

# The Effects of Color and Style of Boutique Hotels on Consumer's Emotion and Perceived Intimacy

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## ABSTRACT

The hospitality sector especially hotels help segment the market, targeting and positioning in the market with their good service. Boutique hotels are usually located in many cities that are the center of business and entertainment and the interior design of a boutique hotel is usually different from other hotels making it interesting and has its own characteristics and atmosphere. Wakefield and Blodgett (1999) state that the physical environment is critical to generating excitement and evaluating the quality of intangible services with subsequent attitudinal and behavioral outcomes. This study intends to determine the effect of color and interior design style on consumer emotions and perceived intimacy in boutique hotel rooms. Based on experiments, we manipulate interior images using 3 studies to consumers or visitors of boutique hotels. The results show that color has a significant effect on consumer emotions and intimacy, but the interior style does not have a significant effect on pleasure. This research can help the interior designers and hotel managers to design comfortably boutique hotels for visitors so they can visit again and increase hotel revenue.

## Keywords

Hospitality, Tourism, Perceived Intimacy, Colors Psychology, Interior Design, Consumer's Emotions, Marketing

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## Introduction

The hospitality sector especially hotels and restaurants help segment the market, targeting and positioning in the market with their good service. It is the strength of the service that can give a good impression and a memorable experience for customers. Boutique hotels are usually located in many cities that are the center of business and entertainment, where the level of visitor traffic is quite high and allows a high level of hotel occupancy. The interior design of a boutique hotel is usually different from other hotels making it interesting and has its own characteristics and atmosphere in every boutique hotel. It became especially interested in how hotel design features influence consumer responses and their decisions. Consumers pay more attention to new experiences and favor contemporary design (Cachon and Swinney, 2011; Crilly et al., 2004). Wakefield and Blodgett (1999) state that the physical environment is critical to generating excitement and evaluating the quality of intangible services with subsequent attitudinal and behavioral outcomes (Bitner, 1992; Parasuraman et al., 1995). Research by Kurtich and Eakin (1993) the type of lighting influences an individual's

perception of the quality of space and influences his awareness in the physical, psychological, emotional and spiritual aspects of the space.

According to previous studies, the color of the interior and atmosphere of the hotel on satisfaction in restaurants, hotel bars and also when staying at the hotel and a sense of loyalty at the hotel (Jani and Han, 2014; Ryu and Jang, 2007; Lin, 2009). Understanding the psychological impact of colors and style it's essential and powerful in human lives. The colors in the interior design of a hotel are also believed to make the interest of consumers return to the hotel to stay overnight because of the sense of emotion that arises while staying in the hotel. Providing or modifying some space in a hotel adding stimuli to their services can increase the level of passion and satisfaction of individuals (Fiang & Wang, 2006).

Research by Protean Strategie (2012) said about 2/3 of the surveyed consumers choose hotels by their emotions. Emotions and color are also related in interior design, such as warm colors that provide comfortable, pleasant and cozy while cool

colors create a sense of calmness and relaxing (Soma Kalia, 2013). According to the previous research from Man-Ting Wang and Yu-Hua Sun about The Effects of Hotel Environmental Factors on Consumers' Emotions and Attitudes-The Moderating Effect of Lifestyle, revealed the effects of hotel environmental factors using color and music on consumers' emotions which creates gap to see other factors, such as color and style of boutique hotels.

Verbal expressions of emotions may be a more controlled form of communication. For example, people can choose to say that they feel happy, comfortable, or unhappy about the atmosphere of their hotel room while on vacation. The controlled nature of verbal emotional expression makes it very subject to the norms for emotional expression and expectations about acceptable self-expression. Perceived intimacy is the amount of personal information revealed-is a central aspect of self-disclosure (Chelune, Skiffington, & Williams, 1981). Purpose of this research is to see whether color and style affect emotions & perceived intimacy because there is no research that examines effects of style. The color and interior style of a hotel create an emotion that attracts visitors to stay at the hotel

## 2 Literature Review

### 2.1 Related Studies Of The Color Effect

Color not only affects aesthetics and beauty, but also affects consumer behavior. According to Mehrabian & Russell (1974), higher visual stimulus triggers excitement while lower visual stimulus triggers depression. Related research on different industries have shown that the theme color of shopping centers may make the consumers feel delighted and stimulate them to buy more (Bellizzi & Hite, 1992). The discrepancy between the above stimuli exists not only in how the visual clues are presented, but in the emotions triggered by them. Garvin (1983) suggested that consumers make initial judgment based on the exterior of a hotel. From the exterior, consumers can give further assessments to the hotel interior.

