes-Benz in Shanghai
- "Vision One-Eleven" campaign at Studio-Odeonsplatz by Mercedes-Benz in Munich
- Exhibition " ICONIC - A Timeless Journey of Culture, Society and Mobility" by the Volkswagen Group at the Drive. Forum in Berlin
- „Now on View" campaign by the Mercedes-Benz Art Collection at the Mercedes-Benz Museum Stuttgart

4.2.3. Data Collection

The collection of evidence in the Case Study can involve many different sources, such as archival records, interviews, direct observation or physical artefacts (Yin, 2014, p. 166).
The sources of evidence on which this Case Study is based include direct observation, own photographs and visual and textual documentation of touchpoints or campaigns for which no own documentation could be produced due to the above-mentioned aspects. The direct observation as well as the collection of own photographs for documentation took place in the period from 01.03.2024 to 12.05.2024. The focus in the collection of data, in particular the company's own photographs as a source of evidence, was on visualizing the spatial relationships between the art objects and the automobile brand or the automobile. The photographs and the documentation of campaigns and shops were then collated in a database.

In addition, an expert interview was conducted as a further source of evidence in order to provide a comprehensive answer to the defined research question.

Dr Christian Mikunda was chosen as the interview partner for the expert interview. He is considered the founder of Strategic Dramaturgy. His areas of expertise range from the automotive industry and retail to museums, brandlands and city marketing. Furthermore, he is active worldwide as a speaker. As a lecturer, he has taught in Vienna, Salzburg and Munich. In addition, he has been a visiting professor in Klagenfurt and Tübingen and a guest speaker at Harvard University in Boston. His books are recognized as long-sellers and have been published in Chinese and Korean, among other languages (*Mikunda*, n.d.).

The expert interview data was collected using a semi-structured interview in the form of an individual survey. In contrast to an unstructured interview, the semi-structured interview is based on a pre-prepared catalogue of questions, the interview guide (Döring, 2023, p. 367).
In addition, the semi-structured interview offers more freedom than the fully structured interview, as the order of the questions and answer options are not fixed, allowing the interviewer to deviate from the guidelines in order to ask more in-depth questions (Döring, 2023, p. 367). The open response options of the chosen interview format are intended to take account of the "subjective dimension" of the respondent's knowledge (Döring, 2023, p. 367).

In regard to the collection of data through expert interview, a guideline catalogue was created based on the theoretical considerations set forth in chapter 2 and the initial research question derived from these. To encourage narrative elements in the expert's answers to the key questions, the questions were formulated as openly as possible. The expert interview focused on gathering structural expertise as well as practical and operational knowledge. The study was analyzed in accordance with the research question. Additional follow-up questions were developed for all main questions in the interview guide in order to deepen the interviewee's answers. The guideline catalogue for the expert interview was divided into three thematic blocks. For an easier introduction to the interview, the expert was first asked about his activities within his agency and his teaching assignments. For the subsequent content-related introduction, the first thematic block initially dealt with Art Priming as a means of influencing product and brand perception. The focus of the survey was to obtain an assessment of Art Priming as a suitable tool, particularly for use in the luxury segment, as well as its suitability for use in the automotive industry. In order to gain a deeper understanding of the interplay of

the theories, as explained in chapter 2, the second thematic block dealt with the connection between Art Priming and High Feelings. Finally, the third thematic block dealt with the concrete functioning and application of Art Priming. The expert, as the founder of Strategic Dramaturgy, was asked to answer to what extent the argumentation used in this paper to analyze the showrooms can be regarded as conclusive. Finally, the expert was given the opportunity to ask questions or make additions. The guideline catalogue can be found in German in Appendix B and in translated form in Appendix C.

The interview was conducted on 9 July 2024 via an online conference using the University of Vienna's Zoom video conferencing system. The expert consented in writing in advance to the provision of data and the recording of the interview. The declaration of consent/data privacy notice form sent can be found in Appendix A. The interview process was briefly outlined to the expert before the recording began. The interview was recorded via the Zoom video conferencing system and other mobile devices. The interview lasted roughly 43 minutes. The audio files of the recordings were then transcribed using the MAXQDA transcription software. When creating the transcription, the rules according to Dresing and Pehl were followed. The transcription rules followed are listed in Table 1 below. The transcript was subsequently translated into English and can be found in Appendix F.

Rule Number	Rule Description
1	It is transcribed verbatim, i.e. not phonetically or summarized.
2	Word slurs are not transcribed, but approximated to written German.
3	Word and sentence breaks as well as stuttering are smoothed out or omitted, word doublings are only recorded if they are used as a stylistic device for emphasis.
4	Half-sentences that are only missing the completion are, however, recorded and labelled with the abbreviation /.
5	Punctuation is smoothed in favor of readability.
6	Pauses are marked by ellipsis in brackets depending on their length. Here (.) stands for approximately one second, (..) for approximately two seconds, (...) for approximately three seconds and (number) for more than three seconds.

7	Comprehension signals of the person not speaking, such as "mhm, aha, yes, exactly, um" etc. are not transcribed. EXCEPTION: An answer consists ONLY of "mhm" without any further elaboration. This is recorded as "mhm (affirmative)" or "mhm (negative)", depending on the interpretation.
8	Particularly emphasized words or utterances are marked by VERSALS.
9	Each speaker's contribution has its own paragraphs.
10	Emotional non-verbal expressions of the interviewee and interviewer that support or clarify the statement (such as laughing or sighing) are noted in parentheses when used.
11	Incomprehensible words are marked with (unv.). Longer incomprehensible passages should be labelled with the cause if possible.
12	The interviewer is labelled with an "I:", the interviewee with a "B:".

Table 1: Transcription rules according to Dresing & Pehl (Source: Dresing & Pehl, 2018)

4.2.4. Data Analysis

The evaluation of the Case Study is divided into the evaluation of the showrooms based on the photographs and direct observation as well as the evaluation of the expert interview. The analysis of the showroom data is based on the theoretical propositions that underpin the implementation of the Case Study and from which the research questions are derived (Yin, 2014, p. 209).

Specifically, the selected physical touchpoints are analyzed on the basis of the theories of Art Priming and High Feelings according to Mikunda presented in chapter 2, thereby demonstrating how Art Priming is used by automobile manufacturers at physical touchpoints to influence brand and product perception as a luxury brand/product and to generate a theoretical replication in the use of Art Priming (Yin, 2014, p. 220).

The data collected during the interview was analyzed using Mayring's qualitative content analysis method. Mayring distinguishes between three approaches to qualitative content analysis, each of which has different objectives (Döring, 2023, p. 533). The objective of inductive qualitative content analysis is to gradually reduce a corpus of qualitative material. In

contrast, the objective of explicative qualitative content analysis is to elucidate and clarify ambiguous text passages by examining the immediate context. In contrast to the summarizing approach, the material is expanded in certain instances (Döring, 2023, p. 534).

In this study, however, the third method of qualitative content analysis according to Mayring, the structuring content analysis, was chosen. The structuring content analysis is an appropriate method for addressing the research question, as it aims to gather the specific theories of Art Priming and High Feelings from the expert's practical perspective and attempts to extract these aspects from the data collected in the interview (Mayring, 2022, p. 97).

The implementation of the structuring qualitative content analysis initially provides for the establishment of a category system that is derived from the research question and justified by the theory (Mayring, 2022, p. 97). In order to assign the text passages to the categories, the categories must also be defined on the basis of the theories, anchor examples from the text material must be provided for each category and coding rules must be established if there are delimitation problems between the categories (Mayring, 2022, p. 97).
The complete process model according to Mayring is also illustrated in the figure below.

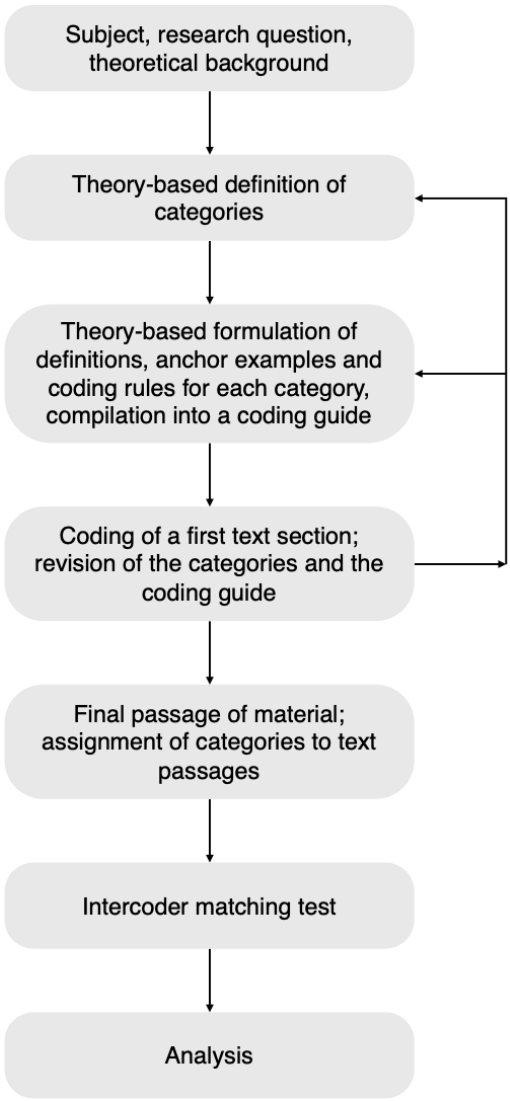


Figure 6: Process model of deductive category application (structuring) according to Mayring (Source: Own illustration according to (Mayring, 2022)

The category system for the expert interview, including category definitions, anchor examples and coding rules, can be found in Appendix L.

4.3. Think-Aloud Protocol

The second research question, in contrast to the description of the use of Art Priming in shop design to influence the brand and product perception of automotive brands & automobiles based on Mikunda's theory, focuses on the perception of brands and products through the use of Art Priming in shop design by customers. This also raised the question of which methodology was best suited to answering the research question. A qualitative approach proved to be suitable.

4.3.1. Reflection on methods and selection rationale

In contrast to the scientific-analytical orientation of the quantitative paradigm, the qualitative paradigm does not focus on the exact definition and measurement of the characteristics to be analyzed, but instead aims to reconstruct context-related social phenomena in an understanding-interpretative manner. In particular, the perspectives of the people involved are emphasized, i.e. which life experiences or objectives are present (Döring, 2023, p. 63). Possible methods include interviews, group discussions and focus groups or observation methods (Mruck & Mey, 2009). The interview technique is to be favored over observation or a questionnaire, for example, if aspects of subjective experience, such as opinions and convictions, are to be made accessible on the one hand, and aspects that lie in the past are to be recorded on the other (Döring, 2023, p. 353).

For the present research question, it is of crucial interest how consumers perceive the brand and products through the use of Art Priming. To this end, Think-Aloud Protocols may be employed to gather data pertaining to perceptions. In this method, participants are instructed to verbalize their thoughts and perceptions while performing an activity (Döring, 2023, p. 366). This provides the researchers *„to access the underlying thought processes, reasoning, and behaviors involved in analyzing and solving the problem“* (Ericsson & Simon, 1998).

4.3.2. Data Collection

A total of five test subjects aged between 24 and 31 were included in this study. When selecting the participants, specific demographic characteristics such as income, level of education or social group affiliation were deliberately omitted. This decision was based on the basic assumption that Art Priming as a means of influencing brand and product perception is not aimed at specific target groups or social groups.

The studied activity is selected by the researchers and the verbalization is then recorded and evaluated (Döring, 2023, p. 366). The Think-Aloud Protocol allows for the differentiation between concurrent and retrospective reports, depending on the timing of the method's implementation. In the case of concurrent reports, the verbalization of thoughts occurs concurrently with the activity in question. In contrast, retrospective reports entail verbalizing thoughts after the activity has been completed (Döring, 2023, p. 366). The concurrent reports

were used as the course of action presented in this work is minimally demanding. For the implementation of Think-Aloud Protocols, the instruction of the participants is particularly relevant (Buber, 2009, p. 560). For the participants, it is essential that the task itself is focused on rather than articulating the process of completing the task (Buber, 2009, p. 560). Li, Daugherty and Biocca (2001) recommend two training sessions for an effective implementation. While the first training session should be used to practice verbalization, the second session should introduce the materials needed to master the task, such as how to use the computer (Li et al., 2001). Given that the participants in this study were already proficient in the use of the technology, only warm-up tasks, which served to facilitate verbalization, were integrated into the implementation of the Think-Aloud Protocols. As Ericsson and Simon (1998) suggest simple tasks for practicing articulation as performing multiplications, two multiplications were presented before the actual tasks (Ericsson & Simon, 1998). In the subsequent tasks, the participants were confronted with the photographs of the showrooms and asked to articulate their perceptions and thoughts in response to the photographs. A catalogue of guidelines was drawn up to ensure consistency across all five interviews. At the beginning of the interview, this catalogue contains an overview of the course of the study as well as an explanation of the research method and the warm-up task. This is followed by the instructions for the five showrooms and an outline of the conclusion of the study. The catalogue of guidelines can be found in the Appendix.

The interviews were conducted between 9 and 13 July 2024 via the University of Vienna's Zoom video conferencing system, analogous to the expert interview. The participants also gave their written consent to provide their data and to the recording of the interview. The shortest interview lasted just under 28 minutes, while the longest interview lasted 48 minutes. The interview was likewise recorded via the Zoom video conferencing system and other mobile devices. The transcriptions were carried out analogously to the expert interview, as described in chapter 4.2.3, and can be found in Appendices G to K.

4.3.3. Data Analysis

The verbal data generated by the Think-Aloud Protocols was analyzed in a similar manner to the analysis of the expert interview, by structuring it within the framework of Mayring's qualitative content analysis. For this purpose, a category system was again created based on Mikunda's theories. The category system contains the two main categories of Art Priming and

High Feelings, whereby the Art Priming category is divided into four sub-categories, which are based on the communication cycle according to Mikunda and thus allow a differentiation of perception in relation to the components relevant for Art Priming. The category system can be found in Appendix M.

4.4. Quality criteria and limitations

To ensure the quality of the present Case Study, attention was paid to the fulfilment of the essential quality criteria of a Case Study, in particular the four criteria of construct validity, internal validity, external validity and reliability (Yin, 2014, p. 90). To this end, Yin presents basic strategies to guarantee the criteria mentioned (Yin, 2014, p. 90).

According to Yin, the criterion of internal validity only applies to explanatory or causal studies when conducting Case Study Research. This study is a descriptive Case Study, which is why the aspect of internal validity was neglected (Yin, 2014, p. 90). In order to ensure the construct validity was met, different sources of evidence were used to collect the data as described above. This is intended to support the convergent line of enquiry, the use of Art Priming in shop design to influence brand perception through different manufacturers and campaigns (Yin, 2014, pp. 90-93). With regard to external validity, the question arises as to whether the findings of the Case Study are generalizable (Yin, 2014, p. 93). When carrying out Case Study Research, in comparison to a quantitative survey, for example, the generalization of the results does not refer to statistical generalization but to analytical generalization, that is, in the extension of the theory, as in the present work in the extension of the theory of Art Priming according to Mikunda in the context of the automotive industry, and not in the extrapolation of probabilities (Yin, 2014, pp. 56-58). In order to increase external validity, a clear reference to the underlying theory was created when conducting this single-Case Study. All objects of analysis were placed in the context of the underlying theory according to Mikunda and evaluated on the basis of this theory. In order to satisfy the reliability criterion, a Case Study Database was created to a limited extent (Yin, 2014, p. 93). The database keeps the collected data in a retrievable form (Yin, 2014, p. 139).

The present work remains aligned with Steinke's established quality criteria. In addition to methodological robustness, Steinke's seven core criteria also address the question of relevance and representational quality (Döring, 2023, p. 112).

In order to fulfil the criterion of "intersubjective comprehensibility", it was of great importance to ensure that the data collection methods, transcription rules and evaluation methods used throughout the entire research process were thoroughly documented and presented in a transparent manner (Döring, 2023, p. 112).
With regard to the criterion "relevance" (Döring, 2023, p. 112), the significance of the use of Art Priming in the context of developments within the automotive industry was presented in chapters 1 to 3.

It is crucial to acknowledge the limitations of the present work. In preparing this thesis, particular attention was paid to the empirical foundation and accuracy. However, it was not possible to fully meet all the quality criteria. The communicative validation was restricted to achieving a consensus between the interviewer and interviewee. A communicative validation of the results was not conducted, as this Master's thesis was prepared as an individual project. It must be acknowledged that complete reproducibility cannot be guaranteed, despite the renewed review of the categories using the coding guide (Mayring, 2022). Due to the small sample in the Case Study and the Think-Aloud Protocols, there is insufficient density of results to derive conclusions. The results of the work presented in chapter 6.1 therefore do not claim completeness and require further research, which is discussed in more detail in chapter 6.3. Finally, the results can only be generalized to a limited extent.

5. Data Analysis

The following chapter discusses the analysis of the data in order to answer the research questions underlying this thesis. The chapter first analyses the data collected as part of the Case Study. The analysis is further subdivided into the analysis of the five selected physical touchpoints, before the analysis of the data from the supplementary expert interview within the Case Study is presented. This is followed by the data analysis of the Think-Aloud Protocols to answer the second research question of this thesis.

5.1. Case Study

In the following, the data analysis of the Case Study to answer the first research question is discussed. Firstly, the Porsche Brand Stores in Stuttgart, the Maybach Atelier by Mercedes-Benz in Shanghai, the "Vision One-Eleven" campaign at Studio-Odeonsplatz by Mercedes-Benz in Munich, the exhibition "ICONIC - A Timeless Journey of Culture, Society and Mobility" by the Volkswagen Group at the Drive. Forum in Berlin and the "Now on View" campaign by the Mercedes-Benz Art Collection at the Mercedes-Benz Museum Stuttgart are analyzed. This is followed by an analysis of the expert interview.

5.1.1. Porsche Brand Store Stuttgart

The Porsche Brand Store "Driven by Dreams" in Stuttgart's Dorotheen Quarter is one unit of analysis. The brand store opened on 13 October 2022 and offers consumers the opportunity to experience the Porsche brand, its history and products through changing themes and events. The analysis of the brand store is based on the store design for the opening of the store and is illustrated using photographs that are made available to the public by the company (*Porsche eröffnet Brand Store in Stuttgart*, 2022).

By integrating various artistic design elements into the store dramaturgy, the store exemplifies the use of Art Priming by linking these artistic elements to the brand and its products. Large-scale art installations are already visible from the outside through the glass front, as shown in Figures 7, 8 and 9, and already prepare the perception of the cars and the further brand presence within the store with an artistic perspective on the brand and products.



Figure 7: Porsche Brand Store Stuttgart from the outside (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022)



Figure 8: Porsche Brand Store Stuttgart up close (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022)



Figure 9: Porsche Brand Store Stuttgart Art Installation (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022)

The perception created by the art installation is subsequently directed towards the cars on display inside the store, emphasizing their artistic element and the artistic aspirations of the Porsche brand. The automobiles themselves may be regarded as an art form, which is further emphasized by the display of vintage and prototype cars. Their unique aesthetic design establishes a connection between the art installation, the brand, and its products.



Figure 10: Porsche Brand Store Stuttgart exhibited automobiles (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022)

As can be seen in Figure 11, with regard to the interdependent macrostructure according to Mikunda, the art installation in the shop design of the brand store is to be classified as a premise that triggers an associative structure around the art installation.

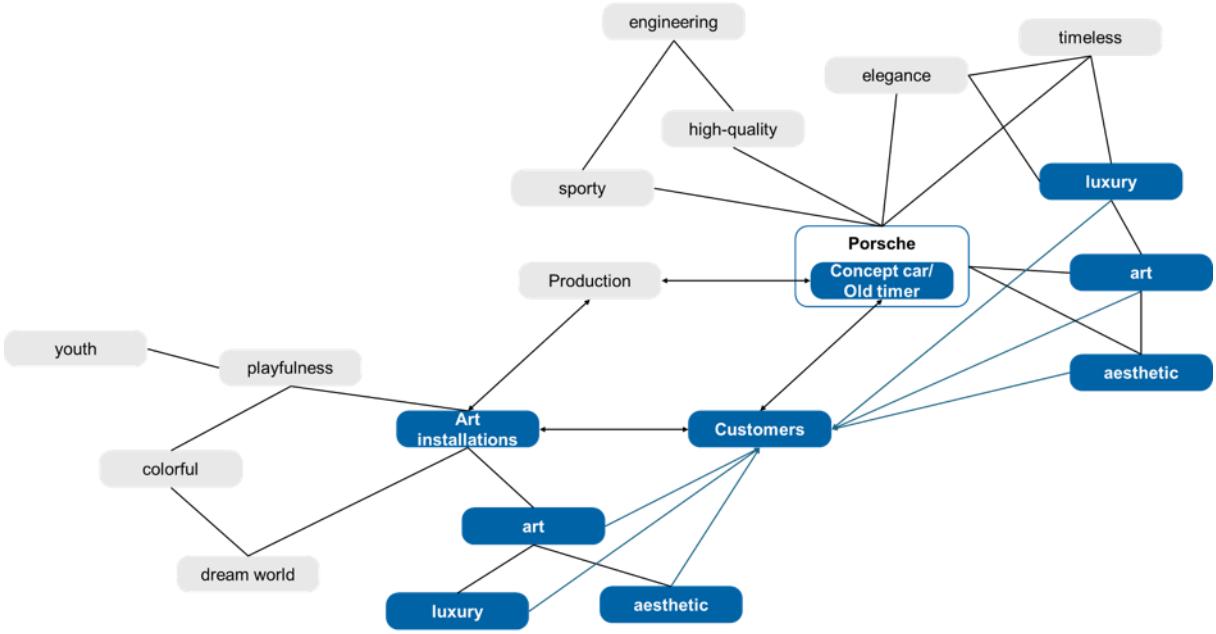


Figure 11: Porsche Brand Store Stuttgart macrostructure (Source: Own illustration)

This associative structure as a new interpretative framework is transferred to the exhibited automobiles, i.e. the product in the macrostructure, and leads to the customer's perception of the common tag, the aesthetic dimension. The intensely and colorfully illuminated art installation consisting of spherical elements continues inside the store as a walk-in space, as shown in figure 9.



Figure 12: Porsche Brand Store Stuttgart spherical installation (Source: *Porsche eröffnet Brand Store in Stuttgart*, 2022)

The reflective and shimmering elements cause a flood of sensory stimuli and thus create a dissociative state in the customer. Mikunda classifies this Trance effect as a further pillar alongside Priming as part of his theory of Hypnoaesthetics (Mikunda, 2018, pp.133-136).

The dissociative state further enables the placement of a suggestive message, such as the communication of brand messages with the result of changing the emotional state.

The art installation in the Porsche Brand Store thus illustrates the connection between Art Priming and trance on a horizontal level within the theory of Hypnoaesthetics. Nevertheless, the relationship between Art Priming and Trance is not solely limited to a horizontal connection.

The store's design also serves as an illustration of the vertical connection between different levels of the overarching theory proposed by Mikunda. In this particular case, it highlights the connection between the level of Hypnoaesthetics and the level of High Feelings.

The flooding of sensory stimuli by the pungent colors, combined with the reflections of the spherical elements and the rotating glass frames, as shown in Figure 9, can be classified as a Joy High Feeling.

The spatial separation of the presentation of the cars and the art installations gives the staging the necessary structured order. The artistic design also creates a new interpretation of existing views of cars and the Porsche brand (Mikunda, 2009, pp. 105-107).

The Porsche Brand Store utilizes a Trance-Joy-Art Priming to shape the perception of the Porsche brand and its products. By using art as a stimulus, the store enhances the perception of the automobiles in the subsequent perception of the cars, particularly by emphasizing the luxurious aesthetic features of the brand.

By unleashing the dopamine-driven Joy high and creating a dissociative state, Porsche is also expanding the interpretation of the brand to include an artistic and aesthetically luxurious component.

5.1.2. Maybach Atelier by Mercedes-Benz in Shanghai

The "Maybach Atelier by Mercedes-Benz", which opened in the center of Shanghai on 21 October 2022, represents a further Unit of Analysis.

The "Atelier" precisely demonstrates the use of Art Priming in shop design to influence the product and brand perception of Mercedes-Benz and its luxury brand Maybach. In collaboration with three Chinese artists, the brand integrated an art exhibition curated around the Mercedes-Maybach brand (*Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022).



Figure 13: Maybach Atelier in Shanghai (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)

The "Atelier" aims to present a "comprehensive digital and physical luxury experience in retail" (*Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022).

On the one hand, the premises form physical works of art, as can be seen in the Figures below, which are spatially separated from the actual products.



Figure 14: Maybach Atelier Shanghai inside (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)



Figure 15: Maybach Atelier Shanghai digital wall (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)



Figure 16: Maybach Atelier Shanghai art installation (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)

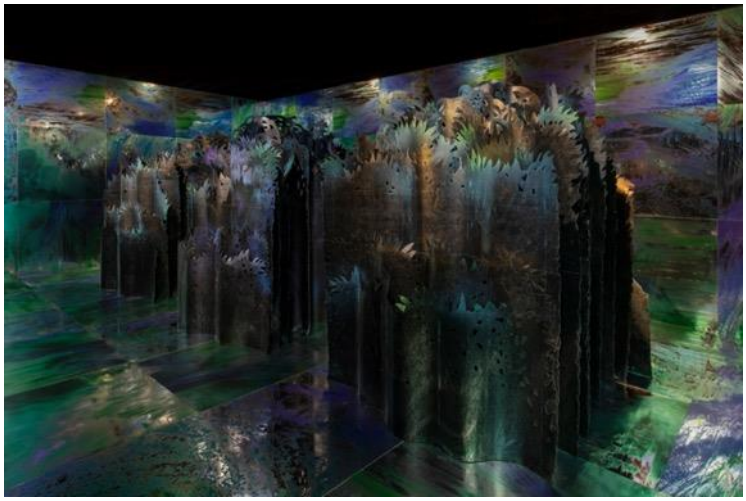


Figure 17: Maybach Atelier Shanghai art installation up close (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)



Figure 18: Maybach Atelier Shanghai painting (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)

Mercedes-Benz is also integrating immersive digital art installations around three selected special edition cars, two of which were conceived in collaboration with designer Virgil Abloh, as can be seen in the images below (*Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022).



Figure 19: Maybach Atelier Shanghai S-Class (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)



Figure 20: Maybach Atelier Shanghai Truck (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)



Figure 21: Maybach Atelier Shanghai Truck front (Source: *Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022)

The digital art creates an irritation of perception through the bright visual patterns and puts consumers in a state of Trance. In this way, the store dramaturgy creates a horizontal connection between Art Priming and Trance within the level of Hypnoaesthetics.

The influence of perception on the Mercedes-Maybach brand and products can be differentiated on the basis of the physical and digital art installations.

The consideration of physical art installations is aimed at the strategic connection of the aspects of art, aesthetics and luxury between the associative structure of the installation as a premise and the associative structure of the brand and the actual product.

These congruent aspects are consistently interpreted and categorized in the subconscious perception of the brand and the products by the consumers, as illustrated in Figure 22 by the integration of the elements of the showroom into the macrostructure according to Mikunda.

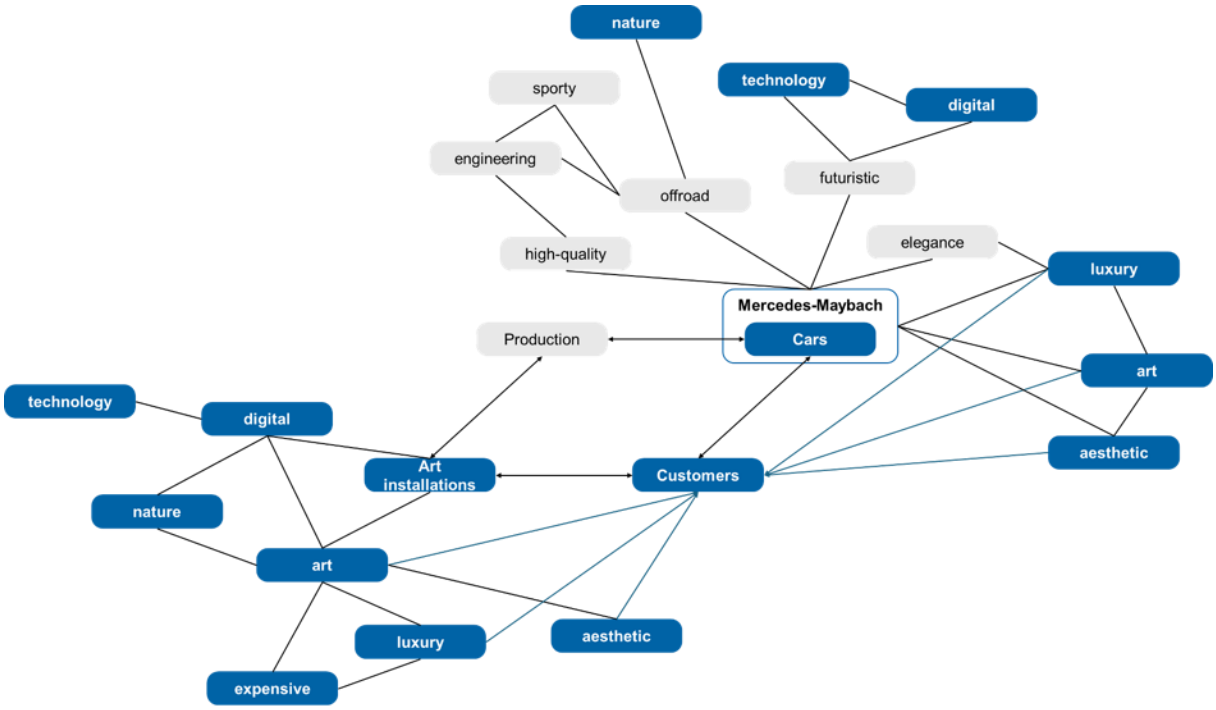


Figure 22: Mercedes-Maybach macrostructure (Source: Own illustration)

As Mercedes-Maybach states as a brand of Mercedes-Benz Group AG, the brand continues to stand for *"... state-of-the-art technology, exquisite craftsmanship and a sophisticated lifestyle - driven by the goal of presenting the "best of the best"* (*Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022).

The congruent tag therefore refers to "state-of-the-art technology" in the digital art installation as a premise and the product and brand, as illustrated in the macrostructure above, and is intended to reinforce the perception of the brand and products as technically state-of-the-art luxury automobiles.

The use of Trance Art Priming in the "Maybach Atelier" paves the way for the perception of the artistic-aesthetic, luxurious and technically modern dimension of the Mercedes-Maybach brand and products and, through the strategic combination of art, aesthetics, luxury and technology, creates a brand experience that emphasizes the exclusivity and value of Mercedes-Maybach vehicles.

Daniel Lescow, Head of Mercedes-Maybach, describes the Maybach Atelier as a novel retail concept that showcases artistic interpretations, enhancing the renowned excellence of Maybach and creating memorable experiences that embody the brand's illustrious history and forward-thinking vision (*Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai*, 2022).

5.1.3. “Vision One-Eleven” campaign at Studio-Odeonsplatz by Mercedes-Benz in Munich

The Mercedes-Benz Odeonsplatz studio in Munich city center is the result of a cooperation between Mercedes-Benz and the brand & retail marketing agency LIGANOVA (*Mercedes-Benz Projekt*, 2020).

The showroom acts as an intersection between physical and digital brand experiences by creating an environment for creativity, art, content and digitality. By collaborating with various partners, creatives and artists, new living environments are constantly being created and explored, says Bettina Fetzer, Head of Marketing at Mercedes-Benz AG (Raupach, 2020).

This analysis focuses on the "Vision One-Eleven" campaign at Studio Odeonsplatz. The data that forms the basis for this analysis was collected in the studio itself and consists mainly of photographs taken in the course of the campaign.

In addition to a concept car, technologically innovative components are presented as a vision of the future in the showroom. The arrangement, staged as a work of art, shows the disassembled view of the cylindrical battery cells as a pars pro toto, as can be seen in Figure 23.



Figure 23: Studio Odeonsplatz pars pro toto (Source: Pößnecker, 2024)

The artwork acts as a premise within the showroom dramaturgy. The artistic representation of technical components visualizes the artistry of engineering and the innovative strength of the brand and the product. These aspects are reflected in the subsequent perception of the concept car, so that these aspects are emphasized in the consumer's perception of the product.

In the Figure below, the connection between the art object as a premise, the product/brand and the perception by consumers is graphically illustrated by the categorization in the interdependent macrostructure.

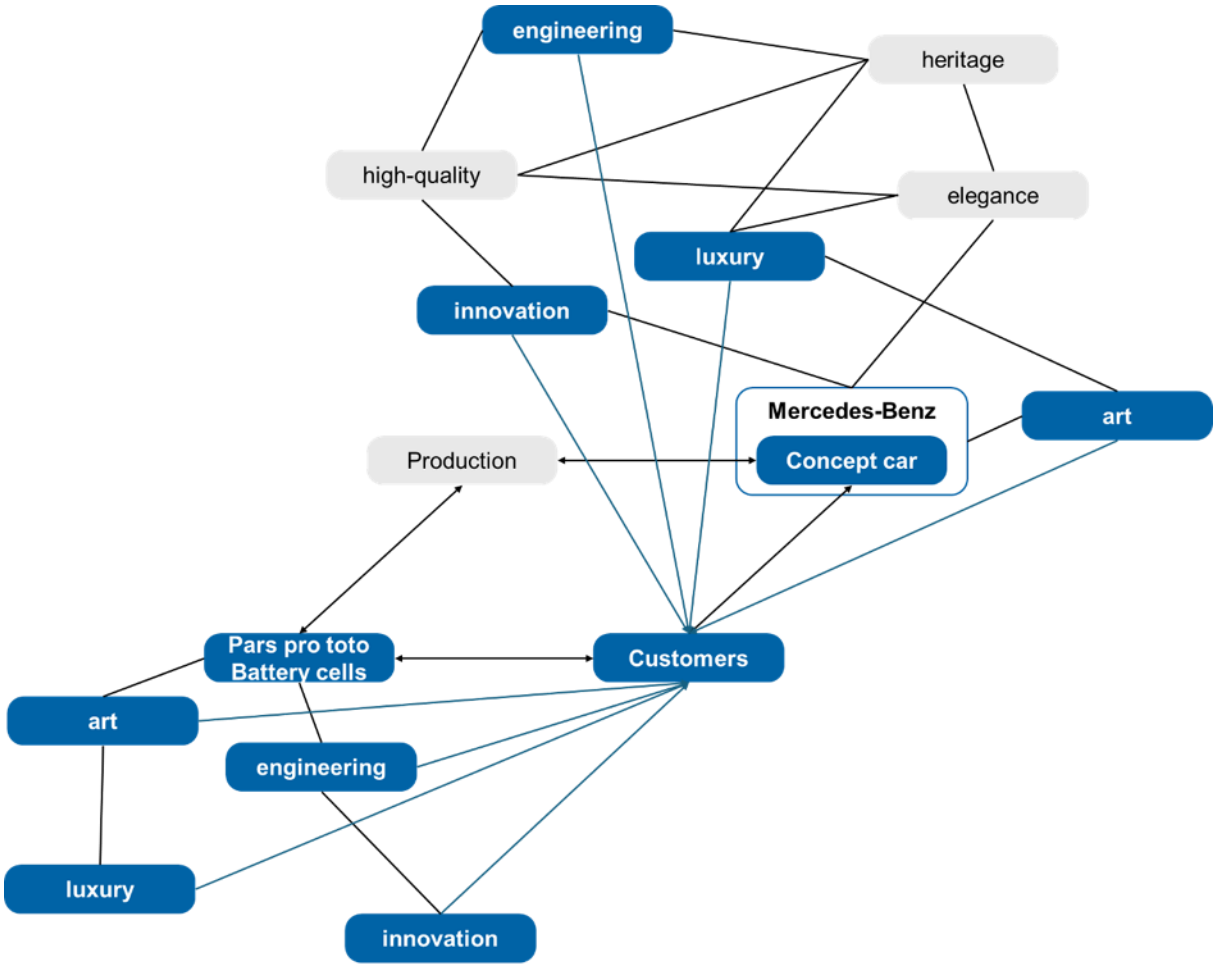


Figure 24: Macrostructure Pars pro toto sculpture Studio Odeonsplatz (Source: Own illustration)

Another artistic design element within the showroom is a black horse sculpture. This alludes to the historical vision of Carl Benz, the founder of the automobile manufacturer, to realize a vehicle without horses (*Mercedes-Benz Unternehmensgeschichte.*, n.d.).

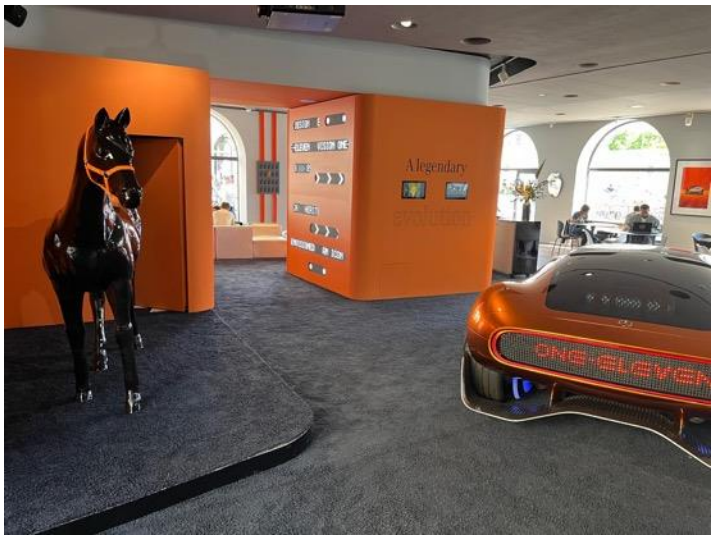


Figure 25: Studio Odeonsplatz horse sculpture (Source: Pößnecker, 2024)

The juxtaposition of the horse sculpture and the Vision concept car characterizes the subsequent perception of the car through the perception of the sculpture, in which the shared history and Vision dimension are interpreted coherently, as illustrated in Figure 25.



Figure 26: Studio Odeonsplatz horse sculpture and vision car (Source: Pößnecker, 2024)

The dramaturgy of the showroom ultimately reinforces the perception of the Mercedes-Benz brand and its products as a luxury brand by emphasizing the innovative art of engineering.

