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A Case Study of a Home Furnishing Store in Worli, Mumbai

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ABSTRACT

Large-format home-furnishing retailers are now moving into dense city centres with much smaller stores, which raises the question of whether their in-store design still works at a reduced scale. This paper examines a global home-furnishing retailer's first city-format store in India, a three-level, 80,000 sq ft outlet in Worli, Mumbai, through four lenses: store design, space management, visual merchandising and store atmosphere. Data come from repeated store visits and a questionnaire survey of 122 respondents (1 to 22 October 2026). Overall satisfaction was high (73.0% satisfied; mean 4.04 out of 5), with room-set displays and colour and lighting rated strongest, while value for price (3.74) and promotions and loyalty-programme influence (3.70) rated lowest. The results suggest that, in a city store, visual presentation earns more customer approval than pricing and promotion do.

Keywords: Retail management, store design, visual merchandising, store atmosphere, consumer behaviour, home furnishing, city store, Mumbai

1. Introduction

1.1 Introduction to the Project

A retail store is more than a place where products are kept. The way it is laid out, how it uses its space, how it displays products and how it looks, sounds and smells all shape what customers do inside it. Levy and Weitz (2012) describe the store as the retailer's most important marketing tool, because it is where the retail strategy finally meets the customer.

This project applies these ideas to one real store. Our group visited the IKEA Worli City Store in Mumbai at least five times on different dates, recorded what we observed, and compared our observations with the opinions of 122 shoppers and prospective shoppers collected through a questionnaire. The aim was to see how far IKEA's store matches the theory taught in class, and where it could do better.

1.2 Company Profile: IKEA

Background

IKEA was founded in 1943 by Ingvar Kamprad in Sweden. The name is made up of his initials (I.K.), the farm where he grew up (Elmtaryd) and his home village (Agunnaryd). It began as a mail-order business and opened its first furniture store in Älmhult, Sweden, in 1958 (IKEA, n.d.-a). Today IKEA is one of the largest home-furnishing retailers in the world, selling furniture, storage, kitchenware, textiles, lighting and decoration, most of it designed by IKEA itself.

IKEA works as a franchise system. Inter IKEA Systems owns the IKEA concept and brand, and franchisees run the stores. Ingka Group is the largest franchisee and runs most IKEA stores worldwide, including the stores in India.

Vision and Business Idea

IKEA's vision is "to create a better everyday life for the many people". Its business idea is to offer a wide range of well-designed, functional home-furnishing products at prices so low that as many people as possible can afford them (IKEA). IKEA calls this approach "democratic design": every product must balance form, function, quality, sustainability and low price.

Two features of the business idea shape the store directly. First, most furniture is sold flat-packed, so customers can carry it home and assemble it themselves, which keeps transport and storage costs low. Second, the customer does part of the work, such as choosing, picking, transporting and assembling, in return for a lower price. The store is designed around this self-service model.

IKEA in India

IKEA opened its first Indian store in Hyderabad in August 2018, followed by a large-format store in Navi Mumbai in December 2020. Its third store, the Worli City Store, opened in Mumbai in December 2021 as IKEA's first city-format store in India (Fashion Network, 2021). IKEA has since added further large and in-mall stores, including Bengaluru, Pune and Delhi, and sells online across several states (IKEA India).

Table 1.1: Profile of IKEA

Particulars	Details
Name	IKEA
Founded	1943, by Ingvar Kamprad, Sweden
First store	Älmhult, Sweden, 1958
Industry	Home furnishing retail
Vision	"To create a better everyday life for the many people"
Core idea	Well-designed, functional products at low prices; flat-pack, self-service
Operator in India	Ingka Group (IKEA India)
First Indian store	Hyderabad, August 2018
Store studied	IKEA Worli City Store, Mumbai (opened December 2021)

1.3 Store Profile: IKEA Worli City Store

The Worli City Store is located at Utopia City, Pandurang Budhkar Marg, near the Kamala Mills Compound in Worli, Mumbai 400013. It is spread across three levels (Level 0, Level 1 and Level 2) in the Trade View buildings and is open from 10:30 am to 9:30 pm (IKEA India).

At about 80,000 square feet, it is far smaller than a traditional IKEA store, which usually covers 400,000 to 500,000 square feet on the edge of a city (Curly Tales, 2021). Because it cannot hold IKEA's full range on the shelf, the store combines a physical showroom with digital ordering: customers can see and touch a selection of products, then order anything from the full range for home delivery or click-and-collect. The

store also offers home-planning and design consultation, a personal-shopper service, delivery and assembly services, and a restaurant.

Table 1.2: IKEA Worli City Store at a Glance

Particulars	Details
Address	Utopia City, Pandurang Budhkar Marg, near Kamala Mills Compound, Worli, Mumbai 400013
Opened	December 2021
Size	About 80,000 sq ft over three levels (Level 0, 1 and 2)
Format	City store (smaller, urban IKEA format)
Store hours	10:30 am to 9:30 pm
Main areas	Showroom with room sets, Market Hall (small items), self-serve pick-up, checkout, restaurant
Services	Home planning, design consultation, personal shopper, click-and-collect, delivery, assembly
Customer service	1800 419 4532

1.4 Retail Format

A retail format is the type of store a retailer runs, defined by its retail mix: the merchandise it sells, its prices, its services, its store design and its location (Levy & Weitz, 2012). By that definition, IKEA is best classed as a **category specialist**, also called a "category killer": a store that offers a deep assortment in one category (home furnishing) at low prices, so that it can dominate that category.

The Worli store is a variation of this format. A traditional IKEA is a big-box store on the edge of the city, built for customers who drive in and spend half a day. The Worli city store keeps IKEA's category focus and low prices but shrinks the store, moves it into the city centre, and leans on digital ordering and home delivery to make up for the smaller range on the floor. It is aimed at urban customers with less time, smaller homes and often no car.

Table 1.3: Retail Format of IKEA Worli

Element of the retail mix	IKEA Worli City Store
Type of merchandise	Furniture and home furnishing, one category in depth
Variety and assortment	Narrow variety (only home), deep assortment within it
Pricing	Low prices, in line with IKEA's business idea
Services	Self-service on the floor; paid delivery, assembly and planning
Location	Central city location, near offices, malls and public transport
Store size	About 80,000 sq ft; smaller than a big-box IKEA
Format	Category specialist, in a city-store version

1.5 Objectives of the Study

The objectives of this study are:

- To study the store design elements of IKEA Worli: its layout, signage and graphics, and feature areas.
- To study how the store manages its space: how space is shared between categories, where departments are placed, and which areas are most busy and most visible.
- To study the visual merchandising of the store, including its fixtures and presentation techniques.
- To study the store atmosphere created through colour, lighting, music and scent.
- To measure customer opinion of these features through a survey of at least 100 respondents.
- To analyse the survey data and present findings, conclusions and practical suggestions.

1.6 Research Methodology

This is a **descriptive study**. It describes what the store does and what customers think of it, without trying to prove cause and effect. It uses both primary and secondary data.

Primary Data

- **Store visits (observation).** Each member of the group visited IKEA Worli at least five times, on different dates and at different times of day, including weekdays and weekends. On each visit we noted the layout, signs, displays, fixtures, crowd levels and atmosphere, and took geo-tagged photographs (Annexure II).
- **Questionnaire survey.** We designed a structured questionnaire in Google Forms with 15 questions: four on the respondent's background (age, gender, occupation, household income), one on how often they visit IKEA, and ten statements rated on a five-point scale from 1 (strongly disagree) to 5 (strongly agree). The ten statements cover the store features studied in this paper and other parts of the retail mix (price, promotion and service). The full questionnaire is in Annexure I.

Secondary Data

Secondary data was taken from IKEA's official websites, news reports on the Worli store, retail management textbooks and the course material.

Sampling

Table 1.4: Research Design

Particulars	Details
Research type	Descriptive
Population	IKEA visitors and prospective visitors in Mumbai
Sampling method	Convenience sampling (form shared online and with shoppers)
Sample size	122 respondents
Survey period	1 to 22 October 2026
Survey tool	Google Forms
Rating scale	Five-point scale (1 = strongly disagree, 5 = strongly agree)
Analysis tools	Frequencies, percentages, averages, cross-tabulation, correlation, charts

How the Data Was Analysed

For each rating question we report the number and share of respondents who chose each rating, the share who agreed (rated 4 or 5), the share who disagreed (rated 1 or 2) and the average rating. We then compared groups (by visit frequency, gender, age and income) and measured how closely each feature's rating moves with overall satisfaction. This measure, called correlation, runs from 0 (no link) to 1 (a perfect link). A correlation shows that two ratings tend to rise and fall together; it does not prove that one causes the other.

1.7 Scope and Limitations

Scope

The study covers one store, IKEA Worli City Store, and the store-level parts of the retail mix: design, space, visual merchandising, atmosphere, and customer views of price, promotion and service. It does not cover IKEA's finances, supply chain or online business except where they show up inside the store.

Limitations

- **Convenience sample.** The survey was shared through our own networks and with shoppers, so the sample is not random. 55.7% of respondents are under 20 and 59.8% are students, so the results describe this group better than IKEA's customers as a whole.
- **Some respondents have never visited.** 15 respondents (12.3%) said they never visit IKEA. They were kept in because the guidelines allow prospects, but their answers are based on what they have heard or seen online. Results for visitors only are shown in Section 7.4.
- **Identical answers.** 23 respondents (18.9%) gave the same rating to all ten statements, which may mean some answered quickly. Removing them lowers the averages slightly but does not change the order of the results (Section 7.4).
- **Music and scent were not in the survey**, so these are covered by our own observation only.
- **Observation is subjective.** Our store observations reflect the days and times we visited and our own judgement.

2. Store Design Elements

Store design has three main elements: the store layout, signage and graphics, and feature areas (Levy & Weitz, 2012). A good design does two jobs at once. It helps customers find what they came for easily (the practical side), and it makes the visit enjoyable enough that they explore and buy more (the emotional side). The two jobs often pull against each other: the easier a store makes it to go straight to one item, the fewer other products the customer passes on the way.

2.1 Layout

Types of Store Layout

Table 2.1: Types of Store Layout

Layout	How it works	Typical use
Grid	Long parallel aisles; customers walk up and down	Supermarkets, pharmacies
Racetrack (loop)	One main aisle loops through the store and passes every department	Department stores
Free-form	Fixtures placed freely, no fixed pattern	Small boutiques, speciality stores

Layout	How it works	Typical use
Guided path	A single marked path leads the customer through the whole store in a set order	IKEA

Layout at IKEA Worli

IKEA is well known for its **guided path** (sometimes called a "forced path"), a variation of the racetrack layout. Instead of choosing which aisle to walk down, the customer follows one marked route that leads through every department in a fixed order. At IKEA Worli, the path begins with the **showroom**, where furniture is shown in complete room settings such as living rooms, bedrooms, kitchens, dining areas, children's rooms and work-from-home corners. It then leads into the **Market Hall**, where smaller items such as kitchenware, textiles, lighting, frames, plants and storage boxes are sold off the shelf. Finally, customers reach the **self-serve area** for flat-packed items, the checkout counters, and the exits.

