

30-3-2023

Proceedings of Inaugural Designing Retail and Service Futures Colloquium

Katelijn Quartier

Bethan Alexander

Zakkiya Khan

Francesca Murialdo

Mia Münster

Follow this and additional works at: <https://dl.designresearchsociety.org/conference-volumes>



Part of the [Art and Design Commons](#), [Business Commons](#), and the [Social and Behavioral Sciences Commons](#)

ISBN 9789464772913

Proceedings of the inaugural designing
retail & service futures colloquium

London, UK, 30 - 31 March 2023

Designing Retail
& Services
Futures

Reimagining
the future for retail
and
service design
theory and practices

Quartier, Katelijn
Alexander, Bethan
Khan, Zakkiya
Murialdo, Francesca
Münster, Mia

These proceedings were created by compiling the papers presented at the first colloquium of the **Special Interest Group (SIG) Designing Retail & Service Futures** from the Design Research Society (DRS). From the 22 papers submitted, 19 were accepted after a double blind peer review process. The 19 selected papers were asked to improve the paper based on the feedback they received from the reviewers before they were included in the proceedings.

The Designing Retail & Service Futures SIG was established in 2021 under the guidance of the Design Research Society. The SIG strives to gain a better understanding of the value of design in the commercial sector, including disciplines, such as interior design, architecture, retail and hospitality, branding, marketing, strategic design, design management and consumer psychology. Design and its value have been a subject of study for many years and from many different disciplinary perspectives (ranging from product design to marketing, business economics, service design, management, environmental psychology, (interior)architecture, etc.). However, these perspectives have been developed in a fragmented way with discrete research methods and results that present limitations to practically applying these findings holistically across the inter-related fields of design, retail, and services

Recent developments, that have been accelerated by the pandemic and the current economic crisis, show that in practice, services are becoming integral to retail and vice versa. The consumers' needs and the dedication of retailers to serve these needs have sparked new approaches that unite both service and retail design. Whether it be online or offline (or both), for a product or a service or an experience, or all together... It is only natural that the research community support the development of this field through furthering insights. This colloquium focuses on bringing together various disciplines to contribute their related knowledge and insights with the objective of calibrating terms and meanings that strive for consensus across disciplines related to retail and service design. This is to work towards knowledge and practice-based contributions that strive for a more holistic and encompassing retail and service design future.

OVERVIEW OF EXTENDED ABSTRACTS

Experiential Design

Francesca Fontana, Università di Camerino: SCENARIOS OF VIRTUAL-PHYSICAL CROSS-INFLUENCES AND FUTURE PERSPECTIVES IN THE DESIGN OF FASHION RETAIL ENVIRONMENTS **P4**

Mariagiovanna Di Iorio & Gabriela Fabro Cardoso, Politecnico di Milano: ONGOING TRANSFORMATIONS IN FASHION RETAIL EXPERIENCE DESIGN: EXPLORING FASHION RETAIL EXPERIENCE DESIGN THROUGH FOUR CASE STUDIES **P14**

Local

Mia Münster, PolyU School of Design, Hong Kong: NEIGHBORHOOD CONSUMPTION – COFFEE SHOPS AND THE VALUE OF SURROUNDING ENVIRONMENTS **P21**

Zakkiya Khan, University of Lincoln: QUALITIES OF HYPERLOCALISED RETAIL AND SERVICE DESIGN IN SUPPORT OF LOCAL COMMUNITY **P31**

Phygital

Camilla Giulia Barale & Daniele Rossi, University of Genoa: BETWEEN PROXIMITY AND RELATIONSHIP: THE FUTURE "ONLIFE" OF RETAIL **P43**

Marina Ricci, Politecnico di Bari: DESIGNING VIRTUAL REALITY SHOPPING EXPERIENCES FOR THE FASHION INDUSTRY: A LUXURY HANDBAG CASE STUDY **P51**

Xiaojuan Zhang & Ralph Moseley & Mark Springett, Middlesex University: GAMIFICATION FOR A BETTER CREATIVE COMMUNITY **P55**

Alessia Di Meglio, Studio Saramondi & Laura Galluzzo, Politecnico di Milano: INTERACTIVE SHOPPING EXPERIENCE IN THE PHYGITAL STORE A SPATIAL DESIGN APPROACH TO BOOST CONSUMER'S ENGAGEMENT **P62**