5.1.4. Exhibition " ICONIC - A Timeless Journey of Culture, Society and Mobility" by the Volkswagen Group at the Drive. Forum in Berlin

The Drive. Volkswagen Group Forum is an exhibition center in Berlin dedicated to the past, present and future of mobility. It offers insights into the development and innovations of the Volkswagen Group and its brands over the past decades (‘ICONIC A TIMELESS JOURNEY OFCULTURE, SOCIETY AND MOBILITY’, n.d.; ‘Willkommen Im DRIVE’, n.d.).

The data analysis is based both on own image material, which was created during the data collection on site, and on online material from the Volkswagen Group as part of the "ICONIC - A Timeless Journey of Culture, Society and Mobility" exhibition.

The architecture of the Drive. Volkswagen Group Forum is characterized by a glass front that provides a view of the interior of the exhibition center, as can be seen in Figure 27.



Figure 27: Drive. Forum from outside (Source: Pößnecker, 2024)

A series of walls with an illuminated circular cut-out creates a tunnel-like effect when entering the forum, at the end of which a VW Group vehicle becomes visible, as depicted in Figure 28. By staging an illuminated tunnel, the actual product, the car, is glorified, creating a feeling of grandeur. This staging can therefore be categorized as Glory staging.



Figure 28: Drive. Forum Tunnel (Source: Pößnecker, 2024)

In addition to the automobiles, the exhibition also presents various art and design objects as well as art photographs, as can be seen in the following illustrations. These objects help to shape the perception of the luxury automobiles in terms of their artistic bodywork.

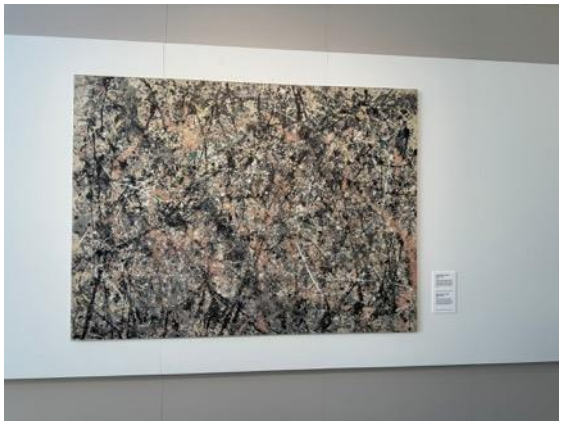


Figure 29: Drive. Forum Painting (Source: Pößnecker, 2024)



Figure 30: Drive. Forum Photo (Source: Pößnecker, 2024)



Figure 31: Drive. Forum Car (Source: Pößnecker, 2024)



Figure 32: Drive. Forum Car 2 (Source: Pößnecker, 2024)

By placing works of art in close proximity to the vehicles, a connection is created between aesthetics and technology that encourages viewers to perceive the cars not just as modes of transportation, but also as artistic objects.

The art and design objects as well as the photographs, which are linked to the years in which the cars were built, also contribute to the viewer's perception of the historical significance of the vehicles. The inclusion of chronological references to the era in which the automobiles were developed provides viewers with a clear understanding of the historical context in which the vehicles were created and their influence on society and culture during that time.

The interior dramaturgy of the Drive. Volkswagen Group Forum can ultimately be seen as a Glory Art Priming staging that represents a vertical connection between the levels of Hypno-aesthetic theory and the theory of High Feelings. The stagings enhance the perception of the value of luxury cars by directly linking associations around the cultural and aesthetic dimension to the products.

5.1.5. „Now on View” campaign by the Mercedes-Benz Art Collection at the Mercedes-Benz Museum Stuttgart

Under the title "Now on View", the Mercedes-Benz Museum presents pieces from the company's own art collection, the Mercedes-Benz Art Collection, in changing exhibitions (*Mercedes-Benz Media*, 2024).

In addition to paintings, drawings and sculptures, the Mercedes-Benz Art Collection also comprises installations, photographs, and videos. Bettina Haussmann, Director of the Mercedes-Benz Museum, explains the intention behind the integration of selected works from the Mercedes-Benz Art Collection:

"160 vehicles in the Mercedes-Benz Museum present the fascinating product and company history of the world's oldest luxury car manufacturer. With 'Now on View', changing works of art from the company's own art collection now form a further narrative thread. In this way, our visitors from all over the world can experience the many facets of how automobiles and art move people in their own unique way." (*Mercedes-Benz Media*, 2024).

The analysis pertains to images of the art collection that were exhibited throughout the data collecting period. The subsequent photographs are employed to illustrate the points that have been analyzed. As illustrated in Figures 33, 34 and 35, photographs from the Mercedes-Benz Art Collection are placed in close proximity to selected Mercedes-Benz car models in the museum. The spatial proximity thus creates a visual and conceptual connection between the art and the automobile.



Figure 33: MB Museum Photography (Source: Pößnecker, 2024)



Figure 34: MB Museum Car (Source: Pößnecker, 2024)



Figure 35: MB Museum Silver Car and Photography (Source: Pößnecker, 2024)

The presentation of the artworks serves as the premise for the macrostructure according to Mikunda. The historic vehicles represent the product and are representative of the history of the Mercedes-Benz brand. By placing works of art as a premise alongside the cars as a product, certain cultural, aesthetic and artistic associations are activated when viewing the works of art. These associations are then also transferred to the historic luxury cars, whereby they are increasingly perceived as valuable, artistic and of cultural significance.

The incorporation of the company's own artworks into the Mercedes-Benz Museum and their coherent presentation ultimately contribute to further strengthen the perception of the brand as a luxury brand by reinforcing the association with value and craftsmanship.

Anne Vieth, Head of the Mercedes-Benz Art Collection, emphasizes the importance of the joint presentation of the Art Collection and the vehicles:

"I am delighted that the Mercedes-Benz Art Collection is now on permanent display in the Mercedes-Benz Museum and that this reflects the firm anchoring of the art collection in the Group. The presentation of vehicle icons and works from the art collection brings together two areas that are formative for the company's history and its public impact. (...)" (*Mercedes-Benz Media*, 2024).

5.1.6. Expert Interview

The categories are described below in the order of the coding guide. As part of the expert interview, a total of 45 segments were coded and categorized in the category system. Five segments form the category "General Assessment", 11 of the segments form the category "Mechanisms and prerequisites", 16 segments form the category "Examples and Case Studies", 8 segments form the category "Connection with Art Priming“, and 5 segments form the category "Staging". The complete overview of the coded segments can be found in Appendix N.

5.1.6.1. Art Priming

The category "Art Priming" refers to the theory and practical application of Art Priming and is subdivided into the subcategories "General Assessment", "Mechanism and prerequisites" and "Examples and Case Studies".

5.1.6.1.1. General Assessment

The "General Assessment" category contains text passages that provide a general assessment of the use of Art Priming in the luxury segment.

Art Priming is predominantly utilized as a tool in physical retail, however its potential effectiveness in online retail should not be dismissed. Art Priming is not exclusive to any one sector, such as the automobile sector, but is employed in all sectors within the luxury market: *“Yes, it is of course primarily a tool for the point of sale, that is, for staged showrooms, for flagship stores in the automotive sector, but also of course for fairs and probably also for the online sector, actually. And you have to realize that the phenomenon is certainly not exclusive to the automotive sector, but that Art Priming is present everywhere in the presentation of luxury brands today.” (Expert Interview: Line 46-50).*

Mikunda also emphasizes the importance of Art Priming for the orientation of brands in the luxury segment towards younger shopper groups, which is used in particular in the staging of pop-up and concept stores (Expert Interview: Line 53-55).

With regard to the automotive industry, Mikunda considers the use of Art Priming to be an opportunity and points to the changing meaning of the concept of luxury for consumers.

Luxury is therefore no longer to be equated purely with exclusivity or prestige, but is increasingly experiencing a cultural dimension that can be emphasized through Art Priming:

„I believe that this is a huge opportunity for the automotive industry. In my opinion, because you say luxury segment, the understanding of luxury has completely changed for many people. Luxury no longer has an exclusively or primarily prestigious character. So it's no longer so much about showing off with an expensive car and emphasizing one's showmanship, but luxury has increasingly developed into a phenomenon where people who can afford such cars have also begun to appreciate the cultural aspect, the emotional compression of car bodies, of design, of technological developments. And accordingly, it is quite clear that the presentation of luxurious cars also tries to emphasize this cultural aspect in the automobile. And Art Priming is of course an incredibly great psychological technology for this." (Expert Interview: Line 33-42).

Despite the primary categorization of the use of Art Priming in the luxury segment, the staging of automobiles through Art Priming is not aimed at a specific consumer group. Mikunda further stresses that the staging of automobiles through Art Priming is not a form of high culture but must be experienced in the context of popular culture (Expert Interview: Line 316-319).

"So automobile staging is popular culture. Popular culture has to work for everyone. Popular culture is always an emotional gift for all people. First of all, you give an emotional gift and in return you get attention, affection, emotion and at some point it all has an effect." (Expert Interview: Line 322-325).

5.1.6.1.2. Mechanism and prerequisites

The category "Mechanism and prerequisites" focuses on the forms of Art Priming and emphasizes the mechanisms and prerequisites for the use of Art Priming.

As explained in chapter 2, Art Priming initially describes a pre-staging that characterizes subsequent ways of thinking and feeling. In this regard, Mikunda points out that the staging of the premises using art, in particular, before the actual attention to the product or brand, enriches the dramatization of the touchpoint with a cultural dimension: *"That's the explanation of what Art Priming is. Art Priming does not stage the product itself, but is a pre-staged experience. It is the experience before the experience and that is the great achievement, not to look at a brand in a pure stimulus-response scheme, as I mentioned*

earlier, but to stage the premises and actually stage the consumer's sensory perception before they turn to the actual product and the brand. And this phenomenon of pre-staging has, I believe, been the big emotional step from the simple dramatization at the point of sale of the product itself to an emotionally enriched, modern, culturally and socially integrated staging in the communication cycle." (Expert Interview: Line 278-285).

However, the occurrence of congruent associations between the art and the brand is essential for the use of Art Priming to shape a cultural perception of the product or brand, as the following excerpt illustrates: *„The crucial point is that Art Priming should not be confused with what used to be referred to somewhat pejoratively in German-speaking countries as "Kunst am Bau". For a long time in the 1960s and 1970s, a large company that had a lot of money, an insurance company or a bank, would hire an artist for its headquarters, so to speak. And then there was a famous sculptor who made a sculpture, charged an incredible amount of money for it and placed this sculpture in front of the headquarters, often in a lake or pond. Sometimes it was also a fountain. And then they said: Yes, okay, we paid maybe DM 4 million for this sculpture back then and look how great we are. We also have a feeling for culture. But this piece of art had nothing to do with the brand and the psychological dimension of the brand. It was separate from the brand, Art Priming is an intervention that must never occur separately from the brand, but the Art Priming measures need associative elements that correspond with associative elements of the brand, so that the recipients, who are under the influence of Art Priming, can look at the actual brand with a different, with a culturally prepared view. There must be a / As they say when young people try to date on the Internet today: It's a match, right? It has to be a match. Cognitively, psychologically speaking, there must be individual elements in the narrative cognitive schema of Art Priming that correspond with individual elements of the narrative cognitive schema of the brand, so that you come up with the idea of turning to the actual product with the instructions for use of Art Priming, so to speak, and looking at it in this way." (Expert Interview: Line 69-87).*

Mikunda identifies three different forms of Art Priming, which are differentiated by the degree to which the actual product is staged as art: *"So there are actually these three, I believe, three basic types of Art Priming. The art infusion, where the car is aesthetically transformed, the Art Priming, where a pre-staging is made, right up to the art gallery, which is staged around the car. And this form of Priming with art, for which we don't yet have a name, in which the car itself is transformed into a work of art and only this work of art, just the placeholder so to speak, is exhibited and no longer the product itself." (Expert Interview: Line 138-143)*

5.1.6.1.3. Examples and Case Studies

The category "Examples and Case Studies" covers text passages that depict concrete examples and case studies for the use of Art Priming in practical application.

Mikunda cites a Toyota exhibition in Tokyo in the mid-1990s as one of the early Art Priming productions in the automotive sector. By integrating art into the shop design, an attempt was made to intensify the emotional connection to the luxury vehicles: *"And in fact, on that occasion - and I remember it well, it must have been in the mid-1990s when I was researching the first trip to Japan for Volkswagen - I actually saw the first examples of Art Priming in the automotive sector in Tokyo. Back then, Toyota built a huge brandland in Tokyo, more or less a skyscraper, many storeys high, the so-called Amlux Building. And in the Amlux Building, in an exhibition around the cinema there and around the other great technological productions, we saw for the first time how an attempt was made to make the luxury cars even more emotionally present with an aesthetic enrichment of what we call Art Priming, with an aesthetic pre-staging." (Expert Interview: Line 22-29).*

Art Priming is not limited to the mere integration of artworks alongside the exhibition of automobiles. As listed under the category "mechanism and prerequisites", the imitation of the car by the art installation itself can also be seen as a form of Art Priming. Mikunda cites Hyundai's Brandland in Seoul as an example: *„And (...) I think Hyundai has taken this to the extreme in one of its main factories in the south-east of Seoul with a spectacular staging in its Brandland. Metal rods emerge from the ground and are computer-controlled, transforming themselves into the bodywork of the car and changing continuously. It shows how the car is tested in a wind tunnel, so to speak. You see how the designers have experimented with different shapes and you see a car body in front of you the whole time. But it's not actually there, it's more of an attraction. It's a technological installation, if you like, an aesthetic, an artistic installation." (Expert Interview: Line 118-125).*

The staging of the art installation as an automobile thus leads to a reversal of the cyclical model according to Mikunda and Birbaumer, in which the automobile serves as the premise and the art installation represents the actual product: *"Jaguar has just done that in London. There's a fantastic Jaguar car sculpture (..) that's on display outside the London Design Museum on the Thames near Tower Bridge. In other words, the car is no longer presented at all, but the work of art that represents the car is only presented more. So perhaps the cycle of*

premise and product is now reversed. There is no / In this case, the car is the premise and the product that is received is the work of art." (Expert Interview: Line 113-118).

Mikunda illustrates the importance of taking social and cultural framework conditions into account when staging shop design through the use of Art Priming and High Feelings through the example of developments within the automotive industry: *"For example, as I said in a recent lecture, I believe that climate change will mean that there will no longer be a shop in the world without a front garden. You can already see this in South Korea and Japan. There, you are softened by Nature Priming in front of the flagship stores. Every flagship store, every concept store has a front garden in front of it. And it will be similar with brand presentation. And the automotive industry has completely overslept such developments that take social conditions into account. See e-mobility for a long time or the design at fairs, for example. That's why major motor fairs have come under pressure and in some cases disappeared. I don't think the Geneva Motor Show exists any more, does it? I'm no longer so familiar with it, but I don't think it exists any more. I think the IAA in Frankfurt has moved to Munich. There are demonstrations everywhere against the presentation of cars. So for a long time, we haven't seen how the social and cultural framework conditions have changed. And Art Priming and the use of High Feelings is an incredible tool to take account of this communication cycle of production, product, perception and premises in precisely this way." (Expert Interview: Line 190-203).*

5.1.6.2. High Feelings

The category "High Feelings" comprises the subcategories "Connection with Art Priming" and "Staging." It highlights the connection between the theory of High Feelings and the theory of Art Priming, while also showcasing the demonstration of High Feelings within the automotive industry.

5.1.6.2.1. Connection with Art Priming

The category "Connection with Art Priming" describes the connection between the High Feelings and Art Priming according to Mikunda.

Mikunda first explains that brands embody emotions that can correspond to specific High Feelings. In this context, Art Priming offers the opportunity to specifically influence those High Feelings that consumers should experience when they encounter the brand: *„The High*

Feelings are about visiting a brand location in order to experience a great, deep emotional feeling. A little happiness along the way. It's about Glory, sublimity, Joy, elation, Power, strength, etc. And in our collaboration with Volkswagen in particular, we have already defined which High Feelings correspond to which brand. Luxury cars are Glory is sublimity. An SUV is Power, strength. A convertible is Joy with the top down and so on. So there are High Feelings behind the reception of car brands. Now, through Art Priming, and let's just use the term for all types of Art Priming for now, you can use Art Priming to influence the High Feeling that can be experienced in the car itself in a certain way." (Expert Interview: Line 146-154).

Which High Feelings are to be influenced in consumers through the use of Art Priming depends on the strategic objective of the brand (Expert Interview: Line 170-185).

Mikunda points out that Art Priming is ultimately to be seen as a carrier for the High Feelings and the combined use of Art Priming and High Feelings serves to influence the consumer's emotional perception of the brand: *"And that is the great opportunity to strategically utilize High Feelings, because Art Priming is the Trojan horse, so to speak. Art Priming is the carrier, the tool. And inside this Trojan horse are the High Feelings of Glory, Joy, Power, whatever, Bravour probably also when it comes to technological sophistication and together the Trojan horse plus the warriors inside, the warriors are the High Feelings, the emotional impression of the brand can be manipulated to a certain degree, depending on what the strategic interest behind it is." (Expert Interview: Line 163-169).*

Mikunda further highlights the need of considering the cultural and societal context while utilizing Art Priming and the High Feelings to influence the emotional perception of the brand and products: *"In other words, you have to know exactly what you want to achieve when using High Feelings through Art Priming and you also have to be aware that it's not just about a pure stimulus-response scheme between the product, the car and the recipient. It's about a whole communication cycle of premises, production, product and perception, the famous diamond that I always show you at university. And that against this background, for example, you have to analyze very precisely for the Priming that there is at the bottom left of the premises, how the general cultural and social climate is at the moment, that this is the background both for the production of the automobile and for the reception of Art Priming and the automobile." (Expert Interview: Line 170-185).*

5.1.6.2.2. Staging

The "Staging" category describes text passages that describe the staging of High Feelings in the shop dramaturgy.

Initially, all of the High Feelings can be considered for the staging of the shop design, whereby the staging of individual High Feelings, such as the Desire High Feeling, is particularly suitable. The staging is achieved by elevating the automobile and positioning it on a pedestal (Expert Interview: Line 223-235).

Mikunda refers to the Glory feeling with regard to the staging of High Feelings in the luxury segment. However, when staging the High Feeling, a reflection of the luxury aspect is required. It is crucial to acknowledge that luxury also possesses a cultural dimension.: *„Of course, when you think about luxury, it's absolutely clear that you have to focus first and foremost on Glory, on the exhilaration of the sublime, and you have to take a very good look at what luxury is in today's world. And luxury in today's world always has a cultural aspect.“ (Expert Interview: Line 235-238).*

The staging of High Feelings in the luxury segment is not limited to the Glory feeling. Perception plays, such as the presentation of an automobile as a work of art, also serve to stage High Feelings and would therefore represent a Joy staging: *“So you can go through all the High Feelings and look at them in detail. The more playful aspects play a role, even in the luxury sector - I mentioned the exhaust pipes before, which were set up like works of art on a fair stand - so the more playful aspects play a role, it's called borrowed language, the exhaust pipes make the work of art something like that, a high-quality kind of Joy plays a role. Joy, the High Feeling of elation, does not just automatically mean colorfulness. After all, Joy comes from Gluttony, but Joy is also any kind of elaborate adult European play of perception. And presenting a car like a work of art or giving you a view of a car like a work of art would be a high-quality Joy production.” (Expert Interview: Line 238-246).*

The introduction of technological developments in the design of automotive touchpoints ultimately offers new possibilities, particularly in the staging of touchpoints that only occupy a small space. Technologies such as augmented reality can be used to extend staging into a digital space and eliminate the need to provide large areas: *“There are so many technological possibilities today that didn't exist in the past, for example, to show the bravura of a luxury car, to show the magnificent interior, so to speak, to show the technological marvel in luxury. In the past, you could only do that on an exhibition stand. There might have been a car standing there cut open. Or like at the VW Autostadt, which I saw, I think all automotive*

brandlands do that a car is closed, so to speak, and then the front moves away, so that a car is opened up, so to speak, and you can now look inside the car. Who am I - a dramaturgical revelation. You can do that today with technological methods in any tiny showroom. Today you can use augmented reality to hold your mobile phone over the car and look inside in this way. And this can also be dramatized in such a way that the car whose interior you are looking at glows an emotional blue-green in its contours like in a science fiction film. Like in Avatar." (Expert Interview: Line 246-256).

5.2. Think-Aloud Protocol

To answer the second research question, a total of 208 statements were considered relevant. Of these, 53 segments came from Interview 1 (I1), 45 segments from Interview 2 (I2), 32 segments from Interview 3 (I3), 52 segments from Interview 4 (I4) and 26 segments from Interview 5 (I5). The distribution of the coded segments across the categories formed is shown in Appendix O.

5.2.1. Art Priming

The overarching category "Art Priming" refers to the theory of Art Priming and its relevant components within the communication model according to Mikunda and Birbaumer. The category includes the subcategories "Perception of touchpoint design (premise)", "Product and brand perception (product/brand)", "Connection between premise and product/brand" and "Priming effects", which are described in detail below.

5.2.1.1. Perception of touchpoint design (premise)

The category "Perception of touchpoint design (premise)" deals with text passages that refer to the perception of the aesthetic design and the atmosphere of the touchpoint. According to Mikunda and Birbaumer, the design of the touchpoint acts as a premise in the communication cycle. The perception of congruent aspects between the premise and the product is essential for the functioning of Art Priming, which is why the perception of the premise is presented separately in this category.

A differentiated perception can initially be fundamentally justified by the different design of the touchpoints with which the participants were confronted.

When articulating the thoughts on the individual touchpoints, the perceptions are nevertheless largely consistent. Elegance and high quality are increasingly taking center stage in the perception of various touchpoints, as the following passages illustrate: *"And in general, it actually looks very, very (...) elegant and extravagant, you could say." (Interview 3: Line 51-52).*

"There's metal on the walls and another wall of lights on the left and the floor looks very, very noble. It's like stone tiles. Overall, it just looks very, very expensive and elegant to me, the surroundings, the space." (Interview 4: Line 105-107).

In addition, the shop design of the touchpoints is also perceived as artistic: *"Again, I start at the top left of the picture, again the same ceiling. It now looks much more artistic than it did in the first pictures or the first two pictures. The bottom right was also very, very artistic, you could say, because you couldn't quite recognize exactly what it was. Of course, you could guess that it might be an animal or a landscape. It's also the case here that, yes, all three are actually very, very artistic pictures, especially the one in the top left. It's as if the floor is also artistic to a certain extent. Otherwise the floor was always kept very black and dark. So when you enter this area now, where this art is exhibited, you are probably immersed even more in this art world because you also have this floor, which is part of the art and has the same natural shades of green, blue and grey, which is more reminiscent of rock." (Interview 3: Line 104-113).*

This perception of individual objects in the shop design of the touchpoints as art objects is due to the staging of the objects, as the following text passage demonstrates: *"I can see a lot of technical parts, probably car components, I assume, (...) which are presented like art objects and are staged and brought into focus by the fact that they are standing on bright orange pillars." (Interview 1: Line 29-31).*

The staging of individual shop elements as art objects, as well as the actual integration of art into the shop dramaturgy, evokes associations that participants consequently describe as a museum: *"Now it feels like a museum to me again. Modern art, I would say. Dark atmosphere, colorful pictures. Exciting to look at in itself, I find it quite pleasing to the eye. Probably in the Asian region again, because of the Asian lettering. (..) Yes, dark atmosphere, beautiful pictures." (Interview 5: Line 61-64).*

The perception of high prices, which results from the artistic shop design, is also formulated in conjunction with this, as illustrated in the following excerpt: *"Okay, I see a kind of light art installation. There are several LED fields that show (...) colors. I don't know. Well, it looks a lot like abstract art. Again, the ceiling is made of metal rails and the floor is completely mirrored. Or black tiles. It looks very (...) classy again, mystical again with the light mirroring. And somehow expensive. I almost feel like I'm in a super luxury spa hotel. Very yes, mystical and expensive. (6) Now it really does look like in a museum. There's text written on it again and it's another kind of sculpture or light installation. There are also people standing there looking at the sculptures. So it really feels like you're in a museum. It remains completely dark, it seems quiet. Somehow very (...) orderly, very (...) polite almost. So it really is like that in a / Simply expensive. Either in a very expensive hotel or restaurant where people speak quietly. In a museum where you just look at the art. So it seems like a quiet room to me. (...) Yes, actually like a museum." (Interview 4: Line 82-93).*

At individual touchpoints, however, the perception of the shop design as a museum deviates and is increasingly described as a kind of upscale residential space in which the display of automobiles is seen as the integration of additional furnishings: *"The space we see here also feels a bit fuller and looks a bit more homely than the other places. So here it almost looks to me as if someone has put two cars in the living room. A very nice, very large, very modern living room nonetheless. But it's definitely perhaps a little less museum-like." (Interview 1: Line 193-196).*

"So it looks a bit like a very beautiful, elegant living room to me, in which, perhaps quite by chance, there are sports cars as another beautiful object, a very modern sports car and a historic one." (Interview 1: Line 198-200).

Furthermore, individual touchpoints are perceived as futuristic: *"So, that looks very futuristic. Much, much more modern, more qualitative. I can really see a vision of the future here, that people have really thought about it and are really reflecting the values on the outside, so to speak. The façade alone looks really beautiful. Very chic, very elegant." (Interview 2: Line 70-73).*

The futuristic shop design is also occasionally perceived as surreal, as described below: *"So, it looks (..) yes, (..) very futuristic, but also like a place that doesn't really exist. I can't even describe it. I've never seen anything like it. It looks (...) very interesting. Like something out of a comic, perhaps. (...) Or like an overproduced music video." (Interview 1: Line 177-180).*

5.2.1.2. Product and brand perception (product/brand)

The following category deals with the perception of the product and the brand. The product and the brand represent a central part of the communication cycle to illustrate the mechanisms of Art Priming, as discussed in chapter 2.3.

The perceptions categorized within this category are generally linked to the very different cars exhibited in the individual showrooms.

Nevertheless, the participants categorize the majority of the exhibited cars as sports cars: *„The cars themselves look very, very sporty, even with this exhaust pipe on the side.“ (Interview 3: Line 216).*

“And I see a photo of a sports car where the doors open upwards. It looks very sporty to me now. So I get the feeling that this is a very advanced car, a technically (...) sophisticated and perhaps a new model. (...) But it's very fast, very sporty.” (Interview 4: Line 31-34).

With regard to individual models, the participants unanimously continue to describe different specific features.

For example, the participants register associations with various cars that they describe as luxurious or elegant: *„I now see the same space, just from a different angle. The car on the left looks even sportier to me than the other one, but in a different way. The other one was very sporty and modern and this one is now very sporty and classic. So it's like a retro car, really like these old sports cars as we know them. That makes it look very elegant to me again. I associate elegance with these old sports cars. Very classy, refined, luxurious and simply really classy, elegant.(5) Sporty and masculine again.“ (Interview 4: Line 164-169).*

In addition, perceptions are also articulated that allude to the exclusivity or high price of individual cars: *“The car itself also looks very elegant, expensive, very, (...) how do you say it, (...) somehow (...) better. So in the sense of (4) exclusive, I would say, yes.” (Interview 4: Line 107-108).*

„I think the car looks very, very high quality in this room. Very, very expensive. Very, yes, ostentatious. (...) Very modern.” (Interview 1: Line 138-139).

In line with these associations, passages are also found in which the participants perceive the cars themselves as art: *“Yes, I feel an enthusiasm, but only triggered by the two cars alone. I look even more, I look a lot at these two pictures below of the silver coupé. (...) I feel only the purest enthusiasm, euphoria and art in these cars.“ (Interview 2: Line 272-274).*

This impression is partly reinforced by the staging of the car within the shop design of the physical touchpoint: *„So it's definitely very different to what you would expect from a typical car dealership, but for me the car in the center serves almost as an art object or, yes, as if it were on display as an art object and not as a commodity that you buy from the dealership.“ (Interview 1: Line 165-167).*

Furthermore, the perceptions of the cars differ in terms of the age of the vehicles as revealed by their appearance and are related to the associations already mentioned, such as the elegance or sporty character of the car. Old timers, tend to emphasize classic elegance (Interview 4: Line 226-228) whereas the automobiles described as futuristic are associated with technology: *„Here I can see this futuristic car in more detail. It looks really strange. Really like something from the future. Very, it looks as if it could almost fly or do a lot of things that a normal car simply can't do, just very advanced technology.“ (Interview 4: Line 59-61).*

5.2.1.3. Connection between premise and product/brand

The category "Connection between premise and product/brand" illustrates the extent to which the participants perceive a connection or lack of connection between the shop design as a premise and the product or brand.

The perceptions of the connection vary greatly. Firstly, a connection between the shop design and the brand is registered, which relates to the history of the brand: *“So perhaps there could also be a reference to the history of the brand here. So maybe it's about longevity or being established as a quality sports car.” (Interview 1: Line 200-202).*

This connection results in particular from the exhibition of old timers, which are associated with design elements that allude to an older time: *“In the background, we also see various pictures in black and white on the wall. I can't recognize the pictures in detail. But I can see that there are two older cars in at least one of them. So / Oh okay, we see here that the picture is also zoomed in on the left side. Exactly. So older cars can also be seen here, again in black and white. I think this is again a reflection of the longevity of the brand or the history of the brand.” (Interview 1: Line 225-230).*

Moreover, there is a perceived connection between the shop design and the automobiles. Furthermore, a connection between the shop design and the cars is perceived. The differently

staged touchpoints and exhibited automobiles therefore result in thematically different contexts.

For instance, the combination of elegance and high quality of the two aspects is thematized: *"It looks like a very, very expensive car. It's very, very long. (...) Yes, the doors or gates that you see in the background also look very, very heavy and elegant. Because they have this golden color. It all looks rather high-end and expensive." (Interview 3: Line 148-151).*

The touchpoint is therefore regarded as an art gallery that relates to the automobile: *"In this respect (...) it's a bit different from a typical art gallery, but also from a (...) space that I would have associated with the car in the broadest sense." (Interview 1: Line 56-57).*

The relationship between the store design and the automobile is particularly evident in the way it highlights the technical features of the vehicle, as stated in the paragraph: *"I see a horse in the background (...) with a photo of a sports car in the background. For me, this all points again to the speed of the car and the general strength and power behind it. (4) Now I see the engine, which I've seen before, the horse again and now the car. (...) For me, all of this together is somehow a combination of (...) craftsmanship, that is, mechanics. So it really is the finest mechanics and technology and speed." (Interview 4: Line 47-52).*

Furthermore, connections between the shop design and the functional purpose of the product are also registered: *"Often, especially on the left-hand side, nature themes are of course again placed at the center, but this time in a rather less tranquil way, so a very, yes, it's not an artistically interpreted kind of nature as in the previous images, but realistically filmed nature. So a, what is this here, I think maybe open water and a tree or a forest can be seen here. So there is a certain natural motif here. At the same time, it looks very, very modern here. So perhaps I could imagine that there is a connection between a modern aspect and an aspect that is close to nature. Which would make sense to me in the context of this car that I see here, because it looks ultra-modern and futuristic, but it also looks like it was made for off-road use in some way, or in any case it looks like it was made for off-road use. So either it can actually drive off-road or it looks like an off-road car from the body." (Interview 1: Line 150-160).*

On the other hand, a connection between the shop design and the product or brand is not always perceived consistently. For example, art in shop design is perceived as independent of the product or brand, as the following passage illustrates: *"And when I look here now, at the bottom left, I can't really recognize it. It looks more like an abstract image to me. I don't think it has anything to do with this automotive theme at first glance. So it could be that there is a*

combination here, of course. So on the one hand, we might have this, well, art, as they say, branding idea or this depiction of history paired with art that is perhaps exhibited independently of it. We are here at the bottom left, that this painting that I have just described, but on the right-hand side there is also a, I think it's a painting or paneling with a floral pattern or a picture in the background with I think it's a house facade, which for me now perhaps function independently of the automotive theme." (Interview 1: Line 230-238).

In certain instances, the participants not only perceive a lack of connection, but also experience a discrepancy between the shop design and the product or brand: *"For me, the cars are a clear contrast. I don't really see the connection. (...) I wouldn't say that it's necessarily inappropriate, as it's quite neutral, but it's definitely not particularly coherent or enriching either." (Interview 1: Line 283-286).*

The lack of context in various passages ultimately leads to confusion among the participants: *„The artwork below confuses me a bit. I'm not quite sure what it's supposed to do with the two cars or with the cars here." (Interview 5: Line 130-131).*

5.2.1.4. Priming effects

The category "Priming effects" refers to text passages that specifically indicate that the store design of the touchpoint, such as displayed art objects, influences the perception of aesthetic, artistic or luxurious features of the automobile or the brand.

Firstly, the integration of works of art or an art exhibition into the store design has a positive effect on the perception of the cars on display, but also raises expectations of the product or the brand. This higher expectation of the product and the brand is in turn relativized by the more positive perception of the product through the connection to the art objects: *„Although the quality of the car and a work of art that hints at its own sublimity don't have much to do with each other in the first place, I would have the feeling that if I go into a Maybach showroom and then walk through an art exhibition like this, it has a very positive influence on how I perceive the brand. But then I also have corresponding expectations of the car. But then I think I'm more primed to say okay, you go there with a very positive attitude and expectations and I think you're already very easily convinced by the vehicle. When you're invited and welcomed like this, with so much of this kind of exhibition, this kind of art." (Interview 2: Line 98-105).*

The store design also has a positive effect on various quality features, such as technology or appearance: *"Now it's very bright, everything is very golden, but incredibly elegant. Extremely beautifully done. Clean, elegant. I would feel very comfortable there. I would be very excited if I could enter this room. And then there's this two-color S-Maybach. A dream car. If you then somehow get closer to it in this golden oasis, so to say, then you can open a door, look in, sit down. You really feel embedded in quality, elegance and technology." (Interview 2: Line 112-117).*

The following passage also indicates that the individual preference for the art genre is not decisive for the perception of coherent characteristics such as high quality: *"As I said, it's still harmonious all round, very pleasant colors. It's all very nice to look at. I also know people who would spend a lot of time in there. Personally, I would perhaps go through it a little faster if it was just abstract art. But as I said, I would take away a very high sense of quality. Even if it's perhaps not my kind of art, it gives you a sublime impression that you project onto other products or the brand." (Interview 2: Line 105-110).*

However, it is essential that there are congruent associations between the artistic elements of the store design and the product or brand, which are subsequently perceived: *"Somehow, perhaps, if you live in a more average household, it's also somehow posh, so to speak, so that you even (...) move more carefully, I say, but I think the room radiates a strong quality for me, which is then somehow projected onto the car. Of course, that alone is not enough. The car also has to radiate a quality somewhere. For me, it does that very strongly, but it is then emphasized by the overall experience that you have." (Interview 2: Line 143-147).*

Particularly with regard to automobile brands from the luxury segment, the integration of an artistic store design also reinforces the perception of the exhibited automobiles as luxurious products: *"For me, this room with the gold and the light and the white floor just seems luxurious again and the car somehow seems luxurious too." (Interview 4: Line 116-117).*

In addition to evaluating the high quality of the brand or product, a targeted store design also makes it possible to subtly emphasize other characteristic features of the brand or product. As a result, automobiles from the luxury segment are not only perceived as pure luxury, but can also be associated with other connotations: *„But it gives the whole thing a historical character and, especially when we think about the iconic theme that has run through here so far, it perhaps also comes together, that is the sports car and the depiction of a rock star who was at the zenith of his career, especially in previous decades. Yes, the whole thing comes*

together for me. So here again the artistic depiction and somehow subtle way of showing that this brand has a certain history without perhaps appearing old-fashioned.“ (Interview 1: Line 244-250).

„There's a photograph of David Bowie at the back, so it's also kind of cool, rocky, (..) I think it's very much reflected in the car. The photo goes very well with the car, it looks like a cool car to me. Spacy somehow.“ (Interview 4: Line 210-213).

5.2.2. High Feelings

The category "High Feelings" refers to passages in which the specific High Feelings according to Mikunda are described or their codes are mentioned.

Below, three of the seven High Feelings are described. On the one hand, a perceived variety of colors and shapes generates a sense of excitement and alertness, which can be attributed to the characterization of the feeling of Joy:

“Lots of movement. Somehow I sense excitement. So I would associate bubbles with a bit of excitement and effervescence and wakefulness.” (Interview 4: Line 141-143).

“It's somehow very bright because of all the reflections with lots and lots of colors. It looks interesting to me, somehow friendly, bright.” (Interview 4: Line 152-154).

Furthermore, it is argued that the perception of grandeur is achieved in relation to the staged high quality of the store design of a touchpoint, as illustrated by the following passage. This perception can thus be categorized as the High Feeling of Glory: *“I feel (..) like I'm in a very sacred place. I feel very (6) surrounded by quality. A very impressive feeling.” (Interview 2: Line 142-143).*

Lastly, it is also stated that displaying the car on a heightened platform reinforces the perception of high quality, which is accompanied by strong euphoric feelings and admiration for the car. The description therefore coincides with the staging and effect of the High Feeling of Desire: *“I think this time the cars are even a bit elevated. (...) The fact that you're not looking down at the car, so to speak, but straight at the car, gives me another (...) quality feature, so that this car is no longer for driving, but really for admiring. You can admire it and it really triggers a lot of euphoria and positive emotions in me.” (Interview 2: Line 248-251).*

6. Discussion & Conclusion

In the following discussion, the study results are summarized and interpreted. Finally, implications for practitioners are derived and an outlook for further research is presented.

6.1. Summary and interpretation of the results

A multi-method approach was chosen to holistically analyze the use of Art Priming to influence the brand and product perception of automobile brands or automobiles as luxury brands/products. The conduction of a Case Study, which included an analysis of physical touchpoints of car manufacturers on the one hand and an expert interview on the other, proved to be suitable for answering the first research question. A total of five physical touchpoints were analyzed using own image material, which was created during the direct observation on site, as well as image material available online. The data from the supplementary expert interview was categorized according to the previously established category system, which consists of the two overarching categories "Art Priming" and "High Feelings" and a total of five subcategories. In addition to the presentation of how automobile manufacturers use Art Priming in the design of physical touchpoints to influence the perception of the brand or products as luxury brands/products with regard to the first research question, the second research question addresses the brand and product perception of customers based on the design of the physical touchpoints. To answer the second research question, a study was conducted based on five Think-Aloud Protocols. The data collected was subsequently categorized according to a predefined category system. The category system contains the two overarching categories "Art Priming" and "High Feelings", analogous to the category system that was used to analyze the expert interview as part of answering the first research question, with the first principal category being broken down into four subcategories.