The main path is marked with arrows on the floor and is wide enough for trolleys and families. At several points there are **shortcuts**, short side passages that let a customer skip a section and rejoin the path further on. These matter in a city store, where many customers arrive with a specific purchase in mind and limited time.

Because the Worli store is spread over three levels, the guided path also runs vertically. Customers move between levels by escalator, stairs or lift, and the path is arranged so that they still pass through the showroom before the Market Hall and checkout. This keeps IKEA's usual order of "inspire first, then pick and pay" within a much smaller footprint.

Evaluation

The guided path suits IKEA's strategy well. Furniture is a high-involvement purchase: customers compare options, think about size and style, and often visit more than once before buying. The path makes sure every customer sees the whole range and passes many small, low-priced items that they may buy on impulse. The cost is that customers who want only one item can feel trapped. In our survey, 65.6% of respondents agreed that the layout is easy to follow (average 3.83), and 27.0% were neutral. This suggests the path works for most customers, but a sizeable group finds it only "okay".

2.2 Signage and Graphics

Signage and graphics help customers find their way, give information about products, and add to the store's image. Common types are directional and location signs, category signs, promotional signs, point-of-sale signs and lifestyle images (Levy & Weitz, 2012).

Table 2.2: Signage Observed at IKEA Worli

Type of sign	What we observed
Directional and location signs	Overhead signs naming the next section, and arrows on the floor marking the main path and shortcuts
Store map	Floor-plan boards near entrances, escalators and lifts showing the levels and sections
Category signs	Large boards naming each department (for example, kitchens, bedrooms, storage, lighting)

Type of sign	What we observed
Product tags	Yellow-and-white price tags on every product with name, price, size and the aisle and location number for pick-up
Promotional signs	Coloured boards for lower prices, new products and IKEA Family member offers
Lifestyle graphics	Large photographs and messages showing products in real homes, often with tips for small spaces
Digital signs	Screens and QR codes linking to the IKEA app and website, for ordering items not stocked in store

IKEA's product tag is one of the most useful signs in the store. Each tag shows the product's Swedish name, price, size, materials and, most importantly, the **aisle and location number** where the flat-packed version can be collected in the self-serve area. This lets a customer browse the showroom and then pick up the boxes without needing a staff member. IKEA also gives out pencils, measuring tapes and shopping lists for customers to note down these numbers.

The signage uses IKEA's brand colours, blue and yellow, with simple fonts and pictograms, which makes it easy to read even when the store is crowded. In our survey, 64.8% of respondents agreed that the signage helps them find what they need (average 3.80). 8.2% disagreed, the highest level of disagreement among the store-design questions, suggesting there is still room to make signs clearer, especially for shortcuts and moving between levels.

2.3 Feature Areas

Feature areas are parts of the store designed to catch attention and draw customers in. They include the entrance, windows, freestanding displays, end caps, promotional areas, walls and the checkout area (Levy & Weitz, 2012). The first few metres inside the entrance are known as the **decompression zone**, where customers are still adjusting to the store and tend to ignore products.

Table 2.3: Feature Areas at IKEA Worli

Feature area	What we observed
Entrance	A wide, open entrance with IKEA branding, trolleys, bags and shopping lists; few products in the first few metres, giving customers space to settle in
Room sets	Complete, furnished rooms that act as the main feature areas of the showroom
Freestanding displays	Islands of featured products, new collections and seasonal items placed along the main path
End caps	Displays at the ends of shelving runs in the Market Hall, often with low-priced or offer products
Promotional areas	Zones for "lower price" items, seasonal and festive collections and IKEA Family offers

Feature area	What we observed
Walls	Wall displays of frames, mirrors, clocks and shelving; large lifestyle graphics
Checkout area	Small, low-priced impulse items such as batteries, candles and small storage near the tills

The **room sets** are IKEA's most important feature areas. Each room is a fully furnished space with furniture, lighting, rugs, plants and accessories, labelled with prices. Several room sets at Worli are built to the size of a typical Mumbai apartment and show how to make the most of a small space, which suits the city-store customer. The **checkout area** is also used well: customers waiting in line pass small, cheap items that are easy to add to the basket.

3. Space Management

Space is a retailer's scarcest resource, and in a city store it is even more limited. Space management covers three decisions: how much space to give each category and brand, where to place each category in the store, and which areas are most visited and most visible (Levy & Weitz, 2012).

3.1 Allocation of Store Space to Merchandise Categories and Brands

Retailers usually give more space to categories that bring in more sales and profit per square foot, and to items that need large displays. IKEA sells almost only its own brand, so the decision is about categories, not brands.

At IKEA Worli, the largest share of floor space is given to the **showroom**, because furniture is large and customers need to see it set up in a room before they buy. The **Market Hall** gets less space but uses it more intensively, with tall shelving packed with small items that sell in high volume. The **self-serve area** is much smaller than in a big-box IKEA. Because the city store cannot hold full stock of every large item, many bulky products are shown on the floor and then ordered for home delivery rather than picked up on the spot. The **restaurant** takes up a modest but deliberate share of space, because it keeps customers in the store longer.

Table 3.1: Approximate Allocation of Space at IKEA Worli (Based on Observation)

Area	Share of space	Reason
Showroom (room sets and furniture)	Largest	Bulky items; customers need to see and try them
Market Hall (small home items)	Medium	High-volume, high-margin, impulse items
Self-serve, pick-up and delivery desk	Small	Limited stock; many items ordered for delivery
Restaurant and café	Small	Keeps customers in the store longer
Services (planning, checkout, returns)	Small	Supports purchase and after-sales

These shares are our estimates from walking the store; we did not measure the floor area.

3.2 Location of Departments and Merchandise Categories

Where a department is placed decides how many customers pass it. The course material groups products into three types for this purpose:

- **Impulse products**, bought on the spur of the moment, are placed where most customers pass. At IKEA these are small, cheap items in the Market Hall and at the checkout.
- **Demand or destination products**, which customers come in specifically to buy, can be placed deeper in the store because customers will look for them. At IKEA these include sofas, beds, wardrobes and kitchens.
- **Special products**, large or rarely bought, need a lot of space and are often placed away from prime areas. Kitchens and large wardrobe systems fall here.

IKEA places the destination products (the furniture showroom) first on the path, so that customers fall in love with a room before they reach the smaller items. The Market Hall comes after the showroom, so that customers who have just seen a cushion, a lamp or a rug in a room set can pick it up a few minutes later. This is a deliberate use of **category adjacency**: products used together are placed close together or in sequence. Kitchenware sits near the kitchen room sets, textiles near bedrooms, and lighting near living rooms.

3.3 Highly Trafficked Areas

The busiest areas of IKEA Worli were the entrance, the main path through the showroom, the escalators and lifts between levels, the Market Hall, the restaurant around lunch time, and the checkout. The guided path spreads traffic across the whole store, so even the back sections receive customers, which is one of its main advantages over a free layout.

During our visits, the store was noticeably busier on weekends and in the evenings than on weekday mornings. On busy days the main path and the escalators became crowded, and the checkout lines grew longer. In our survey, 64.8% of respondents agreed that the store has enough space to walk comfortably even when it is crowded (average 3.90), and 35.2% of respondents strongly agreed, the third-highest "strongly agree" share. Still, 7.4% disagreed, which is consistent with crowding at peak times.

3.4 Highly Visible Areas

Highly visible areas include the spaces at eye level, at the ends of aisles, at the start of each section and around the escalators. Products between roughly waist height and eye level are the easiest to see and reach. At IKEA Worli, the most visible spots are used for new collections, "lower price" items, bestsellers and seasonal products. The room sets themselves are placed along the main path so that each one is seen directly by passing customers, and the most appealing rooms are placed at corners and turns where customers naturally pause.

4. Visual Merchandising

Visual merchandising is the presentation of the store and its products in a way that attracts attention and encourages people to buy. It has two parts: the fixtures used to hold products, and the techniques used to present them (Levy & Weitz, 2012).

4.1 Fixtures

Table 4.1: Fixtures Used at IKEA Worli

Fixture	Use at IKEA Worli
Gondola shelving	Tall, double-sided shelving in the Market Hall for kitchenware, storage, frames and small items
Bins and dump tables	Large open bins of soft toys, cushions, kitchen tools and other low-priced items, to suggest value and invite touching
Hanging rails and wall hooks	Curtains, rugs, textiles and storage accessories hung on rails or walls
Pallet racking	Heavy-duty shelving in the self-serve area holding flat-packed boxes, labelled by aisle and location
Display tables	Tables showing tableware, glassware and kitchen items laid out as for a meal
IKEA's own furniture	In the room sets, IKEA's shelves, cabinets and tables act as the fixtures, so the display itself is for sale

An unusual feature of IKEA is that much of its "fixture" is the product. In the room sets, a bookcase holds books and plants, a kitchen cabinet holds crockery, and a TV unit holds a television. Customers see the furniture doing its job, which is a stronger sales message than a product standing alone.

4.2 Presentation Techniques

Table 4.2: Presentation Techniques Observed at IKEA Worli

Technique	Use at IKEA Worli
Idea-oriented presentation	The room sets: complete rooms showing how products work together in a real home
Item and size presentation	Storage boxes, frames and bed linen arranged by size so customers can find the right fit
Colour presentation	Cushions, towels, textiles and tableware grouped by colour, creating blocks of colour that draw the eye
Price lining	Similar products (for example, several sofas or lamps) shown side by side at different price points
Vertical merchandising	Tall shelves filled from floor to near ceiling in the Market Hall, using height to show the range
Tonnage merchandising	Large stacks of the same product (for example, mugs or candles) to signal low price and plenty
Frontal presentation	Packaged products turned to face the customer so the picture on the box is visible

The most important technique at IKEA is **idea-oriented presentation**. The course defines it as presenting products together to show how they can be used in combination. IKEA's room sets are a clear example: a customer does not see a sofa, a lamp and a rug separately but a whole living room, with prices for every item. This helps customers picture the products in their own home and often leads them to buy several items together.

The survey supports this. 74.6% of respondents agreed that the room-set displays help them imagine products in their own home, and 38.5% strongly agreed, the highest "strongly agree" share of all the store-feature questions. 73.8% agreed that product displays (shelves, stacks and hanging displays) are attractive and well organised (average 3.96). Visual merchandising is the best-rated area of the store in our survey (Figure 7.20).

5. Store Atmosphere

Store atmosphere is the design of the store environment through colour, lighting, music and scent to create an emotional response that encourages customers to stay longer and buy more (Levy & Weitz, 2012). Customers often cannot describe the atmosphere in words, but it strongly affects how they feel about the store.