Alessandra Spagnoli & Valeria M. Iannilli, Politecnico di Milano: DESIGNING MEANINGFUL RETAIL EXPERIENCES BY ADOPTING A SCENARIO-DRIVEN APPROACH. THE "SHAPING RETAIL INNOVATION" PILOT PROJECT. **P74**

Sustainability

J. Lueakha & A. Kent & N. Braithwaite Nottingham Trent University: TOWARDS RESPONSIBLE MATERIAL SELECTION IN THAI FASHION RETAIL DESIGN **P83**

Rebekah L. Matheny, The Ohio State University: BUILDING A CASE FOR SLOW RETAIL DESIGN **P92**

Qian Sun, Richard Atkinson, Savithri, Bartlett, Royal College of Art: APPLYING SERVICE DESIGN APPROACHES TO CREATE A SUSTAINABLE FASHION RETAIL FUTURE **P102**

Louise Healy-Adonis, Alessandra Tombazzi, London College of Communication: FROM PASSIVE TO (PLEASURE) ACTIVE(ISM): REIMAGINING CHARITY RETAIL **P115**

Rebekah L. Matheny, The Ohio State University: FROM SLOW FASHION TO SLOW RETAIL: A METHODOLOGY FOR DESIGNING A SUSTAINABLE RETAIL CULTURE **P124**

Yuemei Ma & Anna Barbara, Politecnico di Milano: TO PLAY, TO LEARN? EXPLORING SOCIAL SUSTAINABILITY AS THE EXPERIENTIAL DIMENSION IN RETAIL DESIGN **P137**

Ongoing transformations in fashion retail experience design Exploring fashion retail experience design through four case studies

Di Iorio Mariagiovanna, Politecnico di Milano – Design Department
Fabro Cardoso Gabriela, Politecnico di Milano – Design Department
mariagiovanna.diiorio@polimi.it

The ongoing transformations in the fashion retail sector include an important technological innovation, but are also influenced by changes in the relationship between brand and consumers and by the dematerialisation and experiential character that consumption is assuming in the contemporary society. This work addresses the ongoing transformation of fashion retail spaces. Four main arguments are presented and exemplified by four case studies, namely: the use of experience design and emotion for brand engagement; the shift to communication and services offering; the influence of communities and collaborative media in the customer experience; and the relationship between brands and urban environment.

Keywords: experience design; retail experience design; phygital retail experience; brand engagement;

INTRODUCTION - MAJOR TRANSFORMATIONS IN FASHION RETAIL CUSTOMER EXPERIENCE

Experience, sustainability, and digitalisation are key themes that sought to challenge existing business models and posit new ways of producing, consuming, and experiencing fashion (Alexander, B., & Rutter, C. 2022). Customers expect a more exclusive and personal relationship with brands (Pine II B. J., & Gilmore J. H. 1998, 2008) (Petermans, A., & Cleempoel, K. van. 2009), which does not end with product purchasing and does not end outside the retail space.

The definition of the term “experience” according to Pine and Gilmore (1999, 2019) is the following: “an experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable. [...] While prior economic offerings—commodities, goods, and services—are external to the buyer, experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level. Thus, no two people can have the same experience, because each experience derives from the interaction between the staged event (like a theatrical play) and the individual’s state of mind.”

If services are intangible and experiences are memorable and personal, the question arising could be what role fashion retail spaces are assuming in this shift to experience economy, now that the digitalisation and cultural change have created conditions which can overcome the need of shopping in a physical place.

Talking about intangible experiences, virtual and digital worlds and the related communities are emerging and creating new business opportunities, although the technology and infrastructure does not yet exist to allow the development of new immersive virtual worlds at scale - one that our avatars could transcend across platforms (Dwivedi, Y. K., et al. 2022), fashion is going through its first attempts of dematerialization, thinking about completely virtual products to purchase in online gaming platforms or virtual limited editions products certified thanks to NFT technology. According to LSN Global Future Forecast 2023 report, gamers are placing almost the same importance on looking good in virtual worlds with their avatars as they do in real life, opening space for experimentation for fashion brands in the virtual worlds. So virtual worlds opportunities cannot be left behind, since younger generations and new emerging communities (Bolter, 2019) are demonstrating strong interest for that.

