

# Exploring the Influence of Graphic Design Elements in Installation Art on Consumer Engagement and Experience in Malaysian Shopping Malls

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**To Link this Article:** <http://dx.doi.org/10.6007/IJARBSS/v15-i6/25669> DOI:10.6007/IJARBSS/v15-i6/25669

**Published Date:** 12 June 2025

## Abstract

This study explores the impact of graphic design elements in installation art on consumer engagement and overall experience within Malaysian shopping malls. As malls evolve into multifunctional spaces blending commerce and culture, installation art has emerged as a strategic tool to enhance ambiance and attract consumer attention. Drawing upon theories of aesthetic experience, narrative design, environmental psychology, and experiential marketing, this research investigates six key design constructs—colour scheme, typography, visual motifs, site-specificity, temporal nature, and conceptual focus—and evaluates their influence on consumer engagement and experiential satisfaction. Employing a sequential explanatory mixed-methods approach, the study integrates quantitative data from structured surveys with qualitative insights derived from semi-structured interviews. The quantitative phase involved 200 mall visitors, with data analyzed through SPSS and SmartPLS, while the qualitative phase included in-depth interviews with artists, designers, and mall stakeholders to provide contextual depth. Findings reveal that temporal nature and conceptual focus significantly influence consumer experience, both directly and indirectly through the mediating role of consumer engagement. In contrast, traditional graphic elements like colour scheme, typography, and visual motifs, while aesthetically relevant, showed no statistically significant impact on experiential outcomes. Interview results further support the idea that immersive and culturally meaningful installations play a vital role in bridging commercial goals with artistic expression. Participants emphasized the value of installations in enhancing brand image, increasing foot traffic, and providing cultural enrichment. Overall, the study offers theoretical and practical insights for designers, marketers, and retail managers aiming to

create emotionally engaging and visually impactful environments. By prioritizing dynamic, conceptually driven design over purely decorative elements, malls can foster deeper consumer connections and redefine retail spaces as experiential cultural venues.

**Keywords:** Installation Art, Graphic Design, Consumer Engagement, Shopping Malls, Experiential Marketing

## Introduction

Installation art has a rich history that dates back to the late 1930s, with artists like Duchamp being early contributors to the phenomenon (Trifonova et al., 2008). The origins of installation art can be traced back to traditional Chinese "installations" such as altar sets and office expositions, which set the principles of exhibiting antiques (Неглинская, 2018). Over time, installation art evolved as a strategy to break away from commercial mechanisms, with ephemeral and site-specific works becoming prominent (Saaze, 2013). The development of installation art has seen various intervention strategies and characteristics emerge, especially in urban public spaces, highlighting its value in such settings (He et al., 2021).

The concept of installation art has expanded to include interactive elements, with video installation art originating around the 1970s (Zheng & Zhang, 2021). Sound installation and sculpture emerged in the late 1960s and early 1970s, exploring the spatiality of sound as a structural element (Macedo, 2015). The aesthetic experience of interactive installations has been studied, showing how artworks' physical context and knowledge influence the viewer's experience (Szubielska et al., 2019). Furthermore, preserving interactive computer-based art installations has been a research subject, emphasizing the importance of maintaining these artworks (Batagelj & Solina, 2017).

Installation art has also been utilised to promote mental health awareness, showcasing its versatility and potential for addressing societal issues (Mutanda, 2023). The impact of art installations on public interest and comprehension has been studied, demonstrating the effectiveness of multimedia installations in engaging visitors (Ricci et al., 2023). Additionally, the use of interactive installations as a form of performance art has been explored, highlighting the interplay between technology and human interaction (Nam & Nitsche, 2014). Installation art surfaced in the 1960s and 1970s and can broadly be characterized as a spatial-temporal and site-specific form of artistic expression. This entails creating works tailored for indoor or outdoor spaces, utilizing diverse materials. Typically, these installations involve expansive presentations that allow visitors to enter, move around, or, at the very least, circumbulate.

Consequently, installation art is not confined to a singular "object" but is more aptly described as an ensemble or environment. Due to its immersive nature, it is often labelled as "theatrical," "environmental," or "experiential" (Bishop, 2005). Over the past fifty years, installation art has emerged as a crucial and thought-provoking advancement in the visual arts, capturing the attention of both artists and contemporary museums. Despite its significance, it often needs to be revised among many viewers. This resistance is attributed to its distinctive in situ and immersive nature, which is considered difficult or even beyond the scope of current approaches in empirical aesthetic psychology (Pelowski et al., 2018).