5.1 Colour

Colour affects mood. Warm colours such as red, orange and yellow tend to attract attention and create excitement, while cool colours such as blue and green are calming. IKEA's exterior and branding use its signature **blue and yellow**, taken from the Swedish flag. Blue builds trust and calm; yellow is bright and attention-grabbing. Inside the store, colour is used more carefully. The showroom uses mostly white, light wood and soft neutral tones so that the products, not the walls, stand out, while bright colour is reserved for signs, price tags and promotional boards. Colour blocking in the Market Hall (for example, a wall of cushions arranged from light to dark) adds energy.

5.2 Lighting

Lighting does two jobs: it lets customers see products clearly, and it sets the mood. IKEA Worli uses bright, even overhead lighting in the Market Hall and self-serve area, where customers need to read tags and find products. In the showroom, each room set uses IKEA's own lamps, such as floor lamps, pendants and table lamps, to create warmer, homelike lighting. This also works as a display: customers see how the lamps look when switched on. In the survey, 68.0% of respondents agreed that the colour scheme and lighting make the store welcoming and products easy to see (average 3.96). This was also the feature most closely linked to overall satisfaction (Section 7.4).

5.3 Music

Background music can slow customers down and make the visit more pleasant, but music that is too loud or too fast can push them to leave. During our visits, music at IKEA Worli was kept low and unobtrusive, and the main background sound was the normal noise of shoppers, families and announcements. This fits a store where customers need to concentrate, compare and talk to each other about their choices. Music was not covered in our questionnaire, so we cannot report customer opinion on it.

5.4 Scent

Scent is the least noticed part of the atmosphere but can have a strong effect on mood and time spent in the store. We did not notice any added fragrance in the showroom. The most noticeable scent was the smell of food from the restaurant and bistro area, which draws customers towards it and encourages them

to take a break, keeping them in the store longer. Fresh textiles, candles and wooden furniture added mild natural smells in some sections. As with music, scent was not covered in the survey.

Table 5.1: Summary of Store Atmosphere

Element	Observation	Effect on customers
Colour	Blue and yellow brand colours; neutral, light interiors; colour blocks in Market Hall	Easy to recognise; products stand out
Lighting	Bright general lighting; warm lamps in room sets	Products easy to see; homelike feel
Music	Low, unobtrusive; mostly natural store sound	Calm; customers can concentrate and talk
Scent	No added fragrance noticed; food smell near restaurant	Draws customers to the restaurant; longer stay

6. Research Design and Data Collection

6.1 Questionnaire Design

To find out how customers see the features described in Chapters 2 to 5, we designed a questionnaire of 15 questions. Four questions covered the respondent's background (demographic questions), one asked how often they visit IKEA, and ten asked respondents to rate a statement from 1 (strongly disagree) to 5 (strongly agree). The ten statements were chosen to match the four areas of this paper, plus three further parts of the retail mix: price, promotion and customer service.

Table 6.1: Survey Questions Mapped to Retail Concepts

No.	Statement	Retail concept
Q1	The store layout (the set path through showroom, marketplace and warehouse) is easy to follow.	Store design: layout
Q2	The signage (overhead signs, floor arrows, product tags) helps me find what I need.	Store design: signage and graphics
Q3	The store has enough space to walk comfortably, even when it is crowded.	Space management: traffic
Q4	The room-set displays help me imagine products in my own home.	Visual merchandising: idea-oriented presentation
Q5	Product displays (shelves, stacks, hanging displays) are attractive and well organised.	Visual merchandising: fixtures
Q6	The colour scheme and lighting make the store welcoming and products easy to see.	Store atmosphere: colour and lighting
Q7	IKEA products are good value for the price.	Retail mix: pricing

No.	Statement	Retail concept
Q8	Offers, promotions and the IKEA Family membership influence my purchases.	Retail mix: promotion and loyalty
Q9	Staff and services (help, delivery, assembly) are convenient and helpful.	Retail mix: customer service
Q10	I am satisfied with my overall IKEA shopping experience.	Overall satisfaction

6.2 Data Collection

The questionnaire was built in Google Forms and shared between 1 and 22 October 2026 through messaging groups, social media and in person with shoppers. It received **122 complete responses**, above the minimum of 100 required. No names, phone numbers or email addresses were collected, so all responses are anonymous.

6.3 Reliability of the Questionnaire

To check whether the ten rating questions measure a consistent idea (the customer's view of the IKEA experience), we calculated a reliability score called Cronbach's alpha. It runs from 0 to 1, and a score above 0.7 is usually taken as acceptable. Our score was **0.85**, which means the ten questions hang together well and the scale is reliable.

7. Analysis of Data

7.1 Profile of Respondents

Table 7.1: Profile of Respondents (n = 122)

Variable	Category	Respondents	Share
Age group	Under 20	68	55.7%
	20 to 29	30	24.6%
	30 to 39	12	9.8%
	40 to 49	7	5.7%
	50 and above	5	4.1%
Gender	Female	67	54.9%
	Male	54	44.3%
	Prefer not to say	1	0.8%
Occupation	Students	73	59.8%
	Self-employed / Business	18	14.8%
	Salaried	18	14.8%
	Homemaker	11	9.0%
	Other	2	1.6%

Variable	Category	Respondents	Share
Monthly household income	Below Rs. 25,000	15	12.3%
	Rs. 25,000 to Rs. 50,000	11	9.0%
	Above Rs. 25,000 (as recorded)	1	0.8%
	Rs. 50,000 to Rs. 1,00,000	27	22.1%
	Above Rs. 1,00,000	37	30.3%
	Prefer not to say	31	25.4%
Visit frequency	Never	15	12.3%
	Occasionally	47	38.5%
	Sometimes	35	28.7%
	Often	14	11.5%
	Always	11	9.0%

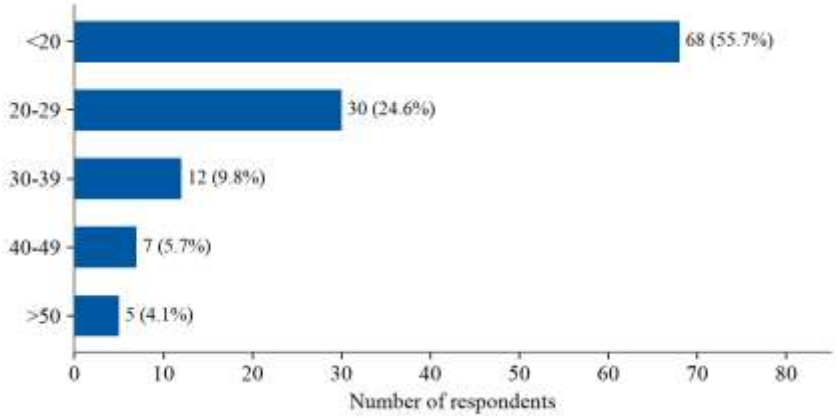


Figure 7.1: Age Group of Respondents

Interpretation: More than half the respondents (55.7%) are under 20, and 80.3% are under 30. The sample is young, which reflects that the survey was shared largely among students and their families. Young adults setting up rooms, hostels and first homes are an important group for IKEA, but older customers, who usually make the larger furniture purchases, are fewer in this sample.

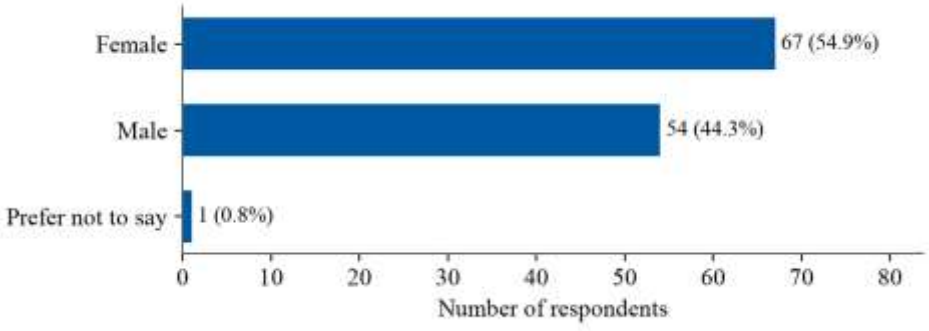


Figure 7.2: Gender of Respondents

Interpretation: The sample is fairly balanced between women (54.9%) and men (44.3%), so results can be compared between the two groups (Section 7.4).

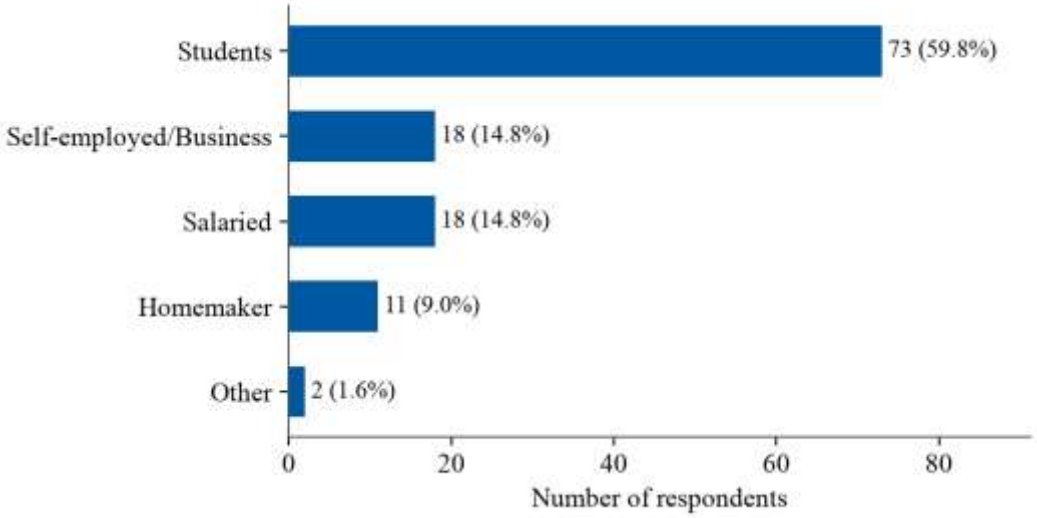


Figure 7.3: Occupation of Respondents

Interpretation: Students make up 59.8% of the sample. The remaining 40.2% are working people and homemakers, who are more likely to be the main decision-makers for household furniture.