The results of the Case Study initially show that Art Priming works across industries and is therefore equally applicable in the automotive industry, yet is primarily used as a tool in the luxury segment. The special significance for the luxury segment results from the associations that come to the fore when perceiving art and essentially include associations such as "sophistication", "luxury" and "prestige" (Hagtvedt & Patrick, 2008). Brands operating in the luxury segment therefore aim to evoke these associations in the consumer at a point of contact with the brand or the brand's products. The use of Art Priming in the design of showrooms or

museums, which represent just such a point of contact for consumers, serves to subconsciously activate these congruent associations that exist between the art and the brand or products and emphasize these associations in the consumer's perception. However, it must be critically analyzed how luxury is to be understood from the consumer's perspective. Luxury is not just synonymous with prestige or exclusivity, but also has a cultural component that can be reinforced through Priming. How this cultural reference can be created can be seen in the shop design of the Drive. Forum or the Mercedes-Benz Museum. By integrating photographs and works of art that depict historically and culturally significant figures, for example, or refer to a historical or cultural context, emphasis is placed on the historical or culturally significant factor of the automobile or the respective automobile brand. The exhibition of an art sculpture in the form of a horse in connection with a future-oriented concept car, as illustrated in the Odeonsplatz studio, emphasizes the historical significance of the automobile brand. However, it is essential that there is a connection between the art and the brand or product (Mikunda, 2018). The diversity of the application of Art Priming initially results from the different forms of Art Priming. These can be differentiated according to the degree of separation between the art and the product. Art Priming can be understood as the integration of art alongside the exhibition of an automobile. Another form consists of the artwork embodying the automobile, while the third form involves the automobile itself being a work of art. However, the analysis of the physical touchpoints demonstrates that it is primarily the first form of Art Priming that is utilized.

Furthermore, there are many possibilities for the staging through Art Priming due to the combination possibilities on a horizontal as well as vertical level within the theory of Strategic Dramaturgy according to Mikunda (Mikunda, 2018). The Porsche Brand Store, in particular, demonstrates the complexity of the application through the staging of a Trance-Joy-Art Priming, in which both a horizontal and vertical connection is created between the Art Priming and the Trance staging as well as the Art Priming and the Joy staging.

The staging of the High Feelings is determined by the strategic objective of the brand and the respective emotion that is to be aroused upon contact with the brand or the brand's products. In the context of Porsche, the staging of Joy elements can be interpreted in the sense that a "rejuvenation" of the brand is to be achieved, in which the brand is to be brought closer to a younger target audience in addition to an older, affluent clientele. In contrast, the Maybach Atelier aims to create a sense of grandeur in connection with the products and the brand by staging a Glory Art Priming. In addition to the integration of various art objects, the partly golden color scheme and bright lighting in the showroom creates a connection with the

product and thus emphasizes the high quality of the product and the brand in particular, but also reflects a consumer group that is characterized by affluence in conjunction with an expressive-oriented presentation of luxury as an indication of their status.
With regard to the first research question, how car manufacturers use Art Priming in the design of physical touchpoints to influence the perception of the brand or products as a luxury brand or luxury products, it can be summarized that the use of Art Priming in relation to the shop design of physical touchpoints has to be examined in a differentiated way. Art Priming initially depends on the strategic objective of the respective brand. The mere integration of art without consideration of the strategic objective and the existing brand values is not expedient when using Art Priming. The linking of associations also extends beyond pure luxury aspects and can be expanded to include aspects such as the history or technological future orientation of the respective brand. The touchpoints analyzed in this thesis create a link to the luxury orientation of the brand through the integration of art or artistic design elements and thus emphasize the quality, exclusivity or high price of the brand and the products. However, the individual touchpoints differ in terms of how the brand is to be experienced as a whole within the luxury segment.

With regard to the perception of the automotive brand and the products based on the design of the physical touchpoint, the perceptions of the design of the touchpoint as a premise as well as the product and the brand must be considered separately for a comparison with the use of Art Priming shown above, before the connection between premise and product as well as the resulting Priming effect can be discussed. The touchpoints as a premise in the communication cycle according to Mikunda and Birbaumer are fundamentally perceived by recipients as luxurious, elegant, high-priced and of high quality, as intended (Hagtvedt & Patrick, 2008).
The perceptions of the individual touchpoints are further expressed in specific characterizations by the recipients, who articulate futuristic or historical associations. These further associations can be explained by the respective design of the touchpoints, in which, for example, technological design objects such as immersive displays or art objects with reference to historical events were incorporated. The Think-Aloud Protocols also show that the brand and the automobiles are perceived as luxurious, elegant, and high-quality. In some cases, the cars themselves are perceived as objects of art within the touchpoint. However, the exhibited automobiles are primarily concept cars or old timers in order to reinforce the perception. Although in most cases the design of the touchpoints as a premise as well as the brand and the cars evoke similar associations, the participants do not register a direct

connection between the premise and the brand/product in all cases. For instance, on the one hand, the art in the shop design is perceived as independent of the context of the automobile and, on the other hand, it is even considered to contrast with the context. This lack of connection further confuses some of the participants. The results are consistent with Mikunda's theory of Art Priming and emphasize the importance of interconnectedness between the associative elements of the premise and those of the brand (Mikunda, 2018).

In the presence of a recognizable connection between the premise and the brand on the part of the recipients, they also partly articulate the positive Priming effects directly in relation to the perception of the brand as a luxury automotive brand or the automobiles as luxury automobiles. The integration of art or artistic design elements into the shop design of the touchpoints emphasizes the perceived luxury aspects. However, with regard to the results of the Think-Aloud Protocols, it should be noted that Priming primarily takes place at a subconscious level (Bargh & Chartrand, 2000; Kolodej, 2022). Although the Priming effects are articulated directly by the participants in some cases, it can be assumed that the Priming effects are already reflected in the articulation of the perception of the brand and products and that the participants remain unconscious in this respect. It is therefore difficult to clearly separate which perceptions of the brand and products are influenced by the integration of art and which perceptions are articulated in the absence of Priming effects.

Lastly, the participants also mentioned some of the codes for the various High Feelings. The limited number of mentions can be explained on the basis that the staging of High Feelings is fundamentally aimed at experiencing the emotion at the physical location of the staging (Mikunda, 2009). The mere presentation of the staging via photographs limits the ability to experience the emotion. Nevertheless, it is apparent that High Feelings can be triggered in principle.

6.2. Practical implications

The results of this study have various practical implications for the use of Art Priming to influence brand and product perception as a luxury brand or luxury product in the context of the automotive industry.

Overall, the results show that Art Priming is initially a suitable means for physical retail to emphasize the associations of luxury aspects in the perception of the brand and products by integrating art into the shop design of physical automotive touchpoints. However, in order for the Art Priming effect to materialize, it is essential that companies not merely integrate art in

their showrooms and brandlands, etc., but also create a connection between the art and the respective automotive brand (Mikunda, 2018). It is therefore necessary to reflect on the brand values and emotions associated with the respective brand, which are then reflected in the Art Priming itself. Furthermore, automotive companies must also consider the social and cultural context in which Art Priming is utilized. As Mikunda illustrates, developments outside the automotive industry show how companies can respond to the changing framework conditions in the shop dramaturgy of physical touchpoints. By integrating green spaces or artistic design objects with reference to a nature scheme, automotive brands can also take into account developments such as climate change, thereby changing the cultural view of the brand.

6.3. Outlook on further research

Finally, this study merely offers an insight into the use of Art Priming in the context of the automotive industry. There are many opportunities to build on this research study. Firstly, the perception of consumers could be analyzed directly at the physical touchpoint. This approach would allow deeper insights to be gained, as the overall spatial effect and design can only be conveyed to a limited extent via the photographic representations. This could also strengthen the emotional perception through the staging of the High Feelings as a means for physical retail and have a stronger influence on the perception of the brand and the products. The physical touchpoints discussed in this paper were analyzed on the basis of Mikunda's theory. In order to obtain a more comprehensive view of the use of Art Priming in the automotive industry, it would also be useful to include the perspectives of different stakeholders. To this end, the intentions of decision-makers behind the design of physical touchpoints could be investigated by conducting further expert interviews in order to compare the results with the analysis based on Mikunda's theory. Technological developments and their application in connection with Art Priming could also be a useful addition to the field of research. New technologies such as augmented and virtual reality offer automobile manufacturers the opportunity to shift staging into the digital space. In this respect, it could be investigated to what extent the same effects can be achieved through the use of Art Priming via mixed reality.

References

Accenture. (2020). Impact on the Automotive Industry: Navigating the Human and Business Impact of COVID-19. Accenture. https://www.accenture.com/content/dam/accenture/final/a-com-migration/r3-3/pdf/pdf-124/accenture-covid-19-impact-on-the-automotive-industry.pdf#zoom=40

Bargh, J. A., & Chartrand, T. L. (2000). The mind in the middle: A practical guide to priming and automaticity research. In Handbook of research methods in social and personality psychology. (pp. 253–285). Cambridge University Press.

Bhagwatwar, A., Massey, A., & Dennis, A. R. (2013). Creative Virtual Environments: Effect of Supraliminal Priming on Team Brainstorming. 2013 46th Hawaii International Conference on System Sciences, 215–224. https://doi.org/10.1109/HICSS.2013.152

Brockmeier, L., Furcher, T., Köstring, J.-C., & Lühr, P. M. (2020, December 3). The second COVID-19 lockdown in Europe: Implications for automotive retail | McKinsey. https://www.mckinsey.com/industries/automotive-and-assembly/our-insights/the-second-covid-19-lockdown-in-europe-implications-for-automotive-retail

Brown, D., Flickenschild, M., Mazzi, C., Gasparotti, A., Panagiotidou, Z., Dingemanse, J., & Bratzel, S. (2021). The Future of the EU Automotive Sector. European Parliament.

Buber, R. (Ed.). (2009). Qualitative Marktforschung: Konzepte - Methoden - Analysen (2., überarb. Aufl). Gabler.

Burkacky, O., Lingemann, S., & Pototzky, K. (2021, May 27). Coping with the auto-semiconductor shortage: Strategies for success. https://www.mckinsey.com/industries/automotive-and-assembly/our-insights/coping-with-the-auto-semiconductor-shortage-strategies-for-success

Collins, A. M., & Loftus, E. F. (1975). A spreading-activation theory of semantic processing. Psychological Review, 82(6), 407–428.

Cornet, A., Heuss, R., Schaufuss, P., & Tschiesner, A. (2023, August 31). A road map for the automotive industry in Europe | McKinsey. https://www.mckinsey.com/industries/automotive-and-assembly/our-insights/a-road-map-for-europes-automotive-industry

Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai. (2022, October 21). Das weltweit erste „Maybach Atelier“ eröffnet in Schanghai. https://media.mercedes-benz.be/de/das-weltweit-erste-maybach-atelier-eroeffnet-in-schanghai/

Döring, N. (2023). Forschungsmethoden und Evaluation in den Sozial- und Humanwissenschaften. Springer Berlin Heidelberg. https://doi.org/10.1007/978-3-662-64762-2

Dresing, T., & Pehl, T. (2018). Praxisbuch Interview, Transkription & Analyse: Anleitungen und Regelsysteme für qualitativ Forschende (8. Auflage). Eigenverlag.

Ericsson, K. A., & Simon, H. A. (1998). How to Study Thinking in Everyday Life: Contrasting Think-Aloud Protocols With Descriptions and Explanations of Thinking. Mind, Culture, and Activity, 5(3), 178–186. https://doi.org/10.1207/s15327884mca0503_3

Estes, Z., Brotto, L., & Busacca, B. (2018). The value of art in marketing: An emotion-based model of how artworks in ads improve product evaluations. Journal of Business Research, 85, 396–405. https://doi.org/10.1016/j.jbusres.2017.10.017

Frieske, B., & Stieler, S. (2022). The “Semiconductor Crisis” as a Result of the COVID-19 Pandemic and Impacts on the Automotive Industry and Its Supply Chains. World Electric Vehicle Journal, 13(10), 189. https://doi.org/10.3390/wevj13100189

Gläser, J., & Laudel, G. (2010). Experteninterviews und qualitative Inhaltsanalyse. VS Verlag für Sozialwissenschaften. https://doi.org/10.1007/978-3-531-91538-8

Guan, M., Köstring, J.-C., Middleton, S., & Möller, T. (2022, July 8). The luxury car market: Five new industry trends | McKinsey.

https://www.mckinsey.com/industries/automotive-and-assembly/our-insights/five-trends-shaping-tomorrows-luxury-car-market#/

Gupta, M., & Joshi, R. M. (2023). Art infusion phenomenon: A systematic literature review. Journal of Product & Brand Management, 32(2), 235–256. https://doi.org/10.1108/JPBM-04-2021-3441

Hagtvedt, H. (2022). Chapter 6 Art and Aesthetics in the Future of Luxury. In A. Joy (Ed.), The Future of Luxury Brands (pp. 115–134). De Gruyter. https://doi.org/10.1515/9783110732757-006

Hagtvedt, H., & Patrick, V. M. (2008). Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products. Journal of Marketing Research, 45(3), 379–389. https://doi.org/10.1509/jmkr.45.3.379

Harrison, D. (2022, March 8). Russia's invasion of Ukraine is a long-term risk for the automotive supply chain. Automotive Logistics. https://www.automotivelogistics.media/insight/russias-invasion-of-ukraine-is-a-long-term-risk-for-the-automotive-supply-chain/42809.article

Hollenbeck, C. R., Peters, C., & Zinkhan, G. M. (2008). Retail Spectacles and Brand Meaning: Insights from a Brand Museum Case Study. Journal of Retailing, 84(3), 334–353. https://doi.org/10.1016/j.jretai.2008.05.003

Huettl, V., & Gierl, H. (2012). Visual art in advertising: The effects of utilitarian vs. hedonic product positioning and price information. Marketing Letters, 23(3), 893–904. https://doi.org/10.1007/s11002-012-9196-z

ICONIC A TIMELESS JOURNEY OFCULTURE, SOCIETY AND MOBILITY. (n.d.). DRIVE Volkswagen Group Forum DE – Willkommen. Retrieved 23 June 2024, from https://drive-volkswagen-group.com/de/ausstellung/copy-iconic-1/

Joy, A., Wang, J. J., Chan, T.-S., Sherry, J. F., & Cui, G. (2014). M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions. Journal of Retailing, 90(3), 347–364. https://doi.org/10.1016/j.jretai.2014.01.002

Kahneman, D. (2011). Thinking, fast and slow (1. ed.). Farrar, Straus & Giroux. https://ubdata.univie.ac.at/AC08561090

Kaitwade, N. (2021). COVID-19 shatters global automotive industry; sales of metal powder take a nosedive amid wavering demand. Metal Powder Report, 76(3), 137–139. https://doi.org/10.1016/j.mprp.2020.06.059

Kandel, E. R. (2000). Principles of neural science (4. ed.). McGraw-Hill. https://ubdata.univie.ac.at/AC02640726

Kim, K., Ko, E., & Lee, Y.-I. (2012). Art Infusion in Fashion Product: The influence of Visual Art on Product Evaluation and Purchase Intention of Consumers. Journal of Global Fashion Marketing, 3(4), 180–186. https://doi.org/10.1080/20932685.2012.10600848

Kim, P., Deng, X., & Unnava, R. (2020). In the eye of the beholder: Cross-pollination between art-infused products and retail spaces. Journal of Business Research, 117, 302–311. https://doi.org/10.1016/j.jbusres.2020.05.056

Kolodej, C. (2022). Priming - Stärkende Räume entstehen lassen: Eine Kernkompetenz für Beratung, Verhandlung und Mediation. Springer Fachmedien Wiesbaden. https://doi.org/10.1007/978-3-658-36330-7

Kößler, S. (2006). Affektives priming mit emotionalen bildern in einer lexikalischen entscheidungsaufgabe: Eine EEG-Studie. https://api.semanticscholar.org/CorpusID:141048491

Küchler, E. (1991). Über elementare Vorhersagemechanismen in der menschlichen Informationsverarbeitung. In F. Klix, E. Roth & E. van der Meer (Ed.), Kognitive Prozesse und geistige Leistung (pp. 148–168). Deutscher Verlag der Wissenschaft.

Lashley, K. S. (1951). The problem of serial order in behavior. In L. A. Jeffres (Ed.), Cerebral mechanisms in behavior: The Hixon symposium (pp. 112–136). Wiley.

Lee, H.-C., Chen, W.-W., & Wang, C.-W. (2015). The role of visual art in enhancing perceived prestige of luxury brands. Marketing Letters, 26(4), 593–606. https://doi.org/10.1007/s11002-014-9292-3

Li, H., Daugherty, T., & Biocca, F. (2001). Characteristics of virtual experience in electronic commerce: A protocol analysis. JOURNAL OF INTERACTIVE MARKETING, 15(3).

Liu, W., Chen, X., & Zhang, J. (2023). The Russia-Ukraine conflict and the automotive energy transition: Empirical evidence from China. Energy, 284, 128562. https://doi.org/10.1016/j.energy.2023.128562

Mayring, P. (2022). Qualitative Inhaltsanalyse: Grundlagen und Techniken (Neuausgabe) [Elektronische Ressource]. Beltz Verlagsgruppe. https://content-select.com/index.php?id=bib_view&ean=9783407258991 https://content-select.com/de/portal/media/view/6230dc9f-d158-4bda-a1f2-1d0db0dd2d03

Mercedes-Benz Media. (2022, May 19). Mercedes-Benz Media. https://media.mercedes-benz.com/

Mercedes-Benz Media. (2024, March 5). Mercedes-Benz Media. https://media.mercedes-benz.com/

Mercedes-Benz Projekt: Studio Odeonsplatz. (2020, November 25). LIGANOVA. https://liganova.com/de/portfolio/studio-odeonsplatz/

Mercedes-Benz Unternehmensgeschichte. (n.d.). Retrieved 25 July 2024, from https://www.mercedes-benz.com/de/innovation/meilensteine/unternehmensgeschichte/

Mikunda. (n.d.). Retrieved 10 August 2024, from http://www.mikunda.com/

Mikunda, C. (2009). Warum wir uns Gefühle kaufen: Die 7 Hochgefühle und wie man sie weckt. Econ. https://ubdata.univie.ac.at/AC07846910

Mikunda, C. (2018). Hypnoästhetik: Die ultimative Verführung in Marketing, Handel und Architektur. Econ.

Mruck, K., & Mey, G. (2009). Der beitrag qualitativer methodologie und methodik zur marktforschung. In Qualitative marktforschung (pp. 21–45). Gabler.

Naletelich, K., & Paswan, A. K. (2018). Art infusion in retailing: The effect of art genres. Journal of Business Research, 85, 514–522. https://doi.org/10.1016/j.jbusres.2017.10.030

Park, S., Kim, S., & Ahn, S. (2023a). The role of consumers' construal level in art-infusion-type effect on retail product evaluation. Journal of Retailing and Consumer Services, 73, 103342. https://doi.org/10.1016/j.jretconser.2023.103342

Park, S., Kim, S., & Ahn, S. (2023b). Understanding the effect of art infusion type on retail product shopping: An attention to the intervening role of customers' financial wealth. Journal of Retailing and Consumer Services, 70, 103154. https://doi.org/10.1016/j.jretconser.2022.103154

Peluso, A. M., Pino, G., Amatulli, C., & Guido, G. (2017). Luxury advertising and recognizable artworks: New insights on the "art infusion" effect. European Journal of Marketing, 51(11/12), 2192–2206. https://doi.org/10.1108/EJM-09-2016-0496

Pino, G., Guido, G., & Nataraajan, R. (2017). Iconic art infusion in luxury retail strategies: Unveiling the potential. Journal of Global Scholars of Marketing Science, 27(2), 136–147. https://doi.org/10.1080/21639159.2017.1283797

Porsche eröffnet Brand Store in Stuttgart. (2022, October 13). Porsche Newsroom. https://newsroom.porsche.com/de/2022/unternehmen/porsche-brand-store-stuttgart-eroeffnung-30031.html

Pößnecker, N. (2024). Own Photography.

Raupach, M. (2020, November 17). Mercedes-Benz und Liganova realisieren Studio Odeonsplatz. https://www.blachreport.de/work/30852-mercedes-benz-und-liganova-realisieren-das-studio-odeonsplatz/

Roth, G. (2015). Aus Sicht des Gehirns (4th ed.). Suhrkamp.

Rothgangel, S. (2010). Kurzlehrbuch Medizinische Psychologie und Soziologie (2nd ed.). Thieme.

Schmidt, G. (2005). Einführung in die hypnosystemische Therapie und Beratung. Carl-Auer-Verl.

Schwenk, J. (2023, December 18). Council Post: How Auto Manufacturers Can Stay Resilient Amid Global Challenges. Forbes. https://www.forbes.com/sites/forbesbusinesscouncil/2023/12/18/how-auto-manufacturers-can-stay-resilient-amid-global-challenges/

Williams, L. E., & Bargh, J. A. (2008). Experiencing Physical Warmth Promotes Interpersonal Warmth. Science, 322(5901), 606–607. https://doi.org/10.1126/science.1162548

Willkommen im DRIVE. (n.d.). DRIVE Volkswagen Group Forum DE – Willkommen. Retrieved 23 June 2024, from https://drive-volkswagen-group.com/de/erleben/ueber-drive/

Yin, R. K. (2014). Case study research: Design and methods (5.). Los Angeles, CA [u.a.] : SAGE Publ.

Appendix

Appendix A: Declaration of consent/data privacy notice (in German)

Zustimmungserklärung/Datenschutzmitteilung

Herzlichen Dank, dass Sie sich bereit erklärt haben, für ein Gespräch für die Abfassung einer wissenschaftlichen Masterarbeit an der Universität Wien zur Verfügung zu stehen.

Gemäß Datenschutzgesetz (§ 7 Abs 2 Ziffer 2 DSG) muss für ein derartiges Interview Ihre Zustimmung eingeholt werden, da die Aussagen unter Nennung Ihres Namens in der wissenschaftlichen Masterarbeit verwendet (zitiert) werden.

Die Inhalte des Interviews werden transkribiert. Sie erhalten die Abschrift vor der Verwendung zur Freigabe. Das Transkript des Interviews wird der Arbeit im Anhang beigefügt. Abschlussarbeiten müssen laut Universitätsgesetz veröffentlicht werden (durch Aufstellen in der National- und Universitätsbibliothek), sie sind üblicherweise auch online zugänglich.

Die Daten können von der Lehrveranstaltungs-Leitung bzw. von dem/der Betreuer/in bzw. Begutachter/in der wissenschaftlichen Arbeit für Zwecke der Leistungsbeurteilung eingesehen werden. Die erhobenen Daten dürfen gemäß Art 89 Abs 1 DSGVO grundsätzlich unbeschränkt gespeichert werden.

Sie können die Zustimmung zur Verwendung dieses Interviews jederzeit widerrufen, alle Aussagen, die bis zu diesem Zeitpunkt in der wissenschaftlichen Arbeit verwendet wurden, sind allerdings rechtskonform und müssen nicht aus der Arbeit entfernt werden.

Weiters besteht das Recht auf Auskunft durch den/die Verantwortlichen an dieser Studie über die erhobenen personenbezogenen Daten sowie das Recht auf Berichtigung, Löschung, Einschränkung der Verarbeitung der Daten sowie ein Widerspruchsrecht gegen die Verarbeitung sowie des Rechts auf Datenübertragbarkeit.

Wenn Sie Fragen zu dieser Erhebung haben, wenden Sie sich bitte gern an den Verantwortlichen dieser Untersuchung.

Für grundsätzliche juristische Fragen im Zusammenhang mit der DSGVO/FOG und studentischer Forschung wenden Sie sich an den Datenschutzbeauftragen der Universität Wien, Dr. Daniel Stanonik, LL.M. (verarbeitungsverzeichnis@univie.ac.at). Zudem besteht das Recht der Beschwerde bei der Datenschutzbehörde (bspw. über dsb@dsb.gv.at).

Ich stimme der Verwendung meiner personenbezogenen Daten im Rahmen der wissenschaftlichen Arbeit hiermit zu.

_____ _____

Name Ort, Datum

Appendix B: Interview guide for expert interview (in German)

Themenblock	Fragen	Mögliche Nachfragen
Gesprächseinstieg	Bitte erzählen Sie mir von Ihren Tätigkeiten innerhalb Ihrer Agentur sowie von Ihren Lehraufträgen.	Wie kam es dazu, dass Sie den Handel rund um das Thema Ladendramaturgie beraten?
Themenblock 1: **Art Priming zur Beeinflussung der Produkt- und Markenwahrnehmung**	Erzählen Sie mir bitte, wie Sie den Einsatz von Art Priming insbesondere im Luxussegment generell einschätzen.	Warum eignet sich Art Priming im Luxussegment besonders gut/schlecht?
	Erzählen Sie mir bitte, inwieweit Sie Art Priming für ein geeignetes Mittel zur Beeinflussung der Produkt- und Markenwahrnehmung von Luxusmarken halten.	Worauf muss beim Einsatz von Art Priming in der Ladendramaturgie besonders geachtet werden?
	Erzählen Sie mir bitte, inwiefern Automobilhersteller Art Priming in der Ladendramaturgie nutzen können, um mit Luxus assoziierte Aspekte in ihrer Marke hervorzuheben.	Erzählen Sie mir bitte, inwiefern insbesondere ein Zusammenhang zwischen Luxusautomobilen und Kunst in der Ladendramaturgie geschaffen werden kann.
Themenblock 2: **Zusammenhang Art Priming und Hochgefühle**	Welchen Zusammenhang sehen Sie zwischen Art Priming und den Hochgefühlen?	Worauf muss bei der Kombination von Hochgefühlen und Art Priming geachtet werden?
	Inwiefern können die Hochgefühle in der Ladendramaturgie eingesetzt werden, um das Erlebnis für den Konsumenten zu steigern?	Gibt es Kombinationsmöglichkeiten von Hochgefühlen und Art Priming, die sich für die Inszenierung von Luxusmarken besonders eignen?
Themenblock 3: **Konkrete Funktionsweise und Anwendung von Art Priming**	Ich habe mich in meiner Arbeit, insbesondere in der Analyse ausgewählter physischer Touchpoints, mit Ihrer Theorie des Art Primings auseinandergesetzt. Dabei habe ich das Kommunikationsmodell von Ihnen und Dr. Birbaumer auf die Ladendramaturgie der Touchpoints angewandt. Für mich scheint es einen logischen Zusammenhang zwischen dem Einsatz von Art Priming und der Beeinflussung der Wahrnehmung von beispielsweise Luxus-Aspekten von	Welche Aspekte sind der Argumentation zu ergänzen?

	Automobilprodukten und -marken zu geben. Ein Beispiel dafür ist das Maybach Atelier von Mercedes-Benz in Shanghai. Die Integration einer Kunstausstellung, die rund um die Mercedes-Maybach Marke kuratiert wurde, bildet dabei die Prämisse. Die ausgestellten Automobile stellen das Produkt dar. Durch die Betrachtung der Kunstinstallationen werden in der anschließenden Wahrnehmung der Automobile die kongruenten Aspekte "Kunst", "Ästhetik" und "Luxus" durch den Konsumenten in der Perzeption wahrgenommen und dadurch folglich die Wahrnehmung des Produkts, auch stellvertretend für die Marke als Luxusprodukt bzw. -marke beeinflusst. Inwieweit finden Sie meine Argumentation schlüssig?	
	Angenommen Sie müssten einen Showroom einer Luxusautomobilmarke gestalten, wie würden Sie Art Priming einsetzen und welche Hochgefühle würden Sie inszenieren?	Inwiefern hängt die Gestaltung des Showrooms von der Zielgruppe und der Gestaltung des Produkts ab?
Abschlussfrage	Haben Sie noch Fragen oder gibt es zentrale Aspekte für den Einsatz von Art Priming zur Beeinflussung der Produkt- und Markenwahrnehmung von Luxusautomobilmarken, die ihrer Meinung nach bisher außer Acht gelassen oder zu wenig besprochen wurden?	Welche Chancen sehen sie bei dem Einsatz von Art Priming in der Ladendramaturgie von Luxusautomobilmarken?

Appendix C: Interview guide for expert interview (in English)

Thematic block	Questions	Possible follow-up questions
Opening the dialogue	Please tell me about your activities within your agency and about your teaching assignments.	How did you come to advise retailers on all aspects of shop dramaturgy?
Thematic block 1: **Art Priming to influence product and brand perception**	Please tell me what you think about the use of Art Priming in general, especially in the luxury segment.	Why is Art Priming particularly good/bad in the luxury segment?
	Please tell me to what extent you consider Art Priming to be a suitable means of influencing the product and brand perception of luxury brands.	What should be paid particular attention to when using Art Priming in shop dramaturgy?
	Please tell me to what extent car manufacturers can use Art Priming in shop dramaturgy to emphasize aspects associated with luxury in their brand.	Please tell me to what extent a connection can be created between luxury cars and art in the shop dramaturgy.
Thematic block 2: **Connection between Art Priming and High Feelings**	What connection do you see between Art Priming and High Feelings?	What needs to be considered when combining High Feelings and Art Priming?
	To what extent can the High Feelings be used in the shop dramaturgy to enhance the consumer experience?	Are there possible combinations of High Feelings and Art Priming that are particularly suitable for the staging of luxury brands?
Thematic block 3: **Concrete functioning and application of Art Priming**	In my work, especially in the analysis of selected physical touchpoints, I have dealt with your theory of Art Priming. I applied your and Dr Birbaumer's communication model to the shop dramaturgy of the touchpoints. For me, there seems to be a logical connection between the use of Art Priming and influencing the perception of, for example, luxury aspects of automotive products and brands. One example of this is the Mercedes-Benz Maybach Atelier in Shanghai. The integration of an art exhibition curated around the Mercedes-Maybach brand forms the premise here. The exhibited automobiles represent the product. By looking at the art installations, the congruent aspects of "art", "aesthetics" and "luxury" are perceived by the consumer in the subsequent perception of the cars, thereby influencing the perception of the product, also as a representative of the brand as a luxury product or brand. To what extent do you	What aspects should be added to the argumentation?

	find my argument conclusive?	
	Assuming you had to design a showroom for a luxury car brand, how would you use Art Priming and what High Feelings would you stage?	To what extent does the design of the showroom depend on the target group and the design of the product?
Closing question	Do you have any questions or are there any key aspects of using Art Priming to influence product and brand perception of luxury car brands that you think have been overlooked or under-discussed?	What opportunities do you see for the use of Art Priming in the in-store dramaturgy of luxury car brands??

Appendix D: Interview guide for Think-Aloud Protocols (in German)

Ablauf	Leitfaden
Gesprächseinstieg	Ich erkläre Ihnen zunächst den Ablauf der Untersuchung und stelle Ihnen die Untersuchungsmethode vor.
Erklärung der Methode	Vor dem Start der Untersuchung möchte ich Ihnen die Funktionsweise der Methode erläutern. Ich stelle Ihnen im Folgenden sechs Aufgaben. Während jeder dieser Aufgaben, bitte ich Sie laut zu artikulieren, was sie bei der Bewältigung der Aufgabe denken und empfinden. Versuchen Sie dabei nicht zu erklären oder strukturieren was sie tun, sondern lediglich alles frei auszusprechen, was Ihnen in den Sinn kommt. Ich bitte Sie dabei meine Anwesenheit zu vergessen und frei alles auszusprechen, so als würden Sie ein Selbstgespräch führen. Haben Sie Fragen dazu, oder ist etwas unklar?
Aufgabe 1: **Multiplikationen**	Ich stelle Ihnen nun die erste Aufgabe. Bedenken Sie dabei, dass Ihre Antworten nicht als richtig oder falsch gewertet werden können. Sie sollen hierbei, wie eingehend erläutert, alles aussprechen, was Sie während des Lösens der Aufgabe denken und fühlen. Bitte lösen Sie die folgende Multiplikation: 13x11 Bitte lösen Sie diese Multiplikation: 15x9
Aufgabe 2: **Darstellungen des ersten physischen Touchpoints**	Ich stelle Ihnen nun die zweite Aufgabe. Ich zeige Ihnen Bilder eines physischen Touchpoints einer Automobilmarke. Ich bitte Sie während der Betrachtung der Darstellungen frei auszusprechen, was Sie bei dem Anblick der Darstellungen denken und fühlen. Ich möchte Sie daran erinnern, dass es keine richtigen oder falschen Antworten gibt. Haben Sie hierzu fragen?
Aufgabe 3: **Darstellungen des zweiten physischen Touchpoints**	Nun kommen wir zu der dritten Aufgabe und den Darstellungen des zweiten Touchpoints. Ich bitte Sie wieder frei zu artikulieren, was Sie bei der Betrachtung der Darstellungen denken und empfinden. Stellen sich Ihnen hierzu fragen?

Aufgabe 4: **Darstellungen des dritten physischen Touchpoints**	Ich zeige Ihnen nun die Darstellungen des dritten Touchpoints. Bitte sprechen Sie wieder frei aus, was Ihnen in den Sinn kommt.
Aufgabe 5: **Darstellungen des vierten physischen Touchpoints**	Kommen wir nun den Darstellungen des vierten Touchpoints. Wie bei den bisherigen Aufgaben bitte ich Sie laut zu nennen, was sie denken und fühlen, während Sie die Bilder ansehen.
Aufgabe 6: **Darstellungen des fünften physischen Touchpoints**	Schließlich kommen wir zu den Darstellungen des letzten Touchpoints. Bitte artikulieren Sie weiterhin alles was Ihnen durch den Kopf geht.
Abschluss	Vielen Dank für Ihre Teilnahme! Wir sind mit der Untersuchung nun durch.

Appendix E: Interview guide for Think-Aloud Protocols (in English)

Procedure	Guide
Opening the dialogue	I will first explain the procedure of the investigation and introduce you to the method of investigation.
Explanation of the method	Before starting the investigation, I would like to explain how the method works. I will set you six tasks below. During each of these tasks, I will ask you to articulate out loud what you are thinking and feeling as you complete the task. Don't try to explain or structure what you are doing, but simply say everything that comes to mind. I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear?
Task 1: **Multiplications**	I will now set you the first task. Please bear in mind that your answers cannot be categorized as right or wrong. As explained in detail, you should express everything you think and feel while solving the task. Please solve the following multiplication: 13x11 Please solve this multiplication: 15x9
Task 2: **Representations of the first physical touchpoint**	I will now set you the second task. I will show you pictures of a physical touchpoint of a car brand. As you look at the images, I ask you to speak freely about what you think and feel when you see them. I would like to remind you that there are no right or wrong answers. Do you have any questions?
Task 3: **Representations of the second physical touchpoint**	Now we come to the third task and the representations of the second touchpoint. Again, I ask you to articulate freely what you think and feel when you look at the illustrations. Do you have any questions about this?
Task 4:	I will now show you the illustrations of the third touchpoint. Again, please speak freely about what comes to mind.

Representations of the third physical touchpoint	
Task 5: **Representations of the fourth physical touchpoint**	Now let's move on to the images of the fourth touchpoint. As with the previous tasks, I will ask you to say out loud what you are thinking and feeling while you are looking at the pictures.
Task 6: **Representations of the fifth physical touchpoint**	Finally, we come to the representations of the last touchpoint. Please continue to articulate everything that is on your mind.
Conclusion	Thank you for your participation! We are now finished with the investigation.

