

Phygital design model proposal with innovative marketing approach for corporate fashion stores

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**This study is prepared from the PhD thesis titled "Innovative Approaches and Phygital Design Model in Fashion Stores as A Corporate Space" which was accepted as in the Department of Interior Architecture at Mimar Sinan Fine Arts University Institute of Science on June, 2022.

Received: 29.11.2024

Accepted: 13.11.2025

Citation:

Öztekin, M., Fitoz, İ. (2025). Phygital design model proposal with innovative marketing approach for corporate fashion stores. *IDA: International Design and Art Journal*, 7(2), 298-310.

Abstract

In recent years, experiential and innovative approaches have been seen in the act of purchasing in the fashion sector. The concept of "phygital", which combines physical and digital advantages, has emerged. This study proposes a phygital design model as an innovative approach for corporate fashion stores. In the research, an interdisciplinary hybrid space design model with mixed methods is aimed. Firstly, the store atmosphere is based on the SOR model on a qualitative basis. The phygital space design model was constructed with inferences made from the literature and hypotheses developed in this context. Since hedonic consumption behavior is seen in fashion, the model is measured with a theory belonging to psychological behavior theories. Thus, the model quantitatively shows whether fashion stores can be included in the phygital space class. In addition, hybrid components and class values of space experience quality were created in the model. Two case studies were conducted to test the phygital design model. As a result of the research findings, how a phygital approach is realized in store space design is discussed comparatively.

Keywords: Corporate identity, Fashion retail, Store design, Phygital, Phygital design

Extended Abstract

Introduction: New approaches have emerged in retailing. The act of shopping takes place with the support of technology in both physical and online stores (Szoza, 2023). However, due to the positive and negative aspects of physical and e-commerce, a common combination of the two is sought (Lopienski, 2024). However, in addition to online stores, physical stores are more preferred and provide an advantage in terms of experience. This issue was emphasized at the Paris Retail Week, and it was emphasized that the digital experience should be integrated with the physical experience for the future (Purcare, 2018). Store efficiency can be increased by including interactive technologies in physical stores (Vashishtha & Kashyap, 2023). Due to the sensory interaction of consumers, creating a sensory environment in store design can provide versatile advantages (Bonfanti et al., 2023). Solomon (2018) emphasized that sensory effects affect purchase or desire. Technological tools used in store spaces encourage social interaction. In this respect, new experiential space designs are needed due to the social and psychological aspects of the shopping action in fashion. According to the literature and research examined, the physical environment is a need for shopping experiences due to the social and emotional structures of consumers. At the same time, today's innovative technological infrastructure is also sought. The phygital approach, which is a combination of physical and digital, comes to the fore. In this parallelism, the study presents a model for the phygital design of corporate fashion store interiors.

Purpose and scope: Fashion retail is a dynamic structure in terms of preferences, sociability, psychological needs, marketing, and managerial strategies in the act of shopping. The aim of the study is to design store spaces with a phygital approach for corporate companies in the fashion field. The rise of technology transforms consumer behavior by contributing to the interaction of the senses (Mounaim & Tighzri, 2020). This phase requires holistic planning for fashion stores. Phygital is a unique experience and advantageous for the future. However, how this approach can be realized and its welfare effect in life is unknown (Mile et al., 2023). In addition, although digital applications are on the rise, they are missing in the holistic experience (Clemente et al., 2024). In this parallel, there is a gap for a holistic phygital store atmosphere that can meet the physical, digital and sensory effects of companies operating in the field of fashion. Store interiors are an important interface in fashion marketing. For this reason, a phygital space design model for corporate fashion stores is proposed in the research. The focus of the study is whether and by which criteria the stores can be classified as a phygital store for corporate fashion companies. In addition, it is stated with which design factors the store spaces should be designed in order to increase the phygital experience and provide advantages to both consumers and companies.

Method: The study consists of mixed methods. For the research design, Mehrabian and Russel's Environmental Psychology Model (S-O-R), which has been used in various branches of retail, has been taken as a qualitative basis. SOR creates an effective environment by bringing together store atmosphere components. The model was constructed as a result of the hypotheses developed in parallel with document analyses and expert opinions. As a result of the inferences in the research, for the SOR model, Stimulus: digital tools, Organization: corporate identity and Response: sensory factors. It is associated with hedonic behavioral attitudes in the consumption of the fashion market. In order to define the store space design as phygital, the model is quantitatively evaluated with Herzberg's two-factor theory. This theory shows the adequacy of the content to provide motivation in the environment. According to the model, technology matches the experience pyramid for the quality values of the phygital experience. The model is depicted with the shining sun and shows the advantage of space design. The model is tested in two case studies. The results of the findings of the proposed phygital space design model are discussed comparatively.