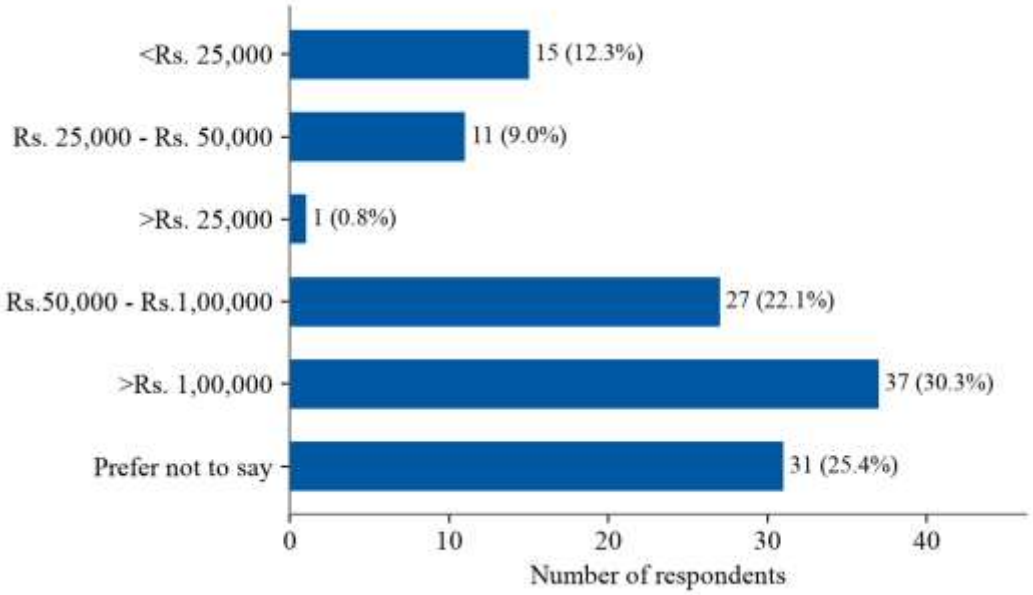


Figure 7.4: Monthly Household Income of Respondents

Interpretation: 30.3% of respondents come from households earning more than Rs. 1,00,000 a month, and a further 22.1% from households earning Rs. 50,000 to Rs. 1,00,000. A quarter preferred not to say. The question asked about household income, not personal income, so students from higher-income families appear in the higher bands. One respondent chose "above Rs. 25,000", an option that overlaps with the other bands; it is shown as recorded.

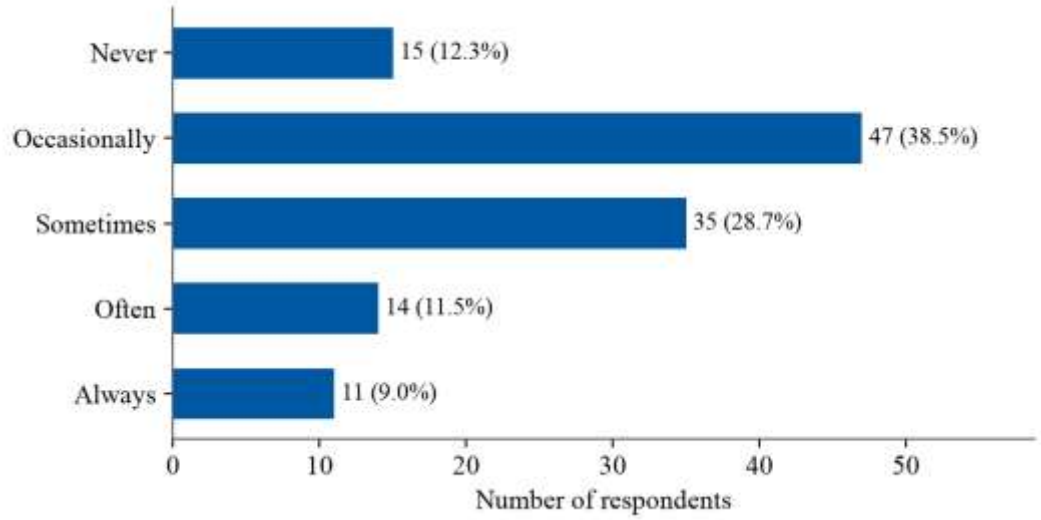


Figure 7.5: How Often Respondents Visit IKEA

Interpretation: Most respondents visit IKEA occasionally (38.5%) or sometimes (28.7%), which is expected for a furniture store: people do not buy furniture every week. 20.5% visit often or always, and 12.3% have never visited. These 15 non-visitors are prospective customers, and their views show what people who have not yet been to IKEA expect.

7.2 Question-wise Analysis

Each chart below shows how many respondents chose each rating for one statement, with the share of the total in brackets. "Agree" means a rating of 4 or 5; "disagree" means 1 or 2.

Q1. The store layout is easy to follow

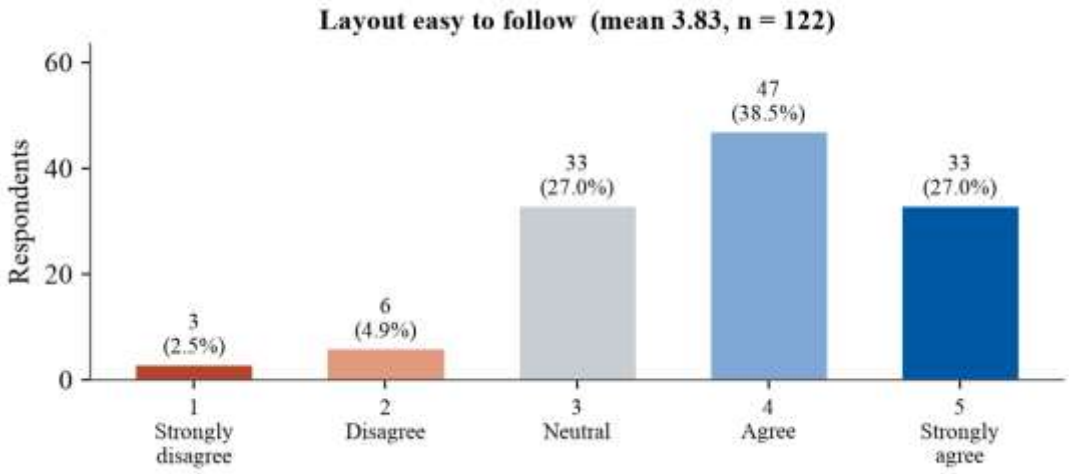


Figure 7.6: Ease of Following the Store Layout

Interpretation: 65.6% agreed that the layout is easy to follow, 27.0% were neutral and 7.4% disagreed (average 3.83). The guided path works for most people, but the large neutral group suggests many customers find it acceptable rather than easy. This fits the course's point that a layout designed for exploration can make it harder to find one specific item.

Q2. The signage helps me find what I need

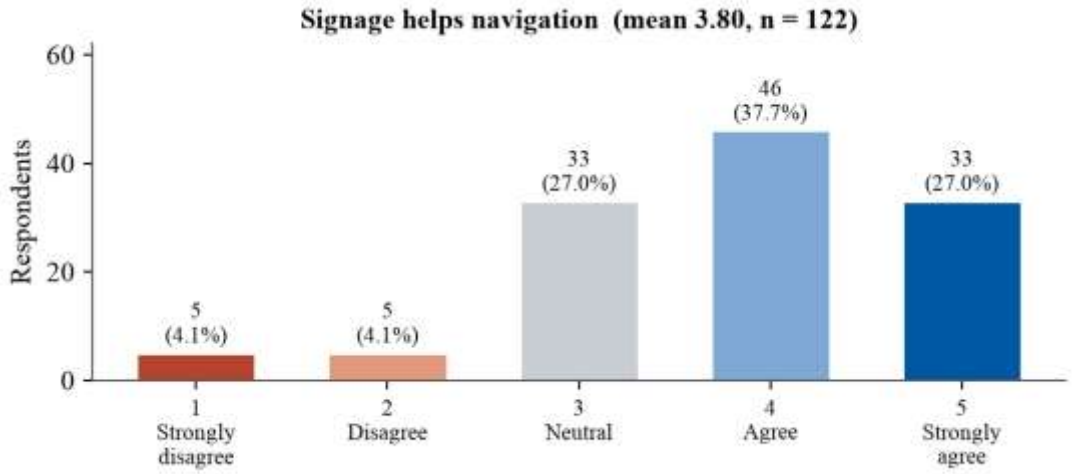


Figure 7.7: Usefulness of Signage

Interpretation: 64.8% agreed that signage helps them find what they need (average 3.80), the lowest average among the store-design and display questions. 8.2% disagreed. Signs are generally effective, but there is scope to make shortcuts and level changes easier to follow.

Q3. There is enough space to walk comfortably, even when crowded

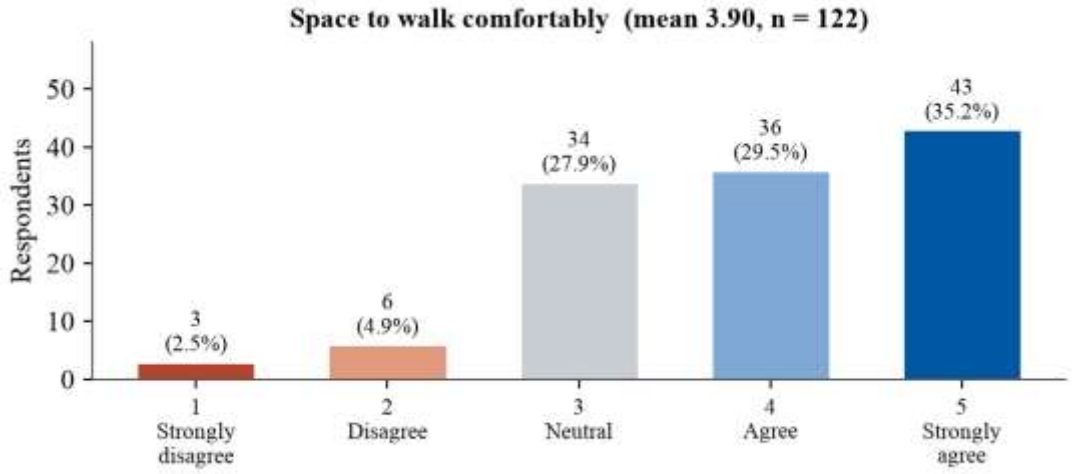


Figure 7.8: Comfort of Walking Space

Interpretation: 64.8% agreed (average 3.90), and 35.2% strongly agreed. For a smaller city store, this is a good result: customers do not, on the whole, feel cramped. The 7.4% who disagreed are likely to have visited at busy times, which matches what we saw on weekends.