In the interior, color is a principle that must be strong because certain colors can set the mood or

atmosphere of a room. In retail and hospitality, color choice affects the visuals which is important in various settings (Gauthier, et al., 2013). Visual elements such as color are the most dominant senses that create positive emotional feelings from consumers (Special Sense Organ, 2002). Warm colors can specifically trigger consumer active feelings, while cool colors trigger calm feelings such as a relaxed taste (Yildirim, et al., 2011). According to the assimilative effect, the warmth arising from warm colors increases the perception of social closeness and a sense of intimacy (IJerman and Semin, 2010). Cimbalò, et al. (1978) in his research examined the relationship between color and emotion and found that yellow and orange caused pleasant feelings, while black and other dark colors represent sadness.

The role of color not only affects a person's feelings, but can also influence consumer behavior. Sable and Akcay (2011) stated that color can increase the ability to influence persuasion, stimulate emotions, and reflect prestige. Color also has the potential to influence consumers to make purchasing decisions for a product. In this study, the colors to be used are warm colors with colors derived from red, orange and yellow and cool colors, which are derived from blue to see their effect on the hotel interior design. In this research, we will use warm colors and cool colors to see the effect on hotel interior design.

### 2.2 The Effects of Interior Design Style

Consumers usually see the quality of the product based on design to buy or plan to buy. Architecture, decor and furnishing of the rooms are keys to satisfaction of guests, creating positive emotions and prime consideration for return patronage (Nobles, 1999). According to Jones and Lockwood (1989), which is generally spent by most guests during their stay, decoration and design have a significant influence on the emotions and pleasures of guests during their stay. Siguaw and Enz (1999) also pursue design elements such as furniture, color and lighting to create an environment for guests to rest and relax. Design developments regarding style in architecture and interior design have existed for centuries and there is no dominant stylistic trend.

Each style has a history and characteristics and is an innovation in every century that produces the latest styles.

The famous interior style is the traditional interior design style as well as the modern interior style. The traditional style also has a classification, one of which is the classic style, while the modern interior style is a transition from prehistoric times, the interior design style continues to develop. Classic interior design originating from 18th century English and Neo-Classical in the 19th century offering elegance and warmth. The most famous and most noticeable feature is the use of various types of pillars, such as Doric, Ionic and Corinthian which are classified from pillar shapes as a systematic means of arranging elements according to the full architectural plan (Pile and Gura. (2013) *History of Interior Design*). The walls and ceilings in the architecture and interior have three-dimensional sculptures and there are several elements of flowers and various other figures. The emphasis on the classic style also provides details on natural shapes such as shells, leaves and various scroll shapes. In this style, there is consistency in straight and symmetrical pillars, flexible shapes and deep curves and lots of details that reinforce the aesthetic of the classic style.

Modern design styles emerged in the 1920-1950s. In the 1930's and 1940's, Art Deco design and modern architecture emerged, calling Art Deco design 'modernistic' because of the many similarities it finds. According to the book *History of Interior Design* (2013) by Pile and Gura it was revealed that in 1935 a designer designed an exhibition building in England using exposed stone walls as an alternative to smooth white (smooth white finish). In America, modern interior design consists of stone walls with smooth plaster and natural wood elements and various open areas such as windows with minimalist decorative details. It can be concluded that the hallmark of modern style emphasizes simplicity, an atmosphere that provides warmth from smooth and clear finishing materials and uses natural and neutral materials. (Pile and Gura (2013) *History of Interior Design*.)

