

AFFECTIVE AMBIENCE

Photo 1

Affective Immersion and Emotional Trust in Retail Space

FINAL MAJOR PROJECT

A CREATIVE PROJECT SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF THE DEGREE BA(HONS) BA FASHIONVISUAL MERCHANDISING AND BRANDING. THE LONDON COLLEGE OF FASHION UNIVERSITY OF THE ARTS LONDON

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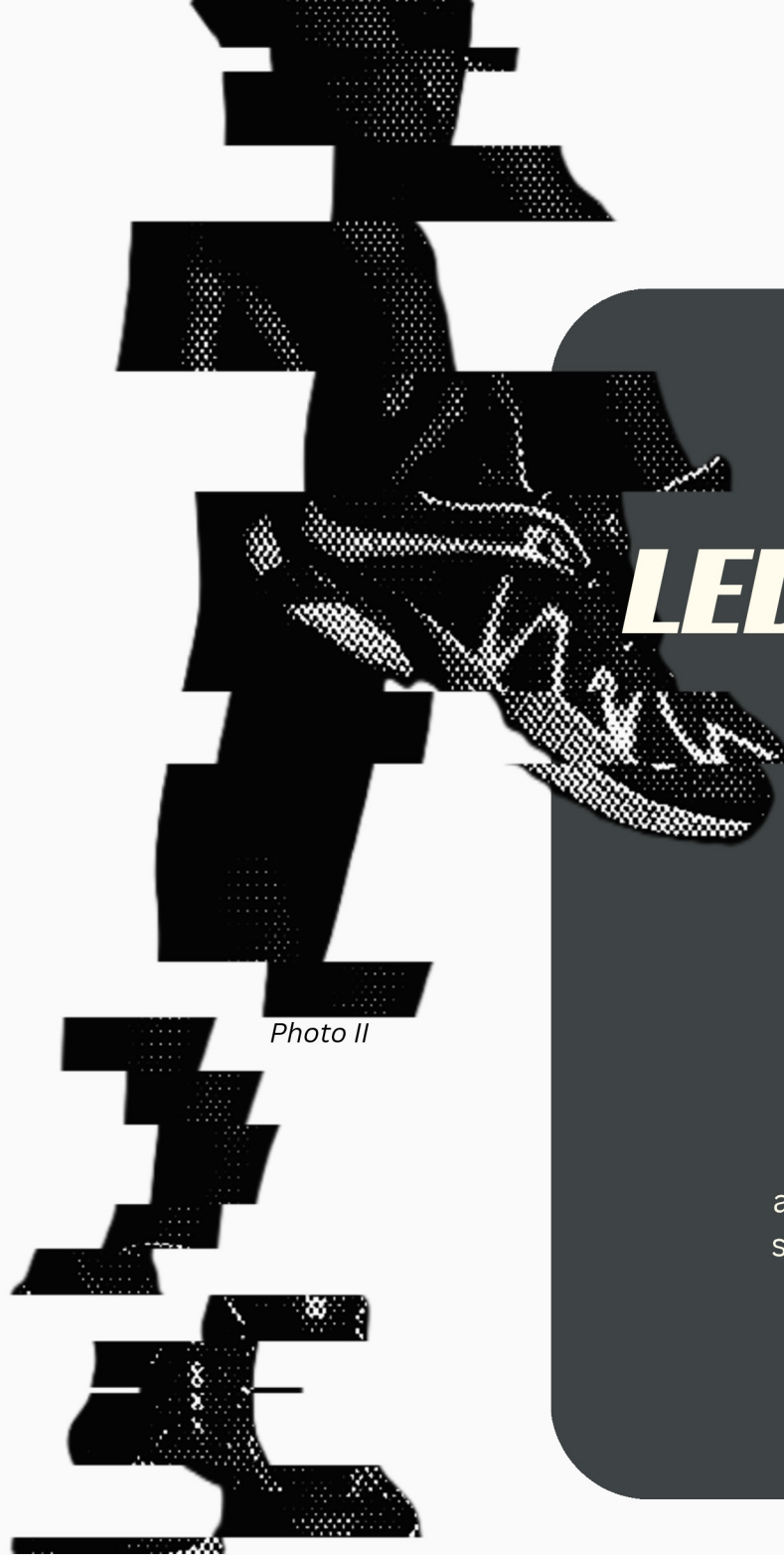


Photo II

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DECLARATION

No part of the work presented in this creative project has been previously submitted for the purpose of obtaining a degree or qualification at this or any other institution of higher education.

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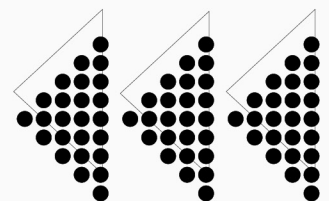




Photo III

ABSTRACT

This research explores how affective ambiances, environmental cues capable of eliciting emotional responses, impact consumer immersion and brand trust in immersive retail settings. While affective computing has demonstrated significant potential in various interactive and entertainment contexts, its adoption within fashion retail remains limited due to technical, ethical, and strategic challenges. Addressing this gap, the study proposes the integration of affective computing into retail spaces as a branding and engagement strategy, enhancing emotional connectivity and experiential depth.

A mixed-method research design was adopted, comprising a multi-layered evaluation of immersive exhibitions through spatial visual audits, PAD-based exit evaluation forms, and semi-structured expert interviews. Quantitative results from 131 surveys and 106 in-situ forms revealed that emotional clarity, narrative coherence, and interactivity significantly enhance affective immersion. However, a recurring experience gap was identified: despite strong sensory stimulation, passive spaces often failed to generate lasting emotional resonance or perceived usefulness.

Through conducting this research, the research has found that immersive design must balance affective stimulation with user agency to achieve emotional trust. The process also revealed the methodological value of combining environmental analysis with emotional metrics, offering a more holistic lens for decoding spatial experience. These findings inform the creative outcome: a concept store and interactive artefact that leverages real-time affective feedback—demonstrating the potential of emotion-driven immersion to reshape future experiential retail.

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INTRODUCTION

CHAPTER 1

1.1. **Research** **Background &** **Context**

The retail sector is witnessing significant evolution as digital platforms increasingly compete with physical spaces for consumer attention. In response, retailers are exploring innovative approaches to enhance in-store experiences, with growing interest in creating emotionally resonant environments. (Martina, 2024)

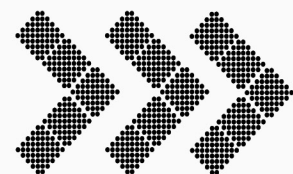
Affective computing—technology designed to recognize and respond to human emotions—presents new possibilities for enhancing these immersive experiences. By embedding emotional intelligence into retail environments, brands can create atmospheres that adapt dynamically to consumer moods. However, its integration remains nascent, constrained by technical limitations, implementation challenges.

This research emerges from a critical gap:

although consumers respond positively to interactive and emotion-driven experiences, current applications of affective technologies in retail tend to be either experimental or superficial, rarely integrated as core branding strategies.

1.2. **Research Aim**

Positioned within the disciplinary context of Visual Merchandising and Branding, the primary aim of this research is to investigate the emotional and psychological impact of affective ambiances on consumer immersion, brand perception, and trust within immersive environments, and to identify how effective interactive technologies can enhance emotional connections and consumer engagement.



1.3

Research Objectives

Objective 1

To identify the key psychological and emotional drivers influencing consumer immersion in affective ambiances.

Objective 2

To evaluate consumer emotions and perceptions in immersive environments, as well as their expectations of how Interactive feature could enhance future experiences.

Objective 3

To determine how interactive technologies can enhance immersive brand experiences and emotional engagement in retail settings.

Research Methodology

Online Survey (Quantitative)

- Platform: Wenjuanxing (English version)
- Distribution: Shared by the researcher via one-on-one messages and group chats on social media.
- Form: Fully online; anonymous and voluntary.
- Sample Size: 139 responses; 131 valid.
- Purpose: To assess participants' emotional responses, expectations, and perceived value in immersive retail environments.

Semi-Structured Interviews (Qualitative)

- Platform: Zoom and WeChat
- Participants: Three professionals in immersive retail and affective computing.
- Form: Semi-structured, with core and follow-up questions.
- Purpose: To support Objective 1 by identifying emotional drivers in spatial design, and Objective 3 by examining applied technologies, implementation strategies, and technical barriers in affective retail environments.

Visual Audit (Qualitative)

- Location: VOGUE: Inventing the Runway (Lightroom) & Electric Dream (Tate Modern)
- Form: On-site observation, spatial mapping, and documentation
- Purpose: To identify affective design strategies that trigger emotional resonance and immersion in an art-based, fashion-focused environment.

Exit Evaluation Form (Quantitative)

- Platform: Google Forms
- Form: Conducted in person at two immersive exhibitions.
- Location: VOGUE: Inventing the Runway (Lightroom) & Electric Dream (Tate Modern)
- Sample Size: 102 total (52 from VOGUE, 50 from Electric Dream).
- Purpose: To gather immediate emotional feedback using the PAD model and spatial immersion preferences.

Visual Audit (Qualitative)

- Location: Renault EV Future Store, The North Face London Outernet
- Form: On-site observation and photographic analysis.
- Purpose: To map spatial features influencing emotional and immersive experience by evaluating environmental elements across four realms: spatial design, sensory cues, narrative, and interactivity.

Semi-Structured Interviews (Qualitative)

Please refer to Objective 1

This research followed a deductive approach. The investigation was guided by pre-existing theoretical frameworks: The Pleasure–Arousal–Dominance (PAD) Model (Mehrabian & Russell, 1974), Hedonic–Utilitarian Motivation Framework (Batra & Ahtola, 1991), and Experiential Consumption Theory (Schmitt, 1999). These models informed the structure of all research tools and were used to evaluate whether immersive spatial design elements and affective technologies enhance emotional engagement, immersion, and trust in retail contexts.

LITERATURE REVIEW

CHAPTER 2

2.1. AFFECTIVE COMPUTING IN RETAIL CONTEXT

In recent years, Affective Computing has gained significant attention in both academic and industrial fields, with the core goal of enabling computers to recognize, understand, and respond appropriately to human affections and intentions (Picard, 1997). The emergence of affective computing offers a disruptive solution to the traditional human-computer interaction (HCI) model's tendency toward blunt and passive user experiences (Sokolova & Fernandez-Caballero, 2015). Through real-time analysis of massive data through physiological signals and deep learning algorithms, the system can evaluate the user's current mood at the millisecond level and then output more targeted feedback or services (Herrero and Palma, 2019). With the rapid development of artificial intelligence (AI) technology has injected strong impetus into affective computing and emotional intelligence (EI), and the synergistic effect of neural network and big data analysis has continuously improved the accuracy and real-time performance of emotion recognition (Affectiva, 2025).

In terms of market size, several industry reports have indicated that emotional recognition and interaction-related solutions will maintain rapid growth over the next five to ten years, especially in the retail and fashion industries (Standish, 2024), where the application of affective computing applications can generally be divided into two main approaches: explicit (observable and real-time) and implicit (ubiquitous).



Photo 2.1

The former describes an idealized "real-time response" scenario in which the system captures the customer's current emotional signals, almost simultaneously initiates personalized marketing push. (Isobar & Uniqlo, 2015; Affectiva, 2025).



*Photo 2.2 Credit: Shorty Awards, 2022
UNIQLO's UMood is an affective computing-based retail innovation that Utilizing EEG (electroencephalography) sensors provides real-time product recommendations based on consumers' emotional responses. (Uniqlo, 2022)*

In contrast, the "implicit" approach calls for a close collaboration between affective computing and Ambient Intelligence (Aml) for a ubiquitously ambiances adaptation. This technological approach has been validated through multiple laboratory studies and controlled experiments, demonstrating consistent efficacy in enhancing user perceptual experiences. Additionally, in some cases, while real-time adjustments may not be implemented based on consumer emotional analysis,

the collected data provides retailers with a clearer vision of consumer behavior trends, enabling more informed strategic decisions for future store layouts, product placements, and personalized marketing approaches.



*Photo 2.3 Credit: Cloverleaf & Affectiva, 2016
The shelfPoint system by Cloverleaf and Affectiva applies emotion AI in retail, analyzing consumers' facial expressions in real time to reveal preferences and engagement. While provides data to refine marketing, product placement, and customer experience.*

However, Röcker (2009) identify significant technical challenges for such systems to be implemented in the widespread commercial deployment, with and emphasis on the limitations of significant trust and privacy concerns, substantial interoperability challenges among heterogeneous retail systems, and the inherent complexity of integrating dynamic and unpredictable consumer environments.

2.2. COLOUR, LIGHTING AND EMOTIONAL EFFECT

A considerable body of research underscores the influence of colour and lighting on human emotion, with scholars broadly categorizing their impact into three primary perspectives: physiological, cognitive, and social-interaction. From a physiological standpoint, colour hue and lighting temperature can affect the autonomic nervous system by modulating factors such as heart rate and arousal level, thereby shaping emotional states (Jalil, Yunus and Said, 2012; Elliot, 2014). The cognitive perspective focuses on how individuals process and interpret visual stimuli, positing that colour and lighting serve as cues that guide perception, meaning construction, and ultimately decision-making (Kareklas et al., 2014; Babin, 2003). Meanwhile, the social-interaction perspective contends that environmental elements—such as ambient brightness or chromatic ambiance—can regulate social behaviour and influence the willingness to engage in interpersonal connections (Gifford, 1988; Küller et al., 2006).

Build upon these three perspectives, the discussions further explore the concept of externalizing emotional states via colour and lighting, suggesting that when an environment visibly reflects or responds to a user's affective condition, it can heighten emotional awareness and reinforce memory encoding (Berthouze, 2013; Sokolova and Fernández-Caballero, 2015). This heightened self-awareness, fostered through visible emotional feedback or mirroring cues, could potentially lead to increased emotional engagement and immersion.



Photo 2.4 Credit: Recess Drink, 2019

Recess employs soft pastels (pinks, lavenders, creams) with diffused, warm lighting to create an environment that mirrors the calming effect of their CBD-infused beverages. This sensorial alignment—where store aesthetics induce the same relaxed mood their product promises—creates immediate emotional resonance with customers.



Photo 2.5 & 2.6 Credit: Feels on Brand, 2024

Aesop creates mood intimacy through place-specific design that incorporates natural materials with consistent warm lighting. Their strategic use of directional illumination highlights amber product bottles against textural backgrounds (wood, copper, concrete), evoking both scientific precision and artisanal care. This deliberate lighting approach creates an atmosphere of focused attention and expertise that aligns perfectly with their skincare ethos. The resulting environment feels simultaneously authoritative and nurturing.

Furthermore, such immersion can lead to an enhanced perception of emotional intimacy, a notion often tied to the feeling that one's emotions are understood and reciprocated (Morgan and Hunt, 1994). Within a retail context, Stern (1997) describes how "advertising intimacy" emerges when consumers perceive that a brand is attuned to their emotional states, thereby fostering stronger trust and loyalty. In alignment with these findings, WGSN (Rocca, 2024) highlights how the next generation of shoppers increasingly seeks immersive brand experiences that cater to personal emotional needs, reinforcing intimacy as a pivotal element in "experience-driven" or "immersive" retail. Carefully orchestrated color and lighting can reinforce brand positioning and trigger positive consumer associations, potentially increasing dwell time and purchase likelihood.



2.3. EXPERIENCE GAP

Research on experience gaps originated with Oliver's (1980) Expectancy Disconfirmation Theory, which explains the cognitive process of consumer satisfaction formation. According to Oliver, consumer satisfaction derives from comparing pre-consumption expectations with actual experiences; when the latter falls below the former, negative disconfirmation occurs, leading to dissatisfaction. This theory laid the foundation for understanding experience gaps in retail environments. Building on this, Parasuraman et al. (1988) developed the SERVQUAL model, identifying five key dimensions of service quality gaps and providing a multi-dimensional analytical framework for examining experience gaps. Later, Verhoef et al. (2009) introduced a customer experience creation framework that underscored the multi-layered nature of these gaps, suggesting that experiences are co-constructed by cognitive, emotional, social, and physical responses. In parallel, Spence et al. (2014) pioneered the multisensory integration theory in retail contexts, indicating that cross-sensory inconsistencies or conflicts can severely disrupt consumer experiences; they thus proposed the concept of "sensory congruence," emphasizing that all sensory elements should convey consistent brand messages and emotional tones.