Q4. The room-set displays help me imagine products in my own home

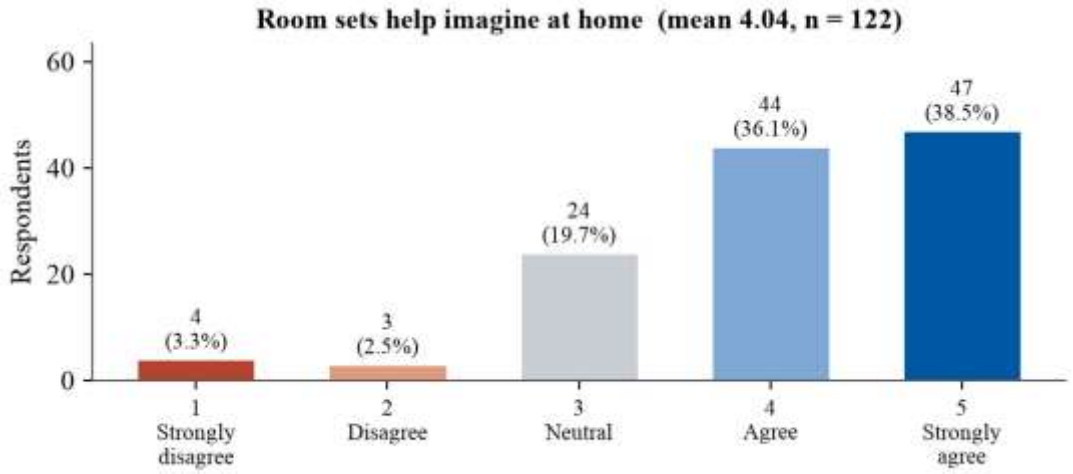


Figure 7.9: Usefulness of Room-Set Displays

Interpretation: This is one of the strongest results in the survey. 74.6% agreed and only 5.7% disagreed (average 4.04, tied with overall satisfaction for the highest average). 38.5% strongly agreed. The result supports the course idea that idea-oriented presentation helps customers make high-involvement purchases by letting them picture the product in use.

Q5. Product displays are attractive and well organised

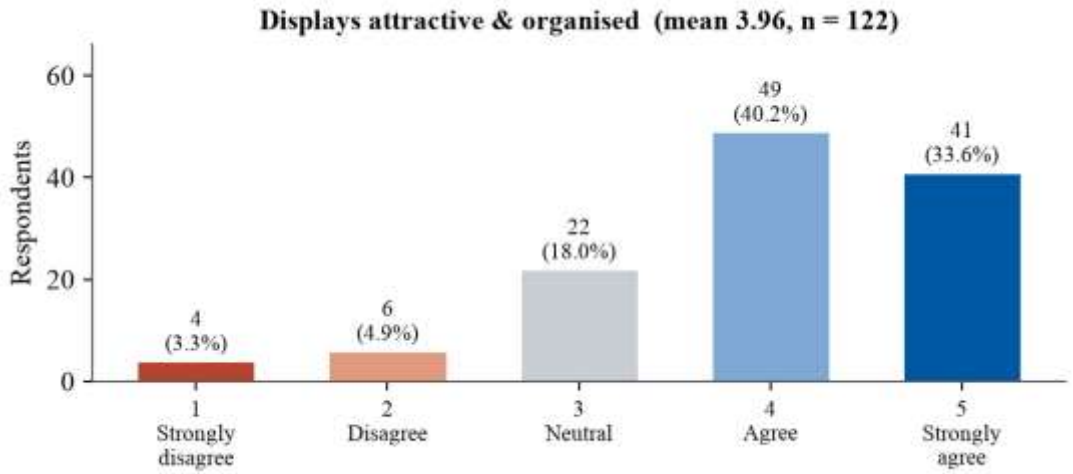


Figure 7.10: Attractiveness of Product Displays

Interpretation: 73.8% agreed (average 3.96), the second-highest agreement among the store features. Only 18.0% were neutral, the lowest neutral share of any question, which means respondents had a clear view of the displays and that view was mostly positive.

Q6. The colour scheme and lighting make the store welcoming

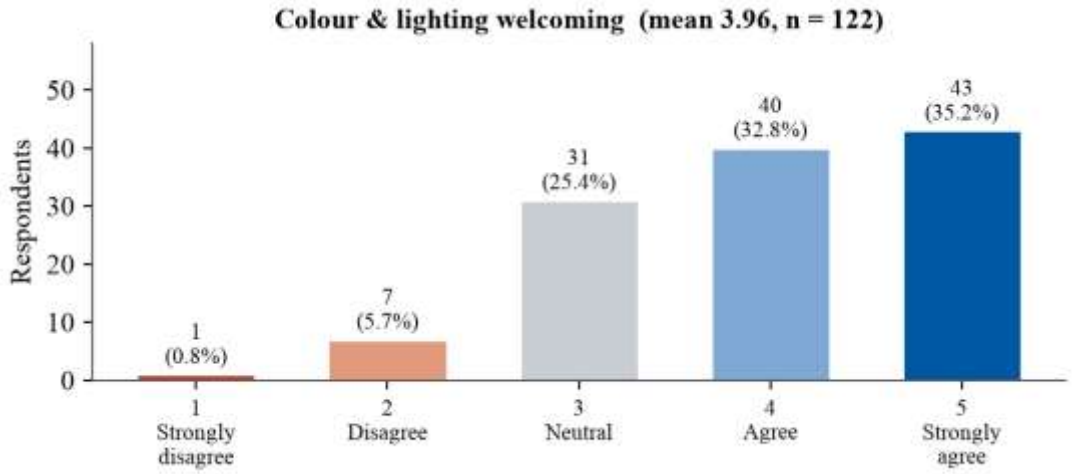


Figure 7.11: Colour Scheme and Lighting

Interpretation: 68.0% agreed (average 3.96) and only one respondent strongly disagreed. Colour and lighting are rated well, and as Section 7.4 shows, this is the feature most closely linked to overall satisfaction.

Q7. IKEA products are good value for the price

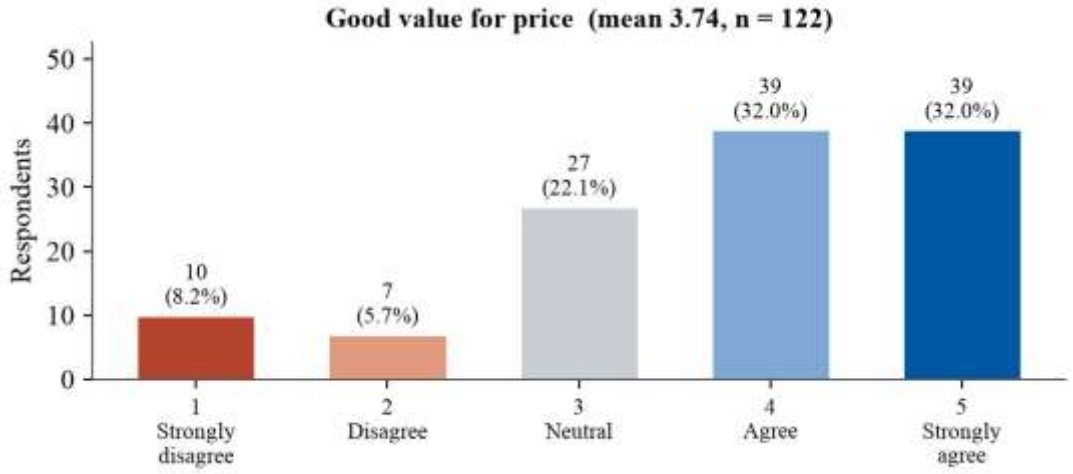


Figure 7.12: Perceived Value for Price

Interpretation: 63.9% agreed that IKEA offers good value (average 3.74), but 13.9% disagreed, and 8.2% strongly disagreed, the highest "strongly disagree" share of any question. Opinions on value are more divided than on any store feature. For a brand built on low prices, this is a notable result. It measures how customers feel about value, not whether IKEA is actually cheaper than its competitors.

Q8. Offers, promotions and IKEA Family membership influence my purchases

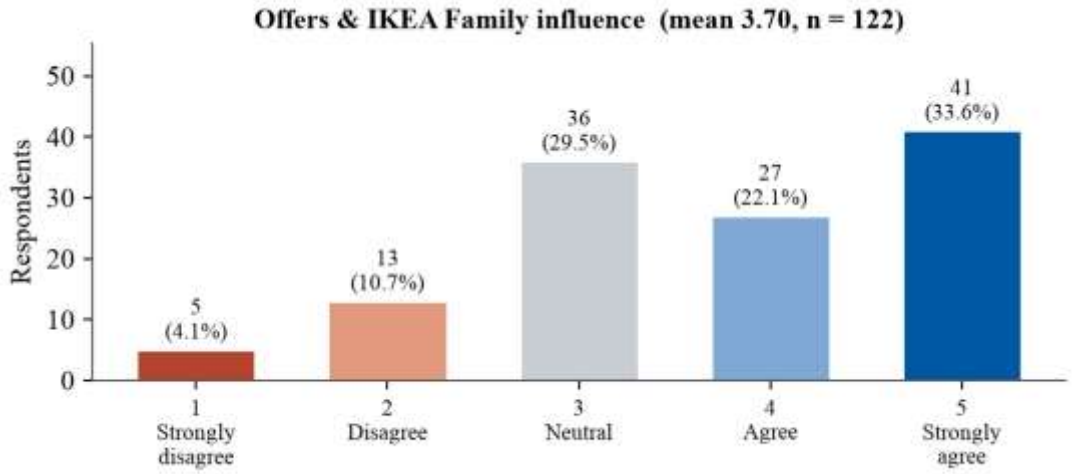


Figure 7.13: Influence of Offers and IKEA Family Membership

Interpretation: This is the lowest-rated statement. Only 55.7% agreed (average 3.70), 29.5% were neutral and 14.8% disagreed. Yet 33.6% strongly agreed. The answers are split: promotions and the loyalty programme strongly influence one group of customers but leave many others unmoved, possibly because they are unaware of the benefits.

Q9. Staff and services are convenient and helpful

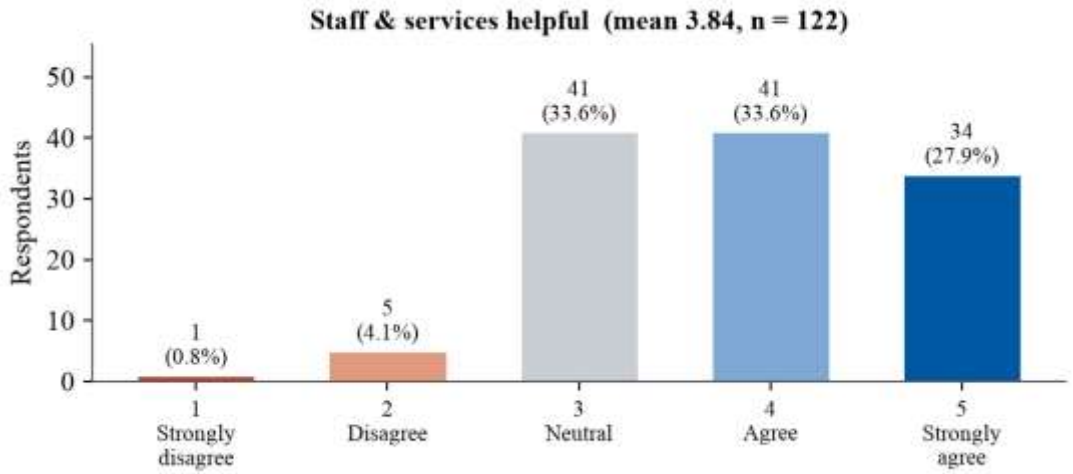


Figure 7.14: Helpfulness of Staff and Services

Interpretation: 61.5% agreed (average 3.84) and only 4.9% disagreed, the lowest disagreement in the survey. However, 33.6% were neutral, the highest neutral share. This suggests many respondents have not used delivery, assembly or staff help enough to judge them, which is expected in a self-service store.