Findings and conclusion: Two case studies were analyzed with the phygital store space design model. According to the results of the findings of the analyzed cases, phygital stores are advantageous. Because it can positively affect consumers' shopping experiences with the use of in-store technology (Guzzetti et al., 2024). In addition, the phygital interior design of fashion stores can be categorized with the proposed model. As a result of the findings, it is seen that the higher the phygital value, which is the sum of the module components in the model, the higher the positive interaction between the organization, fashion, store, and consumer. As seen in parallel with behavior-based theories, phygital experience can be improved by space design. While the research can theoretically define the phygital space, it is the response to the phygital design criteria for corporate fashion stores. In terms of application contributions, it can be an example in the sector and can add a positive experience between the consumer and the store. In addition, it is possible to achieve commercial gains for fashion companies with this model.

Keywords: Corporate identity, Fashion retail, Store design, Phygital, Phygital design

INTRODUCTION

In recent years, with the increase in competition in fashion retail, traditional models have changed and new approaches to shopping experiences have started. Two purchasing experiences are integrated through technology in physical and online stores (Szozda, 2023). As a combination of physical and digital worlds, phygital is an entertainment and pleasure-oriented marketing approach (El Badia et al., 2021). With phygital content in retail stores, consumer experience can improve and customer loyalty can increase (Bonfanti et al., 2023). Due to the positive and negative aspects of physical and e-commerce, the blend of the two is advantageous (Lopienski, 2024).

However, physical stores are more preferred than online stores and are advantageous from an experience perspective. Bag (2023) stated that global online purchasing will increase by 24% by 2026, but at the same time, 76% of the purchasing experiences will still be seen in physical stores, and the vitality of physical stores will be maintained. This issue was also emphasized at the 2018 Paris Retail Week, emphasizing the need to integrate the digital experience with the physical experience for the future (Purcareau, 2018). Another study analyzed a survey of 8,975 global consumers in 25 countries and regions and showed the necessity of technological support for consumers (PWC, 2023). The inclusion of interactive technologies in physical stores can increase store efficiency (Vashishtha & Kashyap, 2023). In research, it is obvious that consumers demand a customized experience. In addition, a customized store experience with technology can increase revenues by

20% to 30% (Adhi et al., 2019). At this stage, the physical space should be designed in a phygital experience. Physical stores can create an attractive experience by integrating digital interaction (Aiolfi & Sabbadin, 2019). In addition, the interaction of the senses in the rise of technology has changed behavior (Mounaim & Tighzri, 2020). For this, the necessity of a holistic planning of phygital stores in terms of sensory is obvious.

Phygital is a unique experience and a bright approach for the future. However, how this approach can be realized and its welfare impact in life is unknown (Mile et al., 2023). Although phygital applications are increasing, their relationship with different elements is missing (Clemente et al., 2024). In addition, stores should be designed with features that can meet customers' hedonic, social and entertainment experiences with the help of technology. Because it is important to create a sensory environment in store design due to the sensory interaction of customers (Bonfanti et al., 2023: 97). In the reviewed literature, it was seen that consumers miss the shopping experience in the physical store due to their social and emotional structure. In this parallel, there is a gap for a holistic digital store environment that can address the physical, digital, and sensory experiences of companies operating in the fashion field.

Sensory stimuli in the physical environment can affect purchasing (Solomon, 2018: 381). In addition, technological tools used in the store can encourage social interaction. In this way, the sensory atmosphere created by the interaction can affect the consumer (Runesson et al., 2020). Saricam (2023) suggested in his research that clothing stores should be designed to elicit cognitive and sensory effects, thereby providing a positive experience that satisfies consumers. Digitalization should be handled as a method so that it can be integrated with the pleasure of the physical moment. In this direction, it is important how the phygital design for fashion stores will be constructed with atmosphere components. The aim of the research is to design a store space that meets the physical, digital, and sensory environment experience for corporate fashion stores. This research can make both practical contributions to sectoral applications and theoretical contributions to academic disciplines. In this direction, it is evident that the phygital store space can be defined with the model presented in this direction, and the digital experience effect can be increased.