Appendix F: Transcript expert interview Dr Mikunda (translated from German)

Date: 9 July 2024
Time: 5:56 PM
Duration: 43:33 min

I: Perfect. Super. Then I would ask you again to confirm that you have read and accepted the data protection notice. [0:00:00.0]

B: Yes, I'm happy to do that. I have read, signed and agreed to it. [0:00:12.6]

I: Super. Perfect. Thank you very much. I would then ask you to tell me about your work within your agency and your teaching assignments. [0:00:19.1]

B: Yes, I am happy to do that. My name is Dr Christian Mikunda. I've always been interested in what goes on inside people when they have an experience, and I spent the first ten or 15 years of my career in the film and television industry doing that. And today we work at the intersection of psychology, marketing and architecture, in what is known in America as the experience economy. The range of projects we work on is very broad. From hospitals to airports, from shopping malls to tourism, we are interested in everything where people try to professionally stage with a psychological background. And I actually have a long history in the automotive sector, which is amazing because I don't drive myself. I never got a driving licence, but for many years we advised Mercedes, BMW and Volkswagen, the Volkswagen Group. We worked on a showroom concept for Mercedes, a dramaturgical showroom concept. I was later allowed to work on the Mercedes Museum and advised the scenographer Professor HG. Merz at the time. We also started working on BMW Welt in Munich almost at the same time. At the time, I advised the scenographer responsible for the Junior Campus, i.e. the area for children and young people, and his company. That was the Spiel und Sports team. And for many years we organized so-called teaching expeditions around the world for the Volkswagen Group, for the Volkswagen Group's car dealers. We were with them in Japan, we were with them in South America. And in fact, on that occasion - and I remember it well, it must have been in the mid-1990s when I was researching the first trip to Japan for Volkswagen - I actually saw the first examples of Art Priming in the automotive sector in

Tokyo. Back then, Toyota built a huge brandland in Tokyo, more or less a skyscraper, many storeys high, the so-called Amlux Building. And in the Amlux Building, in an exhibition around the cinema there and around the other great technological productions, we saw for the first time how an attempt was made to make the luxury cars even more emotionally present with an aesthetic enrichment of what we call Art Priming, with an aesthetic pre-staging. (..) [0:00:33.9]

I: Super then in relation to Art Priming. How would you assess the use of Art Priming in the luxury segment in particular? [0:03:36.8]

B: I believe that this is a huge opportunity for the automotive industry. In my opinion, because you say luxury segment, the understanding of luxury has completely changed for many people. Luxury no longer has an exclusively or primarily prestigious character. So it's no longer so much about showing off with an expensive car and emphasizing one's showmanship, but luxury has increasingly developed into a phenomenon where people who can afford such cars have also begun to appreciate the cultural aspect, the emotional compression of car bodies, of design, of technological developments. And accordingly, it is quite clear that the presentation of luxurious cars also tries to emphasize this cultural aspect in the automobile. And Art Priming is of course an incredibly great psychological technology for this. (...) [0:03:48.0]

I: Can you explain further to what extent you consider Art Priming to be a suitable means of influencing the products and product perception as well as the brand perception of these luxury brands? (..) [0:05:08.6]

B: Yes, it is of course primarily a tool for the point of sale, that is, for staged showrooms, for flagship stores in the automotive sector, but also of course for fairs and probably also for the online sector, actually. And you have to realize that the phenomenon is certainly not exclusive to the automotive sector, but that Art Priming is present everywhere in the presentation of luxury brands today. Louis Vuitton's flagship stores in Tokyo, for example, or in Seoul, the large flagship stores are all connected to an art gallery. I can still remember in Tokyo, there is actually a gallery hovering above Louis Vuitton's fantastic multi-storey building, which is elaborately curated and completely reorganized every three or four months. But also in the pop up store area, concept store and pop up store area, when you're trying to rejuvenate the brand, Art Priming has played a big role everywhere in the luxury sector. Yayoi Kusama has

almost single-handedly saved Louis Vuitton with her pop-up stores, because the pop-up stores have made the brand young again. Fendi uses Art Priming all over the world. Dior uses Art Priming all over the world, and the greatest artists present in the world today are not only working more, not only exhibiting their artwork in museums more, but also making their artwork available to the luxury sector in flagship stores, so to speak. I remember Lee Bul, the most famous, probably the most famous sculptor in the Far East today. Korean. We saw her artworks in a fantastic museum in Seoul. But we also saw an incredibly great piece of art by her in the Dior flagship store, in Seoul, which was a chandelier, a chandelier that looked like a tattered sailing ship, a huge artistic sculpture that was there in the Dior flagship store to enhance the brand and celebrate the luxury aspect of the brand in a modern, young and cultural way. (...) [0:05:27.9]

I: What would you say needs to be paid particular attention to when using Art Priming in shop dramaturgy? [0:08:10.9]

B: The crucial point is that Art Priming should not be confused with what used to be referred to somewhat pejoratively in German-speaking countries as Kunst am Bau. For a long time in the 1960s and 1970s, a large company that had a lot of money, an insurance company or a bank, would hire an artist for its headquarters, so to speak. And then there was a famous sculptor who made a sculpture, charged an incredible amount of money for it and placed this sculpture in front of the headquarters, often in a lake or pond. Sometimes it was also a fountain. And then they said: Yes, okay, we paid maybe DM 4 million for this sculpture back then and look how great we are. We also have a feeling for culture. But this piece of art had nothing to do with the brand and the psychological dimension of the brand. It was separate from the brand, Art Priming is an intervention that must never occur separately from the brand, but the Art Priming measures need associative elements that correspond with associative elements of the brand, so that the recipients, who are under the influence of Art Priming, can look at the actual brand with a different, with a culturally prepared view. There must be a / As they say when young people try to date on the Internet today: It's a match, right? It has to be a match. Cognitively, psychologically speaking, there must be individual elements in the narrative cognitive schema of Art Priming that correspond with individual elements of the narrative cognitive schema of the brand, so that you come up with the idea of turning to the actual product with the instructions for use of Art Priming, so to speak, and looking at it in this way. [0:08:19.6]

I: To what extent can car manufacturers in particular use Art Priming in shop dramaturgy to emphasize aspects associated with luxury in their brand? [0:10:33.4]

B: In my opinion, there are three possibilities, three principal ways in which Priming can be used through aesthetic interventions in the automotive sector. Area one, what we classically refer to as Art Priming, that is, a pre-staging of the premises in the communication cycle. And I told you that I first saw how this is possible with very simple methods about 30 years ago in Tokyo at the Amlux Building. Back then, they added aesthetic elements to Toyota cars. Bamboo sticks, for example, which were tied together to form a crazy bamboo cloud. Colorful, brightly colored, artistically designed balloons that swelled out from under the car and flew over it, and so on. So the simplest possibility is to bring something like this, an aesthetic installation, as close as possible to the car. The elaborate installations of today would then be art galleries, so to speak, that are built around the car presentation, either temporarily or for a longer period of time, as Maybach did in Shanghai, for example. A second form of Art Priming, which I have already read about in your work, is what you call art infusion and there is also literature in the marketing sector about art infusion, that is, to a certain extent, the inoculation of the car through aesthetics. This actually started back in the 1970s, or perhaps even in the 1960s, when the hippie movement began to paint cars and turn them into psychedelic works of art, in other words, practically inoculating the product itself and making an intervention directly around the actual product presentation, so to speak. In other words, the pre-staging was already built into the product itself, so to speak. A third possibility, interestingly enough, but perhaps this is also a kind of infusion, is to refine individual car components into a work of art. I can remember a trade fair stand where exhaust pipes were turned into works of art simply by the presentation of the exhaust pipes. You thought you were in an art gallery and this type of presentation started ten years ago or so. What you can see today is that certain car brands are actually exhibiting the artistic placeholder, so to speak. Jaguar has just done that in London. There's a fantastic Jaguar car sculpture (..) that's on display outside the London Design Museum on the Thames near Tower Bridge. In other words, the car is no longer presented at all, but the work of art that represents the car is only presented more. So perhaps the cycle of premise and product is now reversed. There is no / In this case, the car is the premise and the product that is received is the work of art. We can take a closer look at this later in the so-called interdependent macrostructure. And (...) I think Hyundai has taken this to the extreme in one of its main factories in the south-east of Seoul with a spectacular staging in its Brandland. Metal rods emerge from the ground and are computer-controlled, transforming themselves into the bodywork of the car and changing

continuously. It shows how the car is tested in a wind tunnel, so to speak. You see how the designers have experimented with different shapes and you see a car body in front of you the whole time. But it's not actually there, it's more of an attraction. It's a technological installation, if you like, an aesthetic, an artistic installation. (..) There are showroom installations, I once saw it in Tokyo, Aoyama, there was a single car upstairs. In the Far East, there is always incredibly little space in the showrooms. In the city center showrooms, there is often only one car on display. But you could go down a staircase into a lounge and the wall of this staircase was designed and the inner workings of the car, that is, the pistons and the carburetor and the exhaust pipes etc. and the injection nozzles - I don't know anything about cars - were practically hung on the wall as a sculpture and painted white. In other words, they practically made a sculpture with it. That's due to the work of Daniel Spoerri, I probably can't think of his name now, ah well, yes. Spoerri, a famous Swiss artist who lived in Austria for a long time and died two years ago, I think, had dinner with his friends. There was a large, opulent table and then he glued everything that was on this table, the cutlery, the plates, the glasses, the pieces of bread that were still there, and applied them upright on the wall and turned them into a work of art. This installation of automotive set pieces reminded me of these installations by Daniel Spoerri. So there are actually these three, I believe, three basic types of Art Priming. The art infusion, where the car is aesthetically transformed, the Art Priming, where a pre-staging is made, right up to the art gallery, which is staged around the car. And this form of Priming with art, for which we don't yet have a name, in which the car itself is transformed into a work of art and only this work of art, just the placeholder so to speak, is exhibited and no longer the product itself. [0:10:46.5]

I: All right. What connection do you see between Art Priming and the High Feelings? [0:18:04.2]

B: Yes, that's a very interesting and very important question. The High Feelings are about visiting a brand location in order to experience a great, deep emotional feeling. A little happiness along the way. It's about Glory, sublimity, Joy, elation, Power, strength, etc. And in our collaboration with Volkswagen in particular, we have already defined which High Feelings correspond to which brand. Luxury cars are Glory is sublimity. An SUV is Power, strength. A convertible is Joy with the top down and so on. So there are High Feelings behind the reception of car brands. Now, through Art Priming, and let's just use the term for all types of Art Priming for now, you can use Art Priming to influence the High Feeling that can be experienced in the car itself in a certain way. There is Glory Art Priming, Joy Art Priming,

Power Art Priming and so on. So you can elevate a Glory car, a luxury car, even further through Glory Art Priming and to a certain extent reinforce the sacred aspect of the car through Art Priming. But you can also use Joy Art Priming to level out an automobile that is Glory a little, so to speak, so that it doesn't come across so much from above, but the automobile itself is brought more to eye level through Joy Art Priming, even though it is Glory. You can prime with Power Art Priming or the other way round. You can refine an SUV that is Power, that conveys an emotional high through the Power High Feeling, through Glory Art Priming. You can ennoble a four-wheel drive that comes across as very powerful through Glory Art Priming and show that this is actually a Mercedes in front of you, or worse, an expensive luxury car. And that is the great opportunity to strategically utilize High Feelings, because Art Priming is the Trojan horse, so to speak. Art Priming is the carrier, the tool. And inside this Trojan horse are the High Feelings of Glory, Joy, Power, whatever, Bravour probably also when it comes to technological sophistication and together the Trojan horse plus the warriors inside, the warriors are the High Feelings, the emotional impression of the brand can be manipulated to a certain degree, depending on what the strategic interest behind it is. (..) [0:18:10.5]

I: Then I would like to know. What needs to be taken into account when combining High Feelings and Art Priming? [0:21:23.3]

B: Well, I would say the strategic aspect. And this / I have made the experience that even in areas where an incredible amount of budget goes into the actual production and development of a car, for example, or into the luxurious design and advertising, there is little know-how about how three-dimensional measures have a psychotechnical effect. And I believe that this is an incredible shortcoming in the automotive sector, that people are often too little aware of this psychotechnical mechanism, so to speak. In other words, you have to know exactly what you want to achieve when using High Feelings through Art Priming and you also have to be aware that it's not just about a pure stimulus-response scheme between the product, the car and the recipient. It's about a whole communication cycle of premises, production, product and perception, the famous diamond that I always show you at university. And that against this background, for example, you have to analyze very precisely for the Priming that there is at the bottom left of the premises, how the general cultural and social climate is at the moment, that this is the background both for the production of the automobile and for the reception of Art Priming and the automobile. In plain German, you need to know what it feels like in Western Europe now that we have experienced a pandemic, now that value systems are

changing and the right is gaining strength in all elections across Europe. Why migration has become a big problem for many people, what impact inflation is having, what the climate is like. The climatic environment will be one of the strongest regulators for the staging, for the psychotechnical strategic staging. For example, as I said in a recent lecture, I believe that climate change will mean that there will no longer be a shop in the world without a front garden. You can already see this in South Korea and Japan. There, you are softened by Nature Priming in front of the flagship stores. Every flagship store, every concept store has a front garden in front of it. And it will be similar with brand presentation. And the automotive industry has completely overslept such developments that take social conditions into account. See e-mobility for a long time or the design at fairs, for example. That's why major motor fairs have come under pressure and in some cases disappeared. I don't think the Geneva Motor Show exists any more, does it? I'm no longer so familiar with it, but I don't think it exists any more. I think the IAA in Frankfurt has moved to Munich. There are demonstrations everywhere against the presentation of cars. So for a long time, we haven't seen how the social and cultural framework conditions have changed. And Art Priming and the use of High Feelings is an incredible tool to take account of this communication cycle of production, product, perception and premises in precisely this way. [0:21:32.5]

I: Then I will ask to what extent can the High Feelings be used in the shop dramaturgy to enhance the experience specifically for the customer, the consumer? [0:25:42.1]

B: Yes, in times when space in city centers (...) are becoming more and more valuable and (4) due to the general crisis in the medium-sized fashion trade, more and more space is becoming available for showroom presentations, you have to take advantage of this opportunity and not just, as is the case in Vienna on Kärntner Straße, to put a car, as VW did with the e-mobility presentation, a car or two or three and light it up well, but for God's sake you have to seize this incredible opportunity to create powerful aesthetic stagings with the automobile in the city center. And Art Priming is the means of choice for this. So you can't miss an opportunity, otherwise you're out of the window, as we've seen in the fashion sector over the last two years. People suddenly thought it was enough to simply reopen the shops after the pandemic. As it turned out, that's not enough. (...) It's also no longer enough to offer people a good workplace. People have become accustomed to working from home. You have to offer people added emotional value in the workplace, namely a kind of Priming. A good workplace today needs something like an office dramaturgy. And you have to take every

opportunity to use psychologically precise methods (..) to aesthetically stage a cultural value system. Without this, you will fail. (4) [0:25:54.6]

I: Are there possible combinations of High Feelings and Art Priming that are particularly suitable for the staging of luxury brands? (4) [0:27:59.9]

B: I believe that all seven High Feelings can play a role. Desire is always involved. Desire is about the High Feeling of wanting. As soon as you put a car on a pedestal and put a spotlight on it, it's Desire. It is held up to you emotionally. For a long time, people didn't realize in the presentation of cars that you actually have to give people the opportunity when a car is presented in such a tempting way and they start to flirt with acting out this emotional desire. I can remember a time when Mercedes was particularly feared for the fact that when someone opened the door of a Mercedes in the showroom, the salespeople rushed up in horror and tried to prevent anyone, let alone children, from sitting inside. Today, of course, the children and wives decide which car to buy. And of course you have to open the doors wide for anyone who wants to sit in it and say Dad, that's a cool car. We're also giving up our holiday this year. Or the wife who says, now we should really pay more attention to the environment and buy this great electric car now with this great big screen up front and, so Desire, all the High Feelings, you also have to live. That's where it starts. Of course, when you think about luxury, it's absolutely clear that you have to focus first and foremost on Glory, on the exhilaration of the sublime, and you have to take a very good look at what luxury is in today's world. And luxury in today's world always has a cultural aspect. (...) So you can go through all the High Feelings and look at them in detail. The more playful aspects play a role, even in the luxury sector - I mentioned the exhaust pipes before, which were set up like works of art on a fair stand - so the more playful aspects play a role, it's called borrowed language, the exhaust pipes make the work of art something like that, a high-quality kind of Joy plays a role. Joy, the High Feeling of elation, does not just automatically mean colorfulness. After all, Joy comes from Gluttony, but Joy is also any kind of elaborate adult European play of perception. And presenting a car like a work of art or giving you a view of a car like a work of art would be a high-quality Joy production. There are so many technological possibilities today that didn't exist in the past, for example, to show the bravura of a luxury car, to show the magnificent interior, so to speak, to show the technological marvel in luxury. In the past, you could only do that on an exhibition stand. There might have been a car standing there cut open. Or like at the VW Autostadt, which I saw, I think all automotive brandlands do that a car is closed, so to speak, and then the front moves away, so that a car is opened up, so to

speak, and you can now look inside the car. Who am I - a dramaturgical revelation. You can do that today with technological methods in any tiny showroom. Today you can use augmented reality to hold your mobile phone over the car and look inside in this way. And this can also be dramatized in such a way that the car whose interior you are looking at glows an emotional blue-green in its contours like in a science fiction film. Like in Avatar. Thanks to Hollywood, we have become accustomed to an incredibly aesthetic view of technology. For decades, science fiction films have dramatically staged screens in a way that they never look technologically. Floor plans that pop up, 3D stories, holographic elements that stand freely in space, etc. Ever since the first Star Wars film. So today you can make a small showroom with augmented reality mobile phone dramatizations where you can look inside and that would be a Bravour thing and it can also be a kind of Art Priming. It's not just sensory explanation that you look inside the car, it's sensory explanation plus emotional exaggeration, because the engine and the pistons and all the other elements are blue, glowing or red-hot, as if invented by an artist. (..) [0:28:12.7]

I: Yes. (..) Very interesting insights. (..) Thank you very much. I have dealt with your theory of Art Priming in my work, especially in the analysis of selected physical touchpoints, and in doing so I have applied the communication model of you and Dr Birbaumer to the shop dramaturgy of the touchpoints. And for me, there seems to be a logical connection between the use of Art Priming and influencing the perception of, for example, luxury aspects of automotive products and brands. One example of this is the Maybach Atelier of Mercedes Benz in Shanghai. The integration of an art exhibition curated around the Mercedes Maybach brand forms the premise here. The exhibited automobiles represent the product. By viewing the art installations, the congruent aspects of art, aesthetics and luxury are perceived by the consumer in the subsequent perception of the cars, thereby influencing the perception of the product as a luxury product or luxury brand. To what extent do you find my argument conclusive? [0:33:14.1]

B: Yes, absolutely. That's the explanation of what Art Priming is. Art Priming does not stage the product itself, but is a pre-staged experience. It is the experience before the experience and that is the great achievement, not to look at a brand in a pure stimulus-response scheme, as I mentioned earlier, but to stage the premises and actually stage the consumer's sensory perception before they turn to the actual product and the brand. And this phenomenon of pre-staging has, I believe, been the big emotional step from the simple dramatization at the point

of sale of the product itself to an emotionally enriched, modern, culturally and socially integrated staging in the communication cycle. (...) [0:34:45.8]

I: All right. Assuming you had to design a showroom for a luxury car brand, how would you use Art Priming and what High Feelings would you stage? [0:35:48.7]

B: That's a nice final question. I originally come from film. I was a film theorist in my training. My first book was also a book about emotional film design and that's how I was discovered for the practice. So I think I would have and it's probably because of my longing to remember where I come from from time to time. I would like to work on a showroom that incorporates cinematic elements and I have actually seen a showroom like this before, a really spectacular showroom with modern LED elements. I seem to remember that Hyundai has a spectacular showroom in a shopping mall outside Seoul in South Korea. I also knew the show, I filmed it. In which (...) two or three cars, I don't think there were any more, stand in the middle of a multimedia, three-dimensional wall, so to speak. So, what do you call that in architecture? Multimedia architecture, media façades. Yes, many companies have media façades these days, we also worked on one for Uniqa in Vienna. In other words, LEDs that together turn an entire façade into a screen. And so it was there in this mall, surrounded by many shops, that two or three or four cars were exhibited and the walls, floor, ceiling, right wall, left wall, partition wall one, partition wall two, were media façades and were transformed several times in front of the amazed eyes of the visitors, They were a trance-like, hypnotic experience of nature, brought the inner life of the cars to the outside world in a spectacular, sensual way and much more, and were a great show with no music and no frills, but so great that you would have been prepared to pay admission for it. And that in the middle of a shopping mall. And I think I would like to do something like that one day. Staging cars with a multimedia production. [0:36:02.0]

I: Yes, that sounds good, it sounds very interesting and to what extent does the design of the showroom depend on the target group and the actual product? [0:38:32.4]

B: Yes, to the extent that the Art Priming has to correspond with the emotional charge of the brand, of course. Otherwise it would be "Kunst am Bau". That (...) is actually self-explanatory. I'm not a big fan of target groups. (...) I believe that films and products, and that includes brands and cars, can also conquer their target audience. And it's not to say that an automobile production can't work well for a target group that can't afford the car. Who knows

what will happen. The children go to university, grow up, have a career. 20 years later, they buy the car because they may have had a revival experience with it at some point. As far as the target group is concerned, automobile productions are not high culture, but popular culture. Like a TV series, like a rock song, like a well-made video game, like a staged musical. It's popular culture and staging for everyone. And that's why in a good musical, and I know a lot about musicals, a university professor sits in a good musical just as enthusiastically as someone who has little purchasing power and no great education to perhaps register all the references that appear in the libretto. But it is captivating. So automobile staging is popular culture. Popular culture has to work for everyone. Popular culture is always an emotional gift for all people. First of all, you give an emotional gift and in return you get attention, affection, emotion and at some point it all has an effect. (..) [0:38:47.2]

I: All right. Great. Finally, I'd like to ask if you have any questions or if there are any key aspects of the use of Art Priming to influence product and brand perception of luxury car brands that you think have been ignored or not discussed enough so far? [0:41:10.5]

B: No, I think we've talked about a lot of things. Everything has been said. (5) For a while, people thought that the car would disappear completely. That doesn't seem to be the case. (...) Nevertheless, many young people no longer automatically get a driving license. (...) I think that many of the aspects we have discussed today that relate to private transport, so to speak, will also be reflected in public transport, in the dramatization of underground railways. (...) In flying. And I believe that the automotive industry is the pioneer overall for the dramatization, so to speak, of the phenomenon of mobility and transport. And that we will probably have to include everything in the future. And the automotive industry is developing the concepts. But I also hope that one day people like me, who can't drive, will also benefit from a bit more aesthetics and a bit more emotional flair in the underground. A lot has already happened. [0:41:33.4]

I: Yes, that's right. Then I would like to thank you once again for being available for an expert interview as part of my Master's thesis at the University of Vienna and would also stop the recording at this point. [0:43:08.5]

B: Thank you very much. With pleasure. [0:43:27.6]

Appendix G: Transcript Think-Aloud Protocol 1 (I1; translated from German)

Date: 12 July 2024

Time: 3:47 PM

Duration: 44:03 min

I: I will first explain the research procedure and introduce you to the research method. Before starting the investigation, I would like to explain how the method works. I will then present you with six tasks. During each of these tasks, I will ask you to articulate out loud what you are thinking and feeling as you complete the task, trying not to explain or structure what you are doing, but simply to speak freely whatever comes to mind. I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear? [0:00:00.0]

B: No, that's clear so far. [0:00:52.4]

I: I will now give you the first task, bearing in mind that your answers cannot be considered right or wrong. As explained in detail, you should express everything you think and feel while solving the task. (..) Please solve the following multiplication 13 times eleven. (4) [0:00:54.7]

B: Uh, uh, 143. (4) [0:01:21.1]

I: Right. Then. Exactly. You can also freely say how you feel, what you're feeling, what's going through your head while you're doing the maths. [0:01:31.2]

B: I feel surprised. [0:01:44.2]

I: Okay, then please also solve the following multiplication 15 times nine? [0:01:47.5]

B: Yes, um, 135? (..) [0:01:54.3]

I: Yes, that's right. That went quickly. Now I'll present you with the second task. I will show you pictures of a physical touchpoint of a car brand, and I will ask you to freely express what you think and feel when you look at the pictures. I would like to remind you again that there

are no right or wrong answers. Just speak freely everything that goes through your mind. Do you have any questions? [0:02:02.8]

B: No. [0:02:34.1]

I: Then I'll share the screen with you now. (...) Can you see the screen? [0:02:35.8]

B: Yes, I can see. [0:02:44.4]

I: Then I would ask you to start the task. (..) [0:02:46.0]

B: Yes, just a moment. I just have to move the video here so that I can see the picture properly. There, now it works. (...) Yes, I can see here on the left-hand side, yes, it looks like an entrance area. I can see a lot of technical parts, probably car components, I assume, (...) which are presented like art objects and are staged and brought into focus by the fact that they are standing on bright orange pillars. (...) And yes, the room is otherwise not actually very much, not very full at all. So the focus here is very much on these, shall I say, exhibits. There is also a mirror on one wall. I can't see exactly whether it's meant to be a mirror or just a reflective element, and I can see a kind of display in the background. But for me, the focus here is clearly on the car components. So in the background it's still going upwards. I suspect that there might be more exhibits there. But it looks like a kind of gallery and a workshop. If I look up to the right now. Oh yes, okay, those are probably the parts in the closer shot. Now I don't have the knowledge to identify it more precisely. But it still looks technical and like a car. And the mirror I described earlier in the other picture does indeed appear to be a mirror. Another thing I notice here is that there is another sculpture in the background. A horse, I think. For me, it stands out a little from the other exhibits. It's slightly atypical when I compare it with the car components mentioned earlier. And when I look down to the right, I notice a kind of what do you call a lounge area, a large sofa that invites conversation, I think. It looks as if it was designed for a short break, perhaps for a conversation, a customer meeting or an exchange. To me, it doesn't look like a typical living room that you have at home to relax in. The color orange is also very dominant here with the Mercedes star in the background. The car theme is much less noticeable here. So it doesn't look so much like a (..) car any more. But I can see that there seems to be a car in the background. I can at least see a bonnet. In other words, the theme here still seems to take place in the car cosmos. There is also a picture on the side, a work of art, in which I recognize an artistically produced car, a

zoomed-in view of the door, the door area. There is another room or passageway in the background. However, I can't recognize exactly what is there. Yes, in general, the car is the motif that runs through all the pictures for me and the whole thing is presented artistically. So it looks to me as if the special value or quality of these parts is being portrayed and the orange, yes, gives the whole thing a certain dynamism for me. It looks sporty or energetic to me. In this respect (...) it's a bit different from a typical art gallery, but also from a (...) space that I would have associated with the car in the broadest sense. These are precisely my thoughts on this collage. (...) [0:02:51.2]

I: I will now show you the further illustrations of the showroom. (6) [0:07:53.6]

B: With pleasure. (...) Oh yes, okay. (5) Exactly. Okay. (...) Okay, when I see the other pictures here now. (...) So this image of the dynamic or perhaps even futuristic continues to run through for me. We see a sports car here in all three pictures, or perhaps it looks like a concept. So you can make it out as a car, but it looks very, very unusual, almost futuristically daring, and this car is also in the same color as the walls. Accordingly, it all seems to belong to the context and perhaps even simply serve as a background for this car. (...) We now have here, well, I hadn't seen this in the other pictures yet, but the horse that I mentioned before, that, like the car, the room is also stylized in black and orange. And I can now read legendary evolution in the background. So I can only assume that this perhaps refers to the development from horse to car (..). So it still looks sporty, dynamic and futuristic to me. Here too, of course, we have the car parts, the car components that are shown and when I see this, it may have something to do with the wheels, but I really don't know enough about the technology. But it all seems to belong together. We can also see various displays in the background here, which I assume may be providing further information. Of course, we can't see that here in the pictures. (...) In general, as I said, I've already told you how this room affects me and I think that there's not so much rationality and technical information here, but that this futuristic or sporty look is simply created by the color scheme and the selection, i.e. horse and sports car next to each other. These are exactly my thoughts on this. (4) [0:08:05.2]

I: Now we come to the third task and the illustrations of the second touchpoint and I ask you again to articulate freely what you think and feel when you look at the illustrations. Do you have any questions about this? [0:11:13.0]

B: Not yet, no. (..) [0:11:28.2]

I: I will now show you the first illustration. (...) [0:11:31.1]

B: Okay, so what I see here is a showroom, a building from the outside and then from the inside. I'm assuming this is the same room. (...) A stark contrast to the previous presentation. The whole thing here now (...) seems very, very calm, soothing. It seems / Yes, there is less use of bright colors here, but rather warm, perhaps even natural earth tones. The whole thing seems very, very harmonious to me. (...) From the outside, the whole thing seems to have been shot in a modern environment. So perhaps even (...) in the city center of a larger city, presumably. But yes, the building looks very, very calming from the outside and also from the inside. I'm not sure whether it might be wooden panels here, but in any case, the colors are reminiscent of wood and also (...) in general, the lighting seems to keep the whole thing rather dark and calm from the inside. We have different panels in the top right-hand picture. As I said, I can't see exactly whether it's wood, but in any case it looks very dark. There also seems to be a slight color gradient on it. So maybe it's a kind of sky that's depicted there or something abstract. I can't recognize that exactly. (..) There seems to be even more information here, so there seems to be an instruction on the wall. It's a text, but it's not a language that I understand. So I can't draw any conclusions from it. What I find particularly interesting is the bottom right-hand picture, which shows a kind of art installation. I suspect that these could perhaps be screens or other illuminated elements. In any case, you can see an abstract pattern on them that is reminiscent of nature. It looks to me like a mountain range perhaps. I see, I assume, a waterfall and trees, forests. So here, too, the whole thing looks very close to nature, calm. (...) The earth tones come up again and the reflection in the ground also gives the whole thing something calm. So I can deduce from the lettering and also from the general theme of the interview that it will probably also be about cars. But I wouldn't necessarily have guessed that from the illustration. It seems very calm, almost like a place where you would want to linger. (...) Okay, those are my thoughts so far. (6) Okay, here too the whole thing seems (...) calm. It's very dark here, almost gloomy. We're a bit away from the previous warm earthy tones and have (...) a generally dark room, but with installations. Maybe it's a painting on the wall or I think even a room with a completely (...) painted or paneled wall with a very abstract (...) dark, (...) gloomy room lining, but then with clearly recognizable splashes of paint, where the colors are a little more gaudy, where the whole thing perhaps looks a little less (...) natural, but also very, very artistic. So the different rooms here, which we saw in the first and now in the second collage, may look different, but they are coherent with each other. And we also see the rooms here again have the panels that I mentioned earlier, which I suspected might be wood. So that runs through here. However, a

lot of bright colors are now being used here. So we have a green, a pink, yellow and blue here, but the whole thing is still a little darker in the basic tone. Exactly, that is it. (..) [0:11:37.2]

I: Let me now show you the further illustrations of the showroom. (4) [0:17:12.8]

B: Oh, okay, so now we have a clear distinction here. Now we can also see the car. So here I wouldn't have guessed that they belonged together. It looks like a separate room. We now have a very well-lit room here. So for me, light colors predominate here, cream and yes, gold with certain dark accents on the wall. So the whole thing looks quite different here, but also classy, but for me it no longer has that calm, natural feel, especially in the first collage. But it also sets itself apart from the second one. So we have a (...) gold-painted car in the center of the room, or gold and black, which seems to be the center of the picture, but also the center of the room. (..) So the color scheme of this room reflects the car or vice versa. In addition, there are many, yes, this room is very, very brightly lit, almost reminiscent of a perfumery or a cosmetics studio in terms of light intensity. (...) There's also a lot of use of displays here, as I see it, including different colors. I mainly see blue or a little purple and black on them. And if I recognize this correctly, there's something hanging in the background, it could be a gong perhaps. So (...) interesting. I find it interesting that there is perhaps a link here to the previous one, to this calm one, although this room here is very bright in the form of this gong. Okay. (...) [0:17:20.3]

I: What do you feel when you see the pictures? (..) [0:19:43.1]

B: Now the current collage. [0:19:48.5]

I: Yes. (...) [0:19:50.4]

B: I think the car looks very, very high quality in this room. Very, very expensive. Very, yes, ostentatious. (...) Very modern. So in contrast to the previous pictures in this room, I think the ambience gives it a certain modernity. (...) Although elements like this gong or one of the walls here, that also looks like there are a few elements in the background that allude a bit to an older time. We have the displays at the same time, but the fact that the car looks very, very high-quality, very, very modern, so flashy, especially in this lighting. (...) [0:19:55.5]

I: Now let's move on to the other illustrations. (..) (7) [0:20:49.5]

B: Oh yes, okay, so here we have (...) again, especially on the right-hand side it looks like this, but we are in the same room on both sides. So similar color scheme here too, very bright, very well lit. The same, yes, light-colored floor with gold, gold tint somehow. Then again a gold and black car in the center of the room. (...) Here, the displays in the background are used all the more intensively to provide additional illumination. The room appears very bright, almost cold, or in any case very, very bright, is perhaps the better word. (...) Often, especially on the left-hand side, nature themes are of course again placed at the center, but this time in a rather less tranquil way, so a very, yes, it's not an artistically interpreted kind of nature as in the previous images, but realistically filmed nature. So a, what is this here, I think maybe open water and a tree or a forest can be seen here. So there is a certain natural motif here. At the same time, it looks very, very modern here. So perhaps I could imagine that there is a connection between a modern aspect and an aspect that is close to nature. Which would make sense to me in the context of this car that I see here, because it looks ultra-modern and futuristic, but it also looks like it was made for off-road use in some way, or in any case it looks / looks like it was made for off-road use.
So either it can actually drive off-road or it looks like an off-road car from the body. (...) Exactly. On the right-hand side, I can't see exactly what's in the background. It could perhaps just be something abstract that looks modern again. On the display, in the background and on the left-hand side, there's another display. I think we can see the interior of the car just like that, which would be more informative for me. But in general, a huge space is again filled with a single car. So it's definitely very different to what you would expect from a typical car dealership, but for me the car in the center serves almost as an art object or, yes, as if it were on display as an art object and not as a commodity that you buy from the dealership. (4) [0:20:59.2]

I: I will now show you the illustration of the third touchpoint and I will ask you to continue to freely say anything that comes to mind. (7) [0:24:17.3]

B: Okay. (5) Oh, that looks very interesting. (...) So here, of all the touchpoints we've seen so far, this reminds me the least of a (...) car dealership or a place that's about cars in any way, shape or form. So we have a huge glass entrance area at the top left, with (...) round art objects, reflective art objects and displays on the left-hand side. And I assume that the other pictures show these objects a little closer or up close. It looks very abstract. It works with mirrored, colorful elements, with neon elements. When I see it here, however, there is a motorbike helmet or a helmet from the motor racing sector hanging in between. So, it looks

(..) yes, if (..) very futuristic, but also like a place that doesn't really exist. I can't even describe it. I've never seen anything like it. It looks (...) very interesting. Like something out of a comic, perhaps. (...) Or like an overproduced music video. There's a skateboard hanging at the top right. Again, I don't think it's a functional one, but an artistically depicted one. The whole thing also looks mirrored and illuminated to me, so perhaps from neon lights. And at the bottom right we see the same elements again and then different displays. There's a woman on one of the displays, but I can't recognize her or read exactly what her picture says. So yes, all in all it looks very (..) very very interesting. I really haven't seen anything like it. Very, very playful somewhere in the colors and the shapes. Those are my thoughts. That was perhaps very indecisive. I needed a moment to assess what I was thinking. (...) [0:24:34.8]

I: Let's move on to the other illustrations. (9) [0:27:36.3]

B: Okay. So here again, compared to the other depictions, the car seems to me to be more at the center. So here I actually see two or three, two cars standing in the center of the room, which seem less staged to me. So here the car speaks for itself, but for me it is presented less as an art object. So here (...) it seems to me more as if you might come here to see the car as such. The space we see here also feels a bit fuller and looks a bit more homely than the other places. So here it almost looks to me as if someone has put two cars in the living room. A very nice, very large, very modern living room nonetheless. But it's definitely perhaps a little less museum-like. For example, we see a seating area with side tables and stools. We have various curtains and other seating options in the room. I think there's a jacket hanging in the background, if I can see it correctly. And there's a kind of wall of books. So it looks a bit like a very beautiful, elegant living room to me, in which, perhaps quite by chance, there are sports cars as another beautiful object, a very modern sports car and a historic one. So perhaps there could also be a reference to the history of the brand here. So maybe it's about longevity or being established as a quality sports car. (...) That would be it. (...) [0:27:50.1]

I: Thank you very much. We will now move on to task five and the illustrations of the fourth touchpoint. And as with the previous tasks, I'll simply ask you to say out loud what you think and feel when you see the pictures. (6) [0:30:15.7]

B: Yes, I can see another very large glass entrance on the left-hand side. We also see various (..) walkers passing by. I assume that it's right here in the city center, too. So it's built into people's everyday lives. Perhaps a kind of visitor center. So it looks open. There's a sign in

front of it, a stand that perhaps invites you to go inside. For me, that's the first thing that looks like a place where an interested person can perhaps just go in and take a look at the whole thing. And when I look at the picture on the right, I see a contrast between very modern and old. So here we have an older car standing at the end of a kind of tunnel, an illuminated tunnel decorated with neon elements, which draws the viewer's eye. And above this car there is a sign that reads Iconic, and the same sign can also be found at the entrance when I see it here. So I assume that the longevity or the relevance, historically grown relevance of this brand is represented here. And the presentation here is actually very minimalist. So there's no seating here at all. There are actually no paintings or elaborate representations. We really only have this tunnel that draws the eye and the neon or light elements here in blue. Apart from that, there's really only the car. So compared to the previous one, this now looks more like an art object in a museum perhaps and much less like a living room, as perhaps the previous, (4) the previous place did. (...) Okay. (...) Okay, here too, the whole thing really has a kind of museum character for me. So here on the right-hand side we have the largest picture, again an old car, an older car, an older model, again labelled with the word Iconic. So here, too, it is probably similar, in a similar way, the longevity or the special feature, the historically grown special feature of this brand is placed at the center. In the background, we also see various pictures in black and white on the wall. I can't recognize the pictures in detail.
But I can see that there are two older cars in at least one of them. So / Oh okay, we see here that the picture is also zoomed in on the left side. Exactly. So older cars can also be seen here, again in black and white. I think this is again a reflection of the longevity of the brand or the history of the brand. And when I look here now, at the bottom left, I can't really recognize it. It looks more like an abstract image to me. I don't think it has anything to do with this automotive theme at first glance. So it could be that there is a combination here, of course. So on the one hand, we might have this, well, art, as they say, branding idea or this depiction of history paired with art that is perhaps exhibited independently of it. We are here at the bottom left, that this painting that I have just described, but on the right-hand side there is also a, I think it's a painting or paneling with a floral pattern or a picture in the background with I think it's a house facade, which for me now perhaps function independently of the automotive theme. Yes. (...) [0:30:36.1]

I: Then we come to the other images of this touchpoint. (...) [0:35:15.7]

B: Yes, okay. So I can also see an older sports car in both pictures, which is in the foreground here. Striking in yellow with black contrasting elements on the windscreen, but also various I

think ventilation elements and the mirror. And in the background, and now I think the whole thing runs through a bit, we have a painting that I think shows David Bowie in various poses. For me, this doesn't really have anything to do with the brand in general. But it gives the whole thing a historical character and, especially when we think about the iconic theme that has run through here so far, it perhaps also comes together, i.e. the sports car and the depiction of a rock star who was at the zenith of his career, especially in previous decades. Yes, the whole thing comes together for me. So here again the artistic depiction and somehow subtle way of showing that this brand has a certain history without perhaps appearing old-fashioned. Yes, that to it. (...) [0:35:23.8]

I: Thank you very much. Then we finally come to the last task and the images of the last touchpoint. And please continue to articulate everything that is on your mind. (4) [0:37:09.8]

B: Yes. (..) So here we see four depictions of older cars on the right-hand side of the picture. There are two cars each from two perspectives, one red, one silver. (..) Here the whole thing is depicted in a kind of, one in a hall (..). The hall looks very spartan. It just seems to be (..) concrete, illuminated with harsh light. Apart from that, there's not much else in this room, although in the lower picture, around the (..) grey or silver-colored car, I assume it's a landscape. But I can't see that exactly now. What is also noticeable, and I find this interesting from the design picture, is that there are various pictures in black and white on this grey concrete wall. Apparently a bit randomly arranged. In any case, they are not parallel or otherwise logically formatted in relation to each other and therefore appear to be pinned up like posters. (...) I can't see exactly what they show, but they are in black and white. I find that very interesting. It looks very unusual to me. (4) I can't do that now, so it doesn't really generate that much in me, I have to say. I just think it's an interesting design choice. In general, when I see it here, with the concrete and the very simple, bright lighting, it's really clear to me that the aim here is to show the cars as such, that perhaps people with an interest in cars can look at these cars of this brand, but for me they are not presented or staged here in any particular context, they are simply on display. I can't recognize any other theme here. As I said, the pictures, I don't know whether they show anything important or whether they just serve as additional staging, but they don't evoke anything in me. I've zoomed in on them now, but I can't recognize anything that directly relates to this automotive theme for me either. And it's not entirely clear to me what it's supposed to create. So for me it's a bit inconsistent, it doesn't fit in with my general impression of this depiction. Nevertheless, I still think that it looks to me as if only the cars should be on display. (4) [0:37:24.9]