At the same time, the loss of corporeity seems something to recover, in the post-pandemic world, above all for native digital companies. In fact, digital native companies such as Google and Amazon are opening showrooms and physical retail spaces gaining back in corporeity and tactility (Iannilli, V. M., & Linfante, V., 2022). These places seem to be like traditional brick-and-mortar stores, but they are in fact physical bridges to digital worlds and services. In Amazon Style store artificial intelligence suggests products to be delivered directly into the fitting rooms, together with other items selected by the algorithm, based on customer preferences and information, to deliver a tailored shopping experience, strongly influenced, guided, and mediated by the algorithm, just like the online one, but in a physical store, bringing together all the features of digital and physical.

Thus, hybridisation seems to be the keyword to bring digital, virtual, and physical together. Bertola and Teunissen (2018) underline that digital transformation is enabling the creation of new design-driven business models, where local production facilities are networked with several distributed services to deliver new product-service concepts. From this point of view the physical retail of the future can be interpreted a service-delivering place, where the capillarity of presence on the territory can be crucial. Alexander &

Blanquez Cano (2020) describe the concept of “slow retail” as linked to localization, pursuit of pleasure, convivial experience, diversity, quality and slowing-down.

These points of view bring in discourse the relationship between retail spaces and their urban environment. They influence each other and contribute to building each other identity. Specifically, Fashion is arguably the cultural industry that most typifies the mediated city, both historically and contemporaneously, because of its ability to communicate signs and symbols of social status and actions. Since the 19th century, fashion has developed a distinctive form related to the parallel emergence of consumerism and spaces of consumption, spectacle, leisure, and pleasure (Wilson, 1985, 2006) (Craik J., 2019). Fashion brands in the city become products and territories: they become worlds in which one can also physically enter (Fiorani, 2006).

To sum up, fashion retail experience design is going through a strong transformation and hybridization, in terms of meanings, functions, and technological introduction, and is gaining more and more levels of complexity, and entanglements. The authors reflected on four main transformations drawn from the literature review that can be helpful to better understand the contemporary and future work scenario for retail experience designers, specifically: the use of experience design and emotion for brand engagement; the shift to communication and services offering; the greater influence of communities and collaborative media in the customer experience; and the relationship between brands and urban environment.

FASHION RETAIL DIGITALIZATION: AN OVERVIEW

The popularization of the Internet in the early 2000s and smartphones a decade later led to a boom in e-commerce and video streaming, permanently altering the fashion retail landscape. Later on, COVID-19 crises reaffirmed and advanced the digital transformation process as a competitive advantage (Gonzalo et al, 2020). Today, digital plays an essential role, capacitating the creation of products, services and experiences that have implemented, and sometimes replaced, pre-existing ones, all thanks to digital and technological transformation (Iannilli & Linfante, 2022).

This rapid technological progress in the more recent past facilitated new business potentials and opportunities (Hofmann & Rüscher, 2017), while the connection between physical and digital dimensions into cyber-physical system gave room for entirely reframe of the eco-system constituted by a company, users and their social environment (Bertola & Teunissen, 2018). In this sense, the contemporary consumers' communities appear to be intrinsically transformed by the digital substrate that welcomes them, and, on the other hand, they are increasingly aware of their relevance in being an active part in the engagement process with fashion brands (Iannilli & Spagnoli, 2021).

As retail becomes “phygital” (Soloviov & Danilov, 2020; Armstrong & Rutter, 2017) fashion brands, besides experimenting in-store technologies such as Smart Check-Out and Click&Collect (Jacquemus 24/24, 2021); IoT (LDN Adidas, 2019); Mixed Reality (Hipanda, 2019; Lego & Snapchat, 2019; Gucci, 2022); AI (Burberry, 2018) and Digital Twins (Yooxmirror, 2018; Bacon's version, 2021), are also betting strongly into the gaming field (Goldberg & Nel, 2022), frequently partnering with major gaming platforms like Roblox and Zepeto. Such technological investments by fashion companies, in addition to being motivated by the emergence of the covid-19 pandemic and its urgent call for acceleration of digitalization and sustainable practices (Casciani et al., 2021), is also influenced by generation Z, highly engaged with the digital products and services (Deloitte, 2022). Nevertheless, as digital is augmented with physical in increasingly sophisticated ways, brands will elevate the online customer experience further to power up e-commerce growth, the digital customer experience and behavioural insights will be the top two priorities for data and analytics (BoF & Mckinsey 2020).