THEORETICAL BACKGROUND

Corporate Fashion Store Experiences

Corporate identity is the most basic feature of organizations. It is a visual expression of a company's identity and existence (Gregory & Wrechmann, 1993). It includes an image that reflects the basic qualities of the organization, design and connotations about the managerial structure (Vural & Bat, 2013). Olins (1984) defined it as the characteristics that reflect what the organization does, how it does it and who it is. Okay (2013) stated that just as the external appearance of individuals can affect the other party positively or negatively, the places belonging to the organization can have a similar effect.

Stores are linked to the concept of retail. Retail is the totality of products or services that meet the need for consumption (Bermans & Evans, 2011). A store is a place where something is sold. Stores are classified broadly, and one of these classifications is fashion. Fashion is the image of values as a result of symbolic differentiation and abstractive integration (Yağcı, 2005). In the context of these values, stores with a corporate identity are important in the preferences of individuals. Nowadays, the demands of consumers increasingly emphasize the experience of fantasy, emotion and entertainment elements. At this point, the inner emotional, mental state and thought of the individual are mobilized (Srinivasan & Srivastava, 2010). The products in the stores, the products image, and everything outside the physical elements of the space cannot be experienced, so they are supported by other sensory messages with high impact (McIntyre et al., 2016). In order for the experience to take place, there must be signals transmitted to the sense organs. In stores, this experience is realized through atmosphere components. Hulten (2011) expressed the atmosphere components as smell, auditory, visual, taste and tactile sensation. Kotler (1973) divided the components of the store atmosphere into four dimensions based on the senses of sight, hearing, smell and touch according to the supporting service relationship offered with the product sold. In this research, fashion store atmosphere components are in four dimensions in parallel with Kotler.

Heskett (2013) stated that interaction with objects in space forms the basis of form, color, pattern, and texture. Form is the shape of space and content. Each form has textural properties. One of the factors affecting the perception of space is color. All these design elements can be loaded with meanings (Yazıcıoğlu & Meral, 2011). In these parallel, visual factors in the store environment can revive the corporate image as color, shape, form and writing. With the auditory factors, an association is created with the features it carries and the identity gains sensory meaning (Lindstrom, 2005). Smell factors are related to product fit, intensity and even gender and can characterize corporate identity in the atmosphere (Hulten, 2011). Touch and feel factors are a means by which people communicate and feel intimacy (Lindstrom, 2005). Identity can also be expressed through textural characteristics in the material. Turley and Chebat (2002) argue that creating a unique atmosphere in stores is advantageous in market competition. Emotions positively affect mental processes, evaluation and decision-making, and may increase the likelihood of repeating this behavior (Porat & Tractinsky, 2012). Kotler (1973) emphasized that the stimuli in the atmosphere create a perception and this perception can increase the positive effect rate in decision making. As a result, store spaces create a holistic experience environment and undertake the task of keeping the corporate fashion identity alive.

Phygital As an Innovative Approach in Corporate Fashion Stores

The phygital approach is a customized journey for users by integrating online interactions with offline experiences (Khan, 2018). Phygital is more interactive experiences that intertwine traditional marketing with the digital world (Moravcikova & Klietkova, 2017). It is expected to be a step towards the future of fashion in phygital stores. At this stage, it is necessary to determine the digital tools used in store space design.

Phygital tools in corporate fashion stores

Phygital marketing includes virtual and augmented reality, radio frequency identification (RFID), beacon technologies, QR codes, location-based services (LBS), virtual test rooms, face and voice recognition technologies, touch technology, and mobile payment systems (Gedik, 2021). They can be analyzed in seven classes in terms of their equivalents in the literature, as well as the examples that have been applied: Virtual reality is the depiction of a virtual world that is not real. Virtual reality (VR) provides vibrancy with visually rich depictions in fashion stores and helps to enhance individuals' experiences (Yoon et al., 2021). For example, the Balenciaga fashion show took place in 2020 with VR technology. The catwalk, mannequins and collection products were depicted in the virtual world. This example is a dynamic fashion show presentation in a space that does not exist in reality. A virtual reality experience can be presented through digital screens as well as VR glasses. Augmented reality is an interactive and immersive experience created by combining digital objects in the real world within a physical environment (Caboni, 2020). While experiences within the boundaries of the physical world are made more authentic with augmented reality, creativity can be achieved with digital content added on top of reality. In this way, the effect of space design can increase.