Siguaw and Enz (1999) state that they have examined several practices in the hotel industry

which show that the architectural style of a hotel does have an impact on the profitability and success of a hotel. Architecture, decoration and room furnishings are the key to guest satisfaction, creating positive emotions and a major consideration for return (Nobles, 1999). Jones and Lockwood (1989) also found that decoration and design have a significant influence on the emotions and enjoyment of guests during their stay. Siguaw and Enz (1999) say that design elements such as furniture, color, and lighting create a feeling of wanting to relax and unwind for guests. In this study, the style element has a significant positive effect on the impression of the hotel lobby.

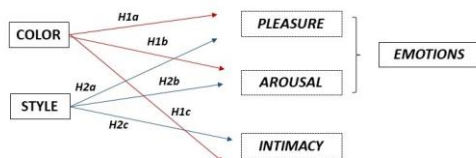
### 2.3 *Factors That Affects Consumer Emotions*

The motives of a hotel consumer's purchase consist of whether he has experienced the emotional state or to achieve emotional goals. For some consumers, hotel selection can be through the emotions of what they feel in the room. The most important motive of consumer use of the product revolves around good goals that create a sense of pleasure through purchase or to achieve it through the senses and get emotional excitement. Emotion is also important to define the level of satisfaction or dissatisfaction with the product or service to be purchased. Positive emotions associated with purchases not only mean customer satisfaction but also related to the state of consumers who are progressive towards the withdrawal of products and services with their evaluation on the better side (Soodan, V., Pandey, A. C., 2016). Ekman and Friesen (1971) state that there are six basic biologically programmed emotions. These involve happiness, sadness, fear, anger, surprise, and disgust, each with its own distinctive facial expression. Based on psychology method of Mehrabian and Reisenzein (1994); Bradley et al. (2008), in the field of environmental psychology, pleasure, arousal and dominance are conceived as three basic dimensions of emotional responses that indicate peoples' state of feeling (Mehrabian and Russell 1974; Gifford 2001).

## 2.4 Perceived Hotel Intimacy

Intimacy is the quality of relationships that have feelings of mutual trust and emotional closeness with one another. Isen & Means (1983) conducted experiments on consumers, and found that changes in emotions affect attitudes and purchase intentions. Consumers are known to develop strong bonds of affection with products and activities (Carroll and Ahuvia 2006; Chaudhuri and Holbrook 2001; Fournier 1998). According to Emerson (1987) Support for the concept of intimacy in the compassion of corporate customers also arises from social exchange theory, which postulates that people are motivated to engage in relationships. In this context, intimacy between hotel and customers is possible formed in a similar way through positive consumption interaction. For perceived intimacy measured by the scale of Zwebner et al. (2013) e.g "i feel intimate with the room", "i feel close to this room" and measured by likert scale from 1 (not at all) to 5 (very much).

## 3 Hypotheses Development



**Figure 1: Conceptual Model**

The quantity of color should be considered in the design of the physical environment. Large amounts of color over stimulate individuals. It is recognized that color has a strong psychological influence on human reactions (Pile, 1997). Color is a type of energy that affects emotional thoughts and feelings. The type and amount of energy that colors the effect into space, evokes some feeling responses, can calm or stimulate, entertain or suppress (Birren, F 1998). Warm colors in daily life usually speak about warm greetings, warm friendship and warm atmosphere. In color of terms, the hues on the warm side of the color circle are generally understood as comfortable, cozy, and pleasant. Experiments prove that warm colors in a room provide colors that are more

comfortable than cool colors (Pile, 1997). Cool colors give the sense of relaxing, coolness or calmness. These colors are green, blue, and violet on the cool side of the circle. Cool colors may become depressive and negative in psychological impact (Singh, 2006).