I: What do you feel when you see the images? (..) [0:41:02.4]

B: I have to say, I don't have any great feelings about it. So for me, the whole thing here is simply a very, yes, how do you say, realistic portrayal. So I see the cars. I think they are beautiful, elegant cars, but they are not contextualized or staged in an exciting way because of the rooms. For me, I simply see the full focus on the cars. If I like the cars and find them beautiful, I like the presentation in general. I can say that for myself now. If I perhaps don't like the cars so much or if they're not my, yes, not my make, then I don't think this presentation will convince me any further, because it's very spartan and, to be honest, I don't see any logical reason for the choice of this background or this space. For me, the cars are a clear contrast. I don't really see the connection. (...) I wouldn't say that it's necessarily inappropriate, as it's quite neutral, but it's definitely not particularly coherent or enriching either. (4) [0:41:07.6]

I: Then we are now through with the investigation. I would like to ask you again if you have any questions. (...) [0:42:41.1]

B: No, no special questions. That was very interesting. Sometimes you really have to think for yourself about what you feel or think. Most of the time, it's just kind of subliminally inside you. Sometimes it wasn't so easy to formulate it. And then you realize all sorts of things when you're speaking. But I found it interesting how the presentation, the form of expression of these different brands really differed very clearly. And I would of course be interested to know afterwards what the connections are, i.e. whether there is a logical explanation or whether the whole thing was simply set up by the person who perhaps likes the design but perhaps didn't think about anything else. Although that would surprise me. (..) [0:42:52.8]

I: I would like to take this opportunity to thank you very much for your participation and stop the recording now. [0:43:49.5]

B: Wonderful. [0:43:59.2]

Appendix H: Transcript Think-Aloud Protocol 2 (I2; translated from German)

Date: 13 July 2024

Time: 11:05 AM

Duration: 39:09 min

I: I will first explain the research procedure and introduce you to the research method. Before starting the investigation, I would like to explain how the method works. I will then present you with six tasks. During each of these tasks, I will ask you to articulate out loud what you are thinking and feeling as you carry out the task, trying not to explain or structure what you are doing, but simply to speak freely whatever comes to mind. And I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear? [0:00:00.0]

B: Everything is clear. Thank you. [0:00:49.9]

I: I will then present you with the first task, and please bear in mind that your answers cannot be considered right or wrong. As explained in detail, you should express everything you think and feel while solving the task. Please solve the following multiplication 13 times eleven. [0:00:52.9]

B: 13 times eleven is 130 plus 13 is 143. (4) [0:01:15.5]

I: Then please also solve the following multiplication 15 times nine. [0:01:27.2]

B: 15 times nine is 135. (...) [0:01:33.8]

I: What do you think or feel about it? (..) [0:01:39.9]

B: I actually always multiply this individually. So I have nine / For 15 times nine, I always multiply nine times ten and then nine times five and then I add them together. What I think to myself is that it's always nice even round numbers now with 135. It's always a good feeling when the numbers are rounded down to fives or tens. But otherwise it's quite yes, I wouldn't say absolutely simple multiplication, but it's absolutely doable for me. (..) [0:01:45.5]

I: Okay, great, then I'll give you the second task. I'm going to show you pictures of a physical touchpoint of a car brand and I'm going to ask you to freely express what you think and feel when you look at the pictures. And I would like to remind you that there are no right or wrong answers. Do you have any questions? [0:02:19.3]

B: No, thank you. (..) [0:02:43.7]

I: Then I'll share the screen with you now. (6) Can you see the screen? [0:02:46.7]

B: Yes, I see here. It looks like a gearbox. It's very nice, sort of split up. So I myself am technically enthusiastic about it. Then I find it really exciting to look inside and imagine how the car moves and performs. That triggers a certain euphoria, a certain emotion in you. Hm, does it all appeal to me with the colors? I think it looks quite modern, chic. (...) It gives a certain quality, even a bit of a designer feel. (...) And in general, I also think the design, the fact that it's at a certain height, that you can really look in from all sides and can also see the top, is pretty cool if you want to get to grips with the technology a bit. I don't think it's a gearbox at all, is it? This is definitely an electric motor at second glance. Yes, just as electrical engineering, which is now another new thing. I think it's cool that it's being shown like this, because it's a thing where a lot of emotions go away, because the combustion engine goes away a bit and then to bring people back in a bit and show them hey, this is the new technology, then I think it's really cool that you can look at it in detail. I think it's exciting, but I'm also more of a technology enthusiast. (...) I also think this horse in the background is quite fitting, as a homage, that's where we come from and that's where we are now. I think it's really cool. (...) And I can also see the, I think it's a concept car at the bottom right of this picture, behind that orange half wall. (..) That makes it a bit more appealing to people. Or at least I am, that you can look more in this e-mobility direction. It looks very futuristic, very sharp, very sporty and the whole room in general is very designer. I don't know of any other living room that would look like this. It looks very modern. Everything is very futuristic, very elegant. It makes for a certain / Well, I perceive a high standard of quality in the way the room is designed and the way all the parts are displayed, all the (...) components here. (4) [0:02:57.4]

I: I will now show you the other illustrations. (...) [0:05:41.8]

B: Yes, that's exactly where the concept car is. (...) Yes, I find it exciting when you imagine it driving on the road. It triggers more emotions, even with these blue light applications and the wheels. No discs, it looks really, really brutal. And then again next to it, to see the engine. The heart of this future, so to speak, with this horse next to it, as the starting point of the story, the mobility so to speak, it's a (..) great timeline to see where everything started and what's possible in the future. I find it exciting. I think it's nice that they've put a carpet there. I think it's quite pleasant to walk around on, to look at. It would perhaps look a bit more (...) high-class if the car was also a bit more elevated. Like the horse or this engine, standing on a pedestal like this. But on the other hand, when it's standing on the ground, it's somehow more approachable. (...) That's probably a matter of judgement. But I feel like that. (...) It's as if it's been done in a very modern way, as I said, but at the same time the surroundings aren't as extremely modern as the car actually is. So from this perspective, the room no longer looks particularly special to me or particularly (...) elegant, futuristic, whereas the car looks very modern. I think that when you look at these pictures, the two are no longer as harmonious as they were before with the spiral staircase. (...) Yes, I think that would be my key points. (...) [0:05:48.0]

I: Then we come to the third task and the representations of the second touchpoint. And I would ask you again to articulate freely what you think and feel when you look at the illustrations. Do you have any questions about this? [0:08:01.6]

B: No, it's all good. (5) So, that looks very futuristic. Much, much more modern, more qualitative. I can really see a vision of the future here, that people have really thought about it and are really reflecting the values on the outside, so to speak. The façade alone looks really beautiful. Very chic, very elegant. I think the whole street is actually very nice with all the modern buildings. It's been well integrated into the streetscape, so to speak. And this showroom, it's almost like a museum. It's almost like art, what's in there, walking through it. I think it also shows you a bit of the history. I'm going to assume that. And perhaps the design structures, how nature flows into the car, for example, where inspiration has been drawn from, I think is a very beautiful thing in itself. And then the way in which it has been presented here is once again very inviting, very interesting. I think that attracts people very strongly, would attract me very strongly. It already attracts attention. And then I imagine that I would then buy a car from this brand. Then, of course, I would highly value the quality of this showroom and the effort that is put into it and then equate that with the quality of the car. Then I would think to myself, okay, the car is that good. Which is obvious if you just take a look at their

showroom or this exhibition. I would make a strong connection between the two, to be honest. (...) Yes, but overall very inviting, very beautiful, very exciting, vibrant I would say, but also very pleasant to go in there. I think the light and the colors, the shapes, it's nothing that disturbs the eye anywhere. It's all very harmonious. Exactly. (...) [0:08:17.1]

I: Now let's move on to the other illustrations. (...) [0:10:45.5]

B: Yes, so that now continues through the previous one. Again, when I look at this picture on the right. (...) It's a kind of abstract work of art, perhaps it looks a bit like a galaxy. It's nice to look at at first glance. But it wouldn't be something I would spend a lot of time looking at, because it's rather abstract. Before that, I thought it might have been a bit about the design language in the car itself. (...) It's certainly nice to walk through it. And that also shows the quality that goes beyond the product and into the showroom, right down to the details. But I find it too much abstract art, I can, I find it difficult to connect it with the brand, because I think it's in this Maybach building, to connect it with the car again, I find it a bit difficult, but then again it does show, it simply radiates such a quality, such a grandeur, such an art space. Which in turn speaks in favor of the general feeling of quality, I would argue. Although the quality of the car and a work of art that hints at its own sublimity don't have much to do with each other in the first place, I would have the feeling that if I go into a Maybach showroom and then walk through an art exhibition like this, it has a very positive influence on how I perceive the brand. But then I also have corresponding expectations of the car. But then I think I'm more primed to say okay, you go there with a very positive attitude and expectations and I think you're already very easily convinced by the vehicle. When you're invited and welcomed like this, with so much of this kind of exhibition, this kind of art. (..) As I said, it's still harmonious all round, very pleasant colors. It's all very nice to look at. I also know people who would spend a lot of time in there. Personally, I would perhaps go through it a little faster if it was just abstract art. But as I said, I would take away a very high sense of quality. Even if it's perhaps not my kind of art, it gives you a sublime impression that you project onto other products or the brand. Exactly. (4) [0:10:50.9]

I: To the other pictures of the showroom. (6) [0:13:46.3]

B: Yes, it's very contrast-heavy now, so to speak. Now it's very bright, everything is very golden, but incredibly elegant. Extremely beautifully done. Clean, elegant. I would feel very comfortable there. I would be very excited if I could enter this room. And then there's this

two-color S-Maybach. A dream car. If you then somehow get closer to it in this golden oasis, I say, then you can open a door, look in, sit down. You really feel embedded in quality, elegance and technology. It's more the technology of today. Whereas the first pictures were more futuristic, now it's more like today's technology, but still really state of the art, so to speak, the most modern state of the art technology that I can feel. (..) So absolutely brilliantly done with the colors, with the light, how clean it is, how cleanly the car stands there and also that it stands there at a slight angle and presents itself in this space. As I said, when it's just about the bodywork, when it's about the exterior of the car, I always find it a bit more elegant when they're positioned a bit higher. But if it's also about the fact that you can get in and feel it, then it's definitely the ideal solution to make access easier. (...) But also the facades of the floor. (...) This is all reflected somewhere in the car, which I think is very impressively done, very beautifully done, very elegantly solved. (5) [0:13:56.2]

I: Finally, we come to the last pictures of the showroom. (9) [0:16:03.3]

B: Yes, that rounds the whole thing off a bit. I think that's another electric car. It rounds it off, so to speak, by showing what futuristic prospects there are, what plans there are, in other words what is feasible, what they can do. (...) This is more of an off-road vehicle. The background suits it, but it's still very elegant. Still gold, still two-colored, extremely clean. (4) I think this space is a bit more bare than the previous one with the S-Class. (...) If this is such an off-road vehicle, then perhaps it could have been emphasized a little more, because it is an off-road vehicle after all. (...) But I still think the way the car stands there and the way it presents itself is great. It's also a very impressive car. I think the lines are very strong, very modern, very bold. (5) And also these huge displays, all around this right-hand picture you can see a huge display on the left-hand side, almost from top to bottom, which I think shows the interior of the car, perhaps playing a video. (4) Of course, this gives you a strong visualization of what is possible with the car. You can imagine yourself in the car, driving around in it. I think it's well done, I think it's beautifully done. (5) [0:16:17.3]

I: What do you feel when you look at the pictures? (..) [0:18:10.9]

B: I feel (..) like I'm in a very sacred place. I feel very (6) surrounded by quality. A very impressive feeling. Somehow, perhaps, if you live in a more average household, it's also somewhere so posh, so to speak, that you really (...) move more carefully, I say, but I think the room radiates a strong quality for me, which is then somehow projected onto the car. Of

course, that alone is not enough. The car also has to radiate a quality somewhere. For me, it does that very strongly, but it is then emphasized by the overall experience that you have. I feel very well accompanied, comfortable, (...) warm, but at the same time (4) very (...) hm, (6) yes, very strongly surrounded by (...) elegance, by wealth too. When I walk through there, I would feel uncomfortable if I wasn't dressed appropriately. So I think it's very sacred and you need a certain standard to fit in, so to speak. (5) [0:18:16.3]

I: Thank you very much. We will now move on to the presentations of the third touchpoint. And as with the previous presentations and tasks, I would ask you again to speak freely about what comes to mind. (7) [0:20:20.0]

B: Hm, yes, it's much more youthful. As a young guy, I think I'll walk into it a lot more relaxed than I did with the previous pictures. I would be much less tense. I would be much less inhibited about touching something, to be honest. Or (...) I would walk around there much more subconsciously. I wouldn't be so focused on being careful and behaving myself, so to speak, but I would be much freer, I think, even as a younger person. I think it's very modern, but also very inviting for young people. I feel much more comfortable here, much more invited. (...) It's very nice, very modern, cool. So I would like to have a look around. (...) I would like to walk through there. I'd like to go in there. (...) It's also cool with the skateboard up there, it shows a bit of youth and freedom. (...) Everything in chrome. So as I said, I would feel much more comfortable there. I would walk around very freely and very subconsciously. I would simply let myself drift along the path that has just been created. (7) [0:20:41.7]

I: Now to the other presentations. (4) [0:22:19.6]

B: Yes, that looks very elegant again, classy. But I still think it's a bit warmer here. (...) Maybe because of the wooden wall. I always think it's cool to see vintage cars among the modern cars of the future. It's both very exciting, I'd like to have a look at both. I think it's cool how they are set up and in general. It gives you that living room feeling with the seats and the giant television. I can see the (...) two small tables, the living room shelf and two stools at the back of the right-hand picture. It's very inviting, but also very modern, very elegant, very classy. (...) I (4) would also feel very comfortable here (...). I wouldn't feel like I absolutely had to go in there with a suit. But I still think it's very elegant and very classy, but less futuristic than the Maybach showroom was, it's more tangible, it's somewhere more realistic. Although I think we're perhaps talking about two different price segments, I don't

know. (4) But I feel very comfortable. I find it very inviting. I think it's very nicely done. But as I said, it's very modern, but at the same time not so modern that it's too futuristic. It's still very realistic. I think it's nice, I think it gives me a very pleasant feeling and also a very exciting feeling, because I'd like to look at the vehicles and touch them. But I would also like to have a few facts about the cars somewhere, such as performance, speed, etc. These are perhaps personal preferences. That might destroy this living room feeling a bit. (4) [0:22:26.7]

I: Thank you very much. We will now move on to the images of the fourth touchpoint and I would ask you to continue to say out loud what you think and what you feel when you see the images. (11) [0:24:42.3]

B: I think the entrance area is very beautiful, very elegant. But it's also something you've often seen before. (...) It seems to me that I've seen it before in a similar format, but it's still very beautiful and modern. (...) But at first glance I wouldn't know what it's about, what kind of shop it is. I wouldn't really have any reason to go in there now. It says Iconic in big letters. Then I see it in the picture on the right. That's the one-series Golf. (...) I think that's very cool, because it's a kind of legend, but presented in a very modern way. I think it's somehow (...) very well framed, so to speak, combining the old days with the modern day. I think that's nice. It's certainly exciting to walk through it. Then you have a kind of tunnel as you approach the car and it gets bigger and bigger. I think that triggers a certain euphoria. I'm not a big VW fan, but if I were, I would definitely love to walk through it. I think it's a sign of euphoria, of nostalgia to be able to walk through this tunnel step by step, ring by ring, I think it's beautifully done. The light is a bit cold, but I think that's part of modernity. (...) But apart from that, when I look at the picture on the left again, it doesn't get me, it doesn't trigger any great emotions in me. I think it's very neutral, sterile. But I find the picture on the right very nostalgic, very euphoric. It triggers a certain Joy in me to be able to walk through it, to see it, it's very nice that the legends of motorsport are captured in such a modern setting, so to speak, but the retro design still remains in the center. I think that's nice for the eye. As I said, if all the cars are now in a tunnel like this, it might be too much at some point. But I think it's a good idea to emphasize the first GT in such a special way. (..) It's worth seeing. (...) [0:25:07.2]

I: Then we come to the further illustrations. (8) [0:27:41.0]

B: Yes, we've already switched to Porsche, but it still says Iconic. Then maybe this is the same showroom. (5) Let's start at the top left. I think old pictures of cars in black and white are extremely cool. Extremely beautiful. I would actually like to have something like that in my flat. So I think that's a big plus point. And another abstract work of art underneath. (...) That doesn't trigger me as much as the first one, but I'm just a bit more of a car enthusiast and then I always find pictures and art very exciting if it's also in a car context, it simply triggers more emotions, positive emotions. (...) When I look at the picture on the right, I think it's very nicely done, how the car is emphasized with that yellow stripe. But apart from that, I find the rest of the room very sterile. It's almost like a museum. I don't think that's a very nice solution. I found the other showrooms much more pleasant. Warmer. So this is really more welcoming. I think I would spend the least time in here (...). Compared to the others, because it's almost so monotonous. Sure, there are a few pictures, but there's still a lot of white in this room. Then the car might stand out a bit more, but I don't get that much out of it. It doesn't trigger such strong emotions in me. (...) Although the car is of course very (...) nice to look at in any case, to see. But I think I would find it cooler to see the car on the open road than here in a room like this. (...) [0:27:51.4]

I: Then to the last representations of this showroom. (8) [0:30:06.5]

B: That's very well done. I like it very much. I think the picture has a retro vibe. (...) But not every car can do that. I don't think the space speaks for itself, but the car does. But I think Lamborghinis can do that like no other. It makes so much noise without moving a bit. Simply through the design language, through the design. It absolutely triggers euphoria and enthusiasm in me. I could look at the car from all angles for ages. (...) And then I find (...) the space is actually secondary. But I think the image is very aptly chosen. Subtly retro suits the car. The wall, I think, suits the car, the time of the car, to put it better. But I would actually pay more attention to the car. But I think it's good that (4) a yellow car was put there and not a white one. So that really picks me up. But now I'm also asking myself why the red Porsche didn't pick me up like that, that it's actually a similar setup, such a very sterile space and colorful car, but (...) I think that's also just down to the car, something about the car itself. (...) The fact that it's on the wall like this means it could also be in my living room. It triggers an extremely rich, affluent, sacred, qualitative feeling. A wealthy photo, so to speak, that you have your car, your old Lambo in your living room. It makes me smile, this photo. (...) I

associate it with extreme wealth. And it's also very (...) an absolutely timeless car. (6) [0:30:18.2]

I: Then we finally come to the last task and the performers of the last touchpoint and I ask you to articulate what is on your mind. (7) [0:32:37.6]

B: Okay. (...) Yes, so to look at the pictures hanging on the wall on the left, I don't really want to. (...) The two cars are absolute legends again. I think they're absolutely fitting here in these high rooms with the concrete walls. I think the lights (...) are very well positioned, I think the cars are well positioned, as if they were driving one behind the other, almost round a curve. (7) I think this time the cars are even a bit elevated. (...) The fact that you're not looking down at the car, so to speak, but straight at the car, gives me another (...) quality feature, so that this car is no longer for driving, but really for admiring. You can admire it and it really triggers a lot of euphoria and positive emotions in me. It's very much like the Lamborghini, almost a timeless car. Timeless design. I wouldn't be able to get enough of it. But now there's this picture on the far left with the different picture frames on the wall. But. (..) If they weren't there now, it would all have the same effect for me, these few little pictures. Especially when you're standing in front of the car, you can no longer see exactly what's in these pictures. That's why I wouldn't be so tempted to go over there and look at them. I'm looking at the car, how the exhaust system is on the right, how the wing line runs. I'm much more interested in the car than in the pictures in the background. I also don't know whether I like the fact that they are arranged so chaotically. (...) Rather not. I don't think it's good that they're arranged so chaotically. I also find it extremely annoying that these two picture frames are touching each other. These two pictures at the bottom left. (...) And then it triggers a sense of discomfort in you. I think there are a lot of people who are a bit fussy when things don't match up exactly. (...) Which I think is a shame, because the cars are perfectly clean through and through, absolutely beautifully presented and that bothers me a bit with these picture frames. (6) And I think they do, yes, I think the cars evoke such a High Feeling in me, of quality and elevation and absolute spearheading. (...) These pictures don't reach that level. It's far too small and randomly distributed. It doesn't fit together for me. It actually bothers me more than it's good for the eye. (4) Yes. (..) [0:32:57.8]

I: What do you feel when you see the pictures? [0:36:25.7]

B: In the pictures on the left now? (..) Or all pictures? [0:36:29.7]

I: All pictures. (..) [0:36:34.6]

B: Yes, I feel an enthusiasm, but only triggered by the two cars alone. I look even more, I look a lot at these two pictures below of the silver coupé. (...) I feel only the purest enthusiasm, euphoria and art in these cars. I could, I really like looking at this photo right now. My gaze always falls to the bottom right, far away from the pictures framed on the left. And I feel very, (..) I am simply very impressed. I am very enthusiastic. (...) When I imagine that these things used to drive like this on the road, or perhaps still do today. Probably less so. (...) You can see this picture of the landscape at the back, so to speak. Again, I think that's very good, that you can really put yourself in the car, when you're driving through one bend after another on these mountain roads, that creates a lot of euphoria for the driving experience, so that's a very deep feeling, a very nice feeling, also a warm, pleasant feeling, which is very satisfying, really imagining how you drive through a beautiful landscape in the car. (...) I think it's also important that you can somehow feel not only the car, but also the driving experience. And with this landscape in the back and the fact that the car is positioned a little higher, it definitely works very well. I can totally put myself in it, it feels very nice, very good, it's almost like a little dream when you're sitting in it and driving down this road. Again, I think that's very well done. (5) [0:36:37.2]

I: We are now through with the investigation at this point. On the one hand, I would like to thank you very much for your participation and, finally, I would like to ask if you have any questions. (...) [0:38:41.4]

B: No. No, thank you. [0:38:59.1]

I: Then I will stop the recordings now. [0:39:01.9]

Appendix I: Transcript Think-Aloud Protocol 3 (I3; translated from German)

Date: 11 July 2024

Time: 8:04 PM

Duration: 48:00 min

I: I will first explain the research procedure to you and introduce you to the research method. Before starting the investigation, I would like to explain how the method works. I will then present you with six tasks. During each of these tasks, I will ask you to articulate out loud what you think and feel when and feelings as you complete the task. Don't try to explain or structure what you are doing, but simply speak freely whatever comes to mind. I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear? [0:00:00.0]

B: No, everything is clear so far. [0:00:53.5]

I: Good, then I will now give you the first task. Please bear in mind that your answers cannot be considered right or wrong. You should, as explained in detail, you should express everything you think and feel while solving the task. Please solve the following multiplication 13 times eleven. [0:00:56.1]

B: 13 times eleven. Yes. Um. (...) Um, okay, it's 143. (...) [0:01:22.6]

I: Then please also solve the following multiplication. 15 times nine. (...) [0:01:37.4]

B: 135. (..) [0:01:45.7]

I: That went quickly. (..) Then I'll give you the second task. I will show you pictures of a physical touchpoint of an automobile brand and I ask you to freely express what you think and feel when you see the pictures. and feel at the sight of the images. And I would like to remind you that there are no right or wrong answers. Do you have any questions? [0:01:49.6]

B: No. [0:02:17.9]

I: Perfect. Then I'll share the screen with you now. (7) Can you see the screen? [0:02:19.8]

B: Yes, I see the screen. (7) Okay, so what I see are three different images. (...) The picture on the left is a bit bigger than the two pictures on the right. (...) What generally stands out or is most striking in my opinion is the color scheme, because everything is black, white and orange. (...) What is also very, very striking is this elongated staircase, which actually looks very elegant. And you can also see that it could be lights. They're definitely (...) yes, they're elongated rods with balls at the bottom, which are often hung up with lights. (...) You can see two windows, the light is shining in and there are lights in the foreground. Yes, you can't see exactly, or at least I don't know exactly what it is. It could be some kind of turbine or engine that is on display. I was generally only referring to this large picture on the left. In this top right-hand picture you can also see this engine turbine again, more or less a little more precisely, where you can see this engine or turbine from the first larger picture in a little more detail. The individual parts are shown and layered in such a way that you can see how it is constructed, what it looks like inside. (...) Generally speaking, it's a very, very (...) rather large room and various things are on display. In the first picture, as I said, this turbine is also a bit behind it, it could also be something other than a turbine, but you can't recognize it 100% here. (..) Of course, you can also see the Mercedes logo in the back of the windscreen. (..) And there's also a larger screen now. In the second picture, which is at the top right, this smaller one, it seems to be the same room, just from a different perspective. You can also see a door and a horse. A black one, so not a real one, but a horse made of I don't know whether it's plastic or metal, you can't quite make it out. Exactly. That also looks a bit (...) well, you could say classy. It's also the same color again. Also somehow more in this elegant modern white, black and orange color. And the third picture below is also in the same color scheme. It could also be the same room, but you can't recognize it 100% because there's nothing that matches. But it's very, very likely to be the same house somehow, because the ceiling lamps are the same and the color scheme is the same, and that's Mercedes too, of course. It looks like a waiting area because there's a silver couch that also looks rather elegant and extravagant. Just like the other two rooms, in fact. And in the last picture there is also a car in the background, which also matches the color scheme of the picture in an orange that shines a little more. And you can't see exactly what it is in the background. There are also plants that you can still see in a vase at the back. And in general, it actually looks very, very (...) elegant and extravagant, you could say. Exactly. (9) That's exactly what it is now, it's exactly the same again. The same room, the same hall is seen from a different angle. Now you can also see that this couch is really the same room because it's photographed from a different angle. You can also see the horse again in more detail. The pictures are arranged in the same way as

before, with a larger picture on the left and two smaller pictures on top of each other on the right. Now you can also see a person working in the larger picture, in the background at a table. You can also see the car in more detail. Now also in all the pictures. The car also looks very, very futuristic, you have to say, because it doesn't have any real doors, or at least you can't see the door. I can't tell 100% whether it's really just an exhibition piece or a real, roadworthy car. (...) But apart from that, you can actually see the same things as in the previous pictures. (5) [0:02:33.6]

I: Super. Thank you very much. (6) Now we come to the third task and the illustrations of the second touchpoint. I ask you again to articulate freely what you think and feel when you look at the images. Simply articulate freely everything that goes through your mind while you are looking at the images. Do you have any questions? [0:09:46.0]

B: No, not at the moment. [0:10:17.4]

I: Then I share my screen again. (8) [0:10:19.7]

B: Mhm, okay. Yes, it's a similar arrangement again, you have to say from the pictures. The two horizontal pictures are now slightly longer, but there are three next to each other again. It has to be said that the style is now very, very different from the previous pictures, because the angle itself, where it is photographed, is already different. I'll just briefly describe what's in the pictures. So it's a building that's shown at an angle from below, which makes the building look quite large. It's a very modern building with a glass front and a second floor that also has a lot of glass and wood. This wood theme also plays a role when you look at the other pictures, but also in the first picture. (...) Also because you can still see plants, right and left above. You can see the sky. So somehow you have a bit of an association with something natural, simply because the colors make it look a bit more natural, but at the same time modern, simply because of the way the house looks. And purely in terms of the design. Apart from that, you can still see the Maybach logo in a very clear font, also in a very, very simple, plain (...) yes, with a simple, plain writing style, no big ornaments or anything like that. You can also see the Mercedes logo a little further behind it. And yes, inside, the light also has a rather warm effect, while on the outside the blue color is perhaps a little cool. And inside, at least in this first picture, you can see that the light is rather yellowish and warm. Then there are these other two pictures to the right. In terms of style, they are very, very similar, because here again you have this wood and nature theme combined with a very modern style. If you

look at the first one at the top, the one on the top right, the picture (4), it looks like a wooden ceiling with elongated fibers or something similar. They also remind me a bit of the picture on the left. The building on the left, which is also more or less covered in wood. (...) Exactly. Otherwise there is also Chinese writing. And yes, you can't actually see 100% of what's behind these, I assume they're wooden beams, you can't see directly what it is, but there's just a bit of light shining through, which also looks kind of sophisticated, I would say. Here, too, there are various Chinese characters and behind them Chinese characters and a picture or a monitor. In terms of color, it's all very dark and natural. The picture underneath. (...) These are the, you can really only guess what it is (...) they're not going to be a canvas or a stand-up display, they might have different (...) rather abstract pictures on them, (...) which are also a bit reminiscent of nature, because the first one is more like an animal with a head and eyes. Then the second two are more like landscapes, like mountains, water or trees. So here again this very natural thing, which is also somehow reflected in the ground, as if it were a lake. That's how you perceive this, this reflection. Which of course also makes the whole thing a bit bigger than it actually is because of this reflection. And you can also see the same ceiling here as in the picture above, which simply has these elongated grooves. Exactly. (7) Okay, here (..) the picture layout is now different. On the right, the larger picture on the left, two pictures on top of each other. Again, I start at the top left of the picture, again the same ceiling. It now looks much more artistic than it did in the first pictures or the first two pictures. The bottom right was also very, very artistic, you could say, because you couldn't quite recognize exactly what it was. Of course, you could guess that it might be an animal or a landscape. It's also the case here that, yes, all three are actually very, very artistic pictures, especially the one in the top left. It's as if the floor is also artistic to a certain extent. Otherwise the floor was always kept very black and dark. So when you enter this area now, where this art is exhibited, you are probably immersed even more in this art world because you also have this floor, which is part of the art and has the same natural shades of green, blue and grey, which is more reminiscent of rock. There are also three people looking at it. (...) This area is shown in a little more detail in the bottom left-hand picture. There are of course these natural colors here again and also natural patterns, you could say. It looks a bit like, (..) so what you can see is that there are bumps. I assume that the material is metal and there are various peaks at the top that are reminiscent of grass, also colored in a blue and green, which also matches the general color scheme of this room. In itself, it looks very natural and on the right-hand side you can see art again. It is a canvas. There are several of them, a large portrait in any case, I think there are three of them next to each other, but again, the color scheme is very, very similar. The green-

blue perhaps still in brown-grey. But in this picture you can't see exactly what it's really about. It goes a bit more in a more abstract or more abstract direction, as is the case with the left-hand pictures, but you can tell that it's very similar in style (..) and (..) yes, you can actually look at it a lot and discover something new, because it's also very, very bright. It has very, very bright parts, very dark parts, is also illuminated and exactly. It's actually a very, very beautiful work of art in itself. (...) [0:10:29.6]

I: What do you feel when you see the pictures? (5) [0:20:40.9]

B: So different. So to a certain extent, at least with the left-hand side, it's a kind of connection to nature, because of course you have this wooden look. (...) And also just the colors, the wood look of the ceiling, and also the colors directly within this almost room, because the whole work of art is a room. I think when you stand in there, it also looks very, very grandiose, because there's also a person standing behind it. These rocks, which are perhaps supposed to be imitated, are bigger than the person. So it looks very impressive. At the same time, perhaps to a certain extent (..) yes, of course. So purely in terms of perception. (4) Yes. We would perhaps feel a connection to nature on the left-hand side, but also in a very positive way. If you look at the one on the right, there's less of a connection to nature. It's more like outer space and a bit more chaotic than on the left-hand side. (...) That's probably where you would now, (...) hm, what do you feel there? (4) I think that it simply triggers a sense of wonder because there are so many different things. Because it perhaps also reminds you of the size of the universe and chaos. That's exactly what I think the left and right images would feel like. (..) [0:20:48.9]

I: I will now show you the other illustrations. (5) [0:23:02.3]

B: Okay, this is again very different in style to the pictures before it. Again, this division with a larger picture on the left and two smaller pictures on the right. It all looks extremely classy. In the picture you can see a car, a Mercedes in a very, very spacious hall, which is very brightly lit. It reflects a lot. The ceiling is white, the floor is white. (..) The background is gold. In general, everything is white, black, silver, gold, everything is mirrored and high-gloss. Even the floor. You can also see the reflections of the light directly in the floor. (..) It looks like a very, very expensive car. It's very, very long. (...) Yes, the doors or gates that you see in the background also look very, very heavy and elegant. Because they have this golden color. It all looks rather high-end and expensive. In the pictures on the right you can also see

the same car or the same exhibition hall from a different angle. You can also see the display in the background even more clearly. Chinese characters can also be seen here. (...) There is also an oval above the car, where there are more lights that are intended to showcase the car better within this entrance hall and in the picture at the bottom right you can also see another, a different angle. You can see the car from behind, you can also see more screens (..) which are in a shade of blue and (..) in itself it all looks very, very classy because it is polished to a high gloss and simply because of the color scheme, the design, the space. (7) Right here you can see a similar room. Now you can see two pictures of the same size next to each other. Another car in itself. It's a Mercedes again. But it's not a saloon or anything like that, it's a more, I don't know if it's a more off-road vehicle or something like that, but the car itself (..) yes, it looks a bit futuristic, you have to say. A bit off-road, a bit like a truck. In terms of the color scheme, however, it is very, very similar in this elegant golden style. Gold, silver and black and white are actually the colors that define both pictures. (..) In terms of exposure, it is similar to the previous picture. No oval again, but a circle above the car with light, with lights that are supposed to set the scene for the car. (..) In the first picture you can also see a front view with screens in the background. The screens now show something more natural on the left-hand picture. On the screen you can see wood and a plant in fern green, which actually radiates nature, more or less. The picture on the right shows an ocean with clouds on it. That also looks very, very natural. I don't think it fits directly into this room, because this naturalness is not something I would feel now in this entrance hall, because everything is also very, very elegantly polished to a very, very high gloss. I think this image of nature is a bit at odds with that. In the picture on the right, there's no nature on the screen. There's a car, you can see the inside of the car again and in the background, I don't know if that's a plan of the inside of the car. You can't see it 100%. You can't identify it exactly and there are red dots, which would also fit in with the interior design because of the floor. Exactly, I'd say that now looks noble again. Although the car that's shown doesn't look as expensive and noble as the one before it. But at least it's the same style as the color scheme of the car. (...) [0:23:11.0]

I: Thank you very much. We will now move on to the illustrations of the third showroom. I would like to remind you once again that you are free to say anything that comes to mind. (5) [0:29:42.4]

B: Okay. Now there are four pictures. This time it's Porsche with the typical Porsche lettering, which is on a glass front that is reflected and you can see tall buildings in the mirror. You can also see a bit inside. There are also various screens inside. (...) Everything is somewhat

illuminated, although this reflection is actually a bit in the foreground here in the first picture. You can't really look in and see what's really going on inside. It has to be said that the first picture looks a bit chaotic. Everything is also rather chaotic, because on the one hand it has these square structures inside, you notice, even when you look inside, there are a lot of these square structures, you also have them at the front in this glass, but also the door at the same time, and the screens, but at the same time on the left side there is this round and simply a lot of reflections. So it's just a lot, a lot of impressions that come straight at you. And even if you look further at the picture below, the whole thing is intensified even more here. You see a bit of a surreal space, you have to say, with (...) yes, you don't know exactly what it is. It's round, shiny spheres. You can see a silver helmet at the top left of this lower picture, but it doesn't reflect in the same way as the others do. There is the lettering in pink rose, what is your dream? It also looks a bit like a surreal dream world, simply because of this glass, maybe it is glass, I don't know exactly, because of these spheres that are so shiny. You don't really know exactly where it's going. I think there are also some mirrors here. So you don't know exactly where to go next in this room, because everything is so full and so chaotic with the grey and silver colors, everything is a little bit illuminated and pink and red are also included. If you look at the pictures on the right, there's a skateboard hanging up with various other illuminated panels. And below (...) yes, you can see the left-hand side of the first picture at the top left again with the different baubles and different displays. The baubles almost look a bit like Christmas baubles, they're also very reflective and here too it looks really, really chaotic and overloaded. Almost a bit overwhelming for the eye and perhaps also in general when you stand in front of it. (7) Right now. We're back at Porsche. Two pictures on the left, one on the right, which is larger. You can see the cars on display here. There are two silver cars. They are in the entrance hall, which is rather small and (...) yes, it does seem a bit cramped, but it still looks a bit classy thanks to the brightness. Also because there's a bit of wood in the background. But in itself, especially if you've seen the pictures from before, it's more reminiscent of an Ikea furniture store with the cars in the background. So it looks very different from the other pictures now. (...) It's perhaps also a bit more practical (...) because you can hang up your clothes at the back, so in the first picture you can still see that you can hang up your clothes at the back. You can see that you can sit down. There are many ways in which you can simply be in this room and look at the pictures. It's less pompous now, but a bit more practical. The cars themselves (...) look very, very sporty and modern, also high-quality. (...) Well, the background doesn't really do it, it's more about practicality. (...) And in the picture on the right you can also see another couch where you can sit down, where you can

perhaps simply talk again during a sales talk or something similar, if that were to take place in this hall, a larger screen where things can be shown again. Thematically very bright again, but now not mirrored by the floor, but rather matt and yes, simply less futuristic, but a bit more practical, but still with bright colors. (5) [0:30:00.9]

I: Thank you very much. Now we come to the illustrations of the fourth touchpoint and, as with the previous tasks, I ask you to say out loud what you think and feel when you see the pictures. (9) [0:36:40.1]

B: Okay. (..) You can see two pictures. A very large glass front. It says Iconic on it. But you can't read Iconic very well from the way it's written on it. Exactly. As I said, large glass front with stone also in connection. You can see it in the foreground or not in the foreground, but you can also see stone pillars on the sides. (...) Yes, it also has a bit of an effect. So. (...) The floor looks a bit like a pedestrian zone, to a certain extent, if you look at it. It now looks less (..) classy. (...) You somehow feel invited to go in, because it doesn't look as completely overly pompous as the others, or at least the two before it. In the picture on the right, you can see a circular corridor with various lights, with a car at the very back. It looks very, very futuristic, although the car itself actually looks very, very old. So it's not a sports car, it's more of a utility car, but it also looks really, really old. It doesn't quite fit in with this futuristic depiction, which you would actually expect from this glowing tube, even to a certain extent (...) yes, it doesn't fit together so well in my opinion. But in itself it's also very (..) yes, everything is very, very bright and rather inviting, I would say. (7)
Right here you can see that again, (..) so iconic cars. On the left two smaller pictures, a black and white picture of very, very old cars. At least the cars look very, very old. The background of the building is a very, very futuristic glass building. So this also somehow has this clash between the modern and the very, very old. Especially, of course, because the picture is deliberately depicted in black and white. You can see the street and these two cars on it. There is also another picture underneath, a very artistic picture. You can't really recognize exactly what it is. The colors are rather black, white and beige with various (..) yes, like splashes of color, it's not possible to see exactly what it is because it's also very abstract. So you can also, I don't think that's the aim, that you can really recognize anything big and on the right you can also see the iconic car. It also looks very, very old-fashioned, you have to say. It's black and really stands out against the background, which is white, with various pictures hanging there. The first picture is also hanging here in the background. (...) Yes, that too, it looks very, very old. Even with those flowers on the right, like floral wallpaper. It's just a completely different

depiction. (...) You feel a bit like you've been transported back in time, because of the black and white and the whole style, which is just very, very old-fashioned. (4) [0:37:03.4]