RFID (Radio Frequency Identification) is a system consisting of auditory effects, visual effects and informative data loaded on chips. The first use of RFID was based on logistics and enabled customers to enter the store environment with the cards given them and to have their profiles displayed on the staff screen (Baytok, 2009). RFID can be placed on any labels and objects because it is a chip. Messages are transferred with chips in this area. In short, like a game installation, what can be added to these chips and the kind of atmosphere desired for the space can be loaded for that purpose. Especially with the addition of more emotions in the atmospheric dimension, corporate fashion companies make these applications because they have a high impact and easy interaction. The use of digital screens in store spaces can positively affect customers' purchasing decisions. In addition, the purchasing experience in physical stores can be enriched with touch technology (Vashishtha & Kashyap, 2023). Guiding information about the store is an effective way to organize the space, as it is designed for various purposes such as product displays, payment points, smart mirrors, or touch events.

QR codes are a code system that enables practical interaction between the store and the consumer and are strategically placed on different surfaces, such as products and shelves (Caboni, 2020). QR codes enable the reading of the space and can enrich the space design by supporting display communication, orientation, and action. In the absence of cashier areas, offering the option to pay with a QR code can contribute to the organization and display of the space. In addition, directing QR codes to different destinations can further customize the experience, supported by visual and auditory cues. Mobile applications can be integrated with

the venue. Purchasing can also be realized through mobile applications. Mobile applications can increase the digital perspective with customer participation (Mile et al., 2023). Even in some stores, places that offer a cashless experience, such as Amazon Go, Canada Goose, and Uncommon Store, have made arrangements that focus more on display. All of these can functionally facilitate space organization. It can also offer a gamified spatial experience by influencing behavior. Other technological applications can cover all applications in digital interactive interior design. For example, technological tools such as mixed reality, motion sensors, and holograms can be included in this title. Due to the rapid advancement of technology, this category was created for alternatives that can be integrated into the phygital approach.

Hypothesis Development

As seen in the theoretical background, fashion brands are motivational rather than physical products. Within the scope of retail and marketing, motivation is a concept identified with entertainment, pleasure, satisfaction, and enthusiasm as “hedonic consumption”. This consumption involves objects that revive imaginary pleasures through abstract images and increase the sense of pleasure (Odabaşı & Barış, 2013). For hedonic consumption, an attractive atmosphere should be created and consumer perceptions should be activated (Calvo-Porrall & Levy-Mangin, 2021). Schmitt (1999) states that sensory, emotional and cognitive expressions make the act of purchasing a more social experience. Consumption is realized by seeing, hearing, smelling and feeling the products and the environment (Holbrook & Hirschman, 1982). However, today’s innovative technologies also serve as an experiential tool in hedonic consumption. In light of these results, the following hypothesis emerges for the construction of the model:

H1: Technology is an effective tool in experiential purchasing in fashion stores.

In the TÜSİAD (2021) report, it is emphasized that the relationship between online and physical stores has strengthened. It is stated that this relationship has been developing since 2010 and will continue to mature after 2020. However, in line with the information examined in the theoretical background, the design fiction of the physical environment may lag behind virtual spaces. Virtual store spaces offer unique, creative experiences due to the opportunities provided by technology. In line with these results, the following hypotheses emerge:

H2: The rationalization of original experiential fiction in the design of physical store spaces is limited.

H3: Consumer interaction can increase with technological opportunities in the design of virtual stores.

However, although virtual stores provide convenience, accessibility and unique narrative fictions, they are limited in creating an effective store atmosphere because they are experienced through screens (Vrecopoulos, 2001). Because this experience is only visual and auditory. In a survey conducted in the United States in January 2021, participants were asked which experiences they missed during their store visits. The result; 55.4% stated that they were most looking for the opportunity to see and feel the products, 51.4% to spend time outdoors, and 40.7% for social interaction (TÜSİAD, 2021). Physical stores, where multiple sensory organs contribute, are the experience sought in fashion consumption. In this context, the following hypotheses emerge:

H4: Virtual stores cannot be perceived by sensory factors such as smell and touch.

H5: Physical stores offer a more effective experience compared to virtual stores.

H6: In physical stores, a perception with a higher sensory impact occurs with the combination of vision, hearing, smell, touch and feel factors.

Reports and literature indicate that physical stores offer a stronger sensory interaction. This is where the concept of phygital becomes important.