In this context, this article seeks to understand, through the analyses of case studies, how emerging technologies address changes in the consumer culture and consequently influence the transformation of fashion retail, especially in terms of customer experience.

METHODOLOGY

This work, which is aimed at the understanding of transformations ongoing in the field of fashion retail experience to structure future research on retail experience from a design point of view, has been built on a literature review in the fields of marketing and management, design, social sciences, and urban studies with relation to fashion retail experience and consumption practices innovations. The choice of including different fields of studies in the literature review answers to the need of a broad and holistic understanding of the topic in this phase of the authors' research, to put the bases for future work.

Synthesizing major transformations of fashion retail experience design, drawn from the literature review, four main topics have been clustered: the use of experience design and emotion for brand engagement; the shift to communication and services offering; the influence of communities and collaborative media in the customer experience; and the relationship between brands and urban environment.

Moreover, investigating on fashion retail experience from a design practice-based perspective, a collection of 58 case studies has been built through secondary research methods and sources and has been clustered by the four above-mentioned transformations shifts. For this work the authors, to clarify the meanings and the aspects involved in each transformation, have chosen to extensively describe one case study for each transformation, coherently with designers' practice-based work methods. The selection of the four case studies presented here is made using the following criteria: cases which have strong components related to four the above-mentioned transformation shift among those considered in the authors' case study review; collocation over time (not older than 10 years); the amount of information found by researching on design and fashion literature, fashion and design practice-focused sources, and grey literature.

The Amazon Style case. Digital hybridization of retail spaces: transforming communication and services in customer experience

The dynamic and competitive sector of Fashion Retail undergoes a digital transformation very much driven by the increasing number of technologies available to retailers and service providers that have the potential to enhance both their operations and the experience they can provide to customers. Companies that embrace the opportunities and experiment with these technologies (AI, MX, AR, Click & Collect, Digital Twins) to enhance operational efficiency and the customer experience, are likely to reach success (Grewal et al., 2019). In-store technology can help retailers leverage their store communication and services, capturing and engaging more consumers (Cervantes & Franco, 2020). Within this context, the luxury sector has been experimenting phygital solutions (Burberry with social retail store in Shenzhen; Chanel and Farfetch with Store of the Future), as well the sportswear sector (Adidas flagship store on Oxford Street in London; Nike Digital Retail Experience in Berlin). However, an interesting move coming from American multinational technology company Amazon and targeting the fashion sector is noticed: in 2022 the corporation decides to open its first physical fashion store.

Amazon is perhaps one of the biggest examples of evolution in the digital market, the biggest internet-based company in the world. When it started out selling books online in 1994, Bezos knew the only way to succeed online was to grow big, and fast (McFadden, 2019). Today, almost 30 years later, the company keeps reinventing itself, and after books, music, and food logistics, its latest attack on retail is about fashion.

The Amazon Style store, that merges the physical and digital experience, displays one piece of each model, optimizing its space. The format does not prevent customers from trying the products, the pieces are available thanks to a complex inventory management system. Through the Amazon Shopping app, customers scan a product's QR code and see information such as sizes, colors, overall customer ratings, and additional product details. Once inside the changing room, the user can, through a large display, try on a thousand variations of the same garment with the certainty that it will be his size. Machine learning algorithms produce real-time recommendations to give customers the most personalized experience. It is also a form of upsell by digitally capturing a customer at the physical location, as suggestions related to your preferences will appear in the Amazon Shopping application. Finally, with the support of technology, the team responsible for the service can help customers by supplying the fitting rooms and back-of-house operations, as well as at check-out, having as an option of payment method the Amazon One feature.

It is worth mentioning that Amazon already used artificial intelligence to improve its fashion services before. Style by Alexa, for example, a feature in the Amazon Shopping app that suggests, compares, and rates clothing using algorithms and human operators. Or ways to try on clothes both online and offline, like Prime Wardrobe, which allows users to rate clothes online, try them on, and return the ones they don't want to buy.

Gucci Garden. Brand engagement through experience and emotion.