I: But then I'll show you the rest of this showroom. (5) [0:42:20.4]

B: Mmm. Here you can see the same yellow car in two very similar pictures. (4) This also looks rather old. But it's a very, very sporty car. It is now very, very inconspicuous purely from the presentation and how it is presented. You also have this white and yellow in the background again, so it's really very, very plain. A simple picture in the background that doesn't say very much. It's a portrait nine times or a picture nine times in different (..) poses. (...) It actually looks very, very meaningless, this picture, and I don't know if it's out of place, but somehow it doesn't quite fit into the picture of this car, (...) because it makes everything look so tight and oppressive. You can't see how spacious it really is, but you get a rather oppressive feeling, even though I think it would be a very nice car in itself. Although I think the car is also very old-fashioned again. (5) [0:42:29.8]

I: Thank you very much. Then we finally come to the last task and the presentations of the last touchpoint. And please continue to articulate everything that is on your mind. (5) [0:44:16.9]

B: Okay, here we have another five different pictures, an elongated picture on the left and four more pictures of the same size on the right next to it. In the picture on the far left you can see various small pictures on a grey wall. This makes these black and white pictures look even smaller because they have a frame surrounded by white. So it looks even smaller than it actually should be. You can't see exactly what's on it either. It looks like furnishings (..) that are photographed there. (...) In the pictures on the right you can see this section that I just described on the left, in the background with these different pictures, (...) so you can see these pictures in the background and you can now see two cars, one red and one silver, are Mercedes. The cars themselves look very, very sporty, even with this exhaust pipe on the side. Here, too, everything is very, very mirrored, at least as far as the car is concerned, with the lights placed directly on the car from above. So it's deliberately staged in such a way that it reflects and shines. (...) In terms of the colors alone, the eye is drawn to the cars, especially the red one. The background is very, very expansive and large, as if you were in a large hall. (...) But even though it looks very, very pompous and has this big stone look, the eye is somehow drawn to the red car because it is so special, especially because the lights are also

pointing towards it. So that actually sets the scene for the cars quite well. I think when you walk through there, you also feel a bit very small because the ceilings are so high. (...) And you can also look at these Mercedes cars, which look very, very sporty and modern. Yes. (...) [0:44:34.9]

I: Great, thank you very much. Then we're done with the tasks. I would like to thank you very much for taking part in the investigation and would now stop the recordings. [0:47:40.9]

B: Yes. [0:47:54.8]

Appendix J: Transcript Think-Aloud Protocol 4 (I4; translated from German)

Date: 9 July 2024

Time: 11:46 PM

Duration: 42:17 min

I: I will first explain the research procedure and introduce you to the research method. Before starting the investigation, I would like to explain how the method works. I will then set you six tasks. During each of these tasks, I will ask you to articulate out loud what you are thinking and feeling as you complete the tasks. Please do not try to explain or structure what you are doing, but simply speak freely whatever comes to mind. I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear? (..) [0:00:00.0]

B: No questions. (..) [0:00:48.0]

I: I will now present you with the first task. Please bear in mind that your answers cannot be considered right or wrong. As explained in detail, you should express everything you think and feel while solving the task. Please solve the following multiplication 13 times eleven. (..) [0:00:51.7]

B: 13 times eleven. I do the maths, oh dear, eleven times ten is 110. (..) And then eleven times three is 33, so 134, because 110 plus 33. 143. Sorry, I've got the numbers a bit mixed up. 143 is that right? (..) [0:01:16.2]

I: That will be correct. (..) Please solve the following multiplication. 15 times nine. [0:01:49.7]

B: 15 times nine. I calculate nine times ten equals 90 and nine times five equals 45. 90 plus 45 equals 135. (...) [0:02:00.6]

I: Great. I will now give you the second task. I will show you pictures of a physical touchpoint of a car brand. While looking at the images, I ask you to freely express what you think and feel when you see them. (6) I will now share my screen. (9) Can you see the screen? [0:02:19.6]

B: Yes. [0:02:58.5]

I: Great. Then I would ask you to start the task now and articulate freely what you think and feel. [0:03:00.3]

B: I see a very open room with a large couch. It's silver, which looks rather cool to me. Almost metallic. (...) Not necessarily inviting. (...) There are few backrests. It doesn't necessarily look cozy. Perhaps a little harder. (..) It's a strange side table that looks like a fidget spinner and then a metal side table. All in cool colors. (..) And not somehow a classically comfortable couch. (...) Then I see a car in the back. A very (...) futuristic one. And I see a photo of a sports car where the doors open upwards. It looks very sporty to me now. So I get the feeling that this is a very advanced car, a technically (...) sophisticated and perhaps a new model. (...) But it's very fast, very sporty. I also see a lot of LED displays with arrows, which somehow create a certain feeling of speed for me. It all seems very sporty somehow. (...) And somehow (...) appealing to men perhaps. I don't think it's particularly cozy. Yes. (...) [0:03:09.5]

I: I will now show you the next illustration. [0:05:23.6]

B: It works. (..) I see devices displayed on pedestals. I could imagine that they might be engine parts. (4) For me, it kind of shows me again, it kind of alludes to the technology that I had already imagined with the car. Whereas (5) now the engine is shown in great detail. I would interpret that again as somehow (..) sporty and fast, a certain detail in the engine. So I would say that this company has good engines or at least puts a lot of emphasis on their engine technology and manual labor or just engineering work. Yes. (5) That's another angle, I think, of the engine I just saw before. (...) I now see it in greater detail. (...) And I simply realize how an engine is constructed and how much detail and technology is involved. (...) And I simply get a certain positive impression of the mechanics of the company again. I see a horse in the background (...) with a photo of a sports car in the background. For me, this all points again to the speed of the car and the general strength and power behind it. (4) Now I see the engine, which I've seen before, the horse again and now the car. (...) For me, all of this together is somehow a combination of (...) craftsmanship, that is, mechanics. So it really is the finest mechanics and technology and speed. For me, the car is really very futuristic. Cars don't look like that. For me, it's very future-oriented, almost somehow, really like something from a sci-fi future film. To me, it really looks like a car of the future. (...) And that it's probably also

very fast. (5) I see the car and the horse again and also those LED displays with the arrows. (...) Yes, I don't know what else to say here that I haven't already said. For me, it's all just very (...) a bit of a sign of simply power and speed. Maybe also a bit of elegance and nobility. So the horse looks very elegant to me. Horses are very elegant animals and (4) yes, a bit of elegance too. (4) Here I can see this futuristic car in more detail. It looks really strange. Really like something from the future. Very, it looks as if it could almost fly or do a lot of things that a normal car simply can't do, just very advanced technology. (...) [0:05:28.1]

I: What do you feel when you see the images? (..) [0:09:50.8]

B: Maybe that I'm impressed. So I'm surprised, but in the positive sense of simply, this is something I haven't seen before and it looks very / (..) Maybe curiosity and interest in the technology. (...) But yes. So impression, big impression somehow of the car. Yes, the same here.(4) [0:09:55.8]

I: Now we come to the third task and the images of the second touchpoint. Again, I would like you to articulate freely what you think and feel when you look at the images. Do you have any questions about this? [0:10:39.3]

B: No. (17) [0:10:53.3]

I: Then I'll share the screen with you now. (8) Can you see the screen? [0:11:12.0]

B: Yes. [0:11:24.7]

I: Then I would ask you to continue the task now. [0:11:25.8]

B: I see a large, glass building. It looks very elegant. The pavement in front of it is all very clean, neatly paved. It's all made of glass and the light shines through. (..) I can see the Maybach logo and then also the Mercedes star. Everything is rather minimalist and therefore very elegant. It looks classy and expensive to me from the outside. (5) The room is very dark, there are metal rails on the ceiling and also on the walls or glass. It almost looks like a museum exhibition. There is a / Chinese characters are on the wall and then there is something, a text written in Chinese, almost like in a museum exhibition, where there is an introductory text at the beginning. The room is very dark, almost gloomy and mystical, I would say. Very (...) I think mystical sums it up quite well. Yes. (6) Okay, I see a kind of light

art installation. There are several LED fields that show (...) colors. I don't know. Well, it looks a lot like abstract art. Again, the ceiling is made of metal rails and the floor is completely mirrored. Or black tiles. It looks very (...) classy again, mystical again with the light mirroring. And somehow expensive. I almost feel like I'm in a super luxury spa hotel. Very yes, mystical and expensive. (6) Now it really does look like in a museum. There's text written on it again and it's another kind of sculpture or light installation. There are also people standing there looking at the sculptures. So it really feels like you're in a museum. It remains completely dark, it seems quiet. Somehow very (...) orderly, very (...) polite almost. So it really is like that in a / Simply expensive. Either in a very expensive hotel or restaurant where people speak quietly. In a museum where you just look at the art. So it seems like a quiet room to me. (...) Yes, actually like a museum. (4) Now I see the art installation that I saw before. I think it's a metal sculpture with a green and blue background. It looks a bit like a mixture of nature and metal to me, because the metal is shaped a bit like grass and there are also shades of green in it. I think it looks a bit mystical to me again, like before, because it's very dark all round. And then this blue-green color shimmers a little with the metal. It seems (...) a bit intimidating, almost. Almost a bit eerily mystical. Yes. (7) It's another art object. A painting, I mean to say. It almost looks like graffiti or blobs of color in more neon colors. It has that green-blue (...) color gradient again, like we had before, again with very dark surroundings and background, which makes it really stand out and again very mystical. So it's somehow reminiscent of a forest, maybe a forest or a sky. It could also be so universe-like, these colors, the way they glow in the dark. The painting is very, very large, which again looks very impressive and noble. (6) Now it is suddenly very bright and you can see a car that is light at the bottom and dark at the top. (5) There's metal on the walls and another wall of lights on the left and the floor looks very, very noble. It's like stone tiles. Overall, it just looks very, very expensive and elegant to me, the surroundings, the space. The car itself also looks very elegant, expensive, very, (...) how do you say it, (...) somehow (...) better. So in the sense of (4) exclusive, I would say yes. (6) Now I think I see the same room from a different angle. I can see the car from a bit closer. (4) Yes, like before. So the floor, the tiles, how they reflect the light, those big metal walls on the right. And then you have the wall of lights on the left again. All these lights are also reflected in the car. It looks luxurious, very luxurious, the whole room and the car itself and exclusive, as I said before. (6) Now I can see another installation behind the car. It's a screen and next to it some kind of metal object that I can't quite interpret what it is. (7) That perhaps alludes a little to the technology of the car, but that's not the most meaningful thing for me. For me, this room with the gold and the light and

the white floor just seems luxurious again and the car somehow seems luxurious too. (4) Now I see a different car. It looks much sportier. It's actually more like a truck. It's very big and wide and has a roof attachment and the tires are very, very big. I see a photo on the left. A view from a car where there are mountains in the back. That somehow gives me the impression of adventure, the outdoors, action somehow. Even if there's not so much shown in the picture, this view out somehow gives me that impression.
There's also a screen at the back, I don't know, with red dots. I don't quite know what that means. It doesn't tell me anything either. To the left of it, it looks like a sketch of the inside of the car. (...) Overall, it just seems a lot sportier and more adventurous than the other car. (...) But still very, very expensive. So it's a very sleek car and the lights at the front are also very minimalist and elegant. It looks sporty and elegant at the same time and just overall expensive. (7) Here I see, I think, the same car. Something truck-like again. In the background I can now see green trees and I think mountains from above, photographed from an aero plane. It just gives me this impression of the outdoors, outdoor activities, adventure, action. (..) Yes, so action and power and (4) mud, mountains. It just feels like an outdoor car to me. I have the impression that I could drive this car anywhere. So, the mountains in the forest, that's what it's designed for. (12) [0:11:32.1]

I: Thank you very much. I will now show you the illustration of the third touchpoint. Please again speak freely what comes to mind. (18) [0:21:59.2]

B: I see another large glass front. It says Porsche on it. You can also see into the store. I see all these silver spheres. At first it seems to be on the façade, but then I think you look into the room and there are all these silver spheres and screens. It looks a bit futuristic, very technical. When I see that, I get curious. (...) And would probably go into the store. (4) I can see it up close now. There are lots of spheres, silver spheres, hanging in the store. It looks very dynamic. Very (...) a bit futuristic. (...) Energetic. Lots of movement. Somehow I sense excitement. So I would associate bubbles with a bit of excitement and effervescence and wakefulness. (4) I see an installation. It seems to be hanging from the ceiling somehow. It's a skateboard and metal plates, maybe a buckethead at the bottom. (...) There are different colors, but everything seems to be made of metal somehow. It seems futuristic to me again. Very cool, in terms of the material, very sporty. The skateboard makes it look sporty and simple to me, perhaps a little futuristic, technical. (5) But now I see all these spheres again. A helmet floats on the left and then there's an LED display in a mirror in the center. What is your dream? (..) It also seems a bit like a dream. Now that I read the word. So it's very surreal

with all these spheres reflecting the light. Very surreal, like a dream. You don't quite know which way is up and which way is down. It's very (...) mystical, strange. (...) A little bit astonishing, or marvelous. In the sense that you don't quite know what's going on. It's somehow very bright because of all the reflections with lots and lots of colors. It looks interesting to me, somehow friendly, bright. (...) And then a bit of a sporty touch again with the helmet hanging on the left. (7) I can now see two cars and in the background it almost looks like a clothes shop. There are clothes hanging and sunglasses on display at the back. The cars are in a room that looks like a clothes shop. (..) The room is rather cool. Grey floor, bright light. (..) Bit of transparent, black translucent curtains. The colors are somehow reflected in the car. It's also grey. It looks very, very sporty to me. Very fast. It looks like a racing car. (4) Everything looks a bit masculine to me. So the whole store. It looks as if men's clothing is on display. Somehow the room looks (...) now that I think about it, it looks a bit like a man's flat, like the living room or bedroom of a man, as you know it from films, who only has a few suits hanging on the hanger at the back and a bed in it and very neutral colors. It looks masculine, yes. (7) I now see the same space, just from a different angle. The car on the left looks even sportier to me than the other one, but in a different way. The other one was very sporty and modern and this one is now very sporty and classic. So it's like a retro car, really like these old sports cars as we know them. That makes it look very elegant to me again. I associate elegance with these old sports cars. Very classy, refined, luxurious and simply really classy, elegant. (5) Sporty and masculine again. (6) All I can see now is a very strange sofa. It just looks like two tubes. Quite uncomfortable. A big, big screen, which again has a bit of the colors from this bubble room. Two stools and yes, all those neutral colors again. Not much warmth. It's all very, very cool colors, this concrete floor. (...) It looks modern, simple. (5) Somehow elegant, but not like the last showroom, for example. I would go more for cool and strong, simple, yes / (8) [0:22:27.2]

I: Now let's move on to the images of the fourth touchpoint. As with the previous tasks, I ask you to say out loud what you think and feel when you see the pictures. And remember that there are no right or wrong answers. (9) I will now share the screen again. (7) [0:29:27.8]

B: I see another glass front. It says Iconic on it. You can see inside. It seems to be a large room. Somehow I can already see (..) circles of blue neon light from the outside. It looks kind of interesting. (...) Yes. (4) Now I see these circles, these circles of light. It looks like a tunnel where someone is going through. There's a car at the other end. It looks like a tunnel of lights, like in time travel. Somehow very futuristic. Modern. (..) Simple. Clean. (...) Very modern.

Which for me is somehow a bit at odds with the car, because the car looks a bit older to me, so it actually looks rather older in terms of construction to me. It doesn't look very modern or futuristic to me at first glance. So for me that's almost a bit of a contradiction. (5) Now I see a painting. (...) It's hanging on the wall. The background is rather grey, gloomy. The painting is also rather gloomy for me. I don't quite know what it's supposed to represent, but it's not a cheerful picture. It's rather gloomy, perhaps more like desolation or a cold winter. Somehow no positive feeling, no positive painting and all cool colors. (5) Now I see a picture again. It's a painting, similar colors. It's black, white, brown, very mixed, wild. (...) I think this is a famous artist. I know this kind of painting. Unfortunately, I can't remember the artist, but I think it's a painting by a very famous artist, which for me also seems a bit expensive, more luxurious or exclusive. But overall the painting gives a very chaotic impression. A chaotic feeling. (...) Now I see a photo of old cars in front of a very modern building. Are black and white. It's a very cool photo. It actually looks very chic, classy, even if they're not such expensive sports cars. With this / It's just a cool photo and I think it just gives me a very classy, chic, cool impression. (5) I now see a red car in front of the photo I just saw and a photo of a tower block? Or more of a block of flats. The car looks very old to me. It looks like an old car and like a normal car is not a sports car or anything. It's probably more of a family car. For me, that would also be reflected in the photographs. This house just looks like something a family would live in if they drove this car. And also in the photograph of the two cars, they were also more like family cars, so yes. (10) Here I can see the car again. Now I have a slightly larger section, there's a graphic of flowers next to it. To me, it looks a lot like flower power in the 70s, when was that? I think that also suits the car. The colors are reflected and, as I said, the car looks to me like the kind of car that anyone could have, that's casual. (...) For a family, for everyone, an all-rounder somehow. Yes. (5) Now I see a very unusual car. I would say it looks futuristic in terms of its shape, but it also looks old at the same time. It looks like a car that would have been futuristic in a film from the nineties or something. It looks a bit like Back to the Future to me. But it's definitely a sports car. It's very flat and angular and a sports color. It's yellow and it looks fast and cool. There's a photograph of David Bowie at the back, so it's also kind of cool, rocky, (..) I think it's very much reflected in the car. The photo goes very well with the car, it looks like a cool car to me. Spacy somehow. Yes. (4) Yes, I can see the car again from behind. That just reinforces my impression. It's really like a super-fast sports car, also something that's somehow out of the ordinary, something very unusual. Which I think also fits in with David Bowie at the back. He was also

a bit different. (...) Cool, rocky, edgy, somehow the car. It's just different for me. Unusual and cool and fast. (17) [0:30:05.1]

I: Thank you very much. Now we finally come to the depictions of the last touchpoint. Please continue to articulate everything that is on your mind. (..) I will now share my screen again. (7) [0:37:03.6]

B: I see lots of photographs, black and white. I don't recognize exactly what's on them. It seems to be office space. Everything is on a concrete wall. Cool, it seems cool to me. (6) Yes, somehow (...) cool. The pictures are difficult to recognize. (...) That somehow invites you to come closer and take a closer look at the pictures. (6)
Now I see a car in front of this picture wall. I can also see on the right in the background how it would imitate a window where you can see the landscape with mountains. The car itself looks very, very nice, chic. It's also very, very sporty. It's a sports car, but very much a classic car. Old school, SUPER ELEGANT, super, super elegant, really beautiful car. (5) Now I see, in the background I see little photos on the concrete and a red car that also looks a bit retro. It's old. It's a convertible, red, sleek, sporty, but sporty enough for everyday use. It's more accessible, for the normal person, so to speak. (...) It's still elegant, but a bit more like a family car. So family car is an exaggeration, but it's not quite as exclusive and sporty as the car before it. But still chic. (4) Now I see the first car in its entirety. I can also see more of these big pictures in the background. The landscape, so you can really feel the vastness, the distance, the speed of the car. You can see this long road in the background and you can really imagine hurtling down this road in the car. It feels fast, free, you feel, well, I actually feel almost like freedom when I look at it. Such joie de vivre, power, speed, pleasure. I really feel like driving fast down this road in this car. Very sporty, beautiful car, very chic and elegant. (4) Now I think I can see the car from before again, but the red one from the front. I can see another car in the background. They are all very old cars, but elegant cars. The car in the back is definitely a fancy car because the doors open so strangely. The red one is stylish, but not super unusual. It certainly looks interesting. (...) And chic. Elegant. (4) [0:37:27.1]

I: What do you feel when you see the picture? (7) [0:40:57.0]

B: Definitely more interested in the rear car, which looks really unusual and cool and somehow innovative, even though it's old. The front car doesn't particularly catch me now. It's kind of / It's a very beautiful car, elegant, also a convertible, it's exciting and fun. But it's not

247 particularly unusual for me. So I don't feel any excitement or that feeling of speed that I had
248 with the first car. (10) [0:41:09.3]

249 I: Great, that brings us to the end of the research. I would like to thank you very much for
250 your participation. [0:42:04.5]

251 B: With pleasure. [0:42:14.7

Appendix K: Transcript Think-Aloud Protocol 5 (I5; translated from German)

Date: 11 July 2024

Time: 10:03 PM

Duration: 27:42 min

I: I will first explain the research procedure and introduce you to the research method. Before starting the investigation, I would like to explain how the method works. I will then present you with six tasks. During each of these tasks, I will ask you to articulate out loud what you are thinking and feeling as you complete the task. Don't try to explain or structure what you are doing, but simply speak freely whatever comes to mind. I ask you to forget my presence and speak freely, as if you were talking to yourself. Do you have any questions or is something unclear? [0:00:00.0]

B: I should pronounce individual words when I see them, best of all? [0:00:48.8]

I: Or whole sentences, so articulate them freely. Everything that goes through your head while you're looking at the pictures. (...) Just speak freely, as if I wasn't there either and wasn't listening. So there are no, it's important that there are no right or wrong answers, it's really all about expressing what you think and what you feel while you're doing the task. [0:00:53.8]

B: Oh well. [0:01:32.3]

I: Great. I will now give you the first task and remember that the answers cannot be considered right or wrong. As explained in detail, you can say everything you think and feel while solving the task. Then please solve the following multiplication 13 times eleven. (..) [0:01:34.1]

B: 143. (...) [0:02:03.9]

I: What do you think? Or what did you think or feel? [0:02:08.5]

B: It reminds me of mental arithmetic at school. (..) That I'm good at it. That it's fun. Numbers. Computers. (...) [0:02:16.2]

I: Then I ask you to solve the following multiplications and simply say what you feel or think. 15 times 9. (..) [0:02:32.6]

B: 135. (...) Yes, it sounds like a control question. That's what I'm thinking about. (...) About science. Master's thesis, dissertation, professorship, university. (...) [0:02:47.6]

I: All right. I will now present you with the second task. I will show you pictures of a physical touchpoint of a car brand. And I ask you to freely express what you think and feel when you look at the images. I would like to remind you once again that there are no right or wrong answers. Are there any questions? [0:03:14.5]

B: No. [0:03:39.1]

I: Then I'll share my screen now. (11) Can you see the screen? [0:03:40.5]

B: Yes. [0:03:56.4]

I: Then I would ask you to start the task now. (..) [0:03:58.2]

B: A Clockwork Orange. Decadent. (..) Art. Engines. (6) [0:04:04.2]

I: You can also speak freely in complete sentences. [0:04:18.9]

B: I think the chrome couch is too much. I think it scares me a bit. (...) I also find the staircase upstairs very wild. (...) I think the orange color is very bold and almost too striking. (...) The carpet is beautiful. (...) I find the depiction in the center interesting, but I don't understand it. The horse in the back. (...) No opinion at all. (5) Yes, and the couch again, right, I think it's really, really wild. Quite an eye-catcher, but in a negative way. (4) [0:04:23.8]

I: I will now show you the second part of the illustrations of this touchpoint. (9) [0:05:25.2]

B: The lettering in the center and the individual words somehow overwhelm me mentally. The horse looks pretty out of place to me. (..) I still think the floor is quite nice, I particularly like the feel of it. The sports car looks like it's from the 22nd century or a computer game. Hm. (5) Yes, I think that's the main impression. (5) [0:05:41.0]

I: What else do you feel when you look at the pictures? [0:06:26.4]

B: Hm. I'm slightly overwhelmed, I'd say. I don't feel entirely comfortable in this, in this presentation. (...) I think it's a very wild context of all the pictures you see there. I don't quite understand the context, I'm a bit confused and would NOT feel comfortable there. (5) [0:06:35.1]

I: All right, thank you very much. Now we come to the third task and the illustrations of the second touchpoint and I ask you to articulate freely again what you think and feel when you look at the illustration. While you are looking at the pictures, you can simply express freely what is going through your mind, what exactly you are thinking, what is on your mind and how you feel about it. (11) [0:07:08.9]

B: I feel like I'm in a museum, I would say. With an Asian flavor. (...) Dark atmosphere. (...) I'm quite interested, I'd say. (6) I understand that it's about cars somewhere. Maybach Mercedes. Can't quite work out how these images are connected and am a bit confused again. (4) [0:07:51.6]

I: I will now show you the other illustrations. (...) [0:08:33.3]

B: Now it feels like a museum to me again. Modern art, I would say. Dark atmosphere, colorful pictures. Exciting to look at in itself, I find it quite pleasing to the eye. Probably in the Asian region again, because of the Asian lettering. (..) Yes, dark atmosphere, beautiful pictures. (...) [0:08:40.6]

I: What do you feel when you see the pictures? (8) [0:09:12.3]

B: Hmm. Difficult to say. I don't really feel that much about the pictures at the moment, except that I wonder how they were made. (...) But they don't touch me in any particular way. (4) [0:09:24.0]

I: Then we come to the next illustrations of the showroom. (7) [0:09:46.7]

B: Yes, for me it's a very decadent way to present a sports car with lots of glitter. (...) Glitter, chrome, gold above all. I find that very inappropriate. It all seems very artificial and pretentious. I can't really (...) connect with these images. I feel (...) yes, subtly uncomfortable again. (4) [0:09:58.1]

I: And what do you think about the images? (5) Or what else goes through your mind when you see the pictures. [0:10:44.1]

B: I wonder how you come up with the idea of depicting something so exaggeratedly with these golden colors and whether this is the right way to advertise or whether there are people who are attracted to something like this. (7) [0:10:59.2]

I: I will now show you the final images of this showroom and ask you again to articulate freely what is going through your mind and how you feel and what you feel when you see the images. (4) [0:11:26.7]

B: The first thing I thought was another computer game. Either, I've forgotten the name now, cyberpunk. Yes, for me the truck comes straight from the future. (...) A wild future. A completely exaggerated, non-pragmatic depiction of a car that looks very interesting somewhere and I'm interested in the technology behind it and I would definitely want to drive around in it one day, but I don't understand the meaning behind it and I'm a bit (...) confused again, I'd say. (7) [0:11:46.0]

I: Thank you very much. Now we come to the fourth task. I will now show you the illustration of the third touchpoint and would ask you to speak freely again about what comes to mind. Are there any questions? [0:12:45.1]

B: No. (12) So it's probably a Porsche shop. Porsche (..) exhibition. Upstairs (..) colorful picture with a skateboard. (...) Basically quite confused again, I have to say. (5) I don't quite know what is being advertised in this Porsche Haus. I find the image (...) aesthetically pleasing, but again I can't make any connection to a car, which again, (...) which again confuses me and also with the slogan Driven by dreams I think to myself, there must be a connection somewhere with these images (...), but I can't quite figure it out. (4) Perhaps it was meant to represent a dream world with the flying skateboard and the flying colors. Below also because it doesn't look like the real world. And I think it simulates a dream world. (..) The same goes for the bottom right picture. (...) For me, they are somewhere a mixture of (...) images that are not really in reality, but are intended to give the impression of a dream. (6) [0:13:01.3]

I: How does that make you feel? (6) [0:15:17.4]

B: I feel that if I were a child, I would probably want to go in there (..) into that room. Now I think to myself, if I were an adult walking past, I would take a quick look inside and then probably walk on and think to myself (...) what is that crazy stuff in there? But not to the extent that it would interest me afterwards. (5) [0:15:25.3]

I: I will now show you the rest of the showroom. (10) [0:16:02.6]

B: Seems much less pretentious. Kind of reminded me of James Bond. (4) Looks (..) sporty. (4) The cars look much more interesting than before. (7) I'm confused again (..) about the arrangement of the room, why there are two sports cars, in the center cube-like structures. I can't quite understand what the curtains in the room are doing there. (8) Then I can't quite understand why there are also sunglasses in the room. And I immediately ask myself whether Porsche sells sunglasses. (6) Yes. (5) [0:16:16.1]

I: What do you feel and what comes to mind when you see the images? (...) [0:17:42.0]

B: I wonder what the process was behind the creation of this space, who came up with the idea, how the ideas came about and how many people approved the conception of such a pictorial space and why it was conceived and with what aim. (7) [0:17:53.5]

I: Thank you for articulating your thoughts. We will now move on to the images of the fourth touchpoint and I will ask you to continue to say out loud what you are thinking and feeling as you look at the images, as you did in the previous tasks. (12) [0:18:27.6]

B: The first thing that comes to mind is that we are probably in Asia. But it's not a must. I find the one on the right (...) the most interesting of all so far, because of the discrepancy between the old car and this futuristic tube. (..) I find it quite exciting. (...) I'm not quite sure what I'm actually seeing in the picture on the left. (...) I'm quite interested in what kind of room it is, but I'm not quite sure. I suspect it's about cars, but can't quite put my finger on it. I'm a bit confused again. (5) [0:18:59.0]

I: Then we come to the further illustrations. (8) [0:19:59.0]

B: I see cars and feel transported straight back in time. Old cars from perhaps the 50s, 60s and 70s. (4) The artwork below confuses me a bit. I'm not quite sure what it's supposed to do with

the two cars or with the cars here. I notice that the left picture is also in the right picture. (10) Hm. (7) [0:20:10.3]

I: What do you feel when you see the pictures? (5) [0:21:01.5]

B: I feel like I've been transported back to an (..) old time, but somewhere I'm not, because in an earlier time there wouldn't be a photo from the earlier time, which confuses me again. So we are probably in the modern era, which shows pictures from the past (..). (4) And I see two or three works of art. (...) One is rather kitschy, which rather annoys me when I look at it, and the other is more of a spray painting, which also rather repels me. So so far, I'm most (...) most likely, (...) I would say, I like this picture the least to look at. (6) [0:21:09.1]

I: Now we come to the other pictures of the showroom. (7) [0:22:16.1]

B: Yes, you can see David Bowie in the background. I'm a big David Bowie fan from that point of view. (4) The first thing that immediately comes to mind is that David Bowie probably never wanted to be misused for advertising purposes for a car. Therefore, I am, how shall I put it, discreetly upset that this picture is hanging there. On the other hand, it probably doesn't matter because he's dead. From that point of view, the car looks very sporty. (...) It kind of reminds me of Transformers and I wonder how much this car would cost and how fast it can go, but I'd still like to sit in it and really step on the gas on the motorway. (6) [0:22:27.2]

I: What else goes through your mind when you see the pictures? (...) [0:23:30.7]

B: Yes, I would say light, euphoric, slightly exciting - I find this image combination somehow with the David Bowie artwork plus the sports car quite somehow inappropriate, but somehow fitting and for some reason I like it quite well. (6) [0:23:37.5]

I: Then we finally come to the last task and I show you illustrations of the last touchpoint again. And as with the previous tasks, I ask you to continue to freely articulate everything that goes through your mind, what you think and how you feel about it. (8) [0:24:06.7]

B: The first thing I thought when I saw the car below was James Bond again. Reminds me of some trick car from James Bond in the 60s that can drive super fast, shoot rockets and transform into a submarine. (4) I wonder if there really are such cars on the road. If so, where

can you see them? I'd like to go for a ride myself. (...) The top car, the red color (7) is very red. (7) I wonder (..) whether the bottom right is footage of a real village or whether it's fictitious. (...) And why (...) this picture is in front of the car and why these pictures are hanging on the wall, what the intention of the picture hanger is. (5) In general, I would say I have a lot of question marks. (9) [0:24:35.5]

I: What do you feel when you see the pictures? (9) [0:26:25.3]

B: I would say I feel a slight thirst for action in connection with the sports car below and the Italian surroundings and could somehow imagine driving through the prairie in the silver Arrow on a beautiful summer's day. (..) And feel a slight thirst for adventure. (8) [0:26:37.2]

I: Great, thank you very much. Then we are now through with the investigation. I would like to thank you very much for your participation and would like to conclude by asking if there are any questions or if you have any further questions. [0:27:14.8]

B: No questions so far. [0:27:34.6]

I: Then I'll stop the recording now. [0:27:37.3]

Appendix L: Category system expert interview

Category	Definition	Anchor example	Coding rules
C1: Art Priming	This category includes all statements relating to the concept of Art Priming and its application.		
C1.1: General Assessment	Statements on the general assessment and evaluation of Art Priming in the context of luxury brands.	"I believe that this is a huge opportunity for the automotive industry. In my opinion, because you say luxury segment, the understanding of luxury has completely changed for many people. Luxury no longer has an exclusively or primarily prestigious character. So it's no longer so much about showing off with an expensive car and emphasizing one's showmanship, but luxury has increasingly developed into a phenomenon where people who can afford such cars have also begun to appreciate the cultural aspect, the emotional compression of car bodies, of design, of technological developments. And accordingly, it is quite clear that the presentation of luxurious cars also tries to emphasize this cultural aspect in the automobile. And Art Priming is of course an incredibly great psychological technology for this."	Text passages that concern assessments or the theory of Art Priming, without naming specific case studies.
C1.2: Mechanisms	Statements that describe how Art	"That's the explanation of what Art Priming is.	Text passages that explain the effects

and prerequisites	Priming influences the perception of products and brands.	Art Priming does not stage the product itself, but is a pre-staged experience. It is the experience before the experience and that is the great achievement, not to look at a brand in a pure stimulus-response scheme, as I mentioned earlier, but to stage the premises and actually stage the consumer's sensory perception before they turn to the actual product and the brand. And this phenomenon of pre-staging has, I believe, been the big emotional step from the simple dramatization at the point of sale of the product itself to an emotionally enriched, modern, culturally and socially integrated staging in the communication cycle."	of Art Priming on the perception of products and brands.
C1.3: Examples and Case Studies	Concrete examples and case studies of automotive touchpoints incorporating Art Priming.	"And (...) I think Hyundai has taken this to the extreme in one of its main factories in the south-east of Seoul with a spectacular staging in its Brandland. Metal rods emerge from the ground and are computer-controlled, transforming themselves into the bodywork of the car and changing continuously. It shows how the car is tested in a wind tunnel, so to speak. You see how the designers have experimented with different shapes and you see a car body in	Text passages that focus on concrete examples and case studies that show the use of Art Priming in practice.

		front of you the whole time. But it's not actually there, it's more of an attraction. It's a technological installation, if you like, an aesthetic, an artistic installation."	
C2: High Feelings	This category includes all statements relating to Mikunda's theory of High Feelings and their use in shop design.		
C2.1: Connection with Art Priming	Statements describing the connection between Art Priming and High Feelings.	"And that is the great opportunity to strategically utilize High Feelings, because Art Priming is the Trojan horse, so to speak. Art Priming is the carrier, the tool. And inside this Trojan horse are the High Feelings of Glory, Joy, Power, whatever, Bravour probably also when it comes to technological sophistication and together the Trojan horse plus the warriors inside, the warriors are the High Feelings, the emotional impression of the brand can be manipulated to a certain degree, depending on what the strategic interest behind it is."	Text passages that explain how Art Priming relates to the High Feelings or address the connection between Art Priming and High Feelings.
C2.2: Staging	Statements that describe the staging of the High Feelings.	"So you can go through all the High Feelings and look at them in detail. The more playful aspects play a role, even in the luxury sector - I mentioned the exhaust pipes before, which were set up like works of art on a fair stand - so the more playful aspects play a	Text passages that refer to the staging of High Feelings in the shop dramaturgy.

		role, it's called borrowed language, the exhaust pipes make the work of art something like that, a high-quality kind of Joy plays a role. Joy, the High Feeling of elation, does not just automatically mean colorfulness. After all, Joy comes from Gluttony, but Joy is also any kind of elaborate adult European play of perception. And presenting a car like a work of art or giving you a view of a car like a work of art would be a high-quality Joy production.”	

Appendix M: Category system Think-Aloud Protocols

Category	Definition	Anchor example	Coding rules
C1: Art Priming	This category includes statements relating to the concept and nature of Art Priming and its components.		
C1.1: Perception of touchpoint design (premise)	Perception of the design of the physical touchpoint.	"Okay, I see a kind of light art installation. There are several LED fields that show (...) colors. I don't know. Well, it looks a lot like abstract art. Again, the ceiling is made of metal rails and the floor is completely mirrored. Or black tiles. It looks very (...) classy again, mystical again with the light mirroring. And somehow expensive. I almost feel like I'm in a super luxury spa hotel. Very yes, mystical and expensive. (6) Now it really does look like in a museum. There's text written on it again and it's another kind of sculpture or light installation. There are also people standing there looking at the sculptures. So it really feels like you're in a museum. It remains completely dark, it seems quiet. Somehow very (...) orderly, very (...) polite almost. So it really is like that in a / Simply expensive.	Statements refer to the aesthetic design, the design and the atmosphere of the touchpoints.