RESEARCH METHODOLOGY AND MODEL DEVELOPMENT

A hybrid phygital store design model was created within the scope of the hypotheses developed due to the interdisciplinary approach given by the design and marketing disciplines. The presented model is discussed through a case study. For this reason, mixed methods research is used. Qualitative research makes sense of the relationships between data, while quantitative research measures the relationships between data (Creswell,

2013). Mixed research methods are widely used in the analysis of social and behavior-based studies with both qualitative and quantitative methods (Creswell & Creswell, 2018). In this parallelism, the basis of the model is in the qualitative SOR model due to the consumption behavior of the stores.

Mehrabian and Russell (1974) discovered the behavioral response of external stimuli by influencing the internal organism with the Stimulus-Organism-Response (SOR) theory. The widespread use of the SOR model is that it explains consumption behavior in the broad perspective of retail, such as physical purchasing behavior and online shopping (Huang, 2023). In addition, the SOR model makes an important contribution to behavioral psychology because it triggers emotions with internal perception and creates behavior (Shah, n.d.). For this reason, it is the basis of the phygital design model to be presented in the research. The stages of the phygital design model for corporate fashion stores are shown in Figure 1.

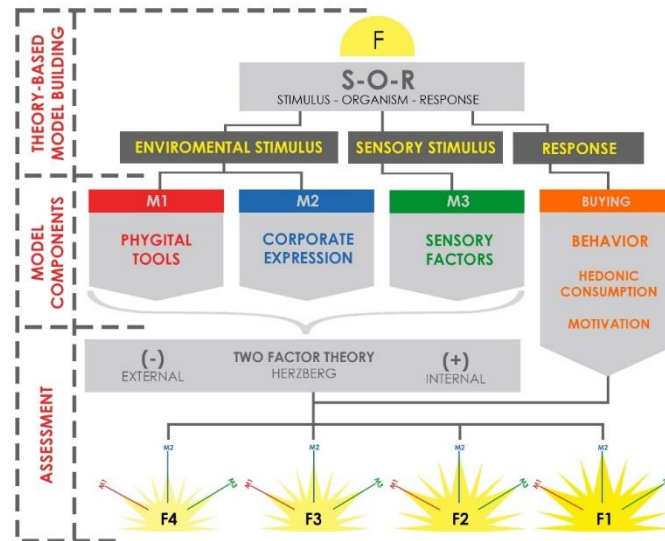


Figure 1. Model design stages

Since the need for consumption in the fashion sector is realized through satisfying behavior, it is evaluated using the two-factor theory from behavioral theories. The two-factor theory developed by psychologist Frederick Herzberg proves both theoretically and practically that the environment can affect psychological behavior by providing motivation (Herzberg et al., 1959). In this theory, there are intrinsic and extrinsic factors. Extrinsic factors are considered as elements that are mandatory to meet basic needs, while intrinsic factors are to create a more motivating atmosphere (Kayım, 2018). The model developed in this research reveals how phygital design can be applied in the space for corporate fashion stores. Satisfying factors positively affect individuals' behavior and increasing the tendency to purchase. Unsatisfactory factors refer to conditions that affect individuals' behavior negatively (Gawel, 1997). The basic approach of this theory is the importance of intrinsic factors in increasing motivation as a minimum level of extrinsic factors. Providing extrinsic factors can create a motivating environment (Usta, 2017).

Neuhofer et al. (2013) emphasized that as the technology level increases, the quality of experience will increase in parallel. This quality of experience is a powerful experience (enhanced experience, interactive, immersive technology), an enhanced experience, an assisted experience, and a standard experience (low experience). As the phygital design model aims to improve the quality of store experience, it has four values (Figure 1). In this context, according to Herzberg's theory, the aim is to overcome the neutral value and reach positive values. In the model, it is likened to the sun both conceptually and symbolically. Because the sun is symbolically associated with holiness, light, knowledge, creativity, power, conceptually with divinity, universal wisdom, enlightenment, light, brightness and nobility (Sarigül, 2015). It also reflects material and spiritual effects (Ersoy, 1990). With these correspondences, the depiction inspiration of the model is the figure of Helios the sun god. The phygital space design model for corporate fashion stores is the F value symbolically representing the sun. The F value includes the module rays M1, M2, and M3. The table presented in Figure 2 is the phygital design model.