In the society of experience, customer engagement and brand uniqueness run through experiential strategies and customers' emotional involvement. The brand identity is not only represented by products, but it is being built through experiences that can be linked to a product, or just recall the brand's values and atmospheres, and open the brand to a broader offering of products and services. According to Addis (2020), this kind of experience strategy is called transformative experience. "Brands adopting the transformative experience offer multifaceted experiences based on several product categories", which objective is to arouse emotion to feed the brand's relationship with customers. Traditional concepts of sector and industry do not apply to the transformative experience, that broadens brand's perception for the construction of a whole world imagery linked to the brand.

An example of a transformative experience in retail is Gucci Garden: a boutique offering exclusive luxury products, a museum and a gallery curated by art critic and fashion curator Maria Luisa Frisa, with a bookshop and a restaurant, Gucci Osteria, run by Michelin-starred chef Luca Bottura; located in the centre of Florence, in a historical building, Palazzo della Mercanzia, the Gucci Garden links the brand immediately to Italian Renaissance.

The museum and the gallery allow customers to dig into the brand's heritage. In the exhibition Archetypes, it is possible to physically enter the brand's campaigns, thanks to immersive installations. Everything at Gucci Garden is perfectly concerted to be shared on social media by visitors sharing their emotions and excitement, in accordance with Addis (2020) concept of transformative experience which is described as engaging, and therefore with the power to become viral.

The space also has an area dedicated to books, not a common museum's bookshop, but rather a space where to admire limited editions, rare publications and sophisticated books, with the aim to offer the public a multiplicity of cues, as the curator M. L. Frisa explicitly states.

The food area of Gucci Osteria and Gucci Giardino²⁵ (the lounge bar completing the experience) takes the brand's aesthetic and allure and transports it into the realm of dining and food. Everything is consistent with the brand's aesthetics and values, from the tableware to the food itself; Bottura thought of a menu explicitly inspired to renaissance, and the Osteria is a way to display tableware and other products from the fashion *maison*.

However, the Gucci Garden does not stop at the Palazzo della Mercanzia, but also manifests itself in the virtual world with various representations, with the intent of expanding its brand to younger audiences. It is possible to navigate through the exhibition Archetypes thanks to a virtual tour on the exhibition website. Moreover Gucci, in collaboration with Roblox, a gaming platform very popular among gen-z audiences, creates a virtual version of Gucci Garden, in which users are able to enter with gender-neutral avatars reduced to mannequins that gain features, colors and a unique appearance as the user interacts with the virtual environment of the Gucci Garden.

Virtual accessories and clothes can be purchased on the Roblox catalogue to be collected and worn. The resulting outfit will then be displayed temporarily for users to download and share on social media.

To conclude, none of the described experiences or offerings is innovative or original per se, nevertheless, it is the whole of their entanglement and adherence to brand values and aesthetics that contribute to bringing to life the Gucci transformative experience.

The Nike Land case study. Communities and collaborative media cultures

Analysing social mechanisms to understand how the virtual communities and social networks have shaped are impacting social consumption behaviour is a necessary step for fashion companies (Tobon et al., 2020). The consumer seeks to satisfy higher needs such as belonging to significant social groups and other social needs, such demands are related to the greater access to information and therefore greater tools for making consumption decisions. In that sense, the relationship between fashion and gaming, which has a direct impact on the creation of tribes and communities, has seen an acceleration and an increasing interest by fashion houses, especially those in the luxury segment (Iannilli & Linfante, 2022). Among luxury brands, the brand Gucci – cited before in this article - has been one of the most enthusiastic about embracing gaming and virtual worlds, with trials across multiple platforms including Zepeto, Animal Crossing and The Sims. His first Roblox event in May 2021 called Gucci Garden won a Webby Award and more recently, the brand established a Gucci Gaming Academy to promote future professional esports players (not associated with the Gucci Vault). Nonetheless, other brands also created continuous virtual spaces, an outstanding case is the sportswear brand Nike, known for using strategies such as technological innovation, intelligence, targeting, engagement and events to keep its community growing. As a smart community targeting strategy, the brand uses dedicated social media pages and community spaces (Nike Running, Nike Women, Nike Basketball); promote events for the community (Air Max day); utilizes User-Generated Content to boost all marketing channels (SNEAKRS app via dedicated hashtag #Kickcheck); uses community feedback to co-create at scale (Nike by you); creates dedicated app for the community (Nike Run Club); and develops new retail concepts to bring local communities together (Nike Unite). Besides all this, in November of 2021 Nike also became a big investor into the metaverse world, with the project entitled NIKELAND. This specific case consists of a virtual world custom-built within Roblox's immersive 3D space. It aims to transform sport and fun into a lifestyle. The buildings and fields within NIKELAND are modelled after the real-life Nike headquarters and are home to detailed arenas for the Roblox community to test their skills by competing in various minigames custom-built within Roblox's immersive 3D space.