Q10. I am satisfied with my overall IKEA shopping experience

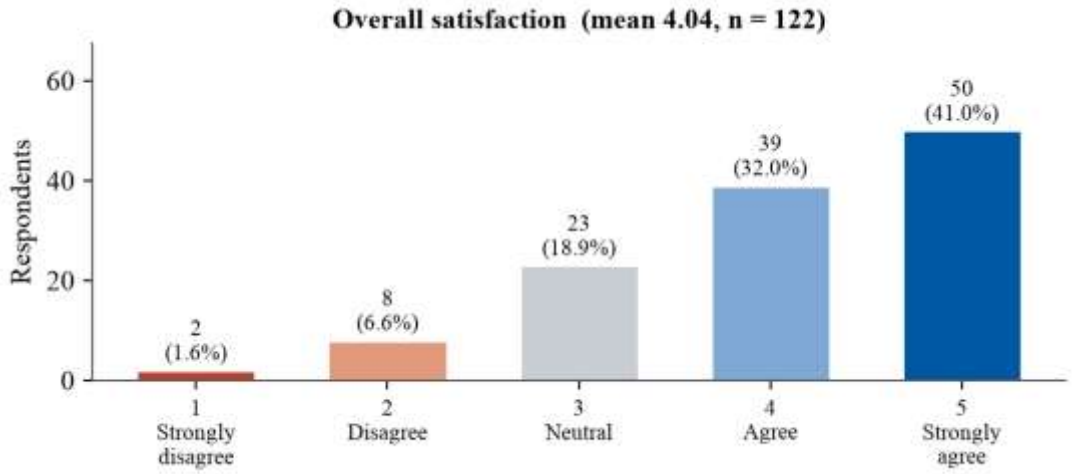


Figure 7.15: Overall Satisfaction

Interpretation: 73.0% of respondents are satisfied overall (average 4.04), and 41.0% strongly agree, the highest "strongly agree" share in the survey. Only 8.2% are dissatisfied. Overall satisfaction is higher than most individual features, which suggests that customers judge the IKEA visit as a whole experience rather than feature by feature.

7.3 Summary of Ratings

Table 7.2: Summary of All Rating Questions (n = 122)

Statement	1	2	3	4	5	Agree (4-5)	Average
Layout easy to follow	3	6	33	47	33	65.6%	3.83
Signage helps navigation	5	5	33	46	33	64.8%	3.80
Space to walk comfortably	3	6	34	36	43	64.8%	3.90
Room sets help imagine at home	4	3	24	44	47	74.6%	4.04
Displays attractive & organised	4	6	22	49	41	73.8%	3.96
Colour & lighting welcoming	1	7	31	40	43	68.0%	3.96
Good value for price	10	7	27	39	39	63.9%	3.74
Offers & IKEA Family influence	5	13	36	27	41	55.7%	3.70
Staff & services helpful	1	5	41	41	34	61.5%	3.84
Overall satisfaction	2	8	23	39	50	73.0%	4.04

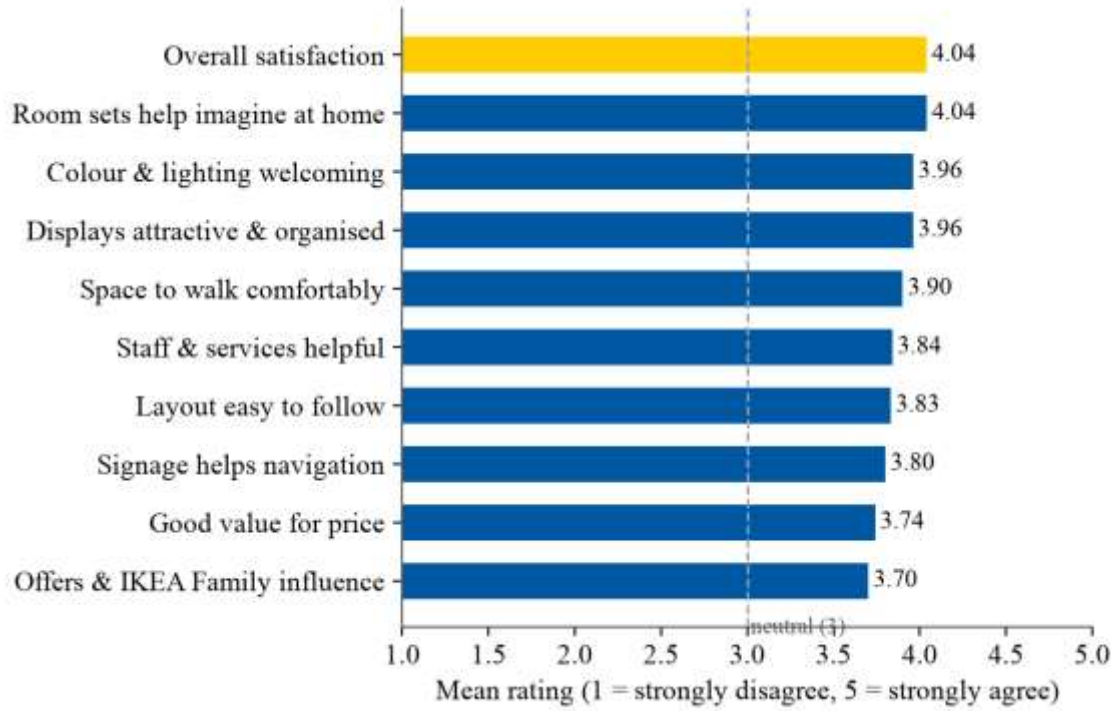


Figure 7.16: Average Rating for Each Statement, Ranked

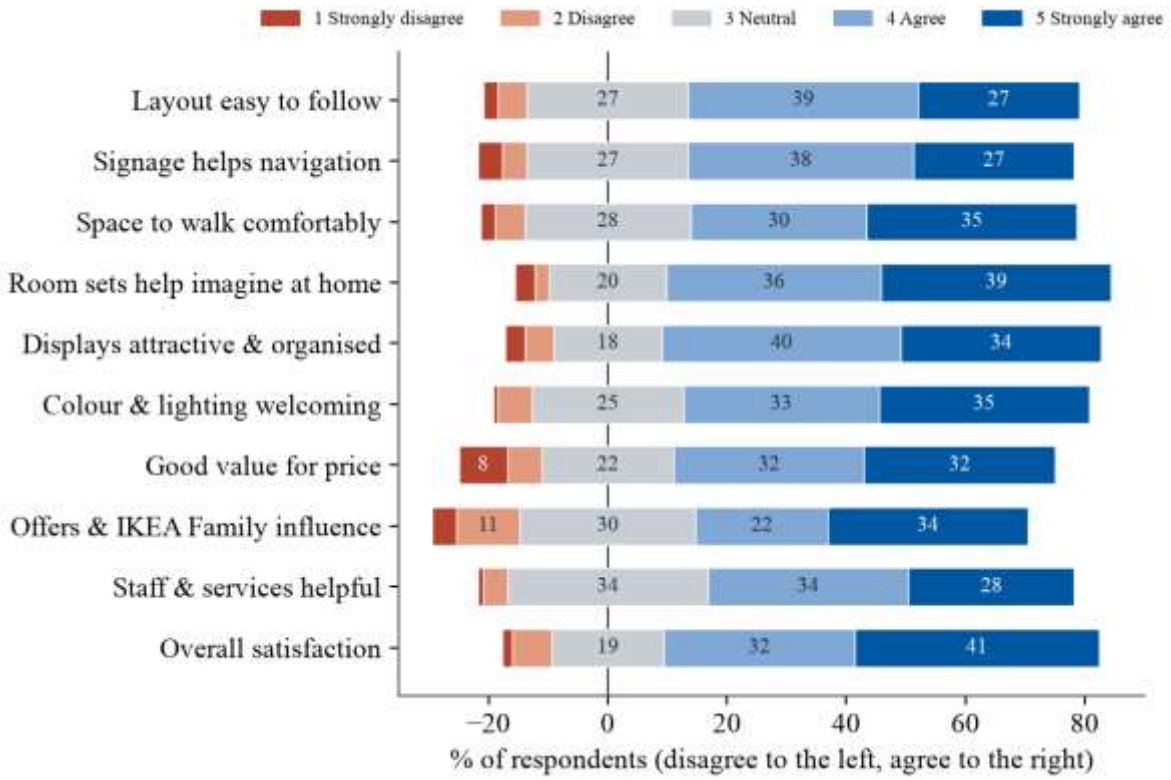


Figure 7.17: Spread of Ratings for Each Statement

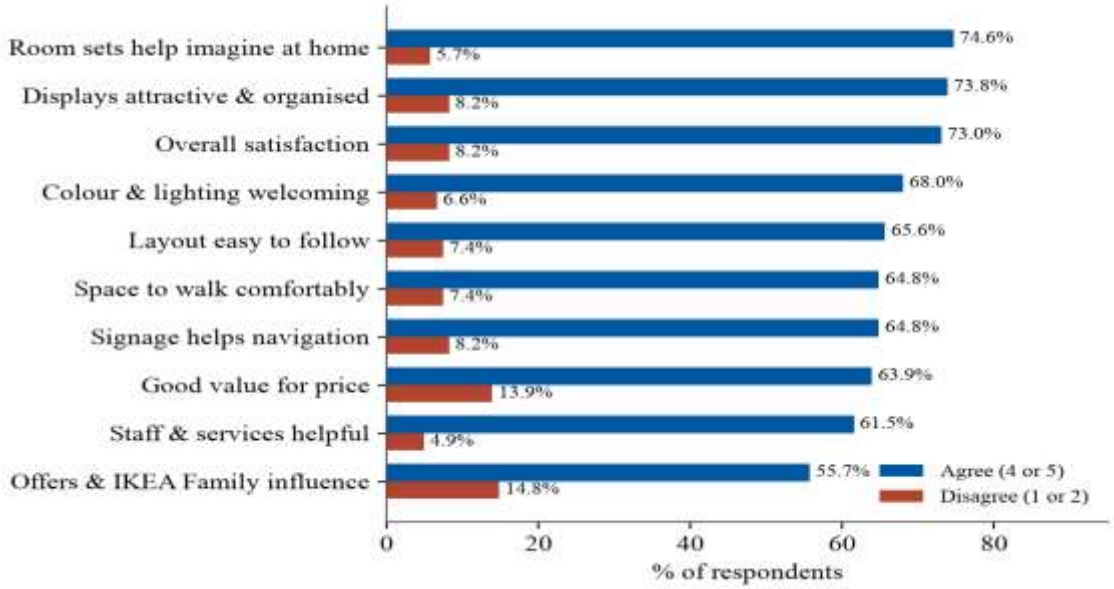


Figure 7.18: Share of Respondents Agreeing and Disagreeing

Interpretation: Every statement has an average above the neutral midpoint of 3, and more than half of respondents agree with every statement. The results fall into three groups:

- **Strongest:** room-set displays (4.04), overall satisfaction (4.04), product displays (3.96) and colour and lighting (3.96). These are the visual, experiential parts of IKEA.
- **Middle:** space to walk (3.90), staff and services (3.84), layout (3.83) and signage (3.80). These are rated positively but with large neutral groups.
- **Weakest:** value for price (3.74) and offers and IKEA Family (3.70). These are the price and promotion parts of the retail mix, and they also have the most disagreement.