- M1 module SOR model is a phygital tool within the scope of “Impact”. In the second part, according to the literature reflected in phygital space design, VR, AR, QR, RFID, digital display, mobile applications, and other applications.
- M2 module SOR model is the institutional expression reflected in space design within the scope of “Impact”. These are colour, shape, form, texture, and writing as mentioned by Heskett (2013), Yazıcıoğlu and Meral (2011).
- M3 module SOR model is related to sensory factors within the scope of “Organism”. As discussed in the theoretical background, according to Kotler (1973), at the border of fashion retail store spaces, sight, hearing, smell, and touch are the five senses.

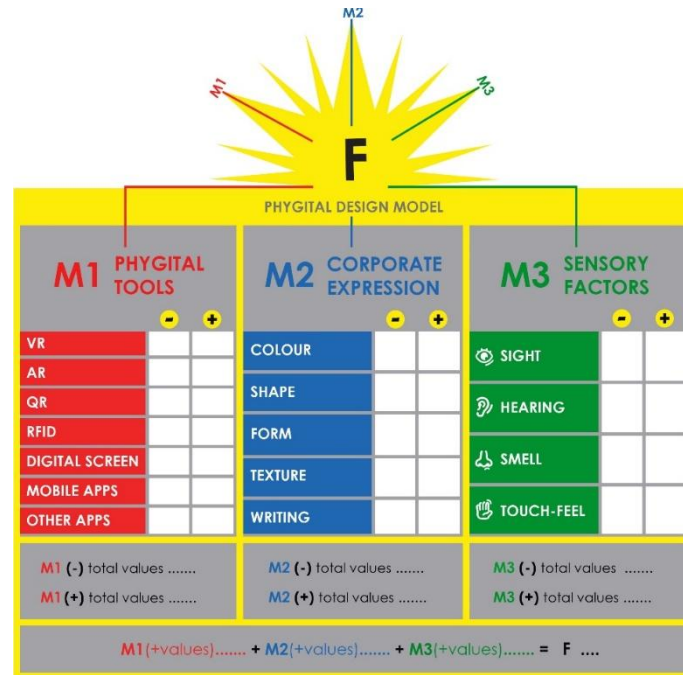


Figure 2. Phygital design model

There are objective and subjective analyses for design problem solving (Tonetto & Tamminen, 2015: 638). However, a space design should be based on indicators in order to be objectively recognized as digital. If the elements belonging to M1, M2 and M3 in Figure 2 Phygital Design Model are used in the space design, they should be marked as plus value (present) or minus value (absent). According to Herzberg, extrinsic factors should be compulsory and motivation is provided by the completion of intrinsic factors (Ünlü, 2013). In order to obtain the result of the model in the context of two-factor dual factor theory, the sum of the positive values of the three modules should be more than the negative values. As in Figure 3, if the positive and negative values are equal, the space expresses a situation with a neutral value.

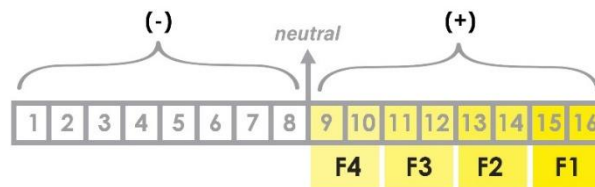


Figure 3. Phygital design model values classes

In order to increase the quality of the experience in the store environment, the elements of the modules in Figure 1 Phygital Design Model should be included in the design of the space. Figure 3 shows the value classes of the model and “F” stands for phygital values. According to the sum of the positive values mapped to the technology experience pyramid of Neuhofer et al. (2013); 9-10 are “F4 medium phygital”, 11-12 are “F3 medium high phygital”, 13-14 are “F2 high phygital”, 15-16 are “F1 very high phygital”. The resulting value

of the phygital design model is shown in Figure 4 as a representation of the organisation-fashion-store-consumer interaction.

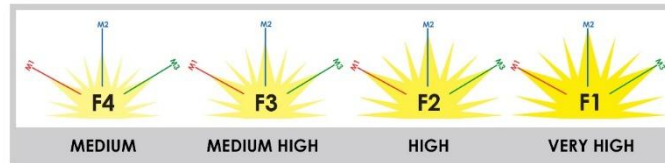


Figure 4. Phygital design model values

It is preferred in terms of marketing strategies by adding value to design disciplines related to aesthetics and art on the basis of experience (Codignola, 2018: 58). In addition, technological services offered in the act of consumption can offer consumers a satisfactory service quality (Selvi, 2007: 190). In this context, the higher the F value in the model, the higher the corporate quality of the fashion store's phygital design quality.