More recent industry research underscores the growing complexity of experience gaps, particularly in the wake of evolving consumer expectations and technological advancements. According to McKinsey (2022), the demand for sensory-rich and emotionally resonant retail interactions has surged in the post-pandemic era, compelling brands to craft more immersive experiences. This trend is particularly pronounced in the fashion sector, where the large-scale adoption of virtual and extended reality technologies (VR, AR, MR) has introduced new challenges. Gaudet (2025) argues that a cognitive bias often emerges between the sophistication of technological displays and the value consumers perceive. Similarly, an Ericsson industry report (2024) reveals that only 42% of users express satisfaction with current smartphone-based AR experiences due to insufficient immersion. These findings highlight a persistent discrepancy between technological potential and practical consumer engagement. Furthermore, the Technology-Human Touch Paradox, as discussed by Wilson et al. (2016), illustrates another critical facet of the experience gap. While brands must integrate technological automation to enhance efficiency, and seamless experiences, consumers still crave human-centered interactions. This paradox is particularly relevant in fashion retail, where over-reliance on technology risks alienating consumers who seek tactile engagement, emotional connection, and personalized service, balancing the two dimension is crucial.

2.4. BRAND COMMUNITY BUILDING AND CO-CREATION

Contemporary society is experiencing significant demographic shifts, particularly the rise of the "single economy," with increasing proportions of single-person households globally (Census Bureau, 2023). which fundamentally altering traditional social structures and support systems, contributing to what scholars term "social atomization" (Baumeister & Leary, 1995; Rose, 2025). Studies suggest this increasing individualism and mobility often weakens traditional community bonds, potentially leading to isolation and disconnection (Zhou et al., 2024). With the rise of solo living and intentional singlehood, individuals increasingly depend less on traditional kinship networks for social support, creating what Joint Economic Committee (2025) describes as "significant shifts in social capital formation." Research demonstrates that this reduced reliance on familial bonds intensifies the need for connection in alternative social structures (Ganter, 2024; Sharma, 2023).

The psychological impact is considerable, as meta-analyses indicate that belonging represents a fundamental human need essential for psychological wellbeing (Allen-Handy & Farinde-Wu, 2021; Baumeister & Leary, 1995). Consumer research identifies this evolution, significantly accelerated by isolation measures during the COVID-19 pandemic, as a significant opportunity for brands to become facilitators of meaningful connection for individuals seeking alternative forms of belonging.



Photo 2.7

Experimental research validates that participation in group entertainment activities establishes strong collective identity and sense of usefulness among participants (Zhou et al., 2024). The emotional dimension of co-creation further strengthens this connection. Sarkar and Banerjee (2019) found that the emotional satisfaction derived from co-creation activities stems largely from participants' sense that their contributions matter. Black & Veloutsou (2017) demonstrated that brand co-creation activities allow consumers to simultaneously shape both their personal identities and the collective identity of the brand community. Their research shows that 'co-creation becomes a vehicle for self-expression and identity construction'. As highlighted in recent WGSN research (Medeiros, 2024), brands that successfully implement co-creation strategies—from empowering community-driven decisions to creating exclusive personalized experiences—foster deeper loyalty by tapping into consumers' fundamental need to feel valued. However, psychological research cautions that brands must carefully balance community-building efforts, as many consumers resist excessive socialization (Kim et al., 2021). This careful negotiation helps brands transition from mere product providers to valued enablers of meaningful connection in an increasingly atomized social landscape.

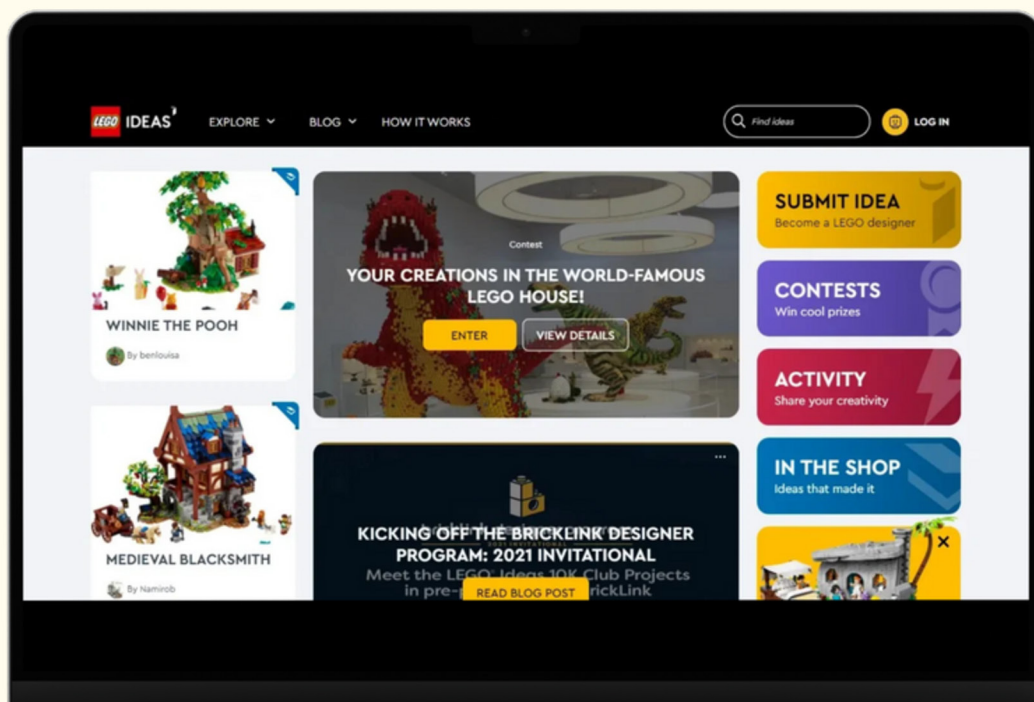


Photo 2.8

Credit: LEGO, 2021

LEGO Ideas invites enthusiasts to submit original designs for community voting, creating a tiered participation system brings meaningful co-creation. This digital community connects isolated builders around shared creative passions, allowing individual expression while fostering collective identity. The platform transforms consumers from passive receivers to valued contributors, offering emotional validation when designs receive community support or official production.

CHAPTER 3

PRIMARY RESEARCH ANALYSIS



Photo 3.1

3.1. Survey Design and Key Findings

Survey Design:

The survey was designed to investigate the psychological and emotional impacts of immersive brand experiences. Its theoretical framework integrates three core dimensions: Emotional Motivations (e.g. pleasure, excitement, novelty, and practical value) (Batra & Ahtola, 1991), Psychological Needs (autonomy, competence, relatedness) (Deci & Ryan, 2000), and Experiential Dimensions based on Schmitt's (1999) experiential consumption model.

Questions 6–19 align with these dimensions as follows:

Emotional Motivations: Q6–Q9

Psychological Needs: Q10–Q13

Experiential Dimensions: Q14–Q19

A total of 131 valid responses were collected. The survey used dependent logic to skip non-relevant items based on participants' experience type (e.g. skipping interactivity questions if the experience lacked interactive elements). The Individual Immersion Score was calculated by averaging valid responses from Q6–Q19, with unanswered questions excluded to maintain data integrity.

The Individual Immersion Score calculation function used is:

$$\text{Individual Immersion Score} = \frac{\sum_{\substack{i=6 \\ i \neq 10}}^{19} \text{score}_i + (6 - \text{score}_{10})}{N}$$

* Q10 is reverse coded and higher scores indicate greater immersion and stronger alignment with the evaluated experiential elements.

In this calculation

* N refers to the total number of valid responses a participant provided across the relevant questions (Q6–Q19). This ensures that the final immersion score is not distorted by skipped items due to branching logic.

Survey Questions

Q6: The sensory elements of this immersive experience enhanced my emotional engagement.

Q7: During the experience, I felt excited and my curiosity was stimulated.

Q11: In this space, I felt free to explore or interact with elements at my own pace.

Q13: I was able to understand and smoothly use the interactive or technological elements in the experience on my own.

Q14: The theme or story of the experience usually resonated emotionally with me.

Q17: This experience prompted me to reflect, gain new insights, or achieve a deeper understanding of a certain topic.

Q19: This experience resonated with my personal preferences or values.

Figure 3.1: Selected Survey Questions

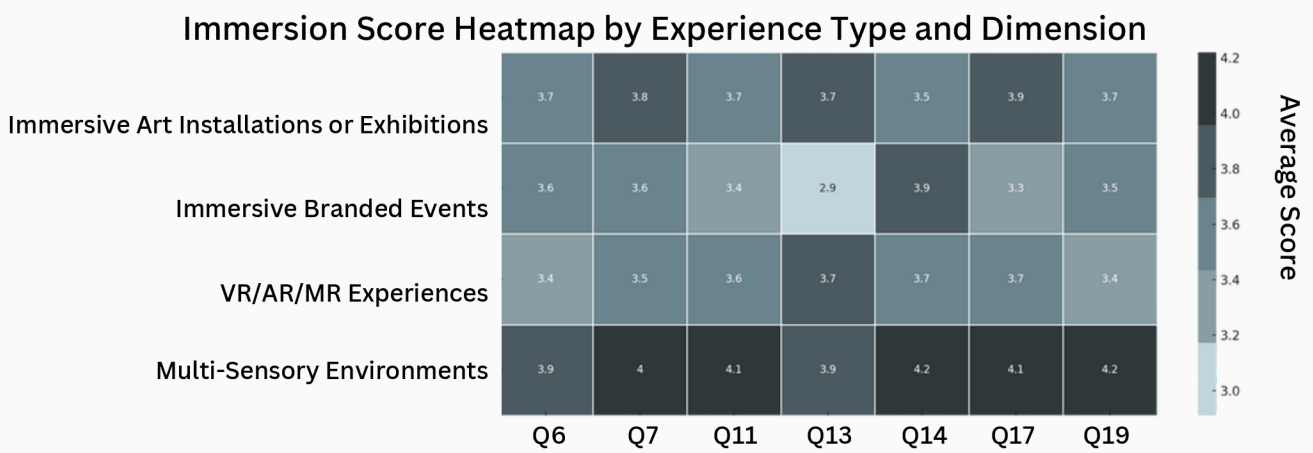


Figure 3.2: Immersion Score Heatmap by Experience Type (Author's Own, 2025)

Key Findings:

Superior Performance of Multi-sensory Environments

Participants in multi-sensory environments reported the highest averages in Q6 (3.93), Q14 (4.22), Q17 (4.11), and Q19 (4.17), indicating that this type of experience most effectively enhances emotional engagement, narrative resonance, reflective thinking, and personal value alignment.

Positive Correlation Between Interactivity and Immersion

Compared to non-interactive groups, interactive experiences showed higher scores in emotional continuity (Q8), and perceived practical value (Q9). For example, in VR/AR experiences, emotional continuity (Q8) scored 3.67 for the interactive group versus 3.38 for the non-interactive group – an increase of 8.6%. Similarly, in immersive art installations, practical value (Q9) increased from 3.00 (non-interactive) to 3.78 (interactive), a 26% improvement in perceived usefulness.

“ Q18. Interacting with the physical or technological elements of the space added to my overall immersion.”

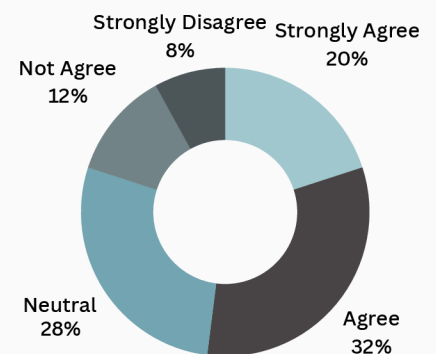


Figure 3.3: Donut Chart for Survey Question 8 (Author's Own, 2025)

Fragmented Emotional Value Chain in Branded Immersive Experiences

While participants reported moderate levels of excitement and curiosity (Q7: 3.64), this did not translate into perceived practical value (Q9: 2.73). The subsequent Low score in Q10 (2.31reverse coded) suggests a critical shift in future engagement decisions, where participants intend to prioritize utility, indicating a lack of experiential resonance in terms of personal relevance or tangible takeaway. This disconnects between emotional stimulation and perceived value suggests that the experience, while momentarily engaging, failed to establish a lasting impression grounded in usefulness or applicability referring to Q16 (3.09), thereby weakening its long-term persuasive power as a branded contexts.

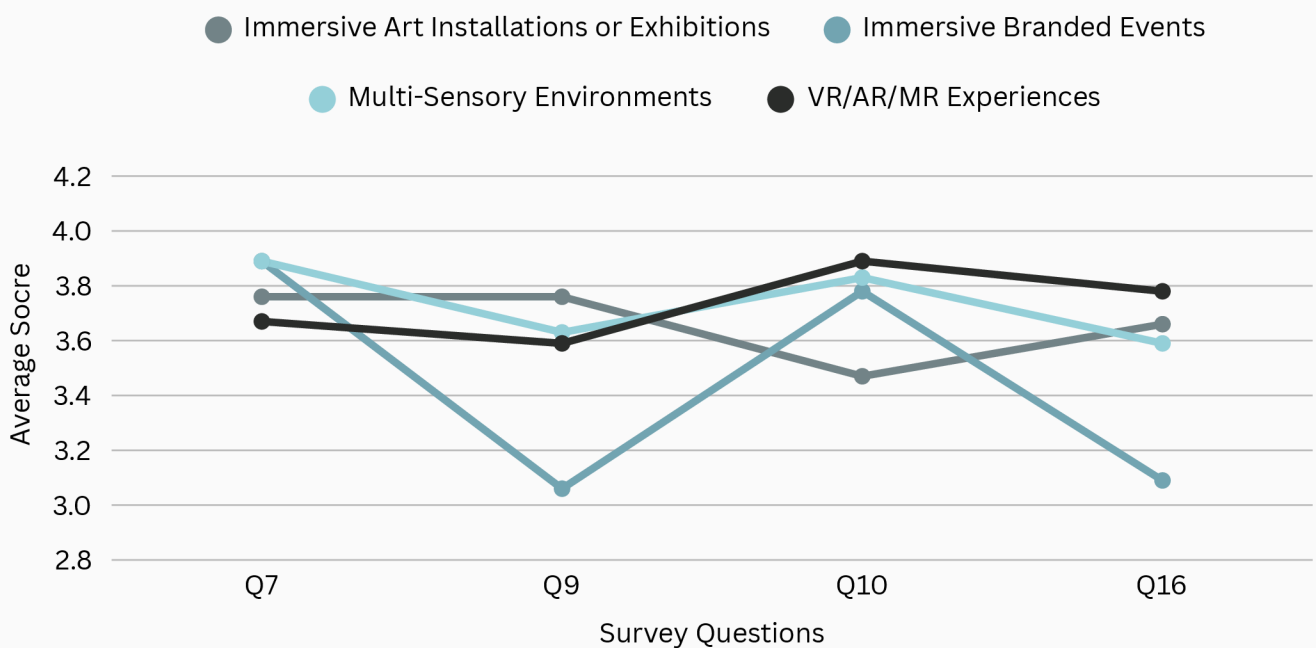


Figure 3.4: Line chart by Experience Type: demonstration of experience gap in the Branded Immersive experiences (Author's Own, 2025)

Q10 Logic Analysis:



- A higher score on Q10 suggests that participants will place greater emphasis on practical value in future similar experiences.
- This implies a lack of sufficient perceived utility in the current experience, as participants now seek more value-aligned, outcome-driven engagements.
- Therefore, Q10 serves as a diagnostic indicator of a value disconnect, rather than a positive affirmation of the present experience.
- It should not be reverse coded when analysing decision-making orientation or behavioural expectations.