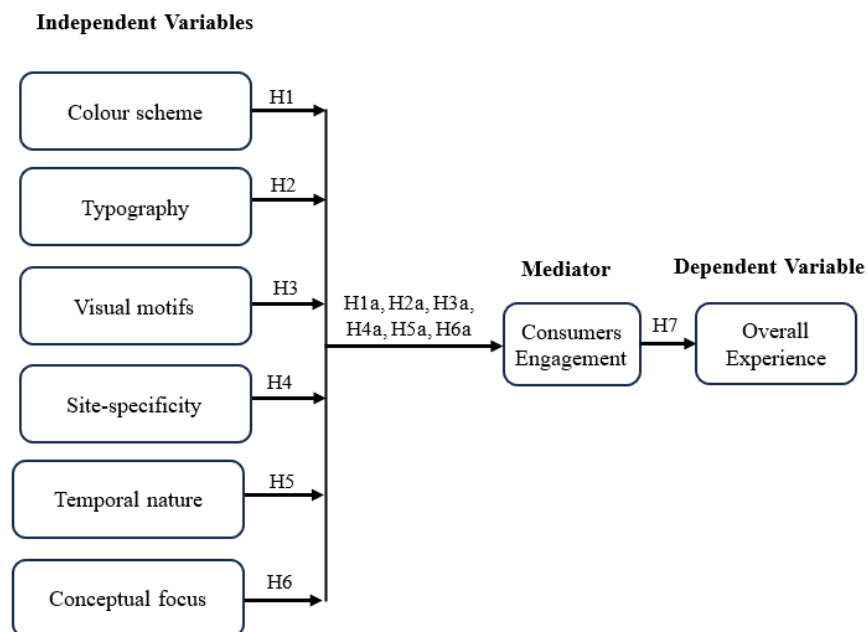
Moreover, installation art stands out as one of the significant and empirically challenging advancements in the past 50 years of art production and scholarship, as noted by Osborne (2002) and Bishop (2005). However, despite the fascination surrounding installation art, comprehending and evaluating it presents specific challenges rooted in the medium's inherent characteristics and the varied responses it may provoke (Pelowski et al., 2018). Unlike traditional assessments centered on hedonic judgments, such as deeming an object beautiful or pleasing or mimetic identification, installation arts discourage these conventional approaches. Instead, they demand visitors to contemplate the interplay between space and the elements of the artwork. Reflection on emotions, bodily sensations, and ambiguity or confusion in responses becomes essential. These aspects are pivotal to the artworks and potentially integral to their enjoyment. Especially for viewers with limited art knowledge, these experiences, akin to other concept-driven art, can result in displeasure, as highlighted by Silvia (2013). Such encounters are a significant reason individuals might abstain from visiting contemporary museums or deriving enjoyment from contemporary art, as Eaton and Moore (2002) and Goldie and Schellekens (2009) indicated. For these reasons, installation art has moved from traditional sites, such as museums and art galleries, to public places like parks and shopping malls. In particular, contemporary shopping malls increasingly incorporate installation art to create immersive and visually stimulating environments. For this study, three research questions have been formulated to guide the inquiry.

RQ1: What is the role of graphic design elements in shaping the visual language of installation art in shopping malls?

RQ2: What factors influence consumers' perceptions of graphic design elements in installation art in Malaysia?

RQ3: How do these factors impact the graphic design elements in installation art within shopping malls?

### Conceptual Framework



**Figure 1: Research Framework for “Exploring Consumers’ Perceptions of Integration of Graphic Design Elements in Installation Art within Major Shopping Malls: A Multidimensional Analysis”**

### Literature Review

Consumer engagement is a psychological state arising from interactive and co-creative experiences with a focal agent or object, such as a brand (Brodie et al., 2011, p. 258). Ferreira and Zambaldi's study (2019) demonstrated that consumer engagement, acting as a mediator, exhibits a robust positive association with corporate reputation and fully mediates the relationship between brand involvement. The multidimensional and dynamic nature of consumer engagement, evolving at varying intensity levels over time, reflects distinct engagement states, as observed by Brodie et al. (2011). The consumer engagement process encompasses sub-processes reflecting interactive experiences within online brand communities and values co-creation among community participants. Khade, Agarwal, and Brahme's findings (2023) emphasised that consumers with a higher cultural affinity towards aesthetics experience a more significant impact on emotions, perceptions, and purchase intentions. Additionally, aesthetically pleasing shopping mall environments positively influence consumer behaviour in the long term, fostering repeat visitation and loyalty.