Innovative approaches in retail companies need to be tested and how consumers can understand them needs to be explained (Artusi & Bellini, 2020). To this end, the phygital design model for corporate fashion stores developed within the scope of the research was tested in the next section. The research conclusion is reached by discussing the findings of the case study and the phygital design model.

FINDINGS

Case Study

As brands move towards the luxury segment, the quality of visual identity and the conceptual approaches behind the identity can increase (Martarello, 2023: 6). For this reason, examples of luxury fashion brands were taken because of the space design experience they give to the consumer, both in terms of application practices and marketing. There are two examples for the discussion with each other. These examples are Burberry and Canada Goose brands. The first example is the Canada Goose brand's phygital store in Toronto. In a narrow passage corridor, a cracking ice simulation was created with OLED panel technology. With the support of sensors, ice breaking sound and animation are animated. In cold snow rooms at -12 degrees, products are tested with landscape videos reflecting the North Pole. There is no cash area. The purchase is made through the mobile application or screens that can pay in the store. The product is delivered with same-day shipping service and a comfortable shopping is offered (Reagan, 2019). In parallel with these data and based on the visual indicators shown in Figure 5, information on the module components of the phygital design model is as follows.



Figure 5. Canada Goose Collage

- In terms of M1 phygital tools, digital screens were used in various sizes and substructures in the space. QR is on product labels. Since it is a cashless store, the purchase process takes place via mobile application and digital screens. There are sensors within the scope of other applications.
- As M2 corporate expression, the black, red and blue colors of the corporate identity are seen in the space. It is a depiction of a luxury sportswear brand with mass asymmetric forms. Hard rough textures

of rock and slope are used on surfaces in space design. The text is in the space in corporate typography in informative texts on signboards and screens.

- M3 sensory factors of sight, hearing, touch and smell are applied in the space design. Snow rooms make you experience the touch factor and all auditory supports in the space differentiate the experience. In addition, store's odor supports reflecting the product and image in the space atmosphere.

The other example is the phygital store of the Burberry brand located in a historical building on Regent Street in London. With the concept of "digital rain" in the space, rain images projected on the screens, rain and thunder noises and an advanced sound system provide an experience. Through the mobile application, customers can communicate with the staff and make reservations and purchases. With a 38 m² main screen, 100 screens in different parts of the space and 500 speakers, the rain experience continues throughout the store with visual and auditory factors (Gaudoin, 2012). When the product enters the cabin, RFID chips send commands to the digital screens inside. In parallel with these data, based on the visual display analyzed in Figure 6 and the store video on YouTube, information about the module components of the phygital design model is below.



Figure 6. Burberry Collage

- In terms of M1 phygital tools, AR and VR do not exist in space. QR and RFID are on product labels. Digital screens are frequently used in the space. There are mobile applications integrated with the cabins associated with the space. All these digital tools support the space design and depict the corporate image. It offers a physical and phygital experience.
- The beige color belonging to the corporate identity is used as the M2 corporate depiction. Burberry corporate tartan pattern is on the space surfaces. Mass and symmetrical forms are compatible with the corporate identity. Wooden surfaces depicting the brand are the texture of the material in the space. The text in the corporate typography supports and informative texts are reflected on the screens.
- Visual elements are used throughout the space in M3 sensory factors. Digital tools and materials and products of the space correspond to the sense of touch. In addition, the atmosphere of the space was created with auditory and odor (store odors reflecting the product and image) supports.

CONCLUSION

The aim of the research is to store space design that will meet the physical, digital, and sensory environment experience for corporate fashion stores. The phygital store is not only using technological elements but also creating in-store experience (Lopienski, 2024). Experience is a holistic strategy with the consumer rather than goods and services (McIntyre et al., 2016). In this parallel, the research is a hybrid model in the integrity of corporate expression and sensory factors as well as phygital tools. As an innovative approach, the phygital design model presented for corporate fashion store spaces was tested through a case study. The designs of the luxury fashion brands Burberry and Canada Goose, which were analyzed as case studies, were evaluated with regard to their incorporation of physical and phygital elements. As a result of the research findings, corporate phygital store classification is appropriate in both examples. For the evaluation of the model created in the

qualitative context, quantitatively, based on Herzberg's two-factor theory, it is shown in Figure 7 that both samples have values that pass the minimum conditions. In this context, as a result of the data obtained from the sample examination, the sum of the model module values reached to the phygital (F) value. Canada Goose has a medium-high phygital store space design at F:12 phygital value. Burberry has a high phygital store space design with F:13 phygital value.