Survey Questions

Q7: During the experience, I felt excited and my curiosity was stimulated.

Q9: This experience was not only interesting but also provided some practical value or usefulness for my subsequent life.

Q10: If encountering the same type of immersive experience again, I will first consider its practical value and usefulness for me.

Q16: The long-term emotional impact of this experience deeply impressed me.

3.2. Integrated Research Design & Key Findings

Integrated Research Design

This research integrates Visual Audit and the Exit Evaluation Form (EEF) to systematically evaluate how spatial features in immersive exhibitions affect emotional engagement. The Visual Audit maps each zone’s tangible design elements based on four conceptual realms – **Sensory Experience, Interactivity & Engagement, Spatial & Functional Design, Emotional & Psychological Impact**. This structured environmental analysis enables a grounded, spatially specific interpretation of audience response.

This study adopts an in-situ evaluation strategy. Respondents complete the EEF immediately after visiting the exhibition, ensuring that the feedback reflects direct experience rather than abstracted memory.

The EEF is designed under the MEC–SPA model (Mehrabian & Russell, 1974), which measures **Pleasure, Arousal, and Dominance**—core affective states that underpin immersive engagement. Each dimension is captured using a 5-point Likert scale. In addition, respondents identify which zone they found most immersive, thus directly linking spatial characteristics with emotional responses.

Each participant’s score on the three affective dimensions is calculated as follows:

Pleasure Score(P)	$P = \frac{\text{score}_{Q1} + \text{score}_{Q2} + \text{score}_{Q7} + \text{score}_{Q8}}{4}$	
Arousal Score(A)	$A = \frac{\text{score}_{Q3} + \text{score}_{Q4}}{2}$	
Dominance Score(D)	$D = \frac{\text{score}_{Q5} + (6 - \text{score}_{Q6})}{2}$	<i>Q6 is reverse coded to reflect freedom instead of restriction</i>
Overall Immersion Vector (I)	$I = (P, A, D)$	

Figure 3.5: PAD Model Calculation Function(Author’s Own, 2025)

This 3D vector represents the affective immersion state of each participant within the PAD space. A higher P-A-D combination indicates stronger emotional engagement and immersive resonance.

The combination of objective environmental scanning and subjective real-time assessment offers a more nuanced, spatially-attuned understanding of immersive design impact.

Key Findings:

Electric Dream achieves greater emotional pleasure and arousal than Lightroom

According to corrected PAD scores, Electric Dream achieved significantly higher Pleasure (3.80 vs. 3.56) and Arousal (3.63 vs. 3.51) levels. This was further reinforced by question-level metrics, where Electric Dream surpassed Lightroom in emotional connection (Q7: 3.90 vs. 3.42) and sensory engagement (Q3: 3.44 vs. 3.62), indicating that its design delivered a more engaging emotional atmosphere across multiple affective touchpoints.

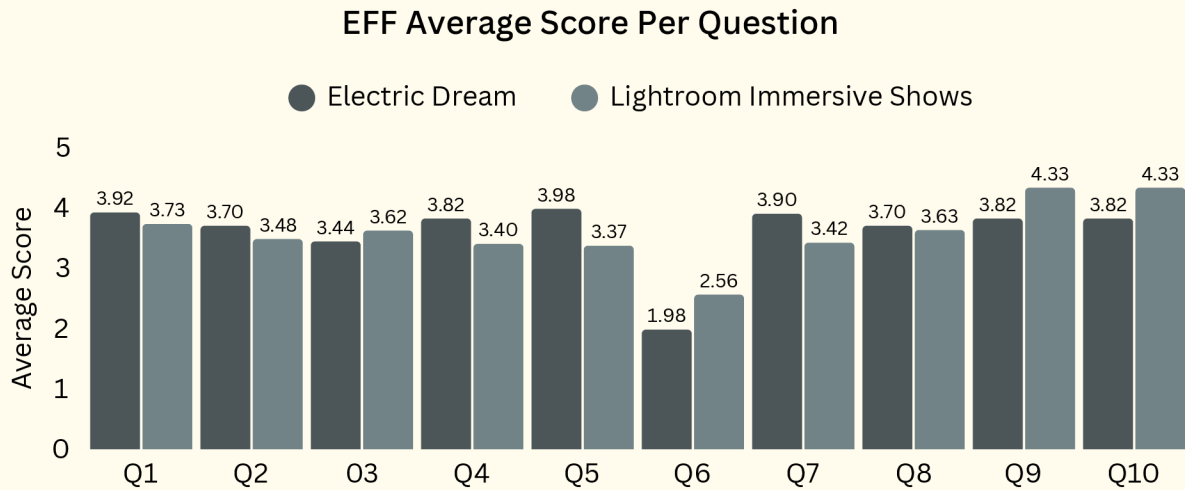


Figure 3.6: EFF Average Score Per Question (Author's Own, 2025)

Participant-perceived Dominance remains low in both cases

The Dominance scores remained comparatively low for both exhibitions (see Figure 3.7) indicating that despite visual and sensory richness, both spaces limited participants' sense of behavioural control and agency. The most critical contributor to this was low perceived social freedom (See Figure 3.6: Q6 reverse-coded), revealing that external constraints or crowd dynamics weakened perceived autonomy.

Overall Immersion Vector (I)

Exhibition	P	A	D
Electric Dream	3.8	3.63	2.98
Lightroom	3.56	3.51	2.96

Figure 3.7: Overall Immersion Score for both cases (Author's Own, 2025)

The relatively low Dominance scores in the EEF reflect limited participant autonomy and freedom of movement. Both Lightroom and Electric Dream featured spatial structures and interaction formats that constrained visitor agency. Details can be found in the appendix sections of the visual audits under “Interactivity & Engagement” and “Spatial & Functional Design”.

Lack of Interaction Limits Emotional Continuity in Passive Immersion

The Lightroom experience effectively triggered participants' sensory arousal (Q1: 3.73; Q3: 3.62), it did not translate into high emotional continuity or long-term resonance (Q2: 3.48). The Pleasure score (P: 3.56) remained moderate, and the Dominance score (D: 2.96) was low, suggesting limited perceived control or freedom of interaction. Moreover, while Q9 and Q10 received high scores in both cases (see Figure 3.6), they reflect unmet expectations, participants desired more adaptive and interactive features for future experiences. This gap reveals that passive, visually rich environments may excite the senses momentarily but struggle to maintain emotional engagement without interactivity or agency.

Q9: For similar immersive events, would you prefer a more adaptive and interactive environment making the experience feel more personalized and engaging?

Q10: Would an adaptive and interactive environment make you more likely to spend more time in the space and develop a deeper emotional connection?

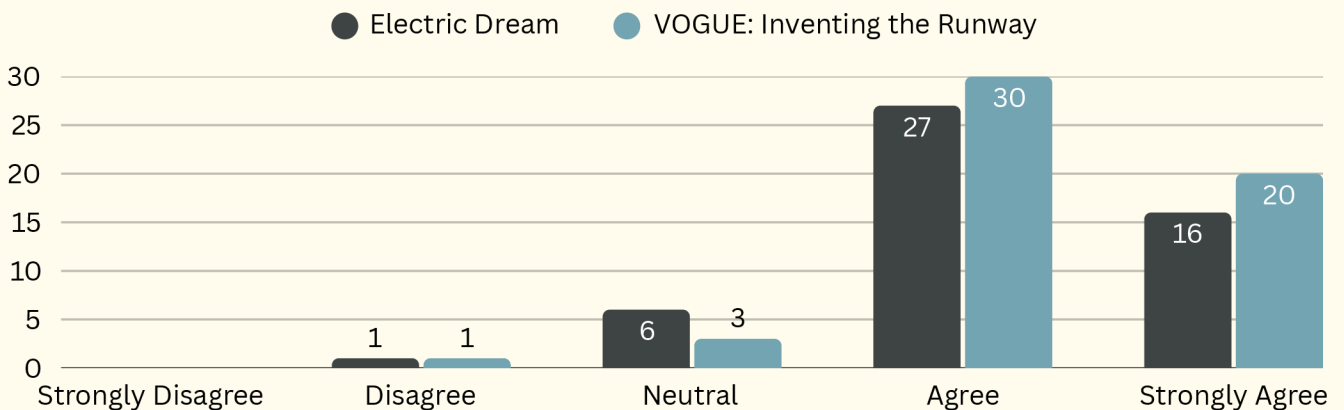


Figure 3.8: Exit Evaluation Form Question 9 Answer Bar Chart (Author's Own, 2025)

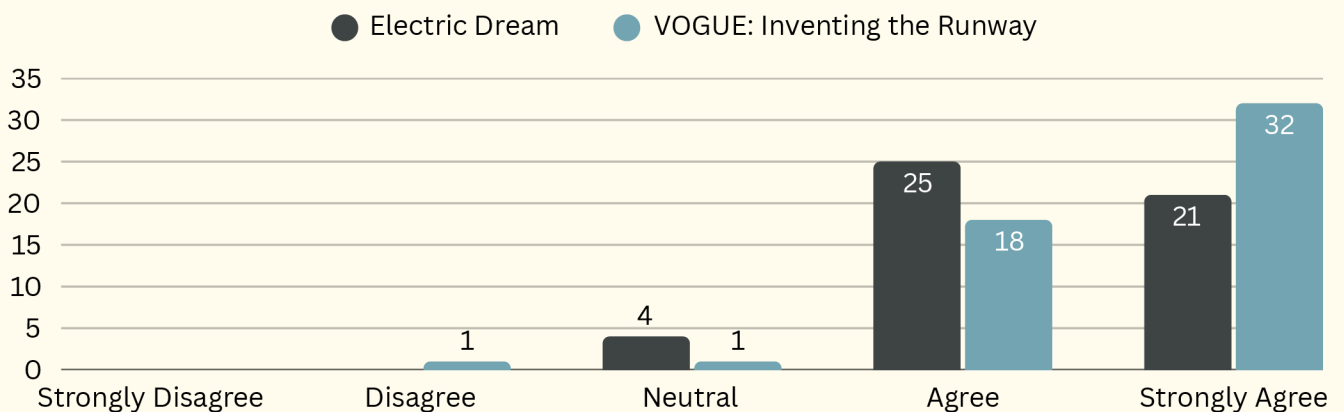


Figure 3.9: Exit Evaluation Form Question 10 Answer Bar Chart (Author's Own, 2025)

“ Q11: Which zone of the space did you find to be the most immersive?



Photo 3.2: Zone: Back of the Space_VOGUE: Inventing the Runway_Lightroom (Author's Own, 2025)

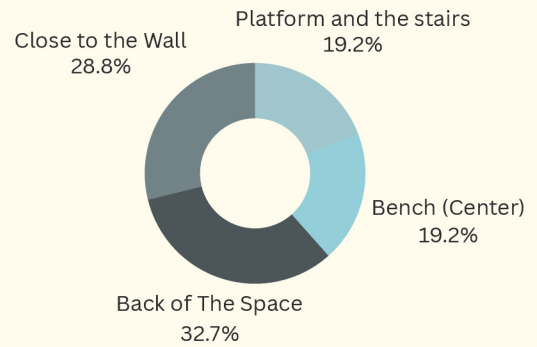


Figure 3.10: Lightroom EFF Q11 (Author's Own, 2025)

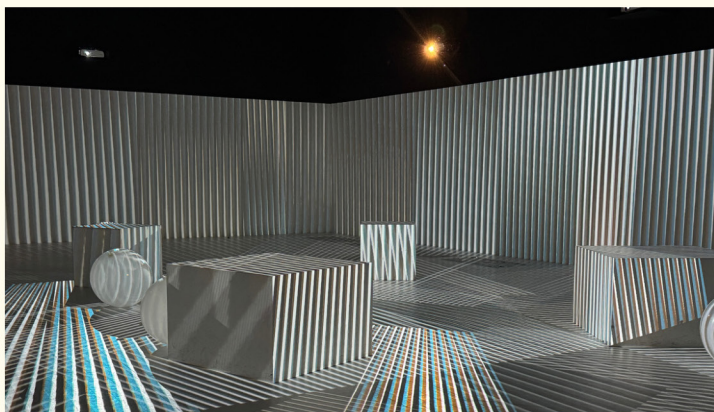


Photo 3.3: Eletric Dream Zone 3: immersive installation by Carlos Cruz-Diez (Author's Own, 2025)

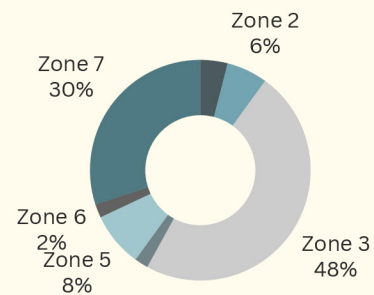


Figure 3.11: Eletric Dream EFF Q11 (Author's Own, 2025)

Sensory Clarity Enhance Immersion

In both Electric Dream and Lightroom, participants most frequently identified spatial zones that exhibit high sensory clarity and perceptual coherence as the most immersive. In Electric Dream, Zone 3 (48%) enveloped users in a continuous visual environment with synchronized lighting and full-surface projections, offering a unified sensory field. Similarly, in Lightroom, the Back of the Space (32.7%) allowed for panoramic viewing with minimal obstruction and stable audiovisual conditions (See Appendix D1 & D2 for detailed visual audit). Despite differences in interactivity, both zones minimized distraction and maximized perceptual focus, enabling participants to sustain engagement through uninterrupted sensory framing.

3.3. Interview & Key Findings

Interview Design

To complement findings from the Visual Audit and Exit Evaluation Form (EEF), this research integrates semi-structured interviews with three industry experts in immersive spatial design. While EEF and visual audits capture participants' emotional responses to built environments, they offer limited insight into the underlying curatorial, technological, and strategic frameworks that inform those experiences. Interviews address this gap by providing deeper explanatory and contextual layers.

Participant Overview:

Costas Kazantzis – Lead Creative Technologist at the London College of Fashion and Fashion Innovation Agency.

Anonymous 1 – Affective Computing Customer Experience Specialist at Organization A.


Anonymous 2 – Immersive Experience Designer at Institution B.





Interview Structure and Question Outlines




Three interviewees were asked parallel core questions structured around the following five domains:


The emotional mechanisms behind effective immersive design. 

The role and limitations of interactivity in spatial environments. 

The link between sensory stimulation and emotional continuity. 

The strategic application of immersive technologies in branding and cultural contexts. 

Social interaction as a component of immersion. 

Each interview also included tailored follow-ups based on the interviewee's expertise. 

Key Findings:

Interactivity as Value, Not Spectacle

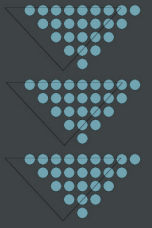
All three experts emphasized that interactivity must be emotionally purposeful and user-responsive, not technologically performative. As Anonymous 1 stated, ineffective emotional tracking can lead to "emotional dissonance" rather than deeper engagement. Costas similarly observed: "The simpler the UX, the higher the engagement" (Costas, Interview Transcript, 2025). Anonymous 2 warned against overuse of interaction for visual effect alone, describing a case where projection overshadowed cultural storytelling.