7.4 Further Analysis

Which Features Are Most Linked to Satisfaction?

To see which store features move most closely with overall satisfaction, we calculated the correlation between each feature's rating and the overall satisfaction rating.

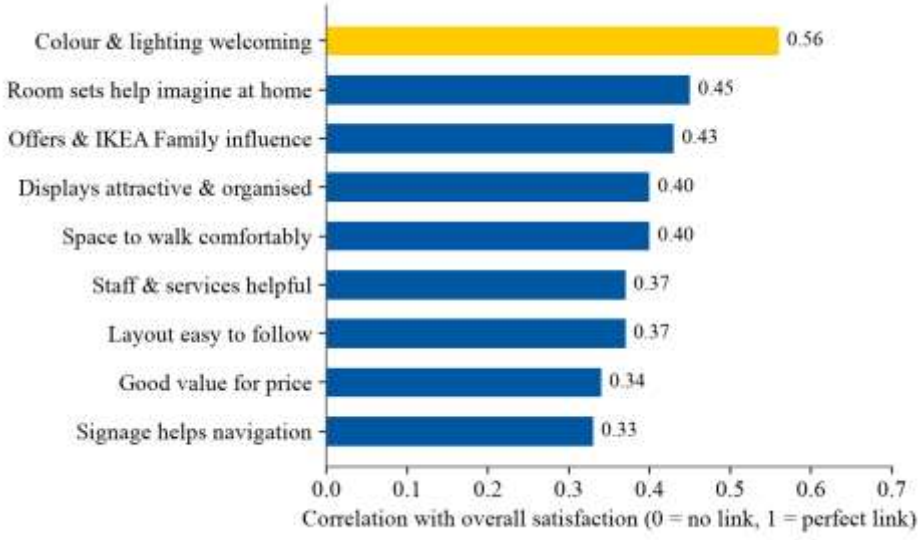


Figure 7.19: Link Between Each Feature and Overall Satisfaction

Interpretation: Colour and lighting has the strongest link with satisfaction (0.56), followed by room-set displays (0.45) and offers and IKEA Family (0.43). Respondents who rated the store's look and feel highly were also the most likely to be satisfied overall. Signage (0.33) and value for price (0.34) have the weakest links. This does not prove that better lighting causes higher satisfaction, but it suggests the atmosphere and the room sets are central to how customers judge their visit.

Ratings by Area of the Retail Mix

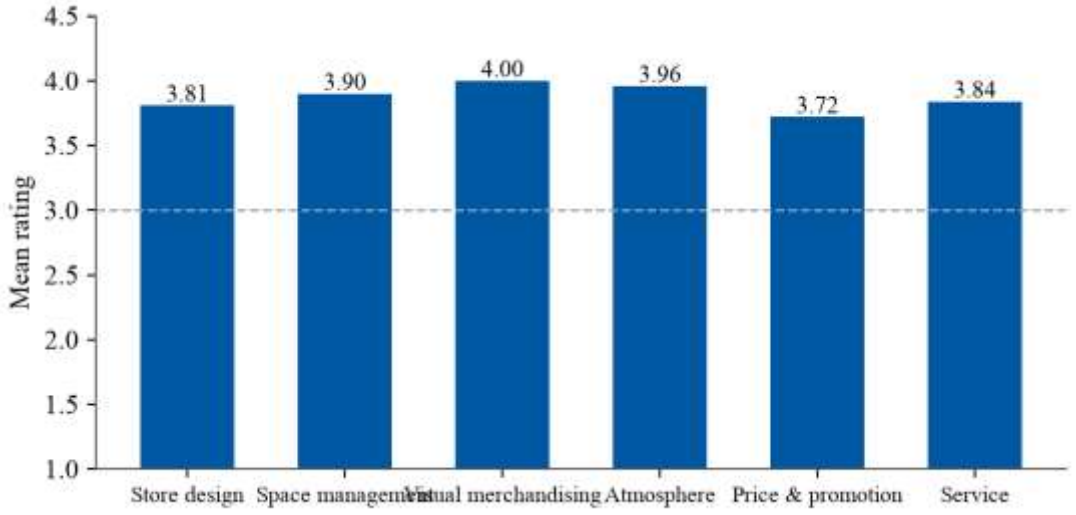


Figure 7.20: Average Rating by Area of the Retail Mix

Interpretation: Grouping the statements by the areas of this paper, visual merchandising scores highest (4.00), followed by store atmosphere (3.96) and space management (3.90). Price and promotion scores lowest (3.72). In short, customers rate how IKEA presents its products more highly than what IKEA charges and offers.

Ratings by Visit Frequency

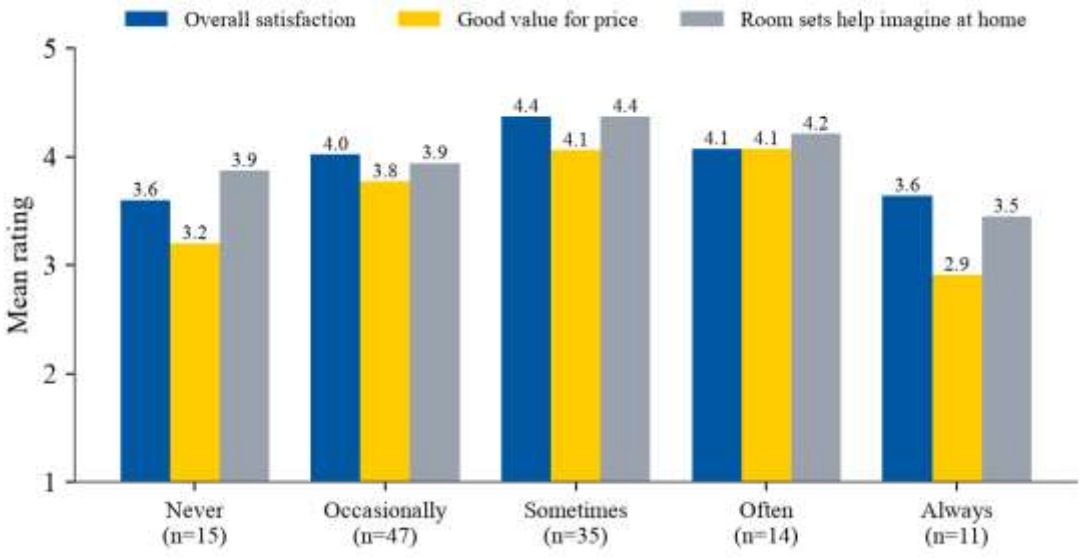


Figure 7.21: Selected Ratings by How Often Respondents Visit IKEA

Table 7.3: Visitors Compared With Non-Visitors

Statement	Visitors (n = 107)	Never visited (n = 15)
Layout easy to follow	3.90	3.33
Signage helps navigation	3.85	3.40
Space to walk comfortably	4.01	3.13
Room sets help imagine at home	4.07	3.87
Displays attractive and organised	4.00	3.67
Colour and lighting welcoming	4.02	3.53
Good value for price	3.81	3.20
Offers and IKEA Family influence	3.79	3.13
Staff and services helpful	3.91	3.33
Overall satisfaction	4.10	3.60

Interpretation: People who have visited IKEA rate every feature higher than people who have not. The biggest gaps are for walking space (0.88 points), offers and IKEA Family (0.66) and value for price (0.61). The smallest gap is for room sets (0.20): even people who have never been inside have a good impression of IKEA's displays, probably from its catalogue, website and social media. This suggests that getting prospects into the store is itself a strong way to improve their opinion of IKEA.

Satisfaction is highest among those who visit "sometimes" (4.37) and "often" (4.07). The small group who say they "always" visit (11 respondents) gave lower ratings, especially for value (2.91). With only 11 people this may be chance, but it could also mean that the most frequent visitors browse often without finding the prices worth buying at. This is worth testing with a larger sample.

Ratings by Gender

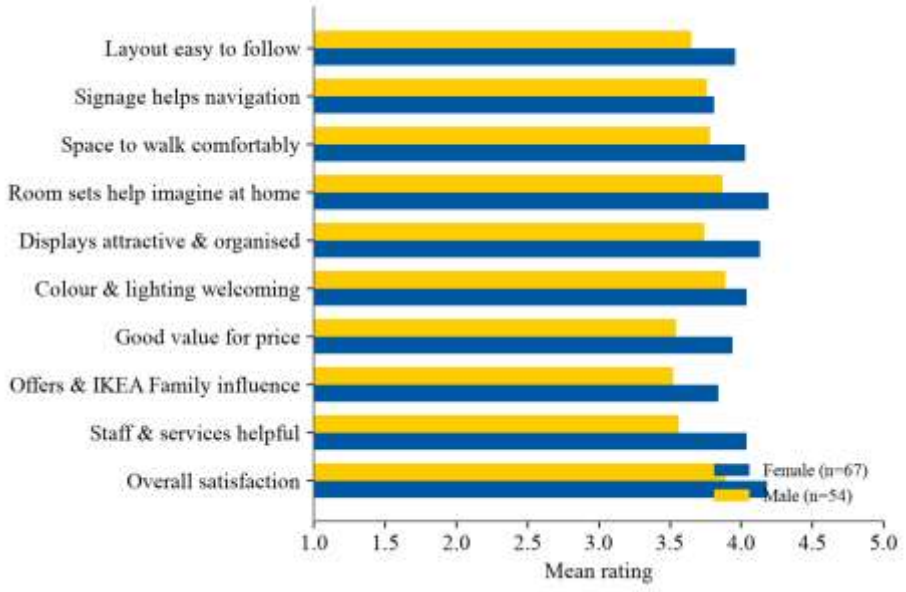


Figure 7.22: Average Ratings by Gender

Interpretation: Female respondents rated every statement higher than male respondents. The biggest differences are for staff and services (4.04 vs 3.56), value for price (3.94 vs 3.54) and product displays (4.13 vs 3.74). The overall satisfaction gap is smaller (4.18 vs 3.89). Female respondents appear more engaged with IKEA's displays and services, which matches IKEA's focus on home décor and room styling.