The color experience experienced by each individual is certainly varied, where the experience of one person with a certain color can be different from what other people feel. Sometimes the difference between cold and warm is relative, some say when red and yellow are paired, yellow feels warmer than red. White, black, and gray are considered cool colors. Colors affect different people in different ways. Cimbalo *et al* (1978) tested association between colors and emotions, and designated yellow and orange are happy colors, and black, and brown are sad colors. It can be concluded that warm colors affect consumer emotions more than cool colors. In other words, better environmental design may better brand image to the target group, while a relaxing, refined interior design can enhance consumers' confidence in the service provided by the hotel. Previous research also found that the color of the interior design may affect someone's arousal and perceived intimacy. Therefore, following hypotheses are proposed:

**H1a** The color has a significant main effect on consumer emotions in that consumers are exposed with warm color that will express higher pleasure.

**H1b** The color has a significant main effect on consumer emotions in that consumers are exposed with warm color that will express higher arousal.

**H1c** The color has a significant main effect on hotel intimacy in that consumers exposed with warm color perceived the hotel to be more intimate.

Previous research has not examined the style variable, so we will see whether style can affect intimacy. This study aims to examine the difference between consumer perceptions of two different types of interior design style of hotels, which are modern style and classic style. Intimacy can occur including mutual trust,



emotional closeness, and self-disclosure. As relationships develop, interaction increases, and participants grow increasingly intimate, followed by stronger attachments and positive emotional ties (Saavedra and Van Dyne 1999). Based on Mehrabian factors, this research will use 2 emotional factors namely pleasure and arousal. These two factors are more correlated with other variables to be examined.

Following hypotheses are proposed:

**H2a** Interior design style has a significant main effect on consumers' pleasure.

**H2b** Interior design style has a significant main effect on consumers' arousal.

**H2c** Interior design style has a significant main effect on perceived hotel intimacy.

Design psychology can create spaces that evoke emotional feelings in consumers through aspects of interior design such as interior style, furniture and decoration. This aspect also serves to improve the perceived quality and create pleasure and arousal emotions in consumers (Ryu and Jang, 2018). Classic style or traditional style is usually called a style that is timeless. The interior has a classic feel using natural materials such as wood, stone, brick, and natural fibers. In the classic style, the interior is designed to be functional and the use of natural materials makes this style more durable and less boring. With details that are stronger than classic style in the furniture and interior, many carvings and use of natural materials that are thick with luxury, elegance and a high sense of intimacy or romance compared to modern styles. So that the hypothesis can be drawn as follows:

**H3a** There is an interaction between color and style on consumer pleasure emotions where classic style further strengthens the impact of color on consumer emotions but not modern style.

**H3b** There is an interaction between color and style in consumers' arousal emotions where classic style further strengthens the impact of color on consumer emotions but not on modern style.

**H3c** There is an interaction between color and style on intimacy consumers where classic style is

more reinforcing the impact of color on intimacy but not on the modern style.

## 4 Research Methodology

### 4.1 Data Collection

This research selected the consumers of boutique hotels in Jakarta with all genders using questionnaires. By convenience sampling, the respondents were randomly shown with a set of experimental design. Respondents will be given a picture showing the interior design of a hotel with each classic and modern style with warm and cool colors. Then, respondents were asked to fill out questionnaires and assess their attitudes and emotions towards the interior images that had been displayed. First, we will do the stimuli test then proceed to study 1, study 2 and after that we will do the main experiment or study 3. This is an experiment where the researcher manipulates independent variables, color and style. The following studies of experiment aimed to see the effect of color and style interior on a person's emotions and hotel intimacy. This experiment is to find out the possible effects of emotions and intimacy felt on the interior of boutique hotels. The researcher will design the hotel room, based on the 2 styles (modern vs. classic) with 2 colors (color: warm color vs. cool color) of the experiment.

### 4.2 Measures

This study used the questionnaire as a tool for data collection, which consists of emotions, perceived intimacy, and demographic statistics. All parts based on a Likert 5-point scale, ranging from 1 (not at all) to 5 (very much) and Semantic Scale - 5 point scale except demographic statistics. The scale for emotions referred to Mehrabian (1996) using pleasure and arousal and will measure how intimate the interior is. For the scale of perceived intimacy from Zwebner et al. (2013) measures how intimate the room. We asked respondents to rate how pleasure or arousal the interior was on a 5-points scale based on components factors.