		Either in a very expensive hotel or restaurant where people speak quietly. In a museum where you just look at the art. So it seems like a quiet room to me. (...) Yes, actually like a museum."	
C1.2: Product and brand perception (product/brand)	Perception of the car or the car brand.	"I now see the same space, just from a different angle. The car on the left looks even sportier to me than the other one, but in a different way. The other one was very sporty and modern and this one is now very sporty and classic. So it's like a retro car, really like these old sports cars as we know them. That makes it look very elegant to me again. I associate elegance with these old sports cars. Very classy, refined, luxurious and simply really classy, elegant. (5) Sporty and masculine again."	Statements relate to the perception of the vehicles and the brand. This includes statements that address aspects such as quality, exclusivity or design in relation to the product or brand.
C1.3: Connection between premise and product/brand	Perception of the connection between the touchpoint design and the cars or the brand.	"I see a horse in the background (...) with a photo of a sports car in the background. For me, this all points again to the speed of the car and the general strength and power behind it. (4) Now I see the engine, which I've seen before, the horse again and now the car. (...) For me, all of this together is somehow a combination of (...) craftsmanship, that is,	Text passages that thematize the connection or lack of connection between the touchpoint design and the products/brand.

		mechanics. So it really is the finest mechanics and technology and speed.”	
C1.4: Priming effects	Statements that show that the touchpoint design and the art objects or artistic touchpoint design have created a Priming effect that reinforces the congruent associations with luxury cars.	“As I said, it's still harmonious all round, very pleasant colors. It's all very nice to look at. I also know people who would spend a lot of time in there. Personally, I would perhaps go through it a little faster if it was just abstract art. But as I said, I would take away a very high sense of quality. Even if it's perhaps not my kind of art, it gives you a sublime impression that you project onto other products or the brand.”	Text passages that specifically indicate that art has influenced the perception of aesthetic, artistic or luxurious features of cars.
C2: High feelings	Experiencing specific High Feelings according to Mikunda's theory through the shop dramaturgy.	“I think this time the cars are even a bit elevated. (...) The fact that you're not looking down at the car, so to speak, but straight at the car, gives me another (...) quality feature, so that this car is no longer for driving, but really for admiring. You can admire it and it really triggers a lot of euphoria and positive emotions in me.”	Passages in the text that describe specific High Feelings or mention codes of the High Feelings.

Appendix N: Coded segments expert interview

Code	Segment
Art Priming > General Assessment	I believe that this is a huge opportunity for the automotive industry. In my opinion, because you say luxury segment, the understanding of luxury has completely changed for many people. Luxury no longer has an exclusively or primarily prestigious character. So it's no longer so much about showing off with an expensive car and emphasizing one's showmanship, but luxury has increasingly developed into a phenomenon where people who can afford such cars have also begun to appreciate the cultural aspect, the emotional compression of car bodies, of design, of technological developments. And accordingly, it is quite clear that the presentation of luxurious cars also tries to emphasize this cultural aspect in the automobile. And Art Priming is of course an incredibly great psychological technology for this. (Expert Interview: Line 33-42)
	Yes, it is of course primarily a tool for the point of sale, that is, for staged showrooms, for flagship stores in the automotive sector, but also of course for fairs and probably also for the online sector, actually. And you have to realize that the phenomenon is certainly not exclusive to the automotive sector, but that Art Priming is present everywhere in the presentation of luxury brands today. (Expert Interview: Line 46-50)
	But also in the pop up store area, concept store and pop up store area, when you're trying to rejuvenate the brand, Art Priming has played a big role everywhere in the luxury sector. (Expert Interview: Line 53-55)
	As far as the target group is concerned, automobile productions are not high culture, but popular culture. Like a TV series, like a rock song, like a well-made video game, like a staged musical. It's popular culture and staging for everyone. (Expert Interview: Line 316-319)
	So automobile staging is popular culture. Popular culture has to work for everyone. Popular culture is always an emotional gift for all people. First of all, you give an emotional gift and in return you get attention, affection, emotion and at some point it all has an effect. (Expert Interview: Line 322-325)

Art Priming > Mechanisms and prerequisites	The crucial point is that Art Priming should not be confused with what used to be referred to somewhat pejoratively in German-speaking countries as Kunst am Bau. For a long time in the 1960s and 1970s, a large company that had a lot of money, an insurance company or a bank, would hire an artist for its headquarters, so to speak. And then there was a famous sculptor who made a sculpture, charged an incredible amount of money for it and placed this sculpture in front of the headquarters, often in a lake or pond. Sometimes it was also a fountain. And then they said: Yes, okay, we paid maybe DM 4 million for this sculpture back then and look how great we are. We also have a feeling for culture. But this piece of art had nothing to do with the brand and the psychological dimension of the brand. It was separate from the brand, Art Priming is an intervention that must never occur separately from the brand, but the Art Priming measures need associative elements that correspond with associative elements of the brand, so that the recipients, who are under the influence of Art Priming, can look at the actual brand with a different, with a culturally prepared view. There must be a / As they say when young people try to date on the Internet today: It's a match, right? It has to be a match. Cognitively, psychologically speaking, there must be individual elements in the narrative cognitive schema of Art Priming that correspond with individual elements of the narrative cognitive schema of the brand, so that you come up with the idea of turning to the actual product with the instructions for use of Art Priming, so to speak, and looking at it in this way. (Expert Interview: Line 69-87)
	In my opinion, there are three possibilities, three principal ways in which Priming can be used through aesthetic interventions in the automotive sector. (Expert Interview: Line 90-91)
	Area one, what we classically refer to as Art Priming, that is, a pre-staging of the premises in the communication cycle. (Expert Interview: Line 91-92)
	So the simplest possibility is to bring something like this, an aesthetic installation, as close as possible to the car. The elaborate installations of today would then be art galleries, so to speak, that are built around the car presentation, either temporarily or for a longer period of time, as Maybach did in Shanghai, for example. (Expert Interview: Line 97-100)
	A second form of Art Priming, which I have already read about in your work, is what you call art infusion and there is also literature in the marketing sector

	about art infusion, that is, to a certain extent, the inoculation of the car through aesthetics. (Expert Interview: Line 100-103)
	In other words, the pre-staging was already built into the product itself, so to speak. (Expert Interview: Line 106-107)
	A third possibility, interestingly enough, but perhaps this is also a kind of infusion, is to refine individual car components into a work of art. (Expert Interview: Line 107-109)
	What you can see today is that certain car brands are actually exhibiting the artistic placeholder, so to speak. (Expert Interview: Line 112-113)
	So there are actually these three, I believe, three basic types of Art Priming. The art infusion, where the car is aesthetically transformed, the Art Priming, where a pre-staging is made, right up to the art gallery, which is staged around the car. And this form of Priming with art, for which we don't yet have a name, in which the car itself is transformed into a work of art and only this work of art, just the placeholder so to speak, is exhibited and no longer the product itself. (Expert Interview: Line 138-143)
	That's the explanation of what Art Priming is. Art Priming does not stage the product itself, but is a pre-staged experience. It is the experience before the experience and that is the great achievement, not to look at a brand in a pure stimulus-response scheme, as I mentioned earlier, but to stage the premises and actually stage the consumer's sensory perception before they turn to the actual product and the brand. And this phenomenon of pre-staging has, I believe, been the big emotional step from the simple dramatization at the point of sale of the product itself to an emotionally enriched, modern, culturally and socially integrated staging in the communication cycle. (Expert Interview: Line 278-285)
	Yes, that sounds good, it sounds very interesting and to what extent does the design of the showroom depend on the target group and the actual product? B: Yes, to the extent that the Art Priming has to correspond with the emotional charge of the brand, of course. Otherwise it would be "Kunst am Bau". (Expert Interview: Line 308-311)

Art Priming > Examples and Case Studies	And in fact, on that occasion - and I remember it well, it must have been in the mid-1990s when I was researching the first trip to Japan for Volkswagen - I actually saw the first examples of Art Priming in the automotive sector in Tokyo. Back then, Toyota built a huge brandland in Tokyo, more or less a skyscraper, many storeys high, the so-called Amlux Building. And in the Amlux Building, in an exhibition around the cinema there and around the other great technological productions, we saw for the first time how an attempt was made to make the luxury cars even more emotionally present with an aesthetic enrichment of what we call Art Priming, with an aesthetic pre-staging. (Expert Interview: Line 22-29)
	Louis Vuitton's flagship stores in Tokyo, for example, or in Seoul, the large flagship stores are all connected to an art gallery. I can still remember in Tokyo, there is actually a gallery hovering above Louis Vuitton's fantastic multi-storey building, which is elaborately curated and completely reorganized every three or four months. (Expert Interview: Line 50-53)
	Yayoi Kusama has almost single-handedly saved Louis Vuitton with her pop-up stores, because the pop-up stores have made the brand young again. (Expert Interview: Line 55-57)
	Fendi uses Art Priming all over the world. (Expert Interview: Line 57)
	Dior uses Art Priming all over the world, and the greatest artists present in the world today are not only working more, not only exhibiting their artwork in museums more, but also making their artwork available to the luxury sector in flagship stores, so to speak. (Expert Interview: Line 57-60)
	I remember Lee Bul, the most famous, probably the most famous sculptor in the Far East today. Korean. We saw her artworks in a fantastic museum in Seoul. But we also saw an incredibly great piece of art by her in the Dior flagship store, in Seoul, which was a chandelier, a chandelier that looked like a tattered sailing ship, a huge artistic sculpture that was there in the Dior flagship store to enhance the brand and celebrate the luxury aspect of the brand in a modern, young and cultural way. (Expert Interview: Line 60-66)
	And I told you that I first saw how this is possible with very simple methods about 30 years ago in Tokyo at the Amlux Building. Back then, they added aesthetic elements to Toyota cars. Bamboo sticks, for example, which were tied together to form a crazy

	bamboo cloud. Colorful, brightly colored, artistically designed balloons that swelled out from under the car and flew over it, and so on. (Expert Interview: Line 92-97)
	This actually started back in the 1970s, or perhaps even in the 1960s, when the hippie movement began to paint cars and turn them into psychedelic works of art, in other words, practically inoculating the product itself and making an intervention directly around the actual product presentation, so to speak. (Expert Interview: Line 103-106)
	I can remember a fair stand where exhaust pipes were turned into works of art simply by the presentation of the exhaust pipes. You thought you were in an art gallery and this type of presentation started ten years ago or so. (Expert Interview: Line 109-111)
	Jaguar has just done that in London. There's a fantastic Jaguar car sculpture (..) that's on display outside the London Design Museum on the Thames near Tower Bridge. In other words, the car is no longer presented at all, but the work of art that represents the car is only presented more. So perhaps the cycle of premise and product is now reversed. There is no / In this case, the car is the premise and the product that is received is the work of art. (Expert Interview: Line 113-118)
	And (...) I think Hyundai has taken this to the extreme in one of its main factories in the south-east of Seoul with a spectacular staging in its Brandland. Metal rods emerge from the ground and are computer-controlled, transforming themselves into the bodywork of the car and changing continuously. It shows how the car is tested in a wind tunnel, so to speak. You see how the designers have experimented with different shapes and you see a car body in front of you the whole time. But it's not actually there, it's more of an attraction. It's a technological installation, if you like, an aesthetic, an artistic installation. (Expert Interview: Line 118-125)

	There are showroom installations, I once saw it in Tokyo, Aoyama, there was a single car upstairs. In the Far East, there is always incredibly little space in the showrooms. In the city center showrooms, there is often only one car on display. But you could go down a staircase into a lounge and the wall of this staircase was designed and the inner workings of the car, that is, the pistons and the carburetor and the exhaust pipes etc. and the injection nozzles - I don't know anything about cars - were practically hung on the wall as a sculpture and painted white. In other words, they practically made a sculpture with it. That's due to the work of Daniel Spoerri, I probably can't think of his name now, ah well, yes. Spoerri, a famous Swiss artist who lived in Austria for a long time and died two years ago, I think, had dinner with his friends. There was a large, opulent table and then he glued everything that was on this table, the cutlery, the plates, the glasses, the pieces of bread that were still there, and applied them upright on the wall and turned them into a work of art. This installation of automotive set pieces reminded me of these installations by Daniel Spoerri. (Expert Interview: Line 125-138)
	For example, as I said in a recent lecture, I believe that climate change will mean that there will no longer be a shop in the world without a front garden. You can already see this in South Korea and Japan. There, you are softened by Nature Priming in front of the flagship stores. Every flagship store, every concept store has a front garden in front of it. And it will be similar with brand presentation. And the automotive industry has completely overslept such developments that take social conditions into account. See e-mobility for a long time or the design at fairs, for example. That's why major motor fairs have come under pressure and in some cases disappeared. I don't think the Geneva Motor Show exists any more, does it? I'm no longer so familiar with it, but I don't think it exists any more. I think the IAA in Frankfurt has moved to Munich. There are demonstrations everywhere against the presentation of cars. So for a long time, we haven't seen how the social and cultural framework conditions have changed. And Art Priming and the use of High Feelings is an incredible tool to take account of this communication cycle of production, product, perception and premises in precisely this way. (Expert Interview: Line 190-203)

	Yes, in times when space in city centers (...) are becoming more and more valuable and (4) due to the general crisis in the medium-sized fashion trade, more and more space is becoming available for showroom presentations, you have to take advantage of this opportunity and not just, as is the case in Vienna on Kärntner Straße, to put a car, as VW did with the e-mobility presentation, a car or two or three and light it up well, but for God's sake you have to seize this incredible opportunity to create powerful aesthetic stagings with the automobile in the city center. And Art Priming is the means of choice for this. (Expert Interview: Line 206-212)
	And you have to take every opportunity to use psychologically precise methods (..) to aesthetically stage a cultural value system. Without this, you will fail. (Expert Interview: Line 218-220)
	I seem to remember that Hyundai has a spectacular showroom in a shopping mall outside Seoul in South Korea. I also knew the show, I filmed it. In which (...) two or three cars, I don't think there were any more, stand in the middle of a multimedia, three-dimensional wall, so to speak. So, what do you call that in architecture? Multimedia architecture, media façades. Yes, many companies have media façades these days, we also worked on one for Uniqa in Vienna. In other words, LEDs that together turn an entire façade into a screen. And so it was there in this mall, surrounded by many shops, that two or three or four cars were exhibited and the walls, floor, ceiling, right wall, left wall, partition wall one, partition wall two, were media façades and were transformed several times in front of the amazed eyes of the visitors, They were a trance-like, hypnotic experience of nature, brought the inner life of the cars to the outside world in a spectacular, sensual way and much more, and were a great show with no music and no frills, but so great that you would have been prepared to pay admission for it. And that in the middle of a shopping mall. (Expert Interview: Line 293-306)
High Feelings > Connection with Art Priming	The High Feelings are about visiting a brand location in order to experience a great, deep emotional feeling. A little happiness along the way. It's about Glory, sublimity, Joy, elation, Power, strength, etc. And in our collaboration with Volkswagen in particular, we have already defined which High Feelings correspond to which brand. Luxury cars are Glory is sublimity. An SUV is Power, strength. A convertible is Joy with the top down and so on. So there are High Feelings behind the reception of car brands. Now, through Art Priming, and let's just use

	the term for all types of Art Priming for now, you can use Art Priming to influence the High Feeling that can be experienced in the car itself in a certain way. (Expert Interview: Line 146-154)
	So you can elevate a Glory car, a luxury car, even further through Glory Art Priming and to a certain extent reinforce the sacred aspect of the car through Art Priming. (Expert Interview: Line 155-156)
	But you can also use Joy Art Priming to level out an automobile that is Glory a little, so to speak, so that it doesn't come across so much from above, but the automobile itself is brought more to eye level through Joy Art Priming, even though it is Glory. (Expert Interview: Line 156-159)
	You can refine an SUV that is Power, that conveys an emotional high through the Power High Feeling, through Glory Art Priming. You can ennoble a four-wheel drive that comes across as very powerful through Glory Art Priming and show that this is actually a Mercedes in front of you, or worse, an expensive luxury car. (Expert Interview: Line 160-163)
	And that is the great opportunity to strategically utilize High Feelings, because Art Priming is the Trojan horse, so to speak. Art Priming is the carrier, the tool. And inside this Trojan horse are the High Feelings of Glory, Joy, Power, whatever, Bravour probably also when it comes to technological sophistication and together the Trojan horse plus the warriors inside, the warriors are the High Feelings, the emotional impression of the brand can be manipulated to a certain degree, depending on what the strategic interest behind it is. (Expert Interview: Line 163-169)
	I: Then I would like to know. What needs to be taken into account when combining High Feelings and Art Priming? B: Well, I would say the strategic aspect.

	In other words, you have to know exactly what you want to achieve when using High Feelings through Art Priming and you also have to be aware that it's not just about a pure stimulus-response scheme between the product, the car and the recipient. It's about a whole communication cycle of premises, production, product and perception, the famous diamond that I always show you at university. And that against this background, for example, you have to analyze very precisely for the Priming that there is at the bottom left of the premises, how the general cultural and social climate is at the moment, that this is the background both for the production of the automobile and for the reception of Art Priming and the automobile. (Expert Interview: Line 170-185)
	In plain German, you need to know what it feels like in Western Europe now that we have experienced a pandemic, now that value systems are changing and the right is gaining strength in all elections across Europe. Why migration has become a big problem for many people, what impact inflation is having, what the climate is like. (Expert Interview: Line 185-189)
High Feelings > Staging	I believe that all seven High Feelings can play a role. Desire is always involved. Desire is about the High Feeling of wanting. As soon as you put a car on a pedestal and put a spotlight on it, it's Desire. It is held up to you emotionally. For a long time, people didn't realize in the presentation of cars that you actually have to give people the opportunity when a car is presented in such a tempting way and they start to flirt with acting out this emotional desire. I can remember a time when Mercedes was particularly feared for the fact that when someone opened the door of a Mercedes in the showroom, the salespeople rushed up in horror and tried to prevent anyone, let alone children, from sitting inside. Today, of course, the children and wives decide which car to buy. And of course you have to open the doors wide for anyone who wants to sit in it and say Dad, that's a cool car. We're also giving up our holiday this year. Or the wife who says, now we should really pay more attention to the environment and buy this great electric car now with this great big screen up front and, so Desire, all the High Feelings, you also have to live. (Expert Interview: Line 223-235)
	Of course, when you think about luxury, it's absolutely clear that you have to focus first and foremost on Glory, on the exhilaration of the sublime, and you have to take a very good look at what luxury is in today's world. And luxury in

	today's world always has a cultural aspect. (Expert Interview: Line 235-238)
	So you can go through all the High Feelings and look at them in detail. The more playful aspects play a role, even in the luxury sector - I mentioned the exhaust pipes before, which were set up like works of art on a fair stand - so the more playful aspects play a role, it's called borrowed language, the exhaust pipes make the work of art something like that, a high-quality kind of Joy plays a role. Joy, the High Feeling of elation, does not just automatically mean colorfulness. After all, Joy comes from Gluttony, but Joy is also any kind of elaborate adult European play of perception. And presenting a car like a work of art or giving you a view of a car like a work of art would be a high-quality Joy production. (Expert Interview: Line 238-246)
	There are so many technological possibilities today that didn't exist in the past, for example, to show the bravura of a luxury car, to show the magnificent interior, so to speak, to show the technological marvel in luxury. In the past, you could only do that on an exhibition stand. There might have been a car standing there cut open. Or like at the VW Autostadt, which I saw, I think all automotive brandlands do that a car is closed, so to speak, and then the front moves away, so that a car is opened up, so to speak, and you can now look inside the car. Who am I - a dramaturgical revelation. You can do that today with technological methods in any tiny showroom. Today you can use augmented reality to hold your mobile phone over the car and look inside in this way. And this can also be dramatized in such a way that the car whose interior you are looking at glows an emotional blue-green in its contours like in a science fiction film. Like in Avatar. (Expert Interview: Line 246-256)
	For decades, science fiction films have dramatically staged screens in a way that they never look technologically. Floor plans that pop up, 3D stories, holographic elements that stand freely in space, etc. Ever since the first Star Wars film. So today you can make a small showroom with augmented reality mobile phone dramatizations where you can look inside and that would be a Bravour thing and it can also be a kind of Art Priming. It's not just sensory explanation that you look inside the car, it's sensory explanation plus emotional exaggeration, because the engine and the pistons and all the other elements are

	blue, glowing or red-hot, as if invented by an artist. (Expert Interview: Line 258-265)

Appendix O: Coded segments Think-Aloud Protocol

Code	Segment
Art Priming > Perception of touchpoint design (premise)	I see a very open room with a large couch. It's silver, which looks rather cool to me. Almost metallic. (...) Not necessarily inviting. (...) There are few backrests. It doesn't necessarily look cosy. Perhaps a little harder. (Interview 4: Line 27-29)
	What is also very, very striking is this elongated staircase, which actually looks very elegant. (Interview 3: Line 25-26)
	I also see a lot of LED displays with arrows, which somehow create a certain feeling of speed for me. It all seems very sporty somehow. (...) And somehow (...) appealing to men perhaps. I don't think it's particularly cozy. Yes. (Interview 4: Line 34-37)
	You can also see a door and a horse. A black one, so not a real one, but a horse made of I don't know whether it's plastic or metal, you can't quite make it out. Exactly. That also looks a bit (...) well, you could say classy. It's also the same color again. Also somehow more in this elegant modern white, black and orange color. (Interview 3: Line 39-43)
	It looks like a waiting area because there's a silver couch that also looks rather elegant and extravagant. Just like the other two rooms, in fact. (Interview 3: Line 47-48)
	And in general, it actually looks very, very (...) elegant and extravagant, you could say. (Interview 3: Line 51-52)
	Yes, I see here. It looks like a gearbox. It's very nice, sort of split up. So I myself am technically enthusiastic about it. Then I find it really exciting to look inside and imagine how the car moves and performs. That triggers a certain euphoria, a certain emotion in you. (Interview 2: Line 28-30)
	Hm, does it all appeal to me with the colors? I think it looks quite modern, chic. (...) It gives a certain quality, even a bit of a designer feel. (...) And in general, I also think the design, the fact that it's at a certain height, that you can really look in from all sides and can also see the top, is pretty cool if you want to get to grips with the technology a bit. (Interview 2: Line 30-34)
	For me, it's all just very (...) a bit of a sign of simply power and speed. Maybe also a bit of elegance and nobility. So the horse looks very elegant to me. Horses are very elegant animals and (4) yes, a bit of elegance too. (Interview 4: Line 56-59)

	I can see a lot of technical parts, probably car components, I assume, (...) which are presented like art objects and are staged and brought into focus by the fact that they are standing on bright orange pillars. (Interview 1: Line 29-31)
	But it looks like a kind of gallery and a workshop. (Interview 1: Line 36)
	There is also a picture on the side, a work of art, in which I recognize an artistically produced car, a zoomed-in view of the door, the door area. (Interview 1: Line 49-51)
	Yes, in general, the car is the motif that runs through all the pictures for me and the whole thing is presented artistically. (Interview 1: Line 52-53)
	This wood theme also plays a role when you look at the other pictures, but also in the first picture. (...) Also because you can still see plants, right and left above. You can see the sky. So somehow you have a bit of an association with something natural, simply because the colors make it look a bit more natural, but at the same time modern, simply because of the way the house looks. (Interview 3: Line 75-79)
	In terms of style, they are very, very similar, because here again you have this wood and nature theme combined with a very modern style. (Interview 3: Line 85-86)
	And yes, you can't actually see 100% of what's behind these, I assume they're wooden beams, you can't see directly what it is, but there's just a bit of light shining through, which also looks kind of sophisticated, I would say. (Interview 3: Line 90-92)
	These are the, you can really only guess what it is (...) they're not going to be a canvas or a stand-up display, they might have different (...) rather abstract pictures on them, (...) which are also a bit reminiscent of nature, because the first one is more like an animal with a head and eyes. Then the second two are more like landscapes, like mountains, water or trees. So here again this very natural thing, which is also somehow reflected in the ground, as if it were a lake. That's how you perceive this, this reflection. Which of course also makes the whole thing a bit bigger than it actually is because of this reflection. (Interview 3: Line 94-101)

	Again, I start at the top left of the picture, again the same ceiling. It now looks much more artistic than it did in the first pictures or the first two pictures. The bottom right was also very, very artistic, you could say, because you couldn't quite recognize exactly what it was. Of course, you could guess that it might be an animal or a landscape. It's also the case here that, yes, all three are actually very, very artistic pictures, especially the one in the top left. It's as if the floor is also artistic to a certain extent. Otherwise the floor was always kept very black and dark. So when you enter this area now, where this art is exhibited, you are probably immersed even more in this art world because you also have this floor, which is part of the art and has the same natural shades of green, blue and grey, which is more reminiscent of rock. (Interview 3: Line 104-113)
	There are of course these natural colors here again and also natural patterns, you could say. It looks a bit like, (..) so what you can see is that there are bumps. I assume that the material is metal and there are various peaks at the top that are reminiscent of grass, also colored in a blue and green, which also matches the general color scheme of this room. In itself, it looks very natural and on the right-hand side you can see art again. It is a canvas. There are several of them, a large portrait in any case, I think there are three of them next to each other, but again, the color scheme is very, very similar. The green-blue perhaps still in brown-grey. But in this picture you can't see exactly what it's really about. It goes a bit more in a more abstract or more abstract direction, as is the case with the left-hand pictures, but you can tell that it's very similar in style (..) and (..) yes, you can actually look at it a lot and discover something new, because it's also very, very bright. It has very, very bright parts, very dark parts, is also illuminated and exactly. It's actually a very, very beautiful work of art in itself. (Interview 3: Line 114-126)
	Decadent. (..) Art. Engines. (Interview 5: Line 34)
	Okay, when I see the other pictures here now. (...) So this image of the dynamic or perhaps even futuristic continues to run through for me. (Interview 1: Line 60-62)
	So it still looks sporty, dynamic and futuristic to me. (Interview 1: Line 69)
	So, that looks very futuristic. Much, much more modern, more qualitative. I can really see a vision of the future here, that people have really thought about it and are really reflecting the values on the outside, so to speak. The façade alone looks really beautiful.

	Very chic, very elegant. (Interview 2: Line 70-73)
	So different. So to a certain extent, at least with the left-hand side, it's a kind of connection to nature, because of course you have this wooden look. (...) And also just the colors, the wood look of the ceiling, and also the colors directly within this almost room, because the whole work of art is a room. (Interview 3: Line 128-131)
	We would perhaps feel a connection to nature on the left-hand side, but also in a very positive way. If you look at the one on the right, there's less of a connection to nature. It's more like outer space and a bit more chaotic than on the left-hand side. (...) That's probably where you would now, (...) hm, what do you feel there? (4) I think that it simply triggers a sense of wonder because there are so many different things. Because it perhaps also reminds you of the size of the universe and chaos. That's exactly what I think the left and right images would feel like. (Interview 3: Line 135-141)
	I think the chrome couch is too much. I think it scares me a bit. (...) I also find the staircase upstairs very wild. (...) I think the orange color is very bold and almost too striking. (...) The carpet is beautiful. (...) I find the depiction in the center interesting, but I don't understand it. The horse in the back. (...) No opinion at all. (5) Yes, and the couch again, right, I think it's really, really wild. Quite an eye-catcher, but in a negative way. (Interview 5: Line 36-40)
	Again, when I look at this picture on the right. (...) It's a kind of abstract work of art, perhaps it looks a bit like a galaxy. It's nice to look at first glance. But it wouldn't be something I would spend a lot of time looking at, because it's rather abstract. (Interview 2: Line 89-92)
	I see a large, glass building. It looks very elegant. The pavement in front of it is all very clean, neatly paved. It's all made of glass and the light shines through. (..) I can see the Maybach logo and then also the Mercedes star. Everything is rather minimalist and therefore very elegant. It looks classy and expensive to me from the outside. (Interview 4: Line 74-77)

	Okay, I see a kind of light art installation. There are several LED fields that show (...) colors. I don't know. Well, it looks a lot like abstract art. Again, the ceiling is made of metal rails and the floor is completely mirrored. Or black tiles. It looks very (...) classy again, mystical again with the light mirroring. And somehow expensive. I almost feel like I'm in a super luxury spa hotel. Very yes, mystical and expensive. (6) Now it really does look like in a museum. There's text written on it again and it's another kind of sculpture or light installation. There are also people standing there looking at the sculptures. So it really feels like you're in a museum. It remains completely dark, it seems quiet. Somehow very (...) orderly, very (...) polite almost. So it really is like that in a / Simply expensive. Either in a very expensive hotel or restaurant where people speak quietly. In a museum where you just look at the art. So it seems like a quiet room to me. (...) Yes, actually like a museum. (Interview 4: Line 82-93)
	The whole thing here now (...) seems very, very calm, soothing. It seems / Yes, there is less use of bright colors here, but rather warm, perhaps even natural earth tones. The whole thing seems very, very harmonious to me. (Interview 1: Line 85-87)
	But yes, the building looks very, very calming from the outside and also from the inside. I'm not sure whether it might be wooden panels here, but in any case, the colors are reminiscent of wood and also (...) in general, the lighting seems to keep the whole thing rather dark and calm from the inside. (Interview 1: Line 89-92)
	Now I see the art installation that I saw before. I think it's a metal sculpture with a green and blue background. It looks a bit like a mixture of nature and metal to me, because the metal is shaped a bit like grass and there are also shades of green in it. I think it looks a bit mystical to me again, like before, because it's very dark all round. And then this blue-green color shimmers a little with the metal. It seems (...) a bit intimidating, almost. Almost a bit eerily mystical. Yes. (7) It's another art object. A painting, I mean to say. It almost looks like graffiti or blobs of color in more neon colors. It has that green-blue (...) color gradient again, like we had before, again with very dark surroundings and background, which makes it really stand out and again very mystical. So it's somehow reminiscent of a forest, maybe a forest or a sky. It could also be so universe-like, these colors, the way they glow in the dark. The painting is very, very large, which again looks very impressive and noble.

	(Interview 4: Line 93-104)
	What I find particularly interesting is the bottom right-hand picture, which shows a kind of art installation. (Interview 1: Line 97-98)
	I suspect that these could perhaps be screens or other illuminated elements. In any case, you can see an abstract pattern on them that is reminiscent of nature. It looks to me like a mountain range perhaps. I see, I assume, a waterfall and trees, forests. So here, too, the whole thing looks very close to nature, calm. (...) The earth tones come up again and the reflection in the ground also gives the whole thing something calm. (Interview 1: Line 98-103)
	There's metal on the walls and another wall of lights on the left and the floor looks very, very noble. It's like stone tiles. Overall, it just looks very, very expensive and elegant to me, the surroundings, the space. (Interview 4: Line 105-107)
	Okay, here too the whole thing seems (...) calm. It's very dark here, almost gloomy. We're a bit away from the previous warm earthy tones and have (...) a generally dark room, but with installations. Maybe it's a painting on the wall or I think even a room with a completely (...) painted or paneled wall with a very abstract (...) dark, (...) gloomy room lining, but then with clearly recognizable splashes of paint, where the colors are a little more gaudy, where the whole thing perhaps looks a little less (...) natural, but also very, very artistic. (Interview 1: Line 106-112)
	I see a photo on the left. A view from a car where there are mountains in the back. That somehow gives me the impression of adventure, the outdoors, action somehow. Even if there's not so much shown in the picture, this view out somehow gives me that impression. (Interview 4: Line 119-122)
	There's also a screen at the back, I don't know, with red dots. I don't quite know what that means. (Interview 4: Line 123-124)

	It has to be said that the first picture looks a bit chaotic. Everything is also rather chaotic, because on the one hand it has these square structures inside, you notice, even when you look inside, there are a lot of these square structures, you also have them at the front in this glass, but also the door at the same time, and the screens, but at the same time on the left side there is this round and simply a lot of reflections. So it's just a lot, a lot of impressions that come straight at you. (Interview 3: Line 186-191)
	You see a bit of a surreal space, you have to say, with (...) yes, you don't know exactly what it is. It's round, shiny spheres. You can see a silver helmet at the top left of this lower picture, but it doesn't reflect in the same way as the others do. There is the lettering in pink rose, what is your dream? It also looks a bit like a surreal dream world, simply because of this glass, maybe it is glass, I don't know exactly, because of these spheres that are so shiny. You don't really know exactly where it's going. I think there are also some mirrors here. So you don't know exactly where to go next in this room, because everything is so full and so chaotic with the grey and silver colors, everything is a little bit illuminated and pink and red are also included. (Interview 3: Line 192-200)
	The baubles almost look a bit like Christmas baubles, they're also very reflective and here too it looks really, really chaotic and overloaded. Almost a bit overwhelming for the eye and perhaps also in general when you stand in front of it. (Interview 3: Line 203-206)
	There are two silver cars. They are in the entrance hall, which is rather small and (...) yes, it does seem a bit cramped, but it still looks a bit classy thanks to the brightness. (Interview 3: Line 207-209)
	But in itself, especially if you've seen the pictures from before, it's more reminiscent of an Ikea furniture store with the cars in the background. So it looks very different from the other pictures now. (...) It's perhaps also a bit more practical (...) because you can hang up your clothes at the back, so in the first picture you can still see that you can hang up your clothes at the back. You can see that you can sit down. There are many ways in which you can simply be in this room and look at the pictures. It's less pompous now, but a bit more practical. (Interview 3: Line 210-212)
	So for me, light colors predominate here, cream and yes, gold with certain dark accents on the wall. So the whole thing looks quite different here, but also classy, but for me it no longer has that calm, natural feel, especially in the first collage. (Interview 1: Line

	122-124)
	In addition, there are many, yes, this room is very, very brightly lit, almost reminiscent of a perfumery or a cosmetics studio in terms of light intensity. (Interview 1: Line 127-129)
	And if I recognize this correctly, there's something hanging in the background, it could be a gong perhaps. So (...) interesting. I find it interesting that there is perhaps a link here to the previous one, to this calm one, although this room here is very bright in the form of this gong. (Interview 1: Line 130-133)
	I see all these silver spheres. At first it seems to be on the façade, but then I think you look into the room and there are all these silver spheres and screens. It looks a bit futuristic, very technical. When I see that, I get curious. (...) And would probably go into the store. (4) I can see it up close now. There are lots of spheres, silver spheres, hanging in the store. It looks very dynamic. Very (...) a bit futuristic. (...) Energetic. (Interview 4: Line 136-141)
	I see an installation. It seems to be hanging from the ceiling somehow. It's a skateboard and metal plates, maybe a buckethead at the bottom. (...) There are different colors, but everything seems to be made of metal somehow. It seems futuristic to me again. Very cool, in terms of the material, very sporty. The skateboard makes it look sporty and simple to me, perhaps a little futuristic, technical. (Interview 4: Line 143-147)
	But now I see all these spheres again. A helmet floats on the left and then there's an LED display in a mirror in the center. What is your dream? (..) It also seems a bit like a dream. Now that I read the word. So it's very surreal with all these spheres reflecting the light. Very surreal, like a dream. You don't quite know which way is up and which way is down. It's very (...) mystical, strange. (...) A little bit astonishing, or marvelous. In the sense that you don't quite know what's going on. (Interview 4: Line 147-152)
	Somehow the room looks (...) now that I think about it, it looks a bit like a man's flat, like the living room or bedroom of a man, as you know it from films, who only has a few suits hanging on the hanger at the back and a bed in it and very neutral colors. It looks masculine, yes. (Interview 4: Line 161-164)
	Not much warmth. It's all very, very cool colors, this concrete floor. (...) It looks modern, simple. (5) Somehow elegant, but not like the last showroom, for example. I would go more for cool and strong,

	simple, yes / (Interview 4: Line 172-174)
	The floor looks a bit like a pedestrian zone, to a certain extent, if you look at it. It now looks less (..) classy. (...) You somehow feel invited to go in, because it doesn't look as completely overly pompous as the others, or at least the two before it. (Interview 3: Line 229-232)
	I feel like I'm in a museum, I would say. (Interview 5: Line 56)
	With an Asian flavor. (...) Dark atmosphere. (Interview 5: Line 56)
	It seems to be a large room. Somehow I can already see (..) circles of blue neon light from the outside. It looks kind of interesting. (...) Yes. (4) Now I see these circles, these circles of light. It looks like a tunnel where someone is going through. There's a car at the other end. It looks like a tunnel of lights, like in time travel. Somehow very futuristic. Modern. (..) Simple. Clean. (...) Very modern. (Interview 4: Line 178-182)
	Now I see a painting. (...) It's hanging on the wall. The background is rather grey, gloomy. The painting is also rather gloomy for me. I don't quite know what it's supposed to represent, but it's not a cheerful picture. It's rather gloomy, perhaps more like desolation or a cold winter. Somehow no positive feeling, no positive painting and all cool colors. (Interview 4: Line 195-189)
	Now I see a photo of old cars in front of a very modern building. Are black and white. It's a very cool photo. It actually looks very chic, classy, even if they're not such expensive sports cars. With this / It's just a cool photo and I think it just gives me a very classy, chic, cool impression. (Interview 4: Line 194-197)
	Now it feels like a museum to me again. Modern art, I would say. Dark atmosphere, colorful pictures. Exciting to look at in itself, I find it quite pleasing to the eye. Probably in the Asian region again, because of the Asian lettering. (..) Yes, dark atmosphere, beautiful pictures. (Interview 5: Line 61-64)
	So in contrast to the previous pictures in this room, I think the ambience gives it a certain modernity. (...) Although elements like this gong or one of the walls here, that also looks like there are a few elements in the background that allude a bit to an older time. (Interview 1: Line 139-142)

	Hm, yes, it's much more youthful. As a young guy, I think I'll walk into it a lot more relaxed than I did with the previous pictures. I would be much less tense. I would be much less inhibited about touching something, to be honest. Or (...) I would walk around there much more subconsciously. I wouldn't be so focused on being careful and behaving myself, so to speak, but I would be much freer, I think, even as a younger person. I think it's very modern, but also very inviting for young people. I feel much more comfortable here, much more invited. (...) It's very nice, very modern, cool. So I would like to have a look around. (...) I would like to walk through there. I'd like to go in there. (...) It's also cool with the skateboard up there, it shows a bit of youth and freedom. (Interview 2: Line 155-163)
	I see lots of photographs, black and white. I don't recognize exactly what's on them. It seems to be office space. Everything is on a concrete wall. Cool, it seems cool to me. (6) Yes, somehow (...) cool. (interview 4: Line 221-223)
	The room appears very bright, almost cold, or in any case very, very bright, is perhaps the better word. (Interview 1: Line 149-150)
	On the right-hand side, I can't see exactly what's in the background. It could perhaps just be something abstract that looks modern again. (Interview 1: Line 161-162)
	Yes, that looks very elegant again, classy. But I still think it's a bit warmer here. (...) Maybe because of the wooden wall. (Interview 2: Line 167-168)
	It's very inviting, but also very modern, very elegant, very classy. (...) I (4) would also feel very comfortable here. (Interview 2: Line 172-173)
	I wouldn't feel like I absolutely had to go in there with a suit. But I still think it's very elegant and very classy, but less futuristic than the Maybach showroom was, it's more tangible, it's somewhere more realistic. (Interview 2: Line 173-176)
	So we have a huge glass entrance area at the top left, with (...) round art objects, reflective art objects and displays on the left-hand side. And I assume that the other pictures show these objects a little closer or up close. It looks very abstract. (Interview 1: Line 173-175)
	So, it looks (..) yes, if (..) very futuristic, but also like a place that doesn't really exist. I can't even describe it. I've never seen anything like it. It looks (...) very interesting. Like something out of a comic, perhaps. (...) Or like an overproduced music video. (Interview 1: Line 177-180)