Ratings by Age and Income

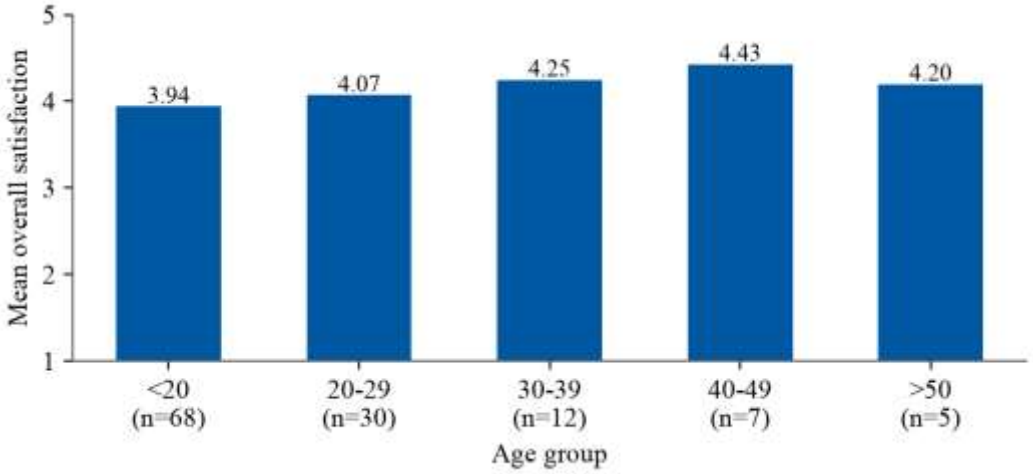


Figure 7.23: Overall Satisfaction by Age Group

Interpretation: Satisfaction rises with age, from 3.94 among under-20s to 4.43 among those aged 40 to 49. Older respondents are more likely to be the ones actually furnishing a home and paying for it. Under-20s gave the lowest average on almost every statement, including value for price (3.54). The groups above 30 are small, so these differences should be read with care.

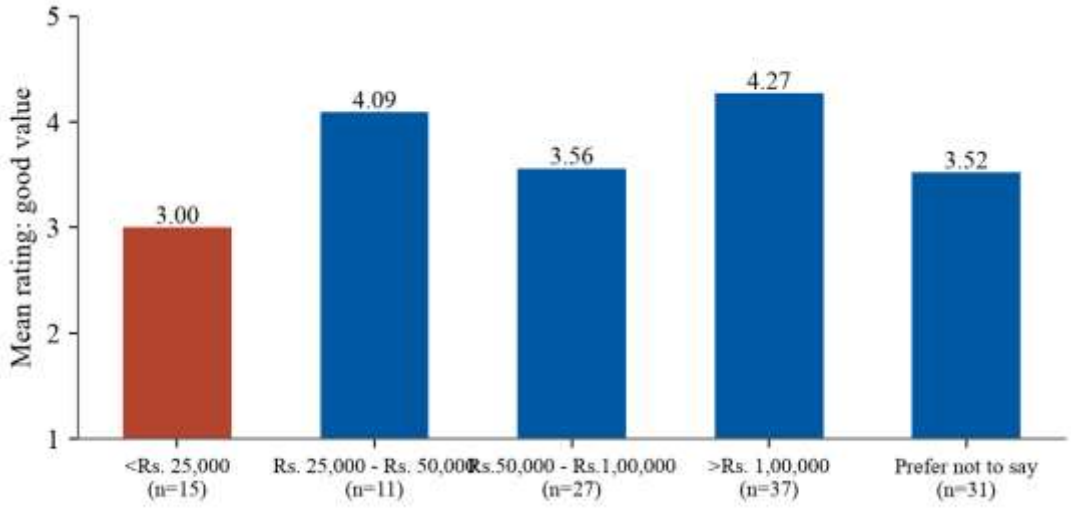


Figure 7.24: Perceived Value for Price by Monthly Household Income

Interpretation: Respondents from households earning over Rs. 1,00,000 a month rated value highest (4.27), while those from households below Rs. 25,000 rated it lowest (3.00). IKEA's prices feel affordable to higher-income households but less so to lower-income ones, even though IKEA's vision is to serve "the many people". This is an important finding for IKEA in India, where price sensitivity is high.

Check on Response Quality

23 respondents (18.9%) gave the same rating to all ten statements. When they are removed, every average falls slightly (by 0.03 to 0.10 points), but the order stays the same: room sets and overall satisfaction remain at the top, and offers and value remain at the bottom. The main findings therefore do not depend on these respondents.

8. Findings

8.1 Findings from Store Visits

- **Layout:** IKEA Worli uses IKEA's guided-path layout, adapted to three levels. It leads every customer through the showroom, then the Market Hall, then the self-serve area and checkout, with marked shortcuts.
- **Signage:** The store uses overhead signs, floor arrows, maps, category boards and detailed product tags with pick-up locations, all in IKEA's blue-and-yellow style. Digital signs and QR codes link the store to online ordering.
- **Feature areas:** Room sets are the main feature areas. The entrance is kept open, freestanding displays and end caps carry new and offer products, and the checkout is lined with impulse items.
- **Space allocation:** The showroom takes the largest share of space; the Market Hall uses tall shelving intensively; the self-serve area is small because many bulky items are ordered for delivery.
- **Location of categories:** Destination furniture comes first, followed by related small items, using category adjacency to encourage add-on purchases.
- **Traffic and visibility:** The busiest areas are the entrance, main path, escalators, restaurant and checkout, especially on weekends and evenings. Eye-level and corner spots are used for new, bestselling and lower-price items.
- **Visual merchandising:** IKEA uses gondolas, bins, hanging rails, pallet racking and its own furniture as fixtures, and a full range of presentation techniques. Idea-oriented presentation through room sets is the most important.
- **Atmosphere:** Neutral, light interiors with blue-and-yellow branding; bright general lighting with warm lamps in room sets; low, unobtrusive music; and the smell of food near the restaurant.

8.2 Findings from the Survey

- **High overall satisfaction:** 73.0% of respondents are satisfied with their IKEA experience (average 4.04), and 41.0% strongly agree.
- **Room sets are the strongest feature:** 74.6% agree that they help customers imagine products at home (average 4.04).
- **Displays are attractive:** 73.8% agree that product displays are attractive and well organised (average 3.96).
- **Atmosphere matters most:** Colour and lighting is rated well (68.0% agree) and has the strongest link with overall satisfaction (0.56).
- **Navigation is good but not excellent:** Layout (65.6% agree) and signage (64.8% agree) both have large neutral groups (27.0%).
- **Price and promotion are the weakest areas:** Value for price (3.74) and offers and IKEA Family (3.70) have the lowest averages and the most disagreement (13.9% and 14.8%).

- **Value depends on income:** Respondents from households earning over Rs. 1,00,000 rate value at 4.27; those below Rs. 25,000 rate it at 3.00.
- **Visiting improves opinion:** Visitors rate every feature higher than non-visitors, especially walking space, offers and value.
- **Women and older respondents are more positive** than men and under-20s across almost every statement.
- **Many customers have not used services:** Staff and services have the highest neutral share (33.6%), suggesting limited use of delivery, assembly or staff help.

Table 8.1: Summary of Key Findings

Area	Evidence	What it means
Store design	Layout 3.83, signage 3.80; 27% neutral	Works for most, but navigation could be easier
Space management	Walking space 3.90; 35% strongly agree	Comfortable for a small store; crowded at peaks
Visual merchandising	Room sets 4.04, displays 3.96	IKEA's biggest strength
Store atmosphere	Colour and lighting 3.96; strongest link to satisfaction	Drives how customers feel about the visit
Price and promotion	Value 3.74, offers 3.70; most disagreement	Value message and loyalty programme not landing for all
Service	3.84; 34% neutral	Positive, but many have not used the services
Overall	Satisfaction 4.04; 73% satisfied	Customers are satisfied with IKEA Worli overall

9. Conclusion and Suggestions

9.1 Conclusion

The IKEA Worli City Store shows how a big-box retail concept can be adapted to a dense city. It keeps the core of the IKEA model, namely the guided path, room sets, the Market Hall and self-service, while fitting it into about 80,000 square feet over three levels and using digital ordering and home delivery to offer the full range without the space to stock it.

Measured against the course concepts, the store performs well. Its layout spreads traffic through the whole store and exposes customers to the full range; its signage and product tags support self-service; its room sets are a textbook example of idea-oriented presentation; and its atmosphere, created through neutral interiors, careful lighting and IKEA's brand colours, makes the visit pleasant.

The survey of 122 respondents largely agrees. Customers are satisfied overall, and the features they rate most highly are the visual ones: the room sets, the displays and the colour and lighting. The weakest areas are not in the store design at all but in the price and promotion parts of the retail mix. Many respondents, especially younger ones and those from lower-income households, are not convinced that IKEA offers

good value, and the IKEA Family programme and in-store offers influence only about half of them. For a retailer whose vision is to serve "the many people", making its value clearer to price-sensitive customers is the most important area for improvement.

9.2 Suggestions

Table 9.1: Suggestions for IKEA Worli

No.	Issue found	Suggestion	Expected benefit
1	Value for price rated lowest (3.74); low among lower-income and young respondents	Add "price as per usability" and comparison signs next to room sets; highlight a "Lowest Price" range and budget room sets with a total price	Stronger value perception
2	Offers and IKEA Family influence only 55.7%	Promote IKEA Family at the entrance and checkout; show member prices clearly on tags; offer instant sign-up by QR code	More members; more repeat visits
3	27% neutral on layout and 8.2% disagree on signage	Make shortcuts and level changes more visible; add "you are here" maps at every escalator; add an in-app store map	Easier navigation for time-poor city shoppers
4	Young and student-heavy audience	Create small-space and student room sets (hostel room, shared flat, study corner) with a total budget	Better relevance for young customers
5	Crowding at weekends and evenings	Open extra checkouts and direct traffic at peak hours; promote weekday visits with offers	More comfortable visits at busy times
6	34% neutral on staff and services	Make delivery, assembly and planning services more visible with clear prices at the room sets and checkout	Higher use of services and more large purchases
7	Non-visitors rate IKEA lower	Run workshops and events (for example, small-space styling) and social-media campaigns inviting first-time visitors	Turn prospects into customers
8	Music and scent not measured	Add questions on music, scent and the restaurant to future customer surveys	A complete picture of store atmosphere

These suggestions are based on a convenience sample and our own observations. IKEA could test them by repeating this survey after making a change and comparing the results.

Acknowledgement

We would like to thank everyone who helped us complete this project.

We thank Anil Surendra Modi School of Commerce, SVKM's NMIMS, for including a store visit project in the Retail Management course. It gave us the chance to test classroom concepts such as store layout, space management, visual merchandising and store atmosphere against a real store and real customers.

We thank the staff of IKEA Worli City Store, who answered our questions politely during our visits, and the 122 respondents who took the time to fill in our questionnaire.

Finally, we thank our families and friends for sharing the survey and for their support throughout the project.

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