**Table 1: Component Factors of Emotions Referred to Mehrabian**

Factors	Components (Factor Loading Values)
Pleasure	<ul style="list-style-type: none"> <li>Relaxed - Bored</li> <li>Happy - Unhappy</li> <li>Pleased - Annoyed</li> </ul>
Arousal	<ul style="list-style-type: none"> <li>Excited - Calm</li> <li>Wide-awake - Sleepy</li> <li>Aroused - Not aroused</li> </ul>

In total, 205 participants were randomly assigned to one of four conditions. First, the participants were presented with pictures of the hotel interior in a classic style with warm colors. In the second condition the interior image with the same style but with a cool color. Along with the picture, a description of emotions and perceived intimacy also presented. The next condition is that participants are also given a picture of a modern style hotel interior with warm and cool colors. They were told to examine visually and express




what they feel and give their responses to questions about perceived intimacy. This study uses two-way ANOVA, multivariate analysis, reliability and validity analysis in each study to measure each variable. For emotional measurement, measured from each pleasure and arousal in each color and style. And for perceived intimacy, also measured by each color (warm and cool colors) and style (classic and modern).

**5 Data Analysis**

**5.1 Stimuli Development Test**

Before conducting Study 1, a pre-test manipulation was conducted to determine the warm colors and cool colors that would be given to respondents that contains a development simulation to find out what kind of warm colors and cool ones according to respondents. Each color has 3 levels of color with the same style (not classic or modern style) that will be rated by respondents with Likert 10-point scale, 1 = warm and 10 = cool.

**Table 2 : Stimuli Development Test Result**

Color	Cool Colors		
Image	1 	2 	3 
Mean	7.095	8.952	6.04
Color	Warm Colors		

<b>Image</b>	1 	2 	3 
<b>Mean</b>	2.143	2.38	1.57

The stimuli test results show that color number 2 is a color that is considered to represent cool colors because it has the highest average value (Mcolor1 = 7,095 vs. Mcolor2 = 8.95 vs. Mcolor3 = 6.04), which means that the color is seen as a cool color (cool color). For warm colors, there are 3 colors to choose from: color 1 (image 1), color 2 (image 2), and color 3 (image 3). The test results show that color 3 (image 3) is a color that is considered to represent warm colors because it has the lowest average value (Mcolor1 = 2.143 vs. Mcolor2 = 2.38 vs. Mcolor3 = 1.57), which means that the color is seen as a warm color.

5.2 Study 1

Study 1 tests that warm colors have more influence on consumer emotions and perceived intimacy. This research was conducted online to test our hypothesis. By using a scenario-based experimental research there are 2 conditions, the first is presented as a picture of a warm colors interior hotel room and the second is an image of a cool colors.

5.2.1 Results

This study was attended by 174 respondents consisting of 39 males and 135 females with 69.5% aged 21-30, 19.0% aged 31-40, 6.3% aged 41-50 and 5.2% aged >50. The results of the one-way ANOVA showed a significant effect of color on pleasure (F (1,173) = 77.79, p <.05) so that respondents who were exposed to images with warm color shades felt a higher level of pleasure seen by respondents who are exposed to images with cool tones (Mwarm = 4.16, SDwarm = .596 vs. Mcool = 3.38, SDcool = .433). Thus, H1a is accepted. In addition, the results of the one-way

ANOVA also showed a significant effect of color on the arousal aspect (F (1,173) = 5.290, p <.05). Respondents are shown to have a higher sense of pleasure and arousal when exposed to warm colors than cool colors (Mwarm = 3.48, SDwarm = 0.788 vs. Mcool = 3.41, SDcool = 0.441). Therefore, H1b is accepted. Under conditions of intimacy, the results showed that color had a significant intimacy effect (F (1,173) = 84.67, p <.05). With warm color conditions that more influence respondents to feel close and intimate the hotel room (Mwarm = 4.29, SDwarm = .816 vs. Mcool = 2.82, SDcool = .802). Thus, the result supports H1c.