These results underscore the importance of considering cultural preferences and creating visually captivating mall environments for shopper engagement. Woodward et al. (2023) revealed that there needs to be a singular right way to engage consumers in implementation activities. Instead, highlighting core principles for consumer engagement and presenting practical ideas as innovations holds significance across various commercial settings. Choi and Kandampully's study (2018) suggested that atmosphere plays a crucial role in establishing emotional connections between hotel customers and the hotel itself. These connections contribute to heightened customer satisfaction and engagement. In relationship marketing, firms aim to identify information relevant to retaining customers, increasing customer value, and enhancing profitability. This trend underscores the growing need to improve customer engagement and value co-creation based on memorable hotel environments.

According to Kimmons (2020), the selection of colours plays a pivotal role in user interface design, an aspect often neglected in design coursework and research or approached without a scientific perspective. However, colours evoke various emotional and physiological responses from users, requiring designers to understand comprehensively. These reactions are influenced by factors related to the colours, such as hue, saturation, brightness, and users' cultural and experiential backgrounds, where personal associations like "this colour remind me of X" hold significant importance. This study selected colour scheme as one of the factors in graphic design elements in installation art, due to the evidence from various research on the roles of colour in the commercial context. The study of Papagiannidis, Pantano, See-To, Dennis, and Bourlakis (2017) proposed that the interaction of hue and brightness, incorporating chromatic colours for both the background and foreground, enhances memorisation and purchase intention, particularly when the contrast is grounded in low brightness levels.

Interestingly, negative moods are correlated with improved memorisation but a simultaneous decline in buying intention (Pelet & Papadopoulou, 2012).

Furthermore, this view was supported by Khan, Vivek, Minhaj, Saifi, Alam, and Hasan (2022), who stated that the window and mannequin displays, visual merchandising, and store design significantly impact shoppers' purchase decisions. However, their study found that, in

contrast, lighting, colour, music, and signage have negligible effects. These findings offer managerial insights for the industry to enhance purchase motivation, thereby improving profitability and sustainability for the shopping malls.

In addition, Helme Falk and Hulten's (2017) study highlights the positive impact of multisensory congruent cues on shoppers' emotions through valence and purchase behaviour through time spent and purchase. Shoppers perceive multisensory cues, including auditory and olfactory ones, as more effective in a visually dominant store atmosphere than merely adding new visual stimuli. Retailers are advised to design visually dominant store atmospheres more towards a multisensory experience to provide shoppers with more appealing retail settings. Edensor's (2023) research explores a colour-conscious approach to place. After examining the symbolic and affective qualities of colour, the focus shifts to persistent chromophobia influencing Western approaches to designing places and the distribution of the sensible. Edensor (2023) investigated how contemporary design is shaped by heritage concerns, increased coloured illumination, and commodified colour. The paper concluded with four innovative colour designs challenging perceptual, affective, and cultural engagements with place, including a vernacular creative practice, an architectural example, a playful interior environment, and an artistic installation. Such findings were crucial in this study as the graphic design elements in installation art within the shopping malls fulfilled the environmental requirements depicted by Edensor (2023).

Lastly, the findings of Lee, Chen, and Wu (2009) revealed that entrepreneurs aiming to display a primary commodity colour should design a customised colour combination interface with a scenario experience. This approach enables consumers to find appropriate products efficiently, reducing communication time between entrepreneurs and consumers.

Conceptual focus is the guiding influence that shapes installation art within shopping malls, providing a coherent and meaningful framework for artists and audiences to interpret and appreciate the artwork. In shopping malls, where installation art is intended to elevate the overall experience and aesthetic allure of the space, a well-defined conceptual focus becomes paramount. This necessitates a purposeful and thoughtful approach to crafting a unified and meaningful concept that informs the installation's design, content, and overall artistic expression.

Hartblay (2017) highlights the inherent challenges in installing and maintaining physical installations, drawing parallels with the ongoing work required to maintain digital interfaces as a form of installation art. This underscores the dynamic nature of installation art within the ever-evolving landscape of shopping malls, physical or digital.