Emotional Resonance Emerges from Multi-Sensory Synergy

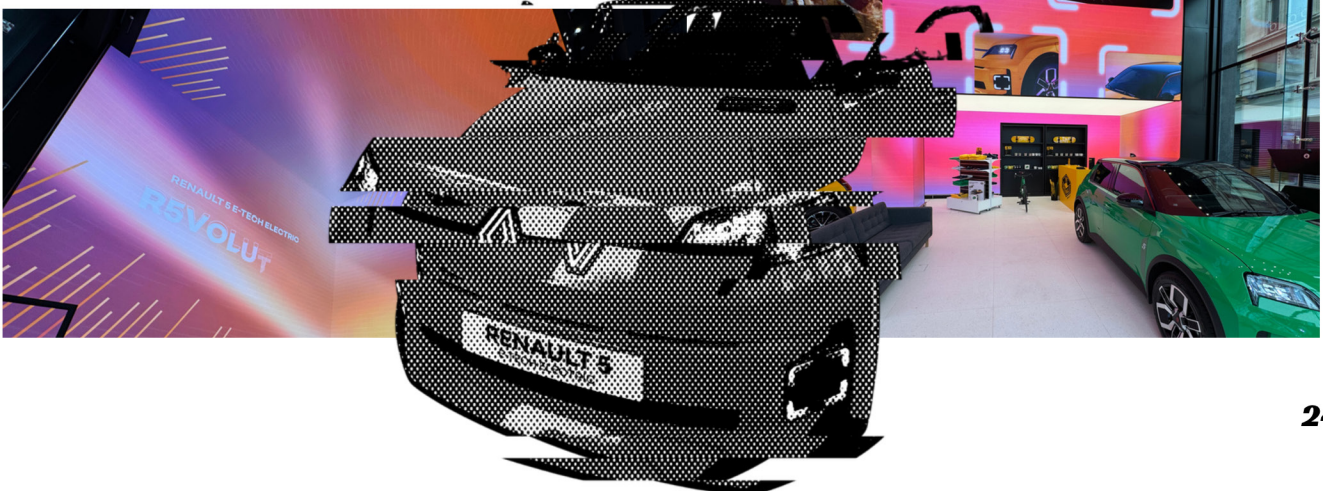
Experts agreed that emotionally immersive design is best achieved through well-coordinated sensory input. Anonymous 2 noted that layered modalities (e.g., vibration, light, temperature) communicate cultural rhythm more effectively than literal narration. Costas emphasized the importance of combining sound, visuals, and haptics to achieve "affective authenticity." (Please see appendix E1, E3, E5 for detailed interview transcript)

Practical Value and Narrative Purpose Must Be Interwoven

Costas highlighted that consumers increasingly seek practical value within immersive experiences and warned against using technology "for the sake of it." He stressed that the success of an immersive brand space depends on how effectively technology supports storytelling and aligns with brand values.



*Photo 3.4-3.7 Credit: Author's Own, 2025
The Renault EV Future Store uses layered sensory cues—light gradients, scent, sound, and glossy materials—to evoke a futuristic, emotionally immersive atmosphere—with small-scale tabletop games that encourage physical interaction. This enhances user engagement in a tactile way.
Please see detailed visual audit in Appendix D3*



Challenges in Scaling Immersive Technologies for Retail

In retail contexts, Costas Kazantzis emphasized that immersive technologies face four primary barriers: high costs, spatial limitations, technical support requirements, and dependency on external partners. He warned that many branded experiences fail to establish continuity beyond the store, leading to fragmented audience retention. While he sees long-term integration of affective and interactive systems as feasible, he argues it must be embedded into a brand's larger narrative strategy rather than treated as a one-off activation.

Technical Instability Undermines Emotional Immersion in Retail Contexts

Both Costas and Anonymous 1 highlighted that performance issues in affective technologies—such as misread emotional cues or system glitches—can cause users to disconnect from the immersive flow. Anonymous 1 noted that poor recognition accuracy in noisy or poorly lit environments often leads to emotional misalignment, while Costas emphasized that many retail activations fail due to lack of integration, maintenance burdens, and fragile UX.



*Photo 3.8-3.10 Credit: Author's Own, 2024
The North Face created a narrative-driven linear layout integrates immersive projections with angular product displays in London Outernet. Though low on interactivity, it blends physical and digital elements to communicate the brand's sustainability ethos. Please see detailed visual audit in Appendix D4*

3.4. Conclusion

This study successfully addressed the research aim: to examine how affective ambiances influence consumer immersion, brand perception, and trust, and how interactive technologies enhance emotional connection.

Findings across all methods consistently show that interactive, perceptually coherent environments generate stronger emotional continuity and practical value perceptions (Survey Q8 & Q9; Visual Audit Zone 3 & Back of the Space; EEF PAD metrics). Key emotional mechanisms—such as sensory clarity, spatial freedom, and narrative consistency—were repeatedly linked to immersive salience (Electric Dream PAD: P=3.80, A=3.63, D=2.98).

Meanwhile, branded events lacking in interactivity showed fragmented emotional value chains (Survey Q9: 2.73 vs Q10: 3.82), confirming a potential disconnect between short-term hedonic stimulation and long-term experiential value, echoing Batra & Ahtola's (1991) distinction between hedonic and utilitarian motivations in consumer responses.

Interview insights critically extended these findings: experts warned that technological instability and poor UX can disrupt immersion and stressed that affective systems must prioritize responsiveness over novelty (Costas & Anonymous 1, 2025). This complements literature calling for emotionally reliable and context-sensitive immersion design (Picard, 1997; Spence et al., 2014).

Overall, this research highlights that affective ambience must balance emotional, functional, and narrative dimensions to achieve long-term brand engagement. Future work should explore how these affective experiences evolve post-visit and scale across diverse brand ecosystems.



Photo 3.11

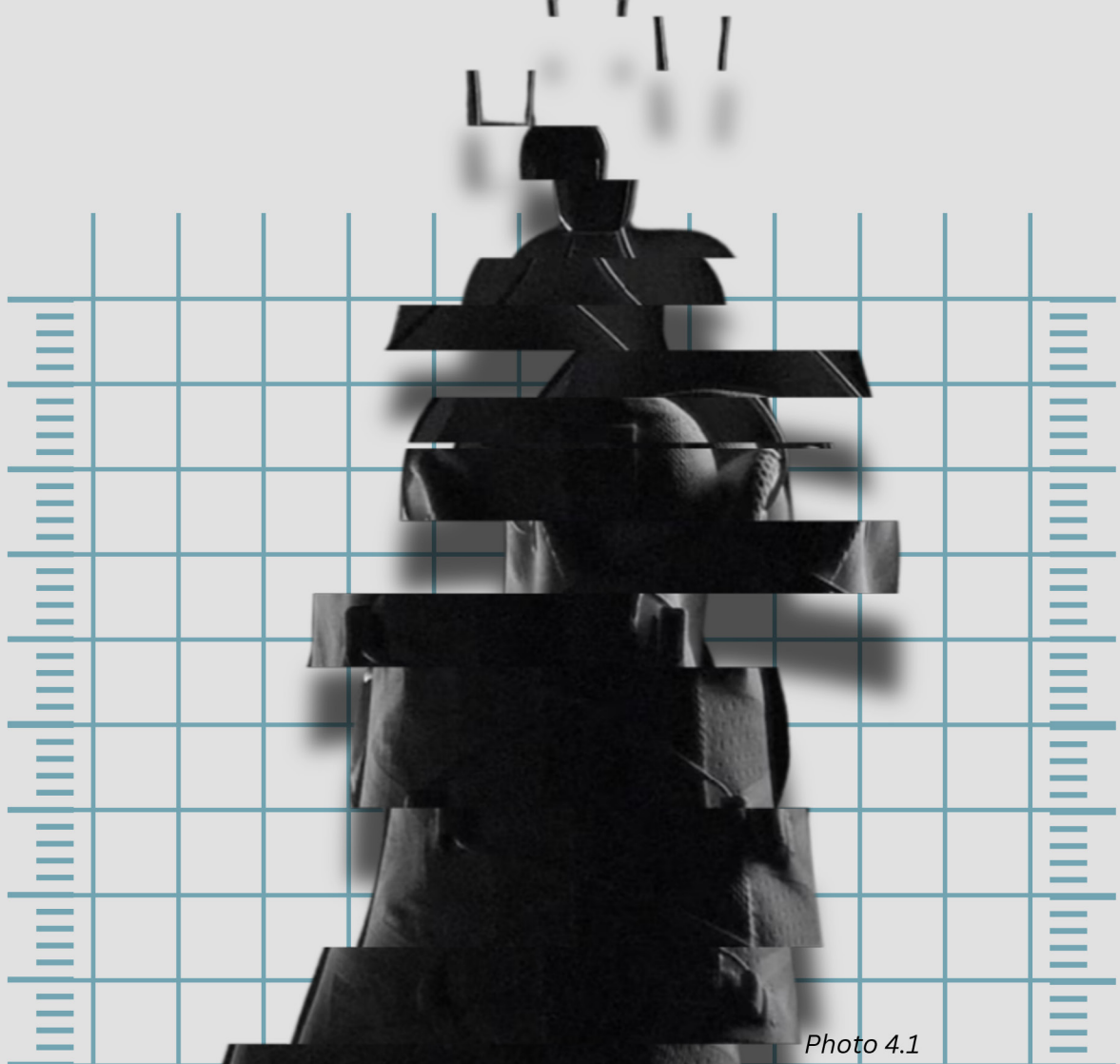


Photo 4.1

SALOMON

CHAPTER 4

BRAND ANALYSIS

4.1.

Mission

Help people unleash the best version of themselves through fulfilling outside sports experiences, and transform people into agents of positive change

Vision

To continuously reinvent tomorrow by redefining the boundaries of outdoor sports and inspiring every daredevil to create a better future.

Goals

Continuous Technological and Product Innovation
Environmental Sustainability and Carbon Reduction
Global Community Building
Supply Chain Transparency and Social Responsibility
Diversity, Inclusion, and Internal Culture Development

Figure 4.1: Brand Philosophy (Author's Own, 2025)

4.2. Brand Onion

Brand In Action	Co-Branding Strategy	Advertising & Marketing	Expansion & Sustainability		
	Salomon continues to expand its influence in the fashion and outdoor industries through high-profile collaborations with wide variety of brands and designers including, Sandy Liang, The Broken Arm, Y/Project, MM6 Maison Margiela.	Salomon has reinforced its brand messaging with the launch of a new slogan, "Tomorrow is Yours", reflecting a forward-thinking, positive-openness mindset. The brand has also placed a strategic emphasis on engaging the female consumer market, particularly through its collaboration with Sandy Liang, which includes exclusive in-store experiences at select boutiques in Shanghai.	Salomon opened a flagship store in Shanghai on 10/30/2024, followed by a concept boutique in London's Soho district on 11/ 14/2024, strengthening its presence in fashion sports markets. Salomon released its latest Environmental Policy 2024 einforcing its commitment to reducing environmental impact through responsible practices and employee engagement.		
Personality	Dynamism Teamwork Authenticity		Adventurousness Inclusiveness Simplicity	Fearlessness Passion Innovation	
Values	Imagination	Diversity	Commitment	Simplicity	Family Spirit
	Continually push boundaries and rewrite the rules to drive progress in outdoor sports.	Embrace and celebrate human diversity, inspiring innovation through cross-disciplinary collaboration.	Provide the best experiences to athletes, consumers, employees, and partners, with unwavering dedication.	Stay grounded and focus on authenticity, building genuine connections.	Foster a sense of community and teamwork by viewing the outdoors as a playground for sharing and enjoyment
Vision	To continuously reinvent tomorrow by redefining the boundaries of outdoor sports and inspiring every daredevil to create a better future. (Salomon Official Website, n.d.)				

Figure 4.2: Brand Onion (Author' s Own, 2025)

4.3. BRAND IDENTITY ANALYSIS

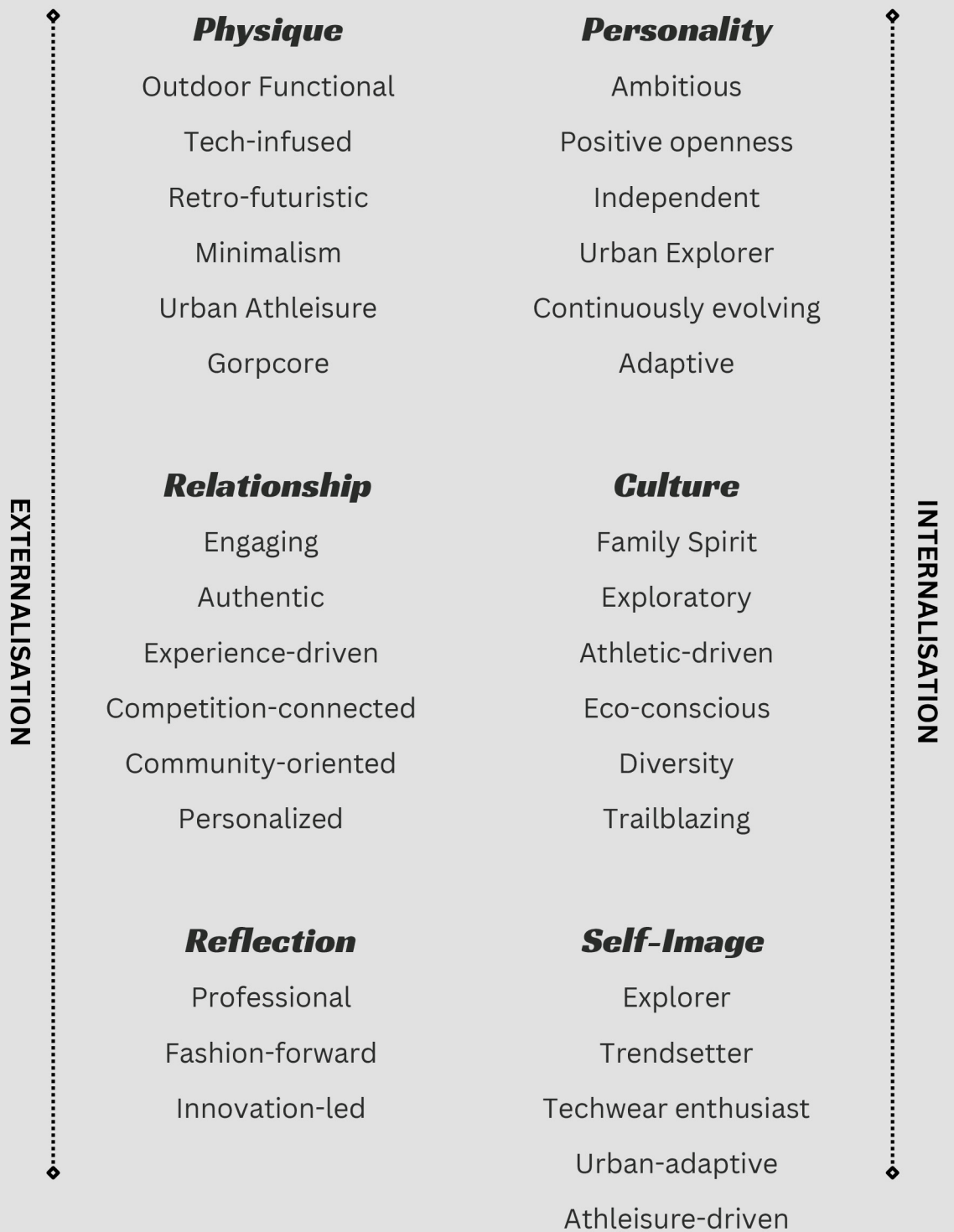


Photo 4.3

Figure 4.3: Brand Identity Prism (Author' s Own, 2025)



Photo 4.4



Photo 4.5



Photo 4.6



Photo 4.7

Photo 4.4: Salomon × Aries, 2024

Photo 4.5: Salomon × Sandy Liang, 2024

Photo 4.6: Salomon × MM6 Maison Margiela, 2024

Photo 4.7: Salomon × Y/PROJECT, 2024

.....

Salomon has redefined its brand identity by aligning technical outdoor performance with contemporary fashion codes. Through the rise of Gorpcore, the brand’s trail-running shoes like XT-6 and Speedcross have become urban fashion icons, especially among trend-conscious youth. This shift is reinforced by strategic collaborations (see Figure 4.2)—with Sandy Liang, MM6 Maison Margiela, and Aries—blending rugged function with subcultural aesthetics, positioning Salomon as a symbol of utility-meets-style.

Beyond visuals, Salomon’s identity is also emotionally anchored. The “Run on Emotion” campaign reframes performance as a personal, emotional journey, not just athletic pursuit. (See Appendix F4 for detailed analysis on brand campaign strategy) This signals a move toward emotion-driven branding, deepening consumer connection through shared values like authenticity, resilience, and personal growth.