This new virtual sport experience allows visitors to take advantage of their mobile devices to transfer offline movement to online play. For example, users can move their avatars to perform in-game moves such as long jumps or fast runs. It is also possible to experience football globally within the platform and find products like the Force 1 and Nike Blazer and new releases like the Air Force 1 Fontanka and Air Max 2021. All can be found in the digital showroom, along with a host of other pieces Nike apparel products such as ACG and Nike Tech Pack. As the brand brings the world of the Metaverse to life Nike has created a special Snapchat Lens, committed to inspire and innovate the future of sports experiences. The lens allows people visiting the kids' floor to see the space transformed into an augmented reality version of NIKELAND, including avatars and games.

Recently, however, the brand decided to expand its horizons even further, more specifically in November 2022 and one after the creation of NIKELAND, Nike announced its own platform in the metaverse called Swoosh. The main objective of this decision is to create a Web3 community, in addition to displaying its footwear, accessories and sports apparel through digital collections.

Fondazione Prada case study, brand values into the urban context.

The presence of brands in public spaces is nothing new. What is new, however, are the strong expectations consumer-citizens have of brands. They want brands to commit to the common good and to play a useful role, consistent with their core values. These new expectations call for brands to fully take ownership of their influence on consumers' lifestyles and proactively contribute to improving the quality of life in cities, while at the same time cultivating local presence and awareness. Branding activity has become increasingly sophisticated in terms of its involvement with, and usage of, urban space to create specific environments for consumption. An emerging practice consists of forming partnerships with cities to launch and/or finance temporary or permanent urban development projects, devoting a fraction of their marketing budgets to improve city dwellers' quality of life. In 2019 JCDecaux defined this practice Brand Urbanism®, starting a program to promote these forms of philanthropic and neo-patronage interventions of brands in the cities on various scales.

According to Bookman (2013) this is a dynamic process in which brands frame and co-generate experiences of everyday life and forms of urban sociality as part of the interface with consumers and the creation of brand value.

Fondazione Prada in Milan can be considered a well-known and important example of this practice. The project aimed at building a permanent site for the foundation, whose purpose is to become, not only a contemporary art museum, but an innovative cultural centre. From the foundation's website can be read:

"With the opening of a permanent cultural complex in Milan, the Fondazione offers new opportunities to enlarge and enrich our processes of learning.

[...] Our main interest is ideas, and the ways in which mankind has transformed ideas into specific disciplines and cultural products: literature, cinema, music, philosophy, art and science. With the new venue, the Fondazione's range of knowledge will be expanded. [...] leading to unpredictable resonances and cultural intersections.

An attitude of openness and invitation characterizes the political mood of the new Milano premises. We will assert the possibility of participation at all levels for all generations. We will try to find new ways for sharing ideas..." (www.fondazioneprada.org)

This declaration of intent is perfectly consequent with Prada brand value claim "being drivers for change". Fondazione Prada is a new materialization of brand values on the territory, by promoting innovative and inclusive ways of thinking in the cultural sphere.

At the same time, the foundation strongly contributed to the transformation of the city, going outside the usual luxury locations of the city centre to occupy parts of the city that needed requalification. The space is situated in a peripheral area in the south of the city and is made up of a combination of old and new buildings, that gave the area a completely new impetus and identity, transforming an old, abandoned industrial site into a lively, culturally relevant, fashionable location.

There is therefore a mutual exchange between the city and the brand, from one side the company makes its values physically present in the city, and on the other hand, the city has an interesting new spot.

DISCUSSION, LIMITATIONS AND FUTURE RESEARCH OPPORTUNITIES

The described case studies contribute to the understanding of the transformation processes of retail experience design.