Karadjova (2023) explores the psychologically absorptive nature of installation art, emphasizing its capacity to activate and immerse the viewing subject. The mutual interdependence of the subject and object in the immersive experience is pivotal. Influential installation art with a conceptual focus yields excursive objects, offering a phenomenal experience rather than merely representing "real things" (Tzanev, 2018). 'Excursive' implies a departure or diversion from the ordinary path, indicating an outwardly directed movement. Tzanev's project (2018) aimed to illustrate that the essence of perceiving installation art lies

not in the movement of the eyes from detail to detail but in the overall experience triggered by configurations of elements within the space.

Similarly, Bishop's categorization of installation art into four modalities—dream scene, heightened perception, mimetic engulfment, and activated spectatorship (Bishop, 2005, as cited by Karadjova, 2023) - illuminates the diverse ways in which installation art engages and immerses viewers within the shopping mall context. Further, the conceptual focus on installation art within shopping malls can vary based on the design's themes and the work's content. This variability allows for a rich tapestry of artistic expressions contributing to the ambiance and experiential aspects of shopping mall spaces. Whether through dreamlike scenes, heightened perceptions, mimetic engulfment, or activated spectatorship, the conceptual focus becomes the driving force behind the creation of installation art that resonates with the diverse audience frequenting shopping malls.

### Theoretical Framework

The relationships between the constructs and the underlying theories are shown in Table 1.

Table 1

*Relationships between Constructs and Theories*

Construct	Aesthetic Experience Theory	Narrative Theory	Environmental Psychology Theory	Experiential Marketing Theory
Colour scheme	✓			
Typography	✓			
Visual motifs	✓			
Site-specificity			✓	
Temporal nature		✓		
Conceptual nature		✓		
Consumers engagement				✓
Viewers' experience				✓

### Research Methods

The methodology adopted in this study utilizes an explanatory sequential mixed methods design, combining both quantitative and qualitative approaches to gain a comprehensive understanding of how graphic design elements in installation art influence consumer experiences in Malaysian shopping malls. The first phase of the research is quantitative, involving the use of structured questionnaires administered to mall visitors. This phase focuses on measuring key independent variables such as color scheme, typography, visual motifs, site-specificity, temporal nature, and conceptual focus, and their influence on the dependent variable—overall consumer experience. The questionnaire uses a 7-point Likert scale and includes both inferential and descriptive items, allowing the researcher to identify statistically significant patterns and relationships among variables using SPSS and SmartPLS. The quantitative phase employs probability and quota sampling techniques, targeting Malaysian consumers aged 20–50 who have experienced installation art in shopping malls. A total sample size of at least 200 is determined through G\*Power analysis to ensure statistical significance and power. Pretesting and pilot testing of the questionnaire are conducted to validate the instrument, followed by reliability analysis using Cronbach's alpha and validity checks through AVE and discriminant validity in SmartPLS. Descriptive statistics (e.g., mean,



frequency) and inferential statistics (e.g., correlation, regression, Chi-square, SEM analysis) are used to interpret the data and test the hypotheses related to the influence of design elements on consumer engagement and experience.

The second phase involves qualitative research through semi-structured interviews and observations. This phase is designed to further explore and explain the patterns identified in the quantitative phase. Interviews allow deeper insight into the emotional responses, cultural relevance, and interpretive experiences of viewers regarding the installation art. Thematic and content analysis will be conducted to extract meaningful patterns and concepts from the qualitative data. This two-phased mixed method design not only provides statistical evidence but also contextual depth, ensuring a more holistic understanding of consumer interaction with graphic design in installation art across Malaysia's retail environments.

## Research Finding Results

### *Survey Results*

Table 2

### *Hypotheses Testing Results*

	Original sample	Sample mean	Standard deviation	T values	P values	Decision
H1	0.115	0.117	0.087	1.317	0.188	Not Supported
H2	0.134	0.127	0.101	1.321	0.186	Not Supported
H3	-0.009	-0.007	0.087	0.100	0.920	Not Supported
H4	0.101	0.111	0.117	0.865	0.387	Not Supported
H5	0.199	0.189	0.093	2.140	0.032	Supported
H6	0.221	0.208	0.095	2.331	0.020	Supported
H7	0.809	0.794	0.072	11.239	0.000	Supported
H1a	0.115	0.117	0.087	1.317	0.188	Not Supported
H2a	0.134	0.127	0.101	1.321	0.186	Not Supported
H3a	-0.009	-0.007	0.087	0.100	0.920	Not Supported
H4a	0.101	0.111	0.117	0.865	0.387	Not Supported
H5a	0.199	0.189	0.093	2.140	0.032	Supported
H6a	0.221	0.208	0.095	2.331	0.020	Supported