4.4. PESTLE ANALYSIS

POLITICAL

Global Trends in Environmental Policy: The world's major economies are promoting a series of more comprehensive and tough environmental protection policies, which not only emphasize the reduction of carbon emissions, but also cover resource efficiency, waste management, water conservation and the sustainable management of products throughout the life cycle. (World Resources Institute, 2023)

International Trade and Supply Chain Security: strengthened regulations to secure supply chains and restrict critical technology exports, such as the U.S. CHIPS and Science Act and the EU Supply Chain Due Diligence Law. These policies influence cross-border trade and supply chain management significantly. (European Commission, 2023) (US Congress, 2022)

Data Protection and Digital Regulation: Data security and privacy are becoming central challenges in global business operations. Regulations like the EU's GDPR (2020), China's Data Security Law (2021), etc. require stringent data management practices.

Global and Regional Economic Trends: The latest report of McKinsey (2024) pointed out that the global economic recovery and domestic demand driven trend is obvious, the Chinese market and the Asia-Pacific region are showing the phenomenon of consumption upgrading, which provides a huge market opportunity for high-end, technology-oriented and environmentally friendly products. (McKinsey & Company, 2024)

ECONOMIC

Sportswear Segment Research Data: The latest data from Statista (2023) and Business of Fashion (2024) reveals notable growth in both outdoor sports and athleisure consumption across China and Europe. These reports indicate a steady rise in demand for performance-focused apparel and footwear, particularly in urban markets, where consumers seek versatile products suitable for both casual wear and light outdoor activities.

Monetary policy and Inflation implications: The massive fiscal and monetary stimulus adopted by governments and central banks in response to the aftermath of the pandemic has boosted economic recovery in the short term but also created long-term inflation expectations. At the same time, the uncertainty of the future direction of monetary policy makes the market maintain cautious expectations of the price level, forming a certain price inertia. (PIMCO, 2025)

SOCIAL

The Rewilding trend: At the global societal level, the concept of "rewilding" is on the rise as urbanization accelerates and concerns about the environment and health rise. This trend encourages people to re-establish a deeper connection with nature and pursue physical and mental balance and ecological symbiosis. According to the Accenture report (2024), 48% of young people spend more time outdoor/in nature, and 46.9% are more willing to spend time shopping in physical stores.

Seeking Consent: Consumers today are increasingly seeking authenticity from brands, which implies that modern consumers are not content with superficial marketing claims. Instead, they demand transparency, honesty, and consistency in the brand's communications and actions. (Accenture, 2024)

Sustainable minded: Consumers are increasingly demonstrating a strong preference for environmentally friendly products, a trend that is highlighted in PwC's Voice of the Consumer Survey (2024). According to this survey, a growing number of consumers globally are not only prioritizing sustainability in their purchasing decisions but are also willing to pay a premium for brands that can demonstrate robust environmental credentials.

Digital Transformation and Smart Manufacturing: The McKinsey (2024) report highlights that digitalization and smart manufacturing are rapidly transforming global retail and supply chain management, driving product personalization and green manufacturing.

ECONOMIC

AI Technological innovation: According to Gartner's Top Technology Trends 2023, the global AI in manufacturing market is projected to grow at a CAGR of around 40–45% between 2022 and 2027.

Interactive Technology Trend: Recent industry analyses highlight that consumers are increasingly evaluating new technologies based on their emotional impact rather than pure functionality. According to Deloitte's Global Tech Trends 2024, users seek digital tools and immersive experiences that foster a sense of well-being, excitement, or personal connection. Meanwhile, Forrester (2024) reports that over 60% of surveyed consumers express curiosity or enthusiasm about interactive technologies capable of eliciting strong emotional responses—such as augmented reality, motion-capture installations, and AI-driven personalization. These findings suggest that emotional resonance is becoming a pivotal factor in how emerging tech is adopted and perceived by the public.

LEGAL

Fair Competition and Antitrust Requirements: The OECD Guidelines on Labour Standards and Supply Chain Compliance (2022) stipulate that enterprises should abide by the rules of fair competition in the global market and prohibit any form of monopolistic behavior or price manipulation. Supply chain transparency and anti-unfair competition measures are emphasized to ensure a level playing field in the market.

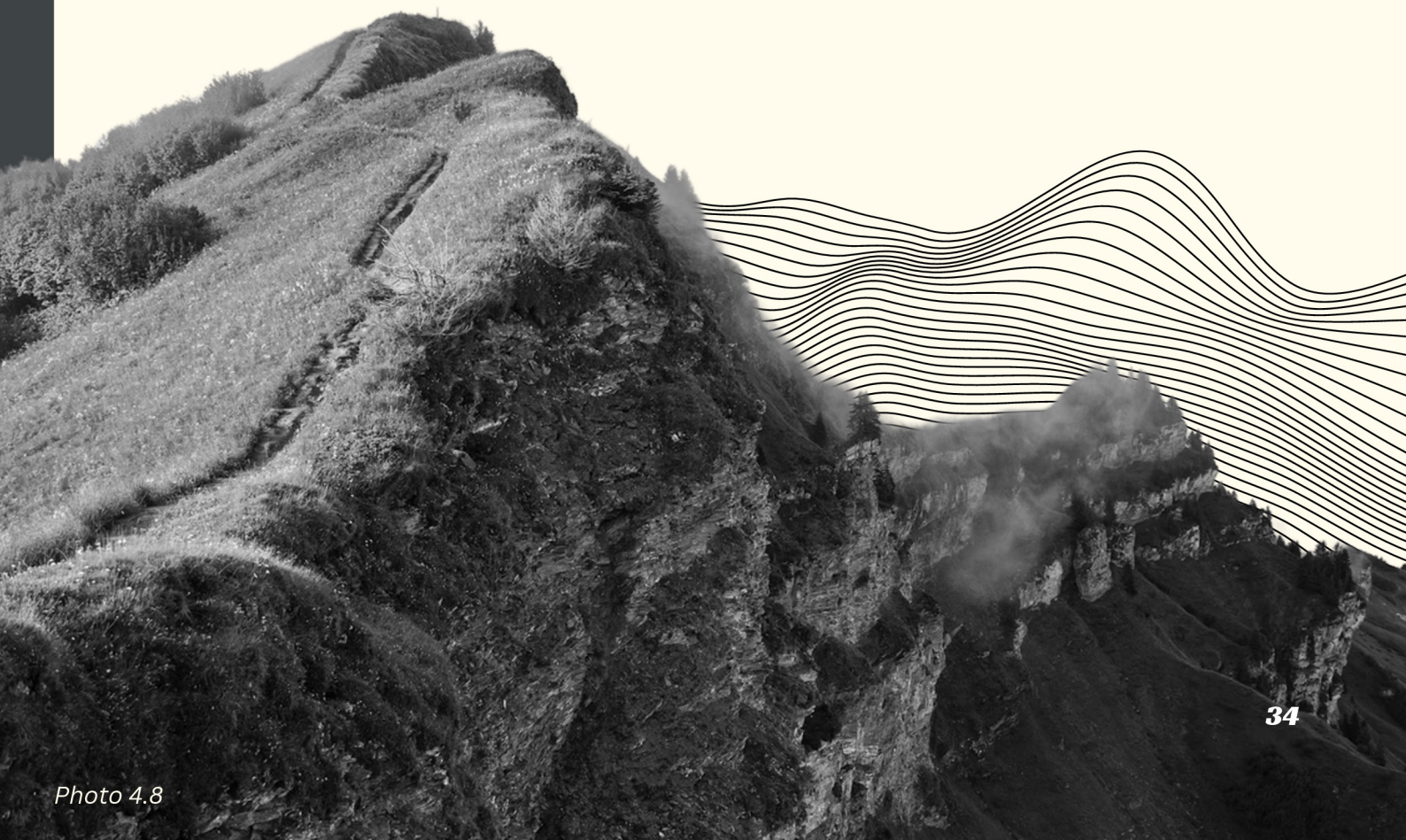
International Standards Compliance: International standards, such as ISO 9001, require enterprises to establish and maintain a sound quality management system to ensure consistency and continuous improvement of product quality, and ISO 14001 requires enterprises to establish and maintain a sound quality management system to ensure consistency and continuous improvement of product quality. It has become a recognized quality and environmental management symbol in the global market. Obtaining these international certifications helps companies improve product competitiveness, enhance consumer trust, and meet compliance requirements for product quality and environmental management in different countries, thus driving global market expansion. (International Organization for Standardization, 2023)

Impact of Biodiversity Loss and Ecosystem Degradation: The decline in biodiversity and degradation of ecosystems can affect the sustainable supply of natural resources and the stability of ecosystem services. It is critical for companies to consider ecosystem protection in their raw material sourcing and product design, minimizing impacts on sensitive environments. (Convention on Biological Diversity, 2022)

Water Resource Management: Increasing water scarcity issues require companies to adopt efficient water usage and robust pollution control measures during production to safeguard water quality and ensure sustainable operations. (EEA, 2025)

Pollution Prevention and Chemical Management: The use of harmful chemicals in industrial production, waste emissions and air pollution are also increasingly regulated by countries around the world, especially for the use of glue and plastic and microplastic materials in product production. (United Nations Environment Programme, 2019)

Figure 4.4: PESTLE Analysis (Author's Own, 2025)



4.5. MARKET SEGMENTATION APPROACHES

Demographic Segmentation

- **Age:** Targeting younger consumers (25-29 years), average age currently 38 (The Drum, 2024).
- **Gender:** Predominantly male; actively expanding female consumer base.(See Figure 4.2.)
- **Family Status:** Primarily single or smaller households with disposable income (Your ATTN Please, 2024).
- **Spending Habits:** Willing to pay premium for quality and design (Amer Sports, 2024).

Geographic Segmentation

- **Regional Growth:** Strongest growth in Greater China (>50% revenue growth, 2024) (Amer Sports, 2024; 2025).
- **Urban Presence:** Popular in major cities via Gorpcore trend (e.g., NYC, Paris, Shanghai) (Your ATTN Please, 2024).
- **Traditional Markets:** Stable presence in Alpine and North American mountain regions (Amer Sports, 2023).
- **Retail Channels:** Direct-to-consumer (DTC) channels reached 44% of total sales (Amer Sports, 2024).

Psychographic Segmentation

- **Outdoor Lifestyle:** Appeals to adventure-driven consumers (Salomon Official website, 2024).
- **Well-being Focus:** Shifted marketing toward health and wellness (The Drum, 2024).
- **Emotional Appeal:** Advertising focuses on emotional resonance, building up brand community(Salomon Official website, 2024).
- **Individual Expression:** Fashion meets outdoor gear, appealing to urban style (Your ATTN Please, 2024).
- **Sustainability:** Promotes sustainability initiatives like ReBIRD™ recycling centers (Amer Sports, 2024).

Behavioral Segmentation

- **Repeat Purchases:** Strong loyalty, especially footwear (>\$1B footwear sales, 2024) (Amer Sports, 2024).
- **Purchase Motivation:** Equally values technology and style(Amer Sports, 2024).
- **Omnichannel:** Effective integration of online and offline retail channels (Amer Sports, 2025).
- **Collaborations & Events:** High consumer interest in limited editions and partnerships, see 4.3.(Your ATTN Please, 2024).
- **Premium Pricing:** Willingness to pay for perceived product quality and status (Amer Sports, 2024).

Figure 4.5: Consumer Segmentation Analysis (Author's Own, 2025)



4.6. Product Display Analysis











Zone Category	Product Types	Series Examples	Product Examples
Primary	Sportstyle, Collaboration Items	XT-6, ACS Pro, Brand Collaboration	
	Sportstyle Footwear (Neutral colorways)	XT-6, RX MOC 3.0, ACS Pro	
	Advanced Series or Technical Showcases	S/LAB Series	
Secondary	Trail & Running Footwear, Performance Apparel	SPEEDCROSS, XA PRO, SENSE RIDE	
	Trail Shoes, Hiking Gear Displays	X ULTRA 4, QUEST 4 GORE-TEX	
	Outdoor Lifestyle Apparel	OUTRACK Wind Jacket, OUTLINE Tee, WAYFARER Pants	
	Performance Footwear, Unisex Wall, Digital Media Integration	PREDICT RA, GLIDE MAX, PREDICT SOC 3	
Discovery	Outdoor Apparel, Accessories (Poles, Packs, Hats)	OUTRACK, ELIXIR HYBRID, XA 25 Backpack	
	Brand Storytelling, Visual Installations	Historical Displays, Artistic Installations	
Destination	Ski Boots, Helmets, Jackets, Skis	S/PRO ALPHA, S/MAX 130, BRIGADE Helmet	

Figure 4.6: Product Display Analysis Diagram (Author's Own, 2025)

4.7. BRAND POSITIONING MAP

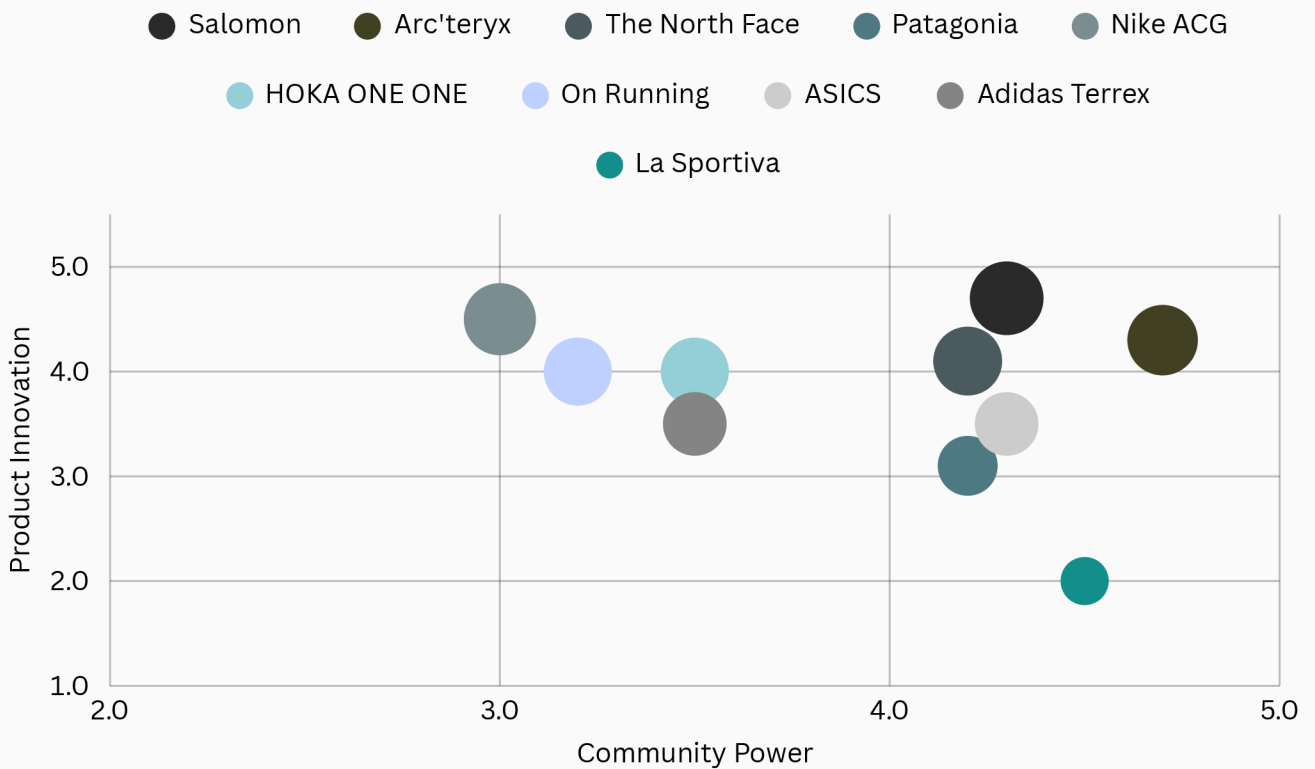
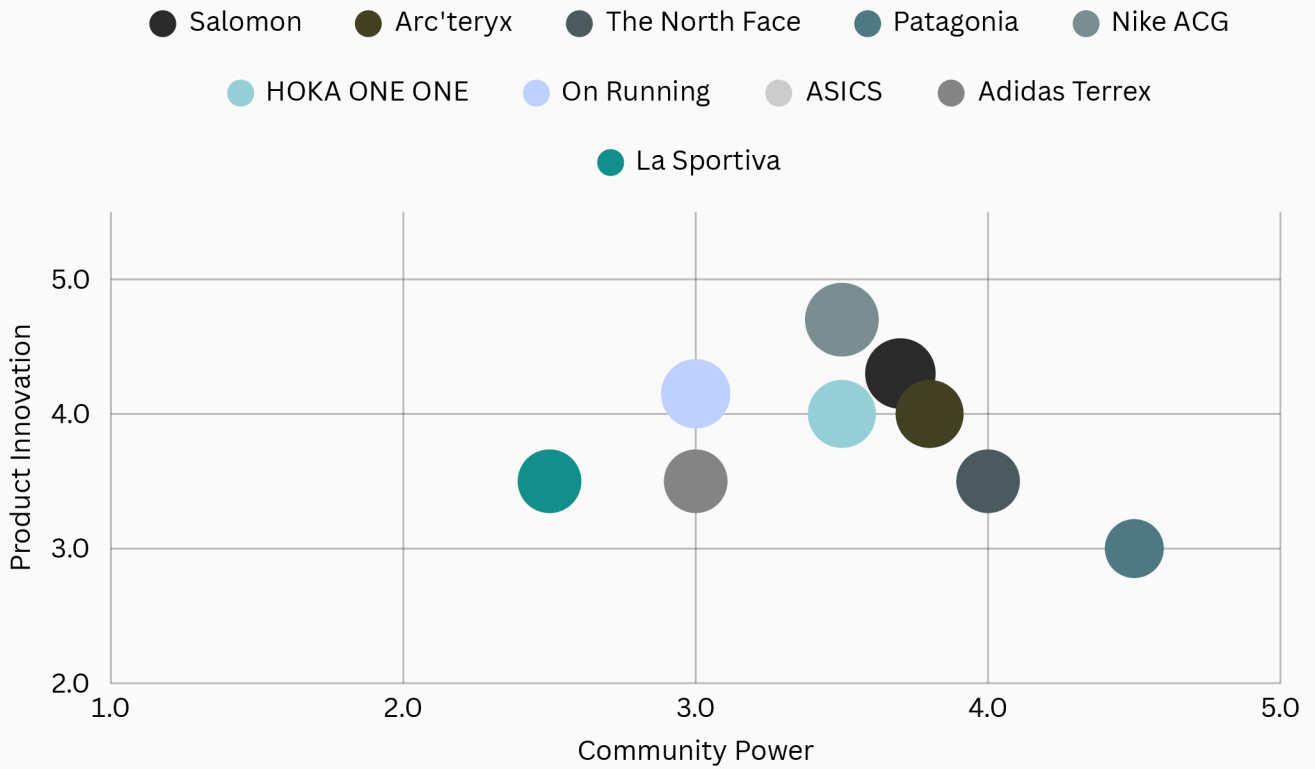