	There's a skateboard hanging at the top right. Again, I don't think it's a functional one, but an artistically depicted one. (Interview 1: 180-181)
	I think the entrance area is very beautiful, very elegant. (Interview 2: 187)
	But apart from that, when I look at the picture on the left again, it doesn't get me, it doesn't trigger any great emotions in me. (Interview 2: 198-200)
	I think it's very neutral, sterile. But I find the picture on the right very nostalgic, very euphoric. It triggers a certain Joy in me to be able to walk through it, to see it, it's very nice that the legends of motorsport are captured in such a modern setting, so to speak, but the retro design still remains in the center. I think that's nice for the eye. As I said, if all the cars are now in a tunnel like this, it might be too much at some point. But I think it's a good idea to emphasize the first GT in such a special way. (..) It's worth seeing. (Interview 2: Line 200-205)
	The space we see here also feels a bit fuller and looks a bit more homely than the other places. So here it almost looks to me as if someone has put two cars in the living room. A very nice, very large, very modern living room nonetheless. But it's definitely perhaps a little less museum-like. (Interview 1: Line 193-196)
	So it looks a bit like a very beautiful, elegant living room to me, in which, perhaps quite by chance, there are sports cars as another beautiful object, a very modern sports car and a historic one. (Interview 1: Line 198-200)
	I think old pictures of cars in black and white are extremely cool. Extremely beautiful. (Interview 2: Line 209-210)
	But apart from that, I find the rest of the room very sterile. It's almost like a museum. I don't think that's a very nice solution. I found the other showrooms much more pleasant. Warmer. So this is really more welcoming. (Interview 2: Line 215-218)
	Yes, I can see another very large glass entrance on the left-hand side. We also see various (..) walkers passing by. I assume that it's right here in the city center, too. So it's built into people's everyday lives. Perhaps a kind of visitor center. So it looks open. There's a sign in front of it, a stand that perhaps invites you to go inside. For me, that's the first thing that looks like a place where an interested person can perhaps just go in and take a look at the whole thing. (Interview 1: Line 206-211)

	Perhaps it was meant to represent a dream world with the flying skateboard and the flying colors. Below also because it doesn't look like the real world. And I think it simulates a dream world. (..) The same goes for the bottom right picture. (...) For me, they are somewhere a mixture of (...) images that are not really in reality, but are intended to give the impression of a dream. (Interview 5: Line 96-100)
	I feel that if I were a child, I would probably want to go in there (..) into that room. Now I think to myself, if I were an adult walking past, I would take a quick look inside and then probably walk on and think to myself (...) what is that crazy stuff in there? But not to the extent that it would interest me afterwards. (Interview 5: Line 103-106)
	What is also noticeable, and I find this interesting from the design picture, is that there are various pictures in black and white on this grey concrete wall. Apparently a bit randomly arranged. In any case, they are not parallel or otherwise logically formatted in relation to each other and therefore appear to be pinned up like posters. (...) I can't see exactly what they show, but they are in black and white. I find that very interesting. It looks very unusual to me. (4) I can't do that now, so it doesn't really generate that much in me, I have to say. I just think it's an interesting design choice. (Interview 1: Line 258-264)
	Seems much less pretentious. Kind of reminded me of James Bond. (4) Looks (..) sporty. (Interview 5: Line 108)
	I find the one on the right (...) the most interesting of all so far, because of the discrepancy between the old car and this futuristic tube. (Interview 5: Line 122-124)
	One is rather kitschy, which rather annoys me when I look at it, and the other is more of a spray painting, which also rather repels me. So so far, I'm most (...) most likely, (...) I would say, I like this picture the least to look at. (Interview 5: Line 137-139)
Art Priming > Product and brand perception (product/brand)	Then I see a car in the back. A very (...) futuristic one. (Interview 4: Line 31)
	And I see a photo of a sports car where the doors open upwards. It looks very sporty to me now. So I get the feeling that this is a very advanced car, a technically (...) sophisticated and perhaps a new model. (...) But it's very fast, very sporty. (Interview 4: Line 31-34)
	The car also looks very, very futuristic, you have to say, because it doesn't have any real doors, or at least you can't see the door. (Interview 3: Line 58-60)

	So I would say that this company has good engines or at least puts a lot of emphasis on their engine technology and manual labor or just engineering work. (Interview 4: Line 43-44)
	For me, the car is really very futuristic. Cars don't look like that. For me, it's very future-oriented, almost somehow, really like something from a sci-fi future film. To me, it really looks like a car of the future. (...) And that it's probably also very fast. (Interview 4: Line 52-55)
	Here I can see this futuristic car in more detail. It looks really strange. Really like something from the future. Very, it looks as if it could almost fly or do a lot of things that a normal car simply can't do, just very advanced technology. (Interview 4: Line 59-61)
	Yes, that's exactly where the concept car is. (...) Yes, I find it exciting when you imagine it driving on the road. It triggers more emotions, even with these blue light applications and the wheels. No discs, it looks really, really brutal. (Interview 2: Line 51-53)
	So it looks to me as if the special value or quality of these parts is being portrayed and the orange, yes, gives the whole thing a certain dynamism for me. It looks sporty or energetic to me. (Interview 1: Line 53-56)
	Maybe that I'm impressed. So I'm surprised, but in the positive sense of simply, this is something I haven't seen before and it looks very / (..) Maybe curiosity and interest in the technology. (...) But yes. So impression, big impression somehow of the car. (Interview 4: Line 63-65)
	We see a sports car here in all three pictures, or perhaps it looks like a concept. So you can make it out as a car, but it looks very, very unusual, almost futuristically daring, and this car is also in the same color as the walls. (Interview 1: Line 62-64)
	It's a Mercedes again. But it's not a saloon or anything like that, it's a more, I don't know if it's a more off-road vehicle or something like that, but the car itself (..) yes, it looks a bit futuristic, you have to say. A bit off-road, a bit like a truck. In terms of the color scheme, however, it is very, very similar in this elegant golden style. (Interview 3: Line 160-163)
	I'd say that now looks noble again. Although the car that's shown doesn't look as expensive and noble as the one before it. But at least it's the same style as the color scheme of the car. (Interview 3: Line176-178)
	The sports car looks like it's from the 22nd century or a computer game. (Interview 5: Line 44)
	The car itself also looks very elegant, expensive, very, (...) how do you say it, (...) somehow (...) better.

	So in the sense of (4) exclusive, I would say yes. (Interview 4: Line 107-108)
	Now I see a different car. It looks much sportier. It's actually more like a truck. It's very big and wide and has a roof attachment and the tires are very, very big. (Interview 4: Line 117-119)
	Overall, it just seems a lot sportier and more adventurous than the other car. (...) But still very, very expensive. So it's a very sleek car and the lights at the front are also very minimalist and elegant. It looks sporty and elegant at the same time and just overall expensive. (Interview 4: Line 125-128)
	The cars themselves (...) look very, very sporty and modern, also high-quality. (Interview 3: Line 216)
	I now see the same space, just from a different angle. The car on the left looks even sportier to me than the other one, but in a different way. The other one was very sporty and modern and this one is now very sporty and classic. So it's like a retro car, really like these old sports cars as we know them. That makes it look very elegant to me again. I associate elegance with these old sports cars. Very classy, refined, luxurious and simply really classy, elegant. (5) Sporty and masculine again. (Interview 4: Line 164-169)
	I now see a red car in front of the photo I just saw and a photo of a tower block? Or more of a block of flats. The car looks very old to me. It looks like an old car and like a normal car is not a sports car or anything. It's probably more of a family car. (Interview 4: Line 197-200)
	Now I see a very unusual car. I would say it looks futuristic in terms of its shape, but it also looks old at the same time. It looks like a car that would have been futuristic in a film from the nineties or something. It looks a bit like Back to the Future to me. But it's definitely a sports car. It's very flat and angular and a sports color. It's yellow and it looks fast and cool. (Interview 4: Line 206-210)
	Here you can see the same yellow car in two very similar pictures. (4) This also looks rather old. But it's a very, very sporty car. (Interview 3: Line 256-257)
	I think the car looks very, very high quality in this room. Very, very expensive. Very, yes, ostentatious. (...) Very modern. (Interview 1: Line 138-139)
	We have the displays at the same time, but the fact that the car looks very, very high-quality, very, very modern, so flashy, especially in this lighting. (Interview 1: Line 142-143)
	The car itself looks very, very nice, chic. It's also very, very sporty. It's a sports car, but very much a

	classic car. Old school, SUPER ELEGANT, super, super elegant, really beautiful car. (Interview 4: Line 226-228)
	Now I see, in the background I see little photos on the concrete and a red car that also looks a bit retro. It's old. It's a convertible, red, sleek, sporty, but sporty enough for everyday use. It's more accessible, for the normal person, so to speak. (...) It's still elegant, but a bit more like a family car. So family car is an exaggeration, but it's not quite as exclusive and sporty as the car before it. But still chic. (Interview 4: Line 228-233)
	Very sporty, beautiful car, very chic and elegant. (4) Now I think I can see the car from before again, but the red one from the front. I can see another car in the background. They are all very old cars, but elegant cars. The car in the back is definitely a fancy car because the doors open so strangely. The red one is stylish, but not super unusual. It certainly looks interesting. (...) And chic. Elegant. (Interview 4: Line 238-242)
	The cars themselves look very, very sporty, even with this exhaust pipe on the side. (Interview 3: Line 277-278)
	So it's definitely very different to what you would expect from a typical car dealership, but for me the car in the center serves almost as an art object or, yes, as if it were on display as an art object and not as a commodity that you buy from the dealership. (Interview 1: Line 165-167)
	Definitely more interested in the rear car, which looks really unusual and cool and somehow innovative, even though it's old. The front car doesn't particularly catch me now. It's kind of / It's a very beautiful car, elegant, also a convertible, it's exciting and fun. But it's not particularly unusual for me. So I don't feel any excitement or that feeling of speed that I had with the first car. (Interview 4: Line 244-248)
	So here again, compared to the other depictions, the car seems to me to be more at the center. So here I actually see two or three, two cars standing in the center of the room, which seem less staged to me. So here the car speaks for itself, but for me it is presented less as an art object. So here (...) it seems to me more as if you might come here to see the car as such. (Interview 1: Line189-193)
	Yes, for me the truck comes straight from the future. (...) A wild future. A completely exaggerated, non-pragmatic depiction of a car that looks very interesting somewhere and I'm interested in the technology behind it and I would definitely want to

	drive around in it one day, but I don't understand the meaning behind it and I'm a bit (...) confused again, I'd say. (Interview 5: Line 83-87)
	We really only have this tunnel that draws the eye and the neon or light elements here in blue. Apart from that, there's really only the car. So compared to the previous one, this now looks more like an art object in a museum perhaps and much less like a living room, as perhaps the previous, (4) the previous place did. (...) Okay. (...) Okay, here too, the whole thing really has a kind of museum character for me. (Interview 1: Line 217-222)
	But not every car can do that. I don't think the space speaks for itself, but the car does. But I think Lamborghinis can do that like no other. It makes so much noise without moving a bit. Simply through the design language, through the design. It absolutely triggers euphoria and enthusiasm in me. I could look at the car from all angles for ages. (Interview 2: Line 226-230)
	The cars look much more interesting than before. (Interview 5: Line 109)
	Yes, I feel an enthusiasm, but only triggered by the two cars alone. I look even more, I look a lot at these two pictures below of the silver coupé. (...) I feel only the purest enthusiasm, euphoria and art in these cars. (Interview 2: Line 272-274)
	But I found it interesting how the presentation, the form of expression of these different brands really differed very clearly. (Interview 1: Line 292-293)
	The first thing I thought when I saw the car below was James Bond again. Reminds me of some trick car from James Bond in the 60s that can drive super fast, shoot rockets and transform into a submarine. (Interview 5: Line 156-158)
Art Priming > Connection between premise and product/brand	I see devices displayed on pedestals. I could imagine that they might be engine parts. (4) For me, it kind of shows me again, it kind of alludes to the technology that I had already imagined with the car. Whereas (5) now the engine is shown in great detail. I would interpret that again as somehow (..) sporty and fast, a certain detail in the engine. (Interview 4: Line 39-42)
	I think it's cool that it's being shown like this, because it's a thing where a lot of emotions go away, because the combustion engine goes away a bit and then to bring people back in a bit and show them hey, this is the new technology, then I think it's really cool that you can look at it in detail. I think it's exciting, but I'm also more of a technology enthusiast. (Interview 2: Line 36-40)

	I also think this horse in the background is quite fitting, as a homage, that's where we come from and that's where we are now. I think it's really cool. (...) And I can also see the, I think it's a concept car at the bottom right of this picture, behind that orange half wall. (..) That makes it a bit more appealing to people. Or at least I am, that you can look more in this e-mobility direction. (Interview 2: Line 40-44)
	I see a horse in the background (...) with a photo of a sports car in the background. For me, this all points again to the speed of the car and the general strength and power behind it. (4) Now I see the engine, which I've seen before, the horse again and now the car. (...) For me, all of this together is somehow a combination of (...) craftsmanship, that is, mechanics. So it really is the finest mechanics and technology and speed. (Interview 4: Line 47-52)
	The car theme is much less noticeable here. So it doesn't look so much like a (..) car any more. But I can see that there seems to be a car in the background. (Interview 1: Line 47-48)
	And then again next to it, to see the engine. The heart of this future, so to speak, with this horse next to it, as the starting point of the story, the mobility so to speak, it's a (..) great timeline to see where everything started and what's possible in the future. I find it exciting. (Interview 2: Line 53-56)
	In this respect (...) it's a bit different from a typical art gallery, but also from a (...) space that I would have associated with the car in the broadest sense. (Interview 1: Line 56-57)
	So from this perspective, the room no longer looks particularly special to me or particularly (...) elegant, futuristic, whereas the car looks very modern. I think that when you look at these pictures, the two are no longer as harmonious as they were before with the spiral staircase. (Interview 2: Line 62-65)
	Accordingly, it all seems to belong to the context and perhaps even simply serve as a background for this car. (Interview 1: Line 64-65)
	We now have here, well, I hadn't seen this in the other pictures yet, but the horse that I mentioned before, that, like the car, the room is also stylized in black and orange. And I can now read legendary evolution in the background. So I can only assume that this perhaps refers to the development from horse to car (..).(Interview 1: Line 65-69)
	Here too, of course, we have the car parts, the car components that are shown and when I see this, it may have something to do with the wheels, but I really don't know enough about the technology. But it

	all seems to belong together. (Interview 1: Line 69-72)
	In general, as I said, I've already told you how this room affects me and I think that there's not so much rationality and technical information here, but that this futuristic or sporty look is simply created by the color scheme and the selection, that is, horse and sports car next to each other. (Interview 1: Line 74-77)
	Again, when I look at this picture on the right. (...) It's a kind of abstract work of art, perhaps it looks a bit like a galaxy. It's nice to look at first glance. But it wouldn't be something I would spend a lot of time looking at, because it's rather abstract. Before that, I thought it might have been a bit about the design language in the car itself. (...) It's certainly nice to walk through it. And that also shows the quality that goes beyond the product and into the showroom, right down to the details. But I find it too much abstract art, I can, I find it difficult to connect it with the brand, because I think it's in this Maybach building, to connect it with the car again, I find it a bit difficult, but then again it does show, it simply radiates such a quality, such a grandeur, such an art space. Which in turn speaks in favor of the general feeling of quality, I would argue. (Interview 2: Line 89-98)
	It looks like a very, very expensive car. It's very, very long. (...) Yes, the doors or gates that you see in the background also look very, very heavy and elegant. Because they have this golden color. It all looks rather high-end and expensive. (Interview 3: Line 148-151)
	The picture on the right shows an ocean with clouds on it. That also looks very, very natural. I don't think it fits directly into this room, because this naturalness is not something I would feel now in this entrance hall, because everything is also very, very elegantly polished to a very, very high gloss. I think this image of nature is a bit at odds with that. (Interview 3: Line 169-173)
	The horse looks pretty out of place to me. (Interview 5: Line 43)
	So I can deduce from the lettering and also from the general theme of the interview that it will probably also be about cars. But I wouldn't necessarily have guessed that from the illustration. (Interview 1: Line 103-105)
	And then you have the wall of lights on the left again. All these lights are also reflected in the car. It looks

	luxurious, very luxurious, the whole room and the car itself and exclusive, as I said before. (Interview 4: Line 111-113)
	Now I can see another installation behind the car. It's a screen and next to it some kind of metal object that I can't quite interpret what it is. (7) That perhaps alludes a little to the technology of the car, but that's not the most meaningful thing for me. (Interview 4: Line 113-116)
	So absolutely brilliantly done with the colors, with the light, how clean it is, how cleanly the car stands there and also that it stands there at a slight angle and presents itself in this space. (Interview 2: Line 119-121)
	In the background I can now see green trees and I think mountains from above, photographed from an aero plane. It just gives me this impression of the outdoors, outdoor activities, adventure, action. (..) Yes, so action and power and (4) mud, mountains. It just feels like an outdoor car to me. I have the impression that I could drive this car anywhere. So, the mountains in the forest, that's what it's designed for. (Interview 4: Line 128-133)
	But also the facades of the floor. (...) This is all reflected somewhere in the car, which I think is very impressively done, very beautifully done, very elegantly solved. (Interview 2: Line 124-126)
	I'm slightly overwhelmed, I'd say. I don't feel entirely comfortable in this, in this presentation. (...) I think it's a very wild context of all the pictures you see there. I don't quite understand the context, I'm a bit confused and would NOT feel comfortable there. (Interview 5: Line 47-49)
	Oh, okay, so now we have a clear distinction here. Now we can also see the car. So here I wouldn't have guessed that they belonged together. It looks like a separate room. (Interview 1: Line 120-121)
	So we have a (...) gold-painted car in the center of the room, or gold and black, which seems to be the center of the picture, but also the center of the room. (..) So the color scheme of this room reflects the car or vice versa. (Interview 1: Line 125 127)

	Yes, that rounds the whole thing off a bit. I think that's another electric car. It rounds it off, so to speak, by showing what futuristic prospects there are, what plans there are, in other words what is feasible, what they can do. (...) This is more of an off-road vehicle. The background suits it, but it's still very elegant. Still gold, still two-colored, extremely clean. (4) I think this space is a bit more bare than the previous one with the S-Class. (...) If this is such an off-road vehicle, then perhaps it could have been emphasized a little more, because it is an off-road vehicle after all. (...) But I still think the way the car stands there and the way it presents itself is great. It's also a very impressive car. I think the lines are very strong, very modern, very bold. (5) And also these huge displays, all around this right-hand picture you can see a huge display on the left-hand side, almost from top to bottom, which I think shows the interior of the car, perhaps playing a video. (4) Of course, this gives you a strong visualization of what is possible with the car. You can imagine yourself in the car, driving around in it. I think it's well done, I think it's beautifully done. (Interview 2: Line 128-140)
	The room is rather cool. Grey floor, bright light. (..) Bit of transparent, black translucent curtains. The colors are somehow reflected in the car. It's also grey. It looks very, very sporty to me. Very fast. It looks like a racing car. (4) Everything looks a bit masculine to me. So the whole store. (Interview 4: Line 157-160)
	In the picture on the right, you can see a circular corridor with various lights, with a car at the very back. It looks very, very futuristic, although the car itself actually looks very, very old. So it's not a sports car, it's more of a utility car, but it also looks really, really old. It doesn't quite fit in with this futuristic depiction, which you would actually expect from this glowing tube, even to a certain extent (...) yes, it doesn't fit together so well in my opinion. (Interview 3: Line 232-237)
	On the left two smaller pictures, a black and white picture of very, very old cars. At least the cars look very, very old. The background of the building is a very, very futuristic glass building. So this also somehow has this clash between the modern and the very, very old. Especially, of course, because the picture is deliberately depicted in black and white. (Interview 3: Line 239-243)

	There is also another picture underneath, a very artistic picture. You can't really recognize exactly what it is. The colors are rather black, white and beige with various (..) yes, like splashes of color, it's not possible to see exactly what it is because it's also very abstract. So you can also, I don't think that's the aim, that you can really recognize anything big and on the right you can also see the iconic car. It also looks very, very old-fashioned, you have to say. It's black and really stands out against the background, which is white, with various pictures hanging there. The first picture is also hanging here in the background. (...) Yes, that too, it looks very, very old. Even with those flowers on the right, like floral wallpaper. It's just a completely different depiction. (...) You feel a bit like you've been transported back in time, because of the black and white and the whole style, which is just very, very old-fashioned. (Interview 3: Line 243-253)
	I understand that it's about cars somewhere. Maybach Mercedes. Can't quite work out how these images are connected and am a bit confused again. (Interview 5: Line 57-58)
	Which for me is somehow a bit at odds with the car, because the car looks a bit older to me, so it actually looks rather older in terms of construction to me. It doesn't look very modern or futuristic to me at first glance. So for me that's almost a bit of a contradiction. (Interview 4: Line183-185)
	For me, that would also be reflected in the photographs. This house just looks like something a family would live in if they drove this car. And also in the photograph of the two cars, they were also more like family cars, so yes. (Interview 4: Line 200-202)
	Here I can see the car again. Now I have a slightly larger section, there's a graphic of flowers next to it. To me, it looks a lot like flower power in the 70s, when was that? I think that also suits the car. The colors are reflected and, as I said, the car looks to me like the kind of car that anyone could have, that's casual. (...) For a family, for everyone, an all-rounder somehow. (Interview 4: Line 202-206)
	It's really like a super-fast sports car, also something that's somehow out of the ordinary, something very unusual. Which I think also fits in with David Bowie at the back. He was also a bit different. (...) Cool, rocky, edgy, somehow the car. It's just different for me. Unusual and cool and fast. (Interview 4: Line 214-217)

	A simple picture in the background that doesn't say very much. It's a portrait nine times or a picture nine times in different (..) poses. (...) It actually looks very, very meaningless, this picture, and I don't know if it's out of place, but somehow it doesn't quite fit into the picture of this car, (...) because it makes everything look so tight and oppressive. (Interview 3: Line 259-263)
	Now I see the first car in its entirety. I can also see more of these big pictures in the background. The landscape, so you can really feel the vastness, the distance, the speed of the car. You can see this long road in the background and you can really imagine hurtling down this road in the car. It feels fast, free, you feel, well, I actually feel almost like freedom when I look at it. Such joie de vivre, power, speed, pleasure. I really feel like driving fast down this road in this car. (Interview 4: Line 233-238)
	But even though it looks very, very pompous and has this big stone look, the eye is somehow drawn to the red car because it is so special, especially because the lights are also pointing towards it. So that actually sets the scene for the cars quite well. I think when you walk through there, you also feel a bit very small because the ceilings are so high. (...) And you can also look at these Mercedes cars, which look very, very sporty and modern. (Interview 3: Line 282-286)
	Often, especially on the left-hand side, nature themes are of course again placed at the center, but this time in a rather less tranquil way, so a very, yes, it's not an artistically interpreted kind of nature as in the previous images, but realistically filmed nature. So a, what is this here, I think maybe open water and a tree or a forest can be seen here. So there is a certain natural motif here. At the same time, it looks very, very modern here. So perhaps I could imagine that there is a connection between a modern aspect and an aspect that is close to nature. Which would make sense to me in the context of this car that I see here, because it looks ultra-modern and futuristic, but it also looks like it was made for off-road use in some way, or in any case it looks / looks like it was made for off-road use. So either it can actually drive off-road or it looks like an off-road car from the body. (Interview 1: Line 150-160)
	Yes, for me it's a very decadent way to present a sports car with lots of glitter. (...) Glitter, chrome, gold above all. I find that very inappropriate. It all seems very artificial and pretentious. I can't really (...) connect with these images. I feel (...) yes, subtly

	uncomfortable again. (Interview 5: Line 70-73)
	Oh, that looks very interesting. (...) So here, of all the touchpoints we've seen so far, this reminds me the least of a (...) car dealership or a place that's about cars in any way, shape or form. (Interview 1: Line 171-173)
	But at first glance I wouldn't know what it's about, what kind of shop it is. (Interview 2: Line 189-190)
	Then I see it in the picture on the right. That's the one-series Golf. (...) I think that's very cool, because it's a kind of legend, but presented in a very modern way. I think it's somehow (...) very well framed, so to speak, combining the old days with the modern day. I think that's nice. It's certainly exciting to walk through it. Then you have a kind of tunnel as you approach the car and it gets bigger and bigger. I think that triggers a certain euphoria. I'm not a big VW fan, but if I were, I would definitely love to walk through it. I think it's a sign of euphoria, of nostalgia to be able to walk through this tunnel step by step, ring by ring, I think it's beautifully done. The light is a bit cold, but I think that's part of modernity. (Interview 2: Line 191-198)
	I wonder how you come up with the idea of depicting something so exaggeratedly with these golden colors and whether this is the right way to advertise or whether there are people who are attracted to something like this. (Interview 5: Line 76-78)
	So perhaps there could also be a reference to the history of the brand here. So maybe it's about longevity or being established as a quality sports car. (Interview 1: Line 200-202)
	And another abstract work of art underneath. (...) That doesn't trigger me as much as the first one, but I'm just a bit more of a car enthusiast and then I always find pictures and art very exciting if it's also in a car context, it simply triggers more emotions, positive emotions. (Interview 2: Line 211-214)
	Compared to the others, because it's almost so monotonous. Sure, there are a few pictures, but there's still a lot of white in this room. Then the car might stand out a bit more, but I don't get that much out of it. (Interview 2: Line 218-220)
	It doesn't trigger such strong emotions in me. (...) Although the car is of course very (...) nice to look at in any case, to see. But I think I would find it cooler to see the car on the open road than here in a room like this. (Interview 2: Line 220-223)

	And when I look at the picture on the right, I see a contrast between very modern and old. So here we have an older car standing at the end of a kind of tunnel, an illuminated tunnel decorated with neon elements, which draws the viewer's eye. And above this car there is a sign that reads Iconic, and the same sign can also be found at the entrance when I see it here. So I assume that the longevity or the relevance, historically grown relevance of this brand is represented here. And the presentation here is actually very minimalist. (Interview 1: Line 211-216)
	In the background, we also see various pictures in black and white on the wall. I can't recognize the pictures in detail. But I can see that there are two older cars in at least one of them. So / Oh okay, we see here that the picture is also zoomed in on the left side. Exactly. So older cars can also be seen here, again in black and white. I think this is again a reflection of the longevity of the brand or the history of the brand. (Interview 1: Line 225-230)
	And when I look here now, at the bottom left, I can't really recognize it. It looks more like an abstract image to me. I don't think it has anything to do with this automotive theme at first glance. So it could be that there is a combination here, of course. So on the one hand, we might have this, well, art, as they say, branding idea or this depiction of history paired with art that is perhaps exhibited independently of it. We are here at the bottom left, that this painting that I have just described, but on the right-hand side there is also a, I think it's a painting or paneling with a floral pattern or a picture in the background with I think it's a house facade, which for me now perhaps function independently of the automotive theme. (Interview 1: Line 230-238)
	But I think the image is very aptly chosen. Subtly retro suits the car. The wall, I think, suits the car, the time of the car, to put it better. (Interview 1: Line 231-232)
	Basically quite confused again, I have to say. (5) I don't quite know what is being advertised in this Porsche Haus. I find the image (...) aesthetically pleasing, but again I can't make any connection to a car, which again, (...) which again confuses me and also with the slogan Driven by dreams I think to myself, there must be a connection somewhere with these images (...), but I can't quite figure it out. (Interview 5: Line 92-96)

	So I can also see an older sports car in both pictures, which is in the foreground here. Striking in yellow with black contrasting elements on the windscreen, but also various I think ventilation elements and the mirror. And in the background, and now I think the whole thing runs through a bit, we have a painting that I think shows David Bowie in various poses. For me, this doesn't really have anything to do with the brand in general. (Interview 1: Line 240-244)
	But now there's this picture on the far left with the different picture frames on the wall. But. (..) If they weren't there now, it would all have the same effect for me, these few little pictures. Especially when you're standing in front of the car, you can no longer see exactly what's in these pictures. That's why I wouldn't be so tempted to go over there and look at them. (Interview 2: Line 252-256)
	I'm looking at the car, how the exhaust system is on the right, how the wing line runs. I'm much more interested in the car than in the pictures in the background. I also don't know whether I like the fact that they are arranged so chaotically. (...) Rather not. I don't think it's good that they're arranged so chaotically. I also find it extremely annoying that these two picture frames are touching each other. These two pictures at the bottom left. (...) And then it triggers a sense of discomfort in you. I think there are a lot of people who are a bit fussy when things don't match up exactly. (...) Which I think is a shame, because the cars are perfectly clean through and through, absolutely beautifully presented and that bothers me a bit with these picture frames. (6) And I think they do, yes, I think the cars evoke such a High Feeling in me, of quality and elevation and absolute spearheading. (...) These pictures don't reach that level. It's far too small and randomly distributed. It doesn't fit together for me. It actually bothers me more than it's good for the eye. (Interview 2: Line 256-268)
	In general, when I see it here, with the concrete and the very simple, bright lighting, it's really clear to me that the aim here is to show the cars as such, that perhaps people with an interest in cars can look at these cars of this brand, but for me they are not presented or staged here in any particular context, they are simply on display. I can't recognize any other theme here. As I said, the pictures, I don't know whether they show anything important or whether they just serve as additional staging, but they don't evoke anything in me. I've zoomed in on them now, but I can't recognize anything that directly relates to

	this automotive theme for me either. And it's not entirely clear to me what it's supposed to create. So for me it's a bit inconsistent, it doesn't fit in with my general impression of this depiction. Nevertheless, I still think that it looks to me as if only the cars should be on display. (Interview 1: Line 264-274)
	I'm confused again (..) about the arrangement of the room, why there are two sports cars, in the center cube-like structures. I can't quite understand what the curtains in the room are doing there. (8) Then I can't quite understand why there are also sunglasses in the room. And I immediately ask myself whether Porsche sells sunglasses. (Interview 5: Line 109-113)
	I think they are beautiful, elegant cars, but they are not contextualized or staged in an exciting way because of the rooms. (Interview 1: Line 277-279)
	You can see this picture of the landscape at the back, so to speak. Again, I think that's very good, that you can really put yourself in the car, when you're driving through one bend after another on these mountain roads, that creates a lot of euphoria for the driving experience, so that's a very deep feeling, a very nice feeling, also a warm, pleasant feeling, which is very satisfying, really imagining how you drive through a beautiful landscape in the car. (...) I think it's also important that you can somehow feel not only the car, but also the driving experience. And with this landscape in the back and the fact that the car is positioned a little higher, it definitely works very well. I can totally put myself in it, it feels very nice, very good, it's almost like a little dream when you're sitting in it and driving down this road. Again, I think that's very well done. (Interview 2: Line 278-287)
	For me, the cars are a clear contrast. I don't really see the connection. (...) I wouldn't say that it's necessarily inappropriate, as it's quite neutral, but it's definitely not particularly coherent or enriching either. (Interview 1: Line 283-286)
	I'm quite interested in what kind of room it is, but I'm not quite sure. I suspect it's about cars, but can't quite put my finger on it. I'm a bit confused again. (Interview 5: Line 125-127)
	The artwork below confuses me a bit. I'm not quite sure what it's supposed to do with the two cars or with the cars here. (Interview 5: Line 130-131)

	Yes, I would say light, euphoric, slightly exciting - I find this image combination somehow with the David Bowie artwork plus the sports car quite somehow inappropriate, but somehow fitting and for some reason I like it quite well. (Interview 5: Line 150-152)
	I wonder (..) whether the bottom right is footage of a real village or whether it's fictitious. (...) And why (...) this picture is in front of the car and why these pictures are hanging on the wall, what the intention of the picture hanger is. (5) In general, I would say I have a lot of question marks. (Interview 5: Line 160-163)
	I would say I feel a slight thirst for action in connection with the sports car below and the Italian surroundings and could somehow imagine driving through the prairie in the silver Arrow on a beautiful summer's day. (..) And feel a slight thirst for adventure. (Interview 5: Line 165-167)
Art Priming > Priming effects	And this showroom, it's almost like a museum. It's almost like art, what's in there, walking through it. I think it also shows you a bit of the history. I'm going to assume that. And perhaps the design structures, how nature flows into the car, for example, where inspiration has been drawn from, I think is a very beautiful thing in itself. And then the way in which it has been presented here is once again very inviting, very interesting. I think that attracts people very strongly, would attract me very strongly. It already attracts attention. And then I imagine that I would then buy a car from this brand. Then, of course, I would highly value the quality of this showroom and the effort that is put into it and then equate that with the quality of the car. Then I would think to myself, okay, the car is that good. Which is obvious if you just take a look at their showroom or this exhibition. I would make a strong connection between the two, to be honest. (...) Yes, but overall very inviting, very beautiful, very exciting, vibrant I would say, but also very pleasant to go in there. (Interview 2: Line 74-86)
	For me, this room with the gold and the light and the white floor just seems luxurious again and the car somehow seems luxurious too. (Interview 4: Line 116-117)
	There's a photograph of David Bowie at the back, so it's also kind of cool, rocky, (..) I think it's very much reflected in the car. The photo goes very well with the car, it looks like a cool car to me. Spacy somehow. (Interview 4: Line 210-213)

	But it gives the whole thing a historical character and, especially when we think about the iconic theme that has run through here so far, it perhaps also comes together, i.e. the sports car and the depiction of a rock star who was at the zenith of his career, especially in previous decades. Yes, the whole thing comes together for me. So here again the artistic depiction and somehow subtle way of showing that this brand has a certain history without perhaps appearing old-fashioned. (Interview 1: Line 244-250)
	That's another angle, I think, of the engine I just saw before. (...) I now see it in greater detail. (...) And I simply realize how an engine is constructed and how much detail and technology is involved. (...) And I simply get a certain positive impression of the mechanics of the company again. (Interview 4: Line 44-47)
	It looks very futuristic, very sharp, very sporty and the whole room in general is very designer. I don't know of any other living room that would look like this. It looks very modern. Everything is very futuristic, very elegant. It makes for a certain / Well, I perceive a high standard of quality in the way the room is designed and the way all the parts are displayed, all the (...) components here. (Interview 2: Line 44-48)
	Although the quality of the car and a work of art that hints at its own sublimity don't have much to do with each other in the first place, I would have the feeling that if I go into a Maybach showroom and then walk through an art exhibition like this, it has a very positive influence on how I perceive the brand. But then I also have corresponding expectations of the car. But then I think I'm more primed to say okay, you go there with a very positive attitude and expectations and I think you're already very easily convinced by the vehicle. When you're invited and welcomed like this, with so much of this kind of exhibition, this kind of art. (Interview 2: Line 98-105)
	As I said, it's still harmonious all round, very pleasant colors. It's all very nice to look at. I also know people who would spend a lot of time in there. Personally, I would perhaps go through it a little faster if it was just abstract art. But as I said, I would take away a very high sense of quality. Even if it's perhaps not my kind of art, it gives you a sublime impression that you project onto other products or the brand. (Interview 2: Line 105-110)

	There is also an oval above the car, where there are more lights that are intended to showcase the car better within this entrance hall and in the picture at the bottom right you can also see another, a different angle. You can see the car from behind, you can also see more screens (..) which are in a shade of blue and (..) in itself it all looks very, very classy because it is polished to a high gloss and simply because of the color scheme, the design, the space. (Interview 3: Line 153-158)
	Now it's very bright, everything is very golden, but incredibly elegant. Extremely beautifully done. Clean, elegant. I would feel very comfortable there. I would be very excited if I could enter this room. And then there's this two-color S-Maybach. A dream car. If you then somehow get closer to it in this golden oasis, I say, then you can open a door, look in, sit down. You really feel embedded in quality, elegance and technology. (Interview 2: Line 112-117)
	Somehow, perhaps, if you live in a more average household, it's also somewhere so posh, so to speak, that you really (...) move more carefully, I say, but I think the room radiates a strong quality for me, which is then somehow projected onto the car. Of course, that alone is not enough. The car also has to radiate a quality somewhere. For me, it does that very strongly, but it is then emphasized by the overall experience that you have. (Interview 2: Line 143-147)
	Now I see a picture again. It's a painting, similar colors. It's black, white, brown, very mixed, wild. (...) I think this is a famous artist. I know this kind of painting. Unfortunately, I can't remember the artist, but I think it's a painting by a very famous artist, which for me also seems a bit expensive, more luxurious or exclusive. (Interview 4: Line 189-193)
	The fact that it's on the wall like this means it could also be in my living room. It triggers an extremely rich, affluent, sacred, qualitative feeling. A wealthy photo, so to speak, that you have your car, your old Lambo in your living room. It makes me smile, this photo. (...) I associate it with extreme wealth. And it's also very (...) an absolutely timeless car. (Interview 2: Line 237-240)
High Feelings	It would perhaps look a bit more (...) high-class if the car was also a bit more elevated. Like the horse or this engine, standing on a pedestal like this. But on the other hand, when it's standing on the ground, it's somehow more approachable. (Interview 2: Line 57-60)

	As I said, when it's just about the bodywork, when it's about the exterior of the car, I always find it a bit more elegant when they're positioned a bit higher. (Interview 2: Line 121-123)
	I think this time the cars are even a bit elevated. (...) The fact that you're not looking down at the car, so to speak, but straight at the car, gives me another (...) quality feature, so that this car is no longer for driving, but really for admiring. You can admire it and it really triggers a lot of euphoria and positive emotions in me. (Interview 2: Line 248-251)
	I feel (..) like I'm in a very sacred place. I feel very (6) surrounded by quality. A very impressive feeling. (Interview 2: Line 142-143)
	When I walk through there, I would feel uncomfortable if I wasn't dressed appropriately. So I think it's very sacred and you need a certain standard to fit in, so to speak. (Interview 2: Line 149-151)
	Lots of movement. Somehow I sense excitement. So I would associate bubbles with a bit of excitement and effervescence and wakefulness. (Interview 4: Line 141-143)
	It's somehow very bright because of all the reflections with lots and lots of colors. It looks interesting to me, somehow friendly, bright. (Interview 4: Line 152-154)
	So yes, all in all it looks very (..) very very interesting. I really haven't seen anything like it. Very, very playful somewhere in the colors and the shapes. (Interview 1: Line 184-186)