The study tested thirteen hypotheses to explore how various graphic design elements in installation art influence viewers' overall experience in shopping malls, particularly through the mediating role of consumer engagement. The findings reveal that five hypotheses are supported, including Hypotheses 5, 6, and 7, along with the mediating Hypotheses 5a and 6a. Specifically, temporal nature (H5) and conceptual focus (H6) show statistically significant positive effects on overall experience, highlighting their critical role in shaping viewer perceptions. Consumer engagement (H7) emerges as the strongest predictor, with a large and highly significant impact, indicating that engagement is central to enhancing consumer experience in retail art environments.

Conversely, several design elements, such as colour scheme (H1), typography (H2), visual motifs (H3), and site-specificity (H4), while positively related to overall experience, fail to achieve statistical significance. These findings suggest that although these elements may contribute to aesthetic appeal, their direct influence is limited or context-dependent. Their modest or negligible coefficients imply that these variables might exert their effects in more

indirect or mediated ways, or in conjunction with other experiential or contextual factors not fully captured in the current model.

The analysis also evaluated the mediating role of consumer engagement. The results show that engagement significantly mediates the effects of temporal nature (H5a) and conceptual focus (H6a) on overall experience. This supports the theoretical view that dynamic, evolving installations and meaningful conceptual content engage viewers more deeply, thus enhancing their emotional and experiential outcomes. However, mediation was not supported for colour scheme (H1a), typography (H2a), visual motifs (H3a), or site-specificity (H4a), suggesting their influence through engagement is minimal or highly variable depending on individual perception.

Overall, the study underscores the centrality of consumer engagement as both a direct and mediating factor in shaping the viewer's experience of installation art in commercial spaces. The findings suggest that while design components like colour and typography are important, they are not sufficient on their own to generate impactful experiences. Instead, installations that are conceptually rich and temporally dynamic have a greater likelihood of engaging viewers and enhancing their overall experience. These insights have practical implications for mall designers, marketers, and artists aiming to create immersive and emotionally resonant retail environments.

#### *Interview Results*

The interview results reveal a nuanced debate regarding the balance between commercial and artistic priorities in mall installations. While approximately 30% of participants prioritize commercial goals for sustaining business operations, 35% advocate for artistic integrity to enhance long-term customer experience and cultural value. A significant portion (25%) supports a balanced integration of both objectives, emphasizing that art can simultaneously fulfill marketing functions and enrich consumer engagement. The data show that stakeholder perspectives vary depending on professional background and mall context—urban and tourist-heavy locations tend to emphasize artistic or balanced goals, while suburban malls lean toward commercial interests. Key success factors include increased foot traffic, enhanced brand value, and meaningful cultural engagement, suggesting that the most impactful installations blur the lines between commerce and creativity rather than choosing one over the other.

In terms of cultural value, the interviews indicate that installation art in shopping malls significantly contributes to cultural enrichment, with about 60% of participants recognizing its value in enhancing aesthetics, promoting cultural expression, and offering informal educational experiences. Themes such as cultural identity, festival integration, and interactivity highlight how these artworks can transform malls into accessible cultural venues. However, around 25% expressed uncertainty or limited understanding, while 15% viewed such installations as purely decorative or commercial. Overall, the findings suggest that installation art has the potential to serve as a powerful cultural bridge in retail environments, especially when curated to authentically reflect local heritage, foster community engagement, and elevate the commercial experience.



## Conclusion

This study has comprehensively examined the multifaceted role of graphic design elements such as colour scheme, typography, visual motifs, site-specificity, temporal nature, and conceptual focus in shaping consumer engagement and overall experiential outcomes within installation art displayed in Malaysian shopping malls. Quantitative findings confirm that temporal and conceptual dimensions significantly enhance consumer experience, especially when mediated by engagement, while visual and static graphic elements had limited direct impact. Qualitative insights reinforce the value of installation art as both a commercial and cultural asset, with stakeholders recognizing its potential to balance branding and artistic expression. Ultimately, this research underscores the power of immersive and meaning-rich installation designs to transform shopping spaces into emotionally resonant, culturally enriched environments that captivate and retain consumers.

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