Figure 4.7: Salomon Brand Positioning Map (Author's Own, 2025)

4.8. COMPETITOR ANALYSIS

Brand	Parent Company	Founded	Key Product Categories	Sustainability	Target Audience
Salomon	Amer Sports	1947	Trail running, ski gear, hiking footwear	Fully recyclable collection, repair & resale initiatives	Trail runners, hikers, ski adventurers
Arc'teryx	Amer Sports	1989	High-performance outdoor apparel & alpine gear	Sustainable lines, eco-materials	Alpine and urban outdoor enthusiasts
Patagonia	Holdfast Collective	1973	Eco-conscious outdoor apparel & gear	Pioneer in sustainability, 1% donation model	Eco-conscious outdoor users
The North Face	VF Corporation	1966	Apparel, footwear, equipment	Sustainable lines, carbon reduction goals	All-level outdoor explorers
Nike ACG	Nike, Inc.	1989	Outdoor apparel & shoes	Use of recycled materials	Young adventurous consumers
HOKA	Deckers Brands	2009	Running & outdoor footwear	Eco initiatives in product design	Runners and comfort-driven athletes
On Running	On Holding AG	2010	Running shoes & apparel	Sustainable materials and production	Runners and active lifestyle users
La Sportiva	Privately held	1928	Climbing & mountaineering gear	Eco product lines and local sourcing	Climbers, mountaineers, alpine sport lovers

Figure 4.8: Salomon Comparative Brand Profile Matrix (Author's Own, 2025)

The comparative brand profile matrix, when cross-referenced with the Brand Positioning Map (see Figure 4.7), reveals distinct strategic identities among leading outdoor brands. Salomon, positioned at the intersection of high performance and emerging fashionability, stands out with its stronghold in trail running footweares and technical ski gear, supported by growing engagement campaigns (see Fugure 4.8).

CHAPTER 5 **STRATEGIC RECOMMENDATIONS**

Transforming Stores into Emotional Reshaping Spaces

In response to the global trend of "Rewilding"(See Figure 4.4) —Salomon can position its flagship and concept stores as emotionally reshaping environments. These spaces are not solely transactional but designed to evoke sensory clarity and stimulate emotional continuity through dynamic spatial designs.

Deepening a Value-Driven Brand Strategy

Salomon has already established a strong foundation in aligning its products with user values—ranging from co-branded collections that reflect lifestyle aesthetics to campaign messages that emotionally resonate with community identity. To extend this, the brand can further develop personalised product matching systems powered by existing technological infrastructure.

5.1. Action Points

1

**Integrating guided
in-store immersive
experience**

2

**Utilizing responsive
intelligence to better
align with value-driven
consumption patterns.**

3

**Synchronizing
emotional cues
across touchpoints to
build continuous
brand resonance.**

Figure 5.1: Salomon Brand Strategic Recommendations (Author's Own, 2025)

CHAPTER 6.

CONCEPT DEVELOPMENT

6.1. Idea Generation



Photo 6.1: Idea Generation_MindMap (Author's Own, 2025)

Follows with the primary research, a critical insight emerged during the qualitative interviews: users expressed a sense of experience gap—a disconnect between the immediate sensory impact of immersive retail and its long-term emotional or practical value. Many described these environments as “spectacles of the moment” that fail to translate into post-visit meaning or behavioral change. This echoed a larger consumer shift toward value-driven experiences—ones that feel personally relevant, emotionally intelligent, and continuous across brand touchpoints.

The concept of Salomon experience store is to transform the retail environment into an emotionally responsive journey, blending affective computing with immersive spatial storytelling. Rooted in Salomon’s performance-driven identity and the growing consumer demand for emotional relevance. The store aims to bridge the gap between momentary immersion and lasting brand connection, which allows customers to see their feelings reflected in the space, to feel that their emotions matter, and even more—that their presence contributes to the brand's emotional narrative.

In response to these insights, spatial adaptability was identified as a parallel core strategy. By embedding flexibility into the physical environment—through modular displays, track-based systems, and transformable layouts—the store can dynamically respond to shifting consumer behaviors and emotional needs. This ensures that emotional resonance is not just momentary, but sustained through continuous, personalized spatial configurations.

6.2. Inspirations & Moodboards

Modularity & Functionality

Photo 6.3

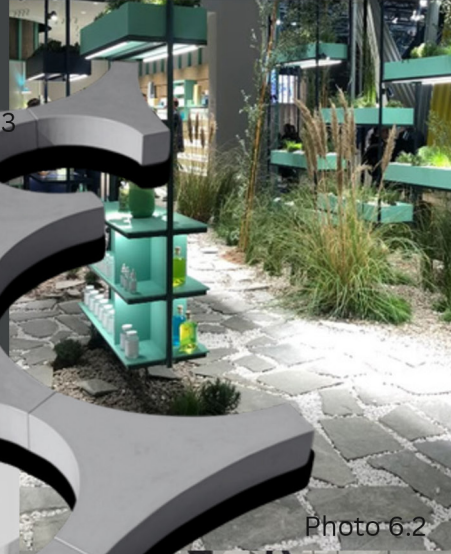


Photo 6.4



Photo 6.2



Photo 6.5

Photo 6.6



Photo 6.7

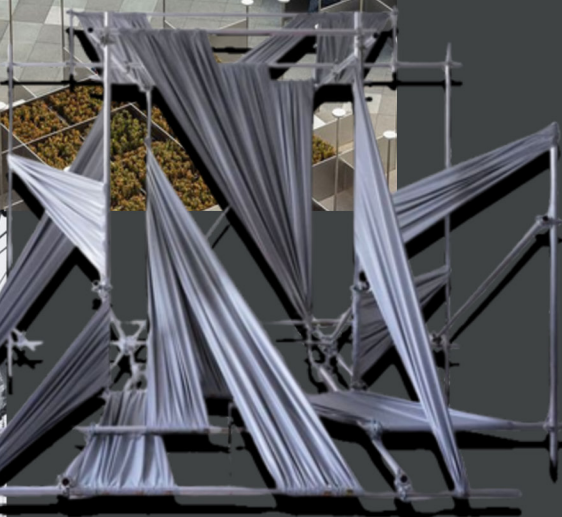


Photo 6.8

Modularity & Functionality

Photo 6.9

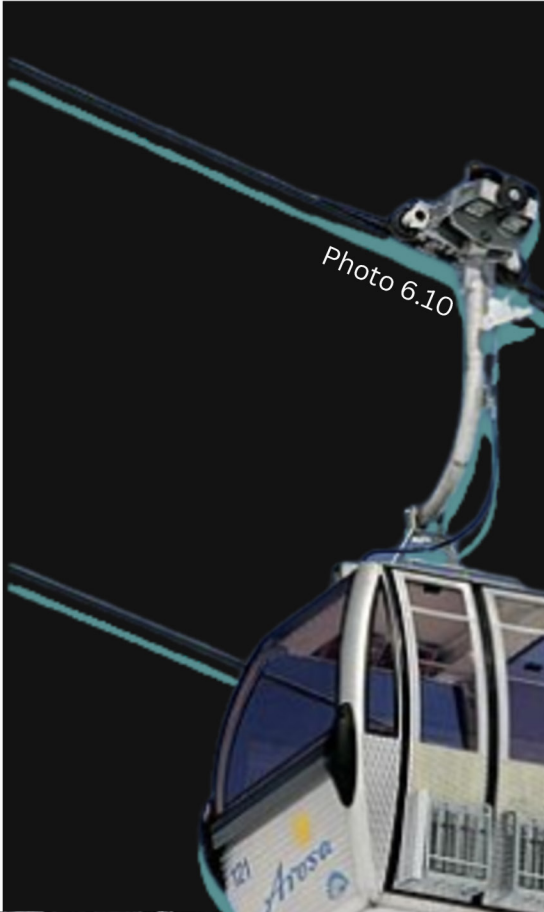


Photo 6.10



Photo 6.11



Photo 6.12



Photo 6.13

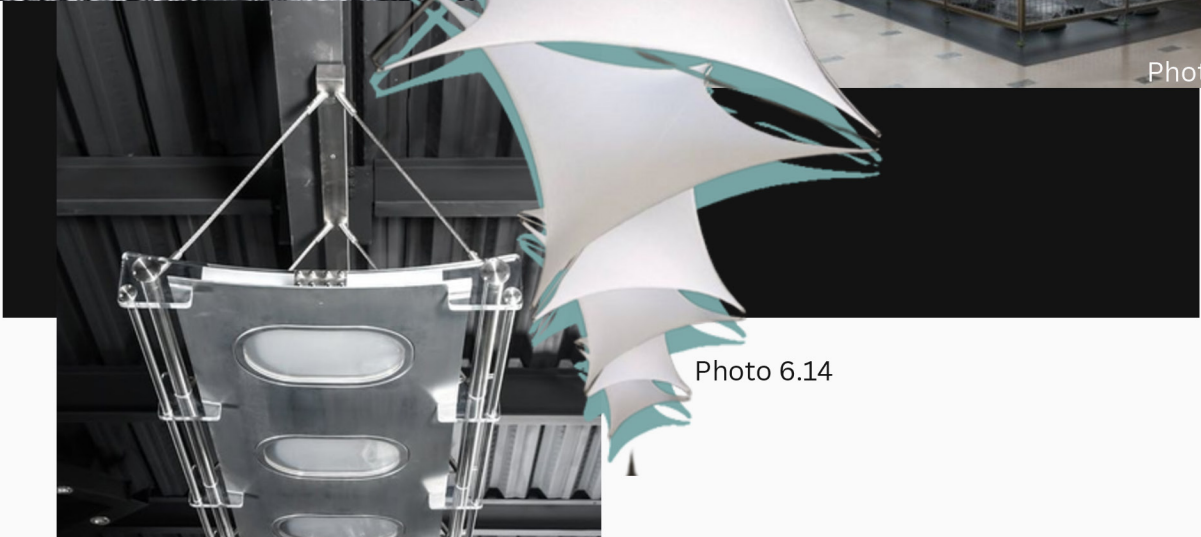


Photo 6.14



Photo 6.15

Urban Nature Fusion





Photo 6.22: Artefact_Emotion Hub MockUp (Author' s Own, 2025)

6.3. Artefact Concept Statement

6.3.1. User Interaction Journey

The Emotion Hub is situated at the core area of the store lies an affective interactive zone—the Emotion Hub. It is envisioned as an emotional interface between the user and the brand, designed to explore how spatial interaction can facilitate trust, recognition, and co-creation.

The Emotion Hub leverages the expressive capacity of facial emotion recognition, when a user's emotional state is detected, the surrounding environment transitions into one of six curated emotional scenes(See Appendix G for emotional scene script)—each crafted through color psychology, visual tempo, and spatial atmosphere. These scenes are aligned with Salomon's core brand values, allowing the user to feel that their internal state has found resonance within the brand's narrative.

At the end of the interaction, a personalised QR code is generated on the screen. When scanned, it links the user to their unique Emotion Journey Report and a unique Salomon Emotion Passport—a digital summary of their affective state. Each report is individually generated, making the experience immersive and also personally meaningful.