5.3 Study 2

Study 2 to test which style between Classic and Modern that influences consumer emotions, both pleasure or arousal and perceived intimacy. In this study, respondents will be given a picture of a Classic and Modern of bedroom hotel interior with neutral colors.

5.3.1 Results

In study 2, we had 224 respondents including 82 males and 142 females with age 76.8% were 21-30, age 31-40 was 13.4%, age 41-50 with 5.4% and age >50 were 4.5%. For the results of the ANOVA test can be seen in the table to test the hypothesis. The study was analyzed using One-way ANOVA to examine the effect of style on consumer emotions, particularly pleasure and arousal variables. In addition, study 1 also examined the effect of color on aspects of intimacy felt by consumers. As expected, the results of the one-way ANOVA showed a significant effect of style on pleasure (F (1,223) = 13.20, p <.05) perceived by consumers. From

these findings, then H2a can be accepted. Respondents exposed to classic style images felt a higher level of pleasure than images with modern styles ( $M_{\text{classic}} = 4.19$ ,  $SD_{\text{classic}} = .736$  vs.  $M_{\text{modern}} = 3.80$ ,  $SD_{\text{modern}} = .732$ ).

In addition, the results of the one-way ANOVA also showed a significant effect on the style of arousal emotions ( $F(1,223) = 4.87$ ,  $p < .05$ ). Therefore, H2b is acceptable. In the classic style image, respondents are shown to feel a higher arousal level compared to the modern style ( $M_{\text{classic}} = 3.13$ ,  $SD_{\text{classic}} = .839$  vs.  $M_{\text{modern}} = 3.41$ ,  $SD_{\text{modern}} = .865$ ).

In terms of perceived intimacy, the results show that style has a significant effect on intimacy towards consumers while in a hotel room ( $F(1,173) = 84.67$ ,  $p < .05$ ). From these findings, respondents felt a higher sense of intimacy when in a room with classic style ( $M_{\text{classic}} = 4.36$ ,  $SD_{\text{classic}} = .806$  vs.  $M_{\text{modern}} = 3.89$ ,  $SD_{\text{modern}} = .741$ ).

#### 5.4 Study 3

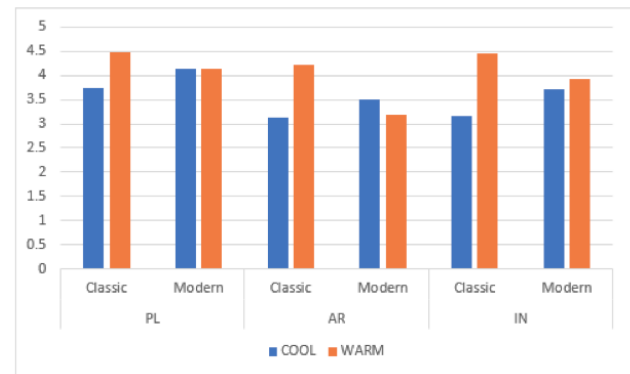
After conducting study 1 and study 2, to strengthen study 3 we manipulate respondents with 4 conditions. The interior image of a classic style hotel bedroom with warm colors, classic with cool colors, modern with warm colors and modern with cool colors. Study 3 is to test the hypotheses that have been proposed.

##### 5.4.1 Results

From questionnaires that have been filled out by respondents, there are 110 female (54%) and 95 male (46%) with 89 aged between 21-30 (43.3%), 85 are ages between 31-40 (41.3%) then at 13 are ages between 40-50 (6.3%) and last 18 are age >50 (9.2%). Their work consists of 142 employees (68.9%), 10 students (23.3%) and 53 others (4.8%). Respondents that stayed in hotels 1-5 times a year 111 people (53.9%), 27 are 6-10 times (13.1%), and more than 10 times are 68 (33%).

#### Figure 2 : The results of color and style testing affect consumer emotions, pleasure, arousal and

#### intimacy.



To find out whether H3a, H3b and H3c are supported or not, we can see from the table above. It can be seen that classic styles with warm colors have a significant effect (.000) with a mean greater than cool colors, which is 4.485. So the hypotheses on H3a are supported, there is an interaction between color and style on consumer pleasure emotions where classic style further strengthens the impact of color on consumer emotions but not modern style.