Firstly, in the Amazon Style example, it is clear how the retail space is becoming more and more a physical bridge to digital worlds and services, and how technology is playing a great role in making the seamless experience possible.

Secondly, in the Gucci Garden case study, the retail space becomes a gateway to the brand's imagery and a way to communicate with customers through emotions and immersive cultural inputs (books, food, location, games, etc.). Thirdly, in the Nike case, the focus is on the centrality of the communities, pushing brands to explore and create new worlds and products to satisfy specific tribes of customers. In the end, the Fondazione Prada case is an example of the mutual exchange between the city and the brand, and how the brand and its presence on the territory can play a commercial, but also a cultural and political role in its relationship with both consumers and the urban environment.

To conclude, the aim of this articles is to understand in which way the experience design of the case studies described addresses the literature findings about transformations ongoing in the fashion retail experience design field, in order to put the base for the authors' future research aimed at a better holistic understanding of the design contribution in the processes of retail experience innovation.

This paper corroborates with published finding, presenting four main arguments guided by four main studied cases. The present work limitations are surely to be found in the number of case studies described, but above all in the lack of primary research data, which makes it impossible to structure a rigorous analysis built on homogeneous categories for all cases, given the heterogeneous nature of the information collected through secondary research.

It is important to notice, that the case studies described in this work cannot be considered as an isolated representation of just one of the trajectories presented here, but show multiple links to the other transformations shift, with a focus of the main transformation aspect which the authors presented here. Taken into consideration the complex entanglements of transformations happening in the retail experience design field this work is far from being an exhaustive analysis, although it can be considered as starting point for future studies regarding the investigation between physical and digital retail and customer experiences, and on the primary role of design in contemporary and future retail experience innovations.

REFERENCES

- Addis, M. (2020). *Engaging Brands: A Customer-Centric Approach for Superior Experiences*. Routledge.
- Aermstrong, K., & Rutter, C. (2017). Exploring the Enigma of the Happiness Construct in Phygital Fashion Experiences. In *Advanced Fashion Technology and Operations Management* (pp. 220–233). https://www.researchgate.net/publication/315575635_Exploring_the_Enigma_of_the_Happiness_Construct_in_Phygital_Fashion_Experiences
- Alexander, B., & Blazquez Cano, M. (2020). Store of the future: Towards a (re)invention and (re)imagination of physical store space in an omnichannel context. *Journal of Retailing and Consumer Services*, 55. <https://doi.org/10.1016/j.jretconser.2019.101913>
- Alexander, B., & Rutter, C. (2022). Towards Transformation: Digitalization, Sustainability and Customer Experience. In *Fashion Practice* (Vol. 14, Issue 3, pp. 319–328). Routledge. <https://doi.org/10.1080/17569370.2022.2129468>
- Antonio, G., Holger, H., Carlos S, A., Cyrielle, V. (May 2020). *Fashion's digital transformation: Now or never*. McKinsey & Company.
- Bertola, P., and J. Teunissen. (2018). "Fashion 4.0: Innovating Fashion Industry through Digital Transformation." *Research Journal of Textile and Apparel* 22 (4): 352–369. doi:10.1108/RJTA-03-2018-0023.
- Bertola, P., Iannilli, V. (2021). Social Innovation Informing New Branding Strategies. In *Fashioning Social Cultural Innovation*(pp. 36–46).
- BOF., Mckinsey., (2020). *The state of Fashion 2021*.
- Bolter, J. D. (2019). *The digital plenitude: the decline of elite culture and the rise of digital media*. London: The Mit Press.
- Bookman S. (2018) *Brands and the City. Entanglements and Implications for Urban Life*. Routledge.
- Casciani, D., Chkanikova, O., & Pal, R. (2022). Exploring the nature of digital transformation in the fashion industry: Opportunities for supply chains, business models, and sustainability-oriented innovations. *Sustainability: Science, Practice and Policy*, 18(1), 773–795. <https://doi.org/10.1080/15487733.2022.2125640>
- Cervantes, A. V., & Franco, A. (2020). *Retailing technology: Do consumers care?* 24(3), 355–375.
- Craik J. (2019), *Fashion: an urban industry of style*, The Routledge Companion to Urban Media and Communication. Routledge.
- Deloitte. (2022). *The Deloitte Global 2022 Gen Z and Millennial Survey*. <https://www.deloitte.com/global/en/issues/work/genzmillennialsurvey.html>
- Dwivedi, Y. K., Hughes, L., Baabdullah, A. M., Ribeiro-Navarrete, S., Giannakis, M., Al-Debei, M. M.,