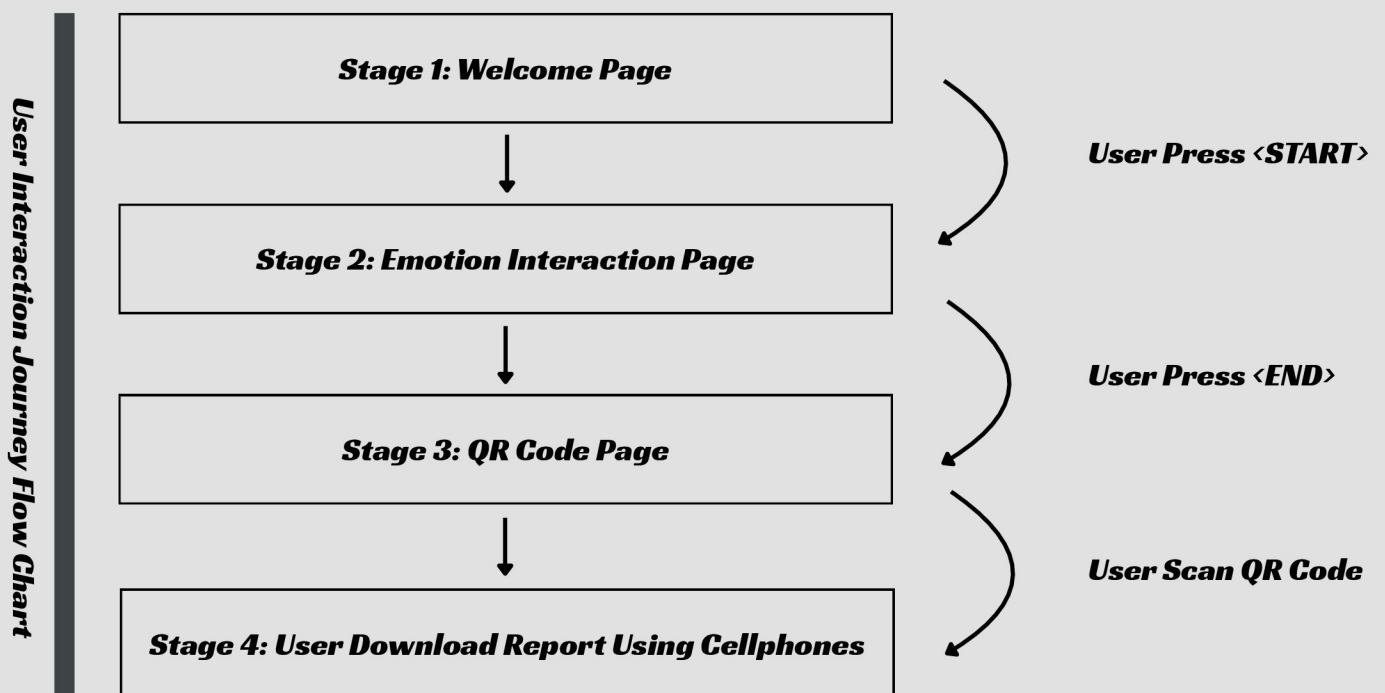


Figure 6.1: User Interaction Journey Flow Chart (Author' s Own, 2025)

6.3.2. Interactive Interface Design

Stage 1



Real-time Changing Background

Real-time Facial Landmark Bar Graph

Initial Interface Introduction

Photo 6.23: Artefact_welcome page (Author's Own, 2025)

The welcome screen introduces users to the Emotion Hub with real-time facial landmark feedback—showing data like eye blinks and jaw movement. This visual calibration builds anticipation while revealing the system's emotional sensing capacity. A clear prompt invites users to press START to begin their interaction, marking the first step in their personalised emotion journey with Salomon.

Stage 2



Unique User ID

Real-time Changing Background Scene

Emotion Responsive Product

Real-time Facial Landmark Bar Graph

Real-time Emotion Percentage

Emotion Responsive Portrait Background Color

Photo 6.24: Artefact_Emotion Interaction Page (Author's Own, 2025)

All scenes in Stage 2 respond in real time to the user's detected emotion. The visual design follows a three-layered logic: colour psychology to define basic emotion-colour links, Salomon TV visuals to match moods with landscapes and tones, and XT-6 product colours to ensure product alignment. High-arousal emotions (e.g. anger, excitement) trigger faster visual motion and intense colours, while low-arousal states create slower, calmer environments. This setup turns emotional data into a dynamic spatial and brand experience. (See Appendix G for research process)

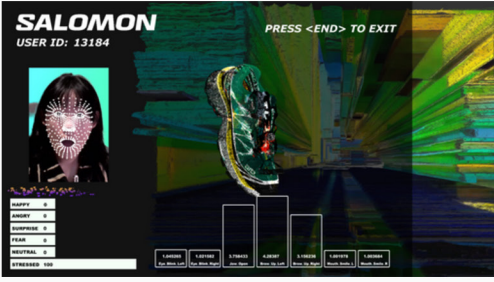


Photo 6.25: Surprise (Author' s Own, 2025)



Photo 6.26: Happy (Author' s Own, 2025)

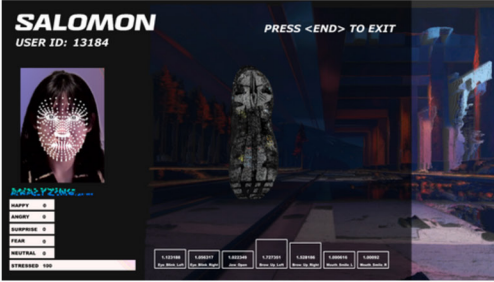


Photo 6.27: Fear (Author' s Own, 2025)



Photo 6.28: Angry (Author' s Own, 2025)



Photo 6.29: Neutral (Author' s Own, 2025)



Photo 6.30: Stressed (Author' s Own, 2025)



Photo 6.31: Artefact_QR Code page (Author' s Own, 2025)



The final screen presents a downloadable Salomon Emotion Passport, showing the user's unique ID, scan time, and emotion spectrum. Below, the Emotion Journey Report maps emotional changes during the interaction—creating a personal, lasting connection between the user and the brand.

*See Appendix E5 for detailed TouchDesigner Programming Logic and Work Flow

6.4. LOCATION



Photo 6.32-6.36: Store Photos (Location HQ, n.d.) Photo 6.37: Store Exterior (Author's Own, 2025)

The proposed site is located in the Shoreditch district of East London. The selected building is a disused industrial warehouse, making it a case of urban reuse that aligns with sustainable spatial development practices.

This location was chosen in part to support Salomon's strategic ambition to expand its visibility among younger, trend-driven consumers (see Figure 4.5 Market Segmentation Approaches for detailed analysis). With existing stores already established in Covent Garden and Soho, the Shoreditch site strengthens a triangulated retail matrix across three culturally aligned neighbourhoods. These areas share similar demographic profiles—young, mobile, and lifestyle-oriented—enabling cross-location brand reinforcement.

Additionally, the site offers strong accessibility, situated within a 10-minute walking radius of both Shoreditch High Street and Old Street stations, positioning the store as both a destination and a connector within East London's commercial and cultural landscape.

6.5. Material

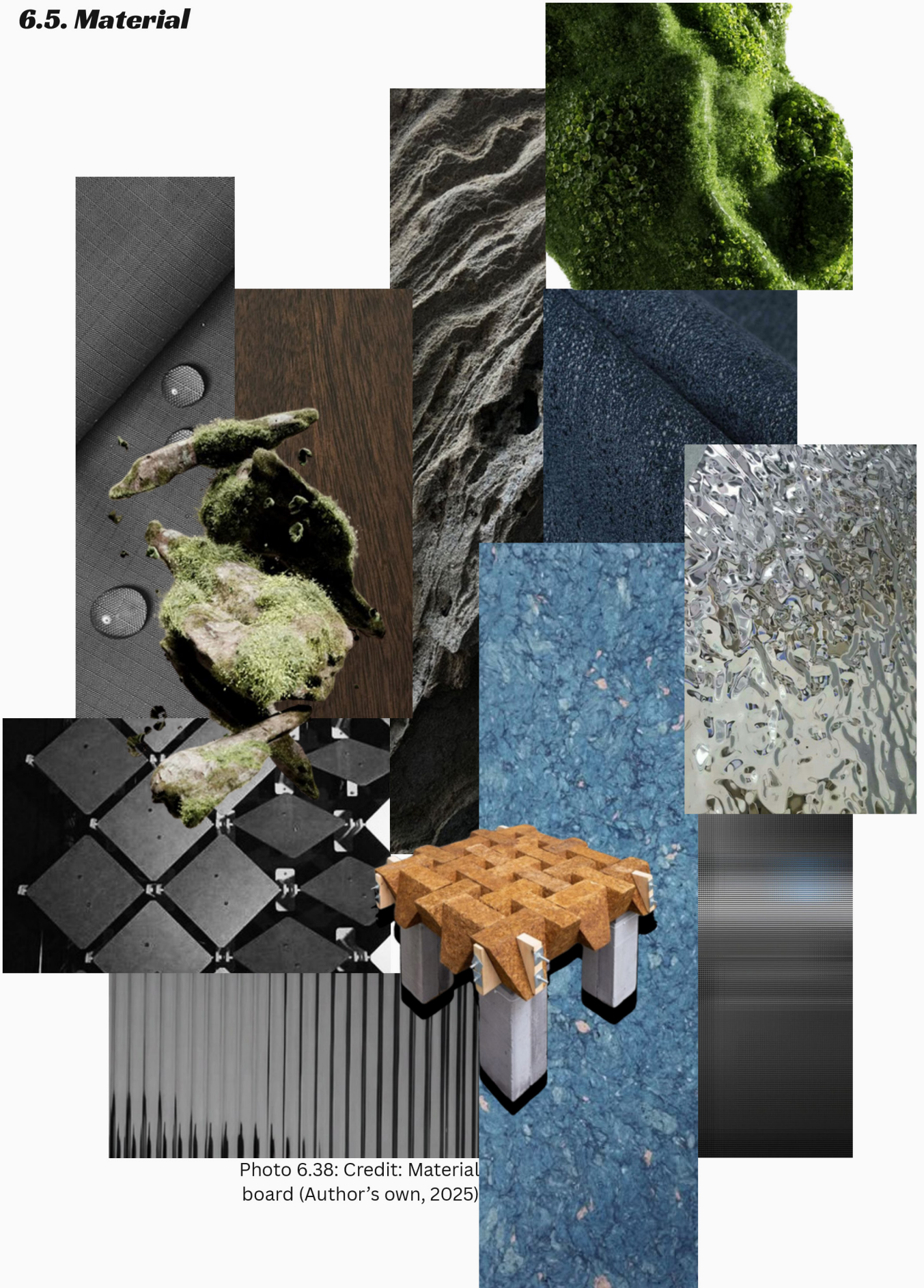


Photo 6.38: Credit: Material board (Author's own, 2025)

6.6. Developmental Model

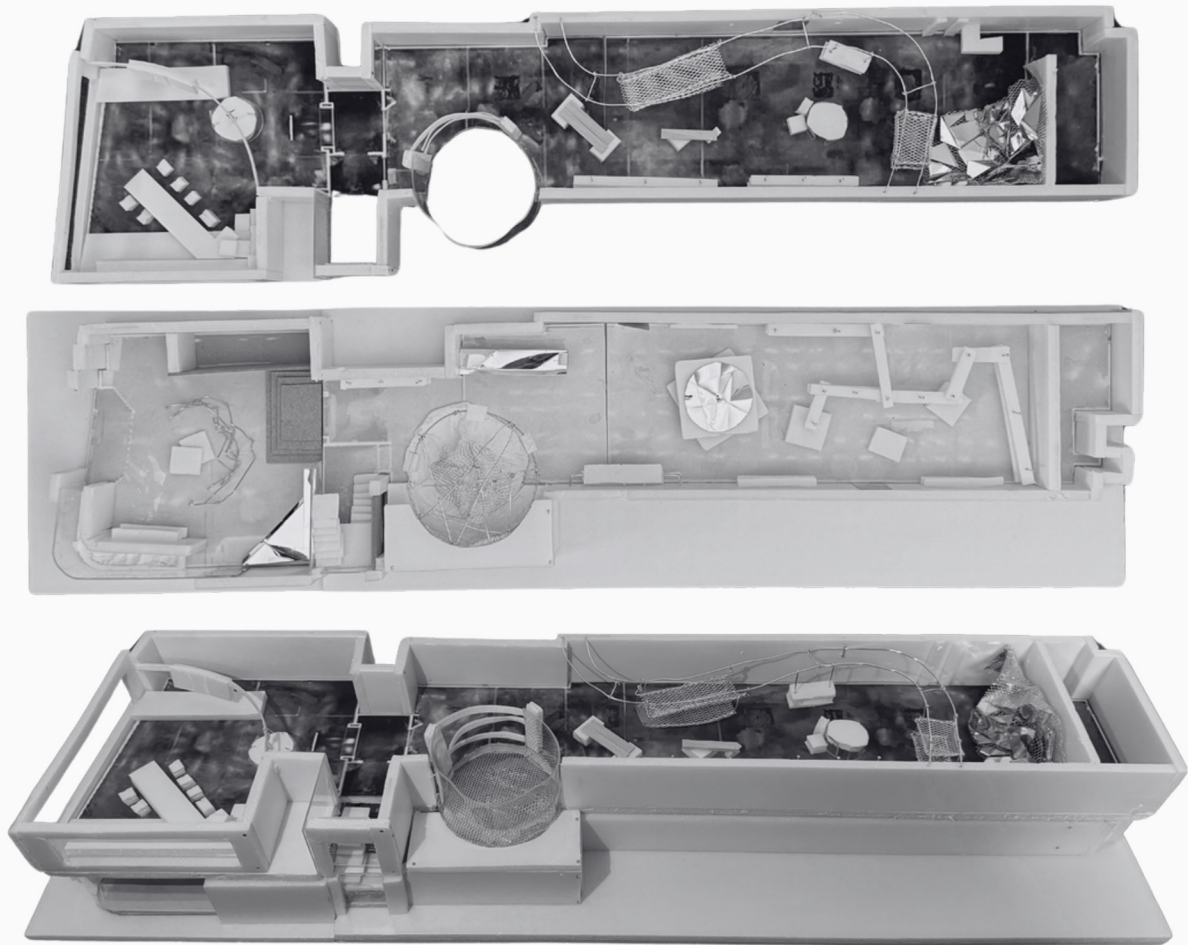


Photo 6.39-6.41: Developmental Model Top View (Author's Own, 2025)

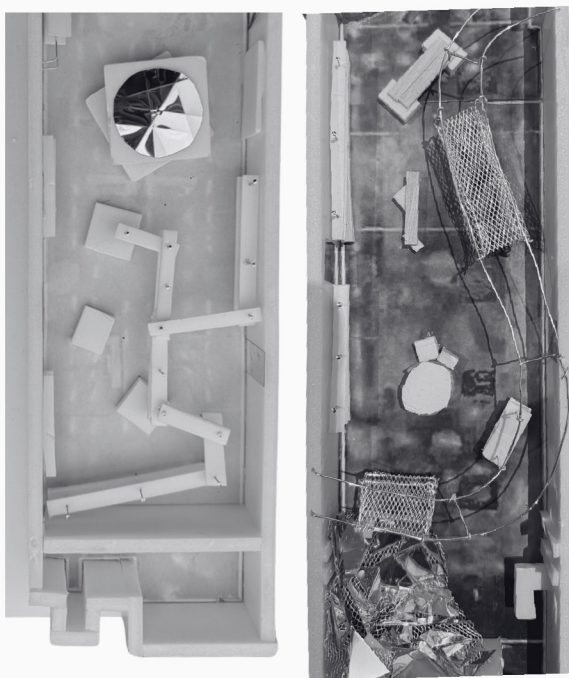


Photo 6.42 & 6.43: Details of Developmental Model & modular systems (Author's Own, 2025)

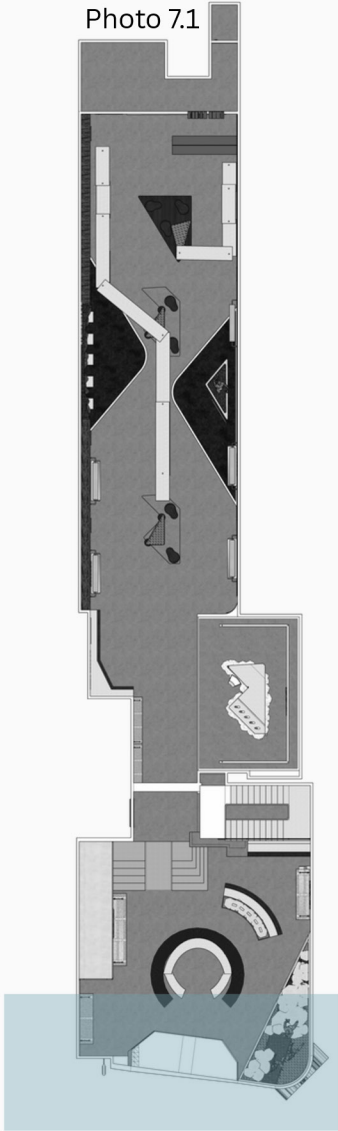
The modular structures in this store design were developed through hands-on developmental model-making. These models helped explore how the components could be assembled, adjusted, and reconfigured. By testing physical forms in three dimensions, the design process moved beyond abstract ideas and focused on practical flexibility. The model-building process played a key role in shaping the final layout and system logic of the space.

CREATIVE DESIGN OUTCOME

CHAPTER 7.