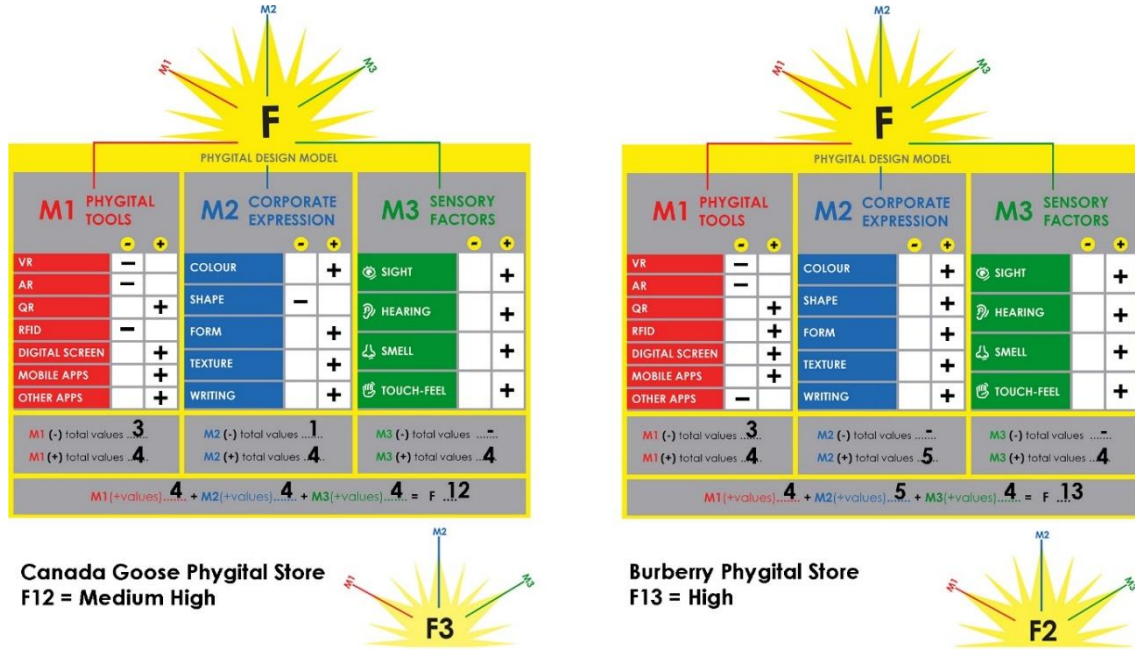


Figure 7. Results for phygital store designs

As a result, as seen in many studies, in-store technology users may increase with the experience of positive relationships with the store (Guzzetti et al., 2024). In parallel with the results of the research findings, hypothesis 1 can be confirmed. The environment contributes to the internal evaluation of the individual and helps the store atmosphere to lead to a positive purchasing behavior (Akgün & Zerenler, 2021). Both the necessity of the physical environment and the opportunities provided by virtual shopping and the use of digital technological hybrid can provide advantages to store spaces. In this context, the physical experience of the phygital store space design supports hypotheses 4, 5 and 6. In addition, the existence of virtual store facilities in the physical environment and digitalization in space design support hypotheses 2 and 3. The research proves that the proposed model can define the phygital store space and increase the phygital experience effect. The lighter the phygital design sun in the model sheds, the more powerful the phygital fashion store space will be. As a result, the phygital design model presented in this study is to bring a new dimension to the retail sector and provide advantages to both consumers and companies. This study proposed how to create a store space design with a phygital approach. It was based on corporate companies operating in the field of fashion. More specifically, it can be limited to subheadings in the field of fashion. Not only limited to the fashion field, it can also include different areas of retail. In addition, this study proves how interior architectural design will be realized and the space will be phygital. The benefits of the phygital effect for consumer experience and companies can be measured with different quantitative methods. Since technology is developing rapidly, studies on what new technologies will be and more detailed studies can be carried out on the border of phygital tools.

Authors' Contributions

The authors contributed equally to the study.

Competing Interests

There is no potential conflict of interest.

Ethics Committee Declaration

The study does not require ethics committee approval.

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