On arousal emotions, classic style is also stronger in effect than modern style with warm colors. In classic style, warm colors were stronger with a mean of 4.220 than cool colors with a mean of 3.135, whereas the modern style does not have a significant effect (Sig. 159). Thus, H3b is supported there is an interaction between color and style in consumers' arousal emotions where classic style further strengthens the impact of color on consumer emotions but not on modern style. For intimacy, it turns out that classic style has a significantly stronger effect with warm colors (Sig. 000) than modern styles with warm colors (Sig. 389). So the hypothesis on H3c, there is an interaction between color and style on intimacy consumers where classic style is more reinforcing the impact of color on intimacy but not on the modern style, the hypothesis is supported.

Thus it can be concluded that classic style has a stronger effect than modern style. With the addition of warm colors, classic style is superior than cool colors in every pleasure, arousal and intimacy.



### Theoretical Implications

The aim of our research is to examine the color and style of hotel room interiors that affect consumer emotions, such as pleasure, arousal and perceived intimacy. This study uses 3 studies by manipulating images to respondents inside the hotel room interior with a classic style and cool colors, a classic style with warm colors, a modern style room with cool colors and a room with a modern style with warm colors. From the research of Berlyne (1960) and Mehrabian and Russell (1973) that discussing servicescape also causes higher arousal in individuals and higher levels of customer satisfaction from adopting more colors. Color in hotel interiors has a significant effect on the pleasure and passion of consumers and also the intimacy felt by the rooms. From the manipulation method with two styles, classic and modern, the result has a significantly higher effect on arousal than the emotion of pleasure. This proves from existing research that color influences one's emotions. But the style does not affect the passion and perception of consumer intimacy in the room.

Complementing previous studies using color and music variables, this study has the results of warm colors having the highest significant effect on pleasure and intimacy emotions in consumers. The interesting thing is when the style variable does not affect the arousal and intimacy of consumers, but this study found that the interaction of style classic actually affects emotions with significant results. If warm colors paired with classic styles will help consumers feel more intimate and pleasure. The results of this study support the importance of knowing the colors and attractive interior styles of hotels because they find that hotels that use unique architecture are able to increase daily rental prices and increase occupancy rates (Siguaw and Enz, 1999).

Wakefield and Blodgett (1999) stated that the physical environment is very important to produce a sense of pleasure and evaluate service quality with the results of subsequent behaviors and behaviors. From this research, it can be concluded that hotel consumers will be more interested in a hotel that has a unique architectural and interior style and can create a comfortable atmosphere and create a sense of pleasure. This research contributes to knowledge related to the influence

of interior design in hotel rooms on consumer emotions through interior colors and styles. Warm colors affect the consumer's higher pleasure emotions when in the room compared to cool colors. The insignificant effect of interior style on consumer emotion and intimacy was found in this study. However, if warm colors are combined with one particular style, classic style, it can significantly affect consumer emotions and intimacy. But if the modern style is combined with warm colors it doesn't have a significant effect compared to the classic style. It can be said that this study found that style has a stronger effect than color.

Finally, the importance is to determine the influence of color and style on consumer emotions and perceived intimacy in a boutique hotel so that consumers are interested in making purchases and have a pleasant experience while staying so they can visit again.

### Research Limitations and Future Research

This study has limitations and also this research was adopted from an experimental method for manipulating. The first limitation is that this data is only collected in the Jakarta area. With research through interior style, this research failed to prove that style can have a significant effect on pleasure emotions and perceived intimacy. For future research, it is advisable to use a higher number of respondents and look for other factors that can affect emotions and intimacy from other interior styles.

This study increases the understanding of how color and interior design style influence the emotions and intimacy of consumers in hotels. Examine two types of emotions namely pleasure and arousal for each color, namely cool and warm colors and classic and modern styles. For further research, it is advisable to try other interior styles that can find the influence of these interior styles and also may be able to take more respondents and in a wider area coverage in further studies.

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