- Dennehy, D., Metri, B., Buhalis, D., Cheung, C. M. K., Conboy, K., Doyle, R., Dubey, R., Dutot, V., Felix, R., Goyal, D. P., Gustafsson, A., Hinsch, C., Jebabli, I., ... Wamba, S. F. (2022). Metaverse beyond the hype: Multidisciplinary perspectives on emerging challenges, opportunities, and agenda for research, practice and policy. *International Journal of Information Management*, 66. <https://doi.org/10.1016/j.ijinfomgt.2022.102542>
- Fiorani, E. (2006). *Moda, corpo, immaginario: il divenire moda del mondo fra tradizione e innovazione*. Polidesign.
- Goldberg, R., Nel, V. (2022). To play or not to play: The use of gamification in the fashion retail industry. *Malaysian E Commerce Journal*. 6. 34-38. 10.26480/mecj.02.2022.34.38.
- Grewal, D., Noble, S., Roggeveen, A., Nordfält, J. (2019). The future of in-store technology. *Journal of the Academy of Marketing Science*. 48. 10.1007/s11747-019-00697-z.
- Hofmann, E. Rüsç, M. (2017). Industry 4.0 and the current status as well as future prospects on logistics. *Computers in Industry*, Volume 89, Pages 23-34, ISSN 0166-3615, [Online] <https://www.sciencedirect.com/science/article/pii/S0166361517301902?via%3Dihub>
<https://interestingengineering.com/a-very-brief-history-of-amazon-theeverything-store>
- Grewal, D., Roggeveen, A. L., Nordfält, J. (2017). The Future of Retailing. *Journal of Retailing*, 93(1), 1–6. <https://doi.org/10.1016/j.jretai.2016.12.008>
- Iannilli V. (2010). *FASHION RETAIL. Visualizzazione e rappresentazione del sistema-prodotto moda*. Franco Angeli.
- Iannilli, V. M., & Spagnoli, A. (2021). Phygital Retailing in Fashion. Experiences, Opportunities and Innovation Trajectories. *ZoneModa Journal*, 11(1). <https://doi.org/10.6092/issn.2611-0563/13120>
- Iannilli, V. M., & Linfante, V. (2022). Exploring disrupting scenarios in the fashion retail and communication paradigms. *Luxury Studies: The In Pursuit of Luxury Journal*, 1(1), 45–65. https://doi.org/10.1386/ipl_00005_1
- Iannilli, V. M., & Spagnoli, A. (2021). Phygital Retailing in Fashion. Experiences, Opportunities and Innovation Trajectories. *ZoneModa Journal*, 11(1), 43–69. <https://doi.org/10.6092/issn.2611-0563/13120>
- Krajina, Z., Stevenson, D. (Eds.). (2019). *The Routledge Companion to Urban Media and Communication*. Routledge.
- McFadden, Christopher. (2019). *A Very Brief History of Amazon: The Everything Store*.
- Soloviov, E., & Danilov, A. (2020). The beginning of phygital world. *South Asian Journal of Engineering and Technology*. <https://doi.org/10.26524/sajet.2020.2.7>
- Petermans, A., & Cleempoel, K. van. (2009). *Retail Design and the Experience Economy: Where Are We (Going)? Design for wellbeing in palliative care environments*.
- Pine, J. & Gilmore, J. (1999). *The experience economy: work is theatre and every business a stage*. Boston: Harvard Business School Press.
- Pine, J. & Gilmore, J. (2007). *Authenticity. What Consumers really want*. Harvard Business School Press
- Tobon, S., Ruiz-Alba, J., García-Madariaga, J. (2020). Gamification and online consumer decisions: Is the game over?, *Decision Support Systems*, Volume 128, 113167, ISSN 0167-9236, <https://doi.org/10.1016/j.dss.2019.113167>.
- Tosoni, S., Krajina, Z., Ridell, S. (2019). The Mediated City Between Research Fields: An Invitation to Urban Media Studies - Introduction. *International Journal of Communication*, 13(2019), 5257–5267.