7.1. Store Zoning & Design Concept

Photo 7.1



Entrance

Design Concept:

The entrance design emphasizes Salomon's core product language by translating the iconic Quicklace® system into the storefront canopy. In order to reinforce brand recognition and also adds an element of playfulness to the industrial facade. Functionally, the Quicklace-inspired element doubles as the store's signage, seamlessly integrating branding with structure.

A combination of matte white lacquer and brushed metal finishes is used to create a clean and technical exterior language, aligning with Salomon's global store image. The transparency of the curved glass maximizes visual connection between the interior and exterior.

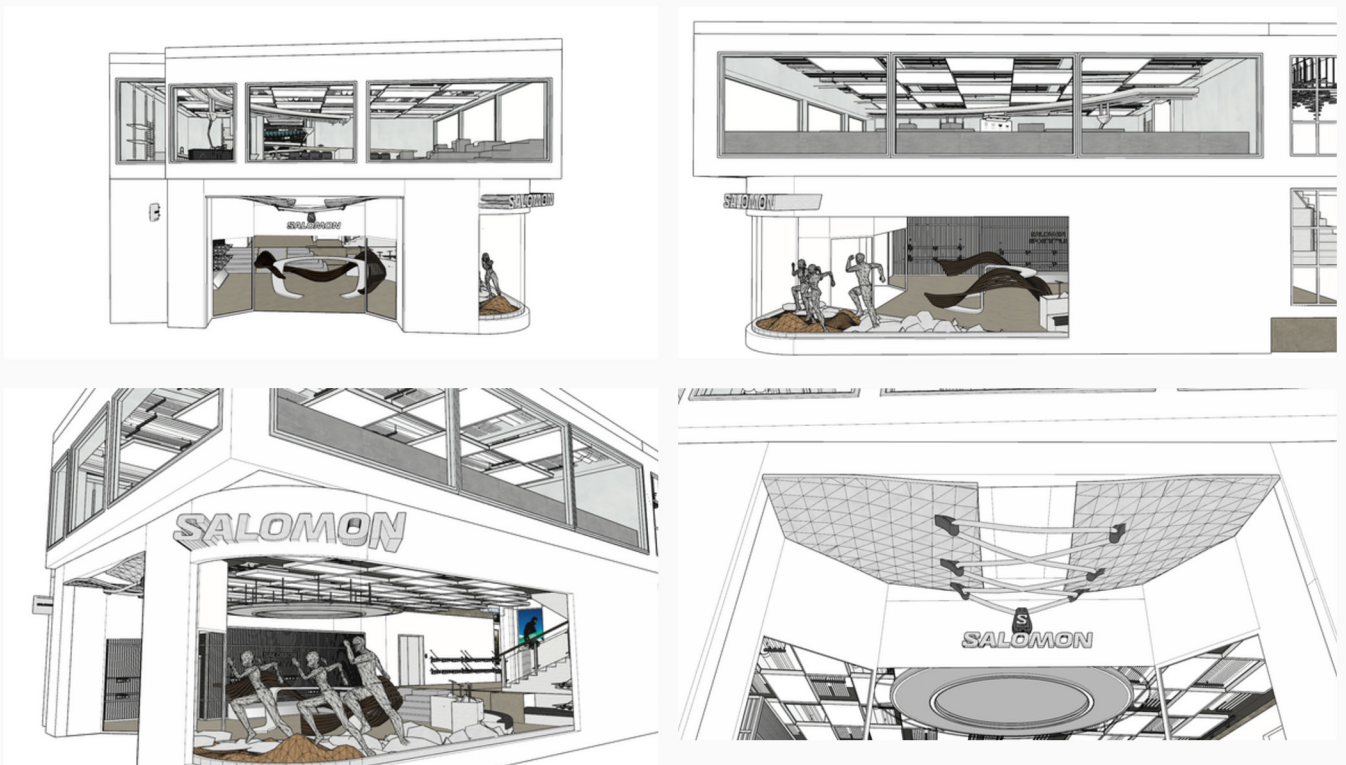
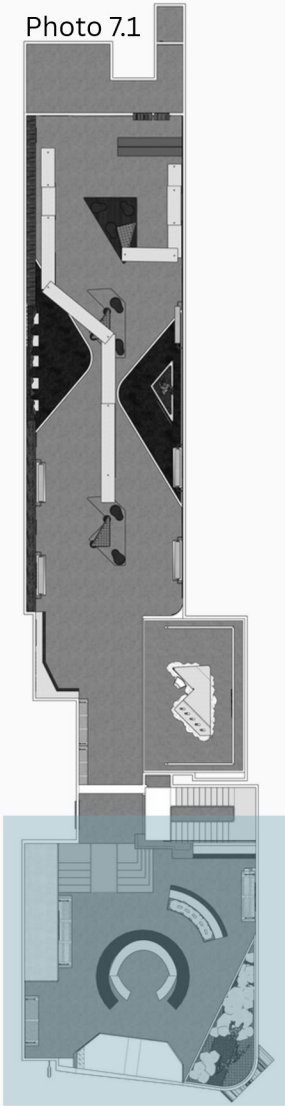


Photo 7.3-7.6: Store Entrance Design Showcase (Author's Own, 2025)

Photo 7.1



Zone 1—Primary Display Zone

Design Concept:

As the primary visual focal point at the entrance, Zone 1 holds a central role in the store's spatial hierarchy, serving as the customer's first point of engagement. This area showcases Salomon's most popular Sportstyle range, the premium Advanced line, and selected collaborative collections. The design follows the Urban-Nature Fusion concept, integrating subtle natural elements into the retail environment. The central display structure mimicking mountain ridges is constructed with sculpted wood to reflect Salomon's alpine identity within an urban context. An integrated accessibility ramp connects this entry zone to the upper level, ensuring inclusive movement across vertical space.

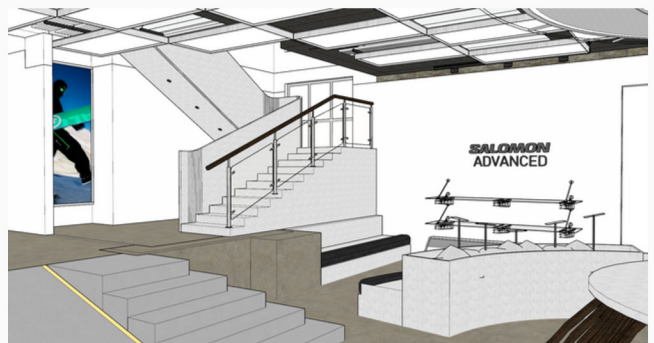
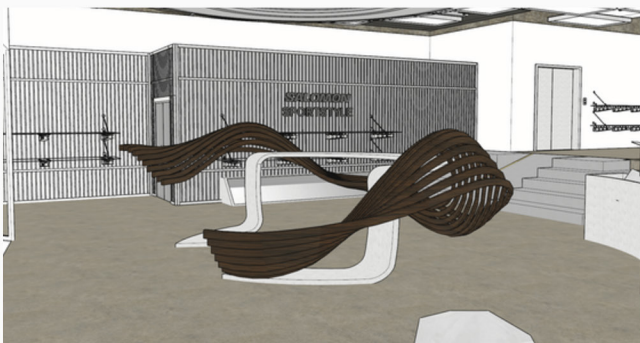
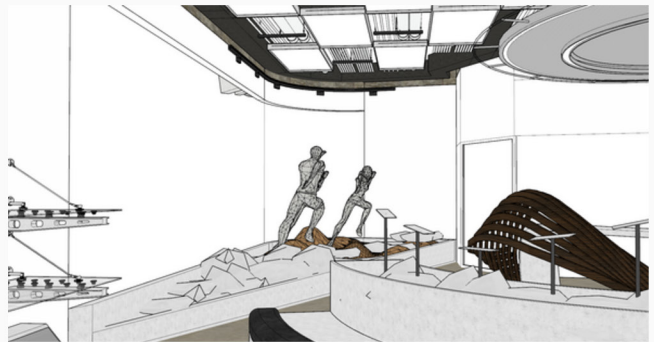
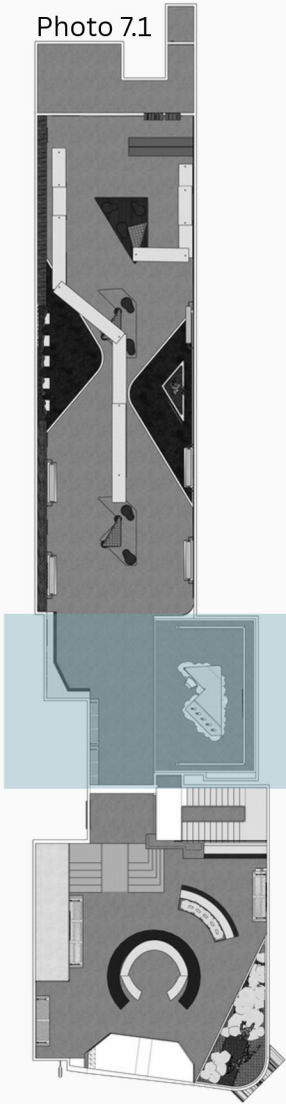


Photo 7.7-7.10: Store Primary Display Zone Design Showcase (Author's Own, 2025)

Photo 7.1



Zone 2—Emotion Hub

Design Concept:

Zone 2 serves as the central highlight of the store, dedicated to immersive emotional interaction. see Chapter 7 for detailed description.

This area hosts the Salomon Emotion Hub, where users engage in an immersive emotional brand experience. It also functions as a product display zone, bridging physical items with their digital and emotional representations.

The panoramic screens surrounding three sides of the space are designed to enhance emotional immersion and strengthen visual storytelling through ambient light and motion. The central interactive screen is designed to facilitate accurate facial emotion recognition while simultaneously presenting matched product visuals.

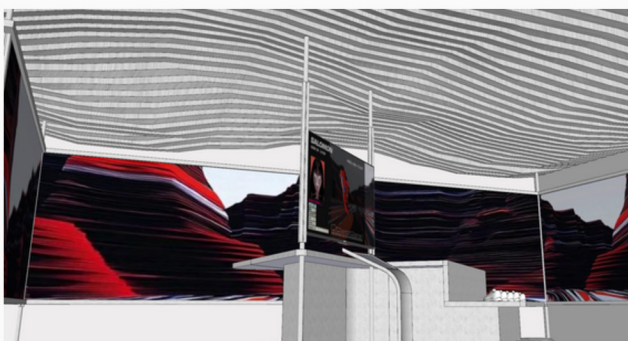
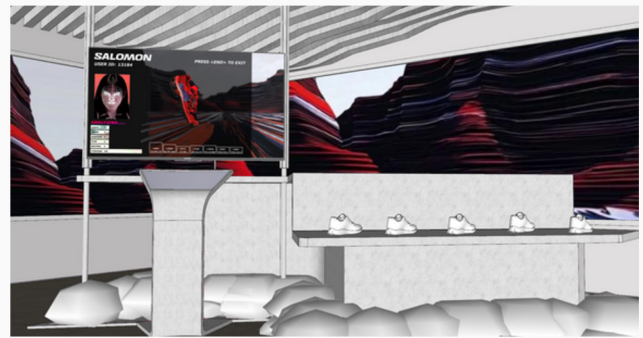
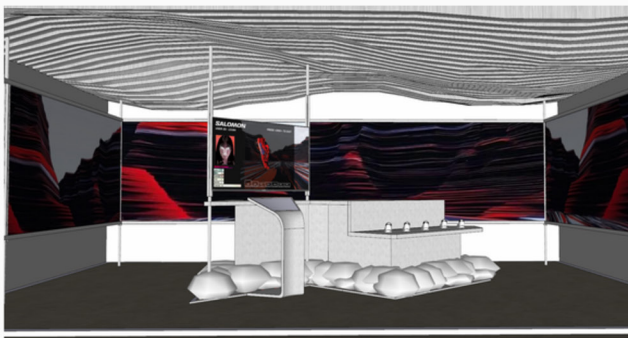
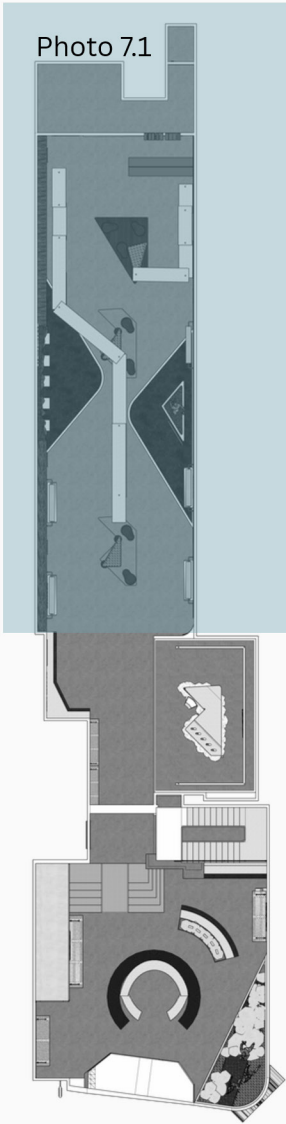


Photo 7.11-7.14: Emotion Hub Design Showcase (Author's Own, 2025)



Zone 3—Secondary Display Zone

Design Concept:

Located at the rear of the ground floor, this zone combines outdoor product, trail running product display with the cashier area. Shelving is built around three wooden bases that also serve as seating. This layout allows the display units to be reconfigured as needed, simulating the modularity of scaffolding—a nod to utility and adaptability in outdoor environments.

A modular ceiling lighting system supports localized mood adjustments and spatial zoning. By enabling dynamic ambient control, it aligns with the affective ambience concept, reinforcing emotional responsiveness throughout the store. In terms of materials, metal framing and dark wood bases enhance contrast, while neutral flooring and textured stone walls add tactile warmth and elevate the technical aesthetic of the displayed products.

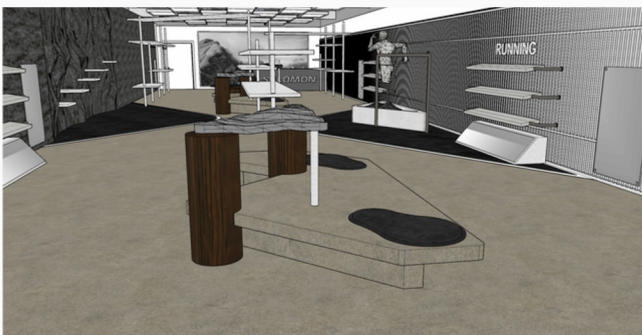
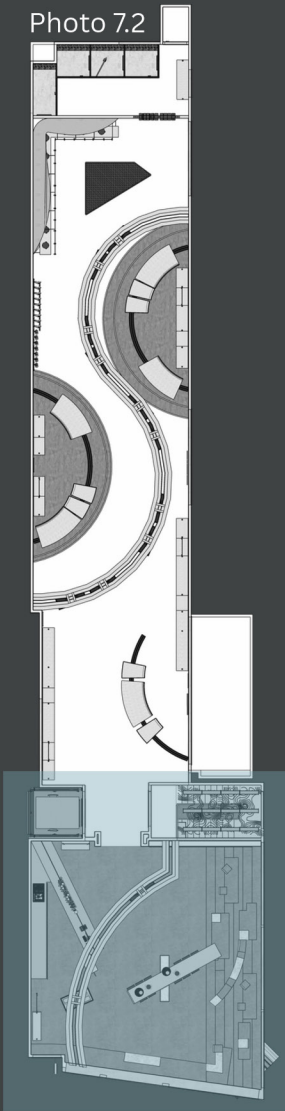


Photo 7.15-7.18: Secondary Display Zone Design Showcase (Author's Own, 2025)

Photo 7.2



Zone 4—Salomon Café

Design Concept:

The café supports Salomon’s community-building by offering a relaxed space for customers to pause and connect. Seating is designed as stepped platforms instead of traditional tables, encouraging informal interaction and a shared social atmosphere. The space uses cool-toned materials inspired by icy blue mountain landscapes. The design concept that runs throughout the entire store—modular design, a flexible rail system allows shelving to be added or removed, adapting the space for different product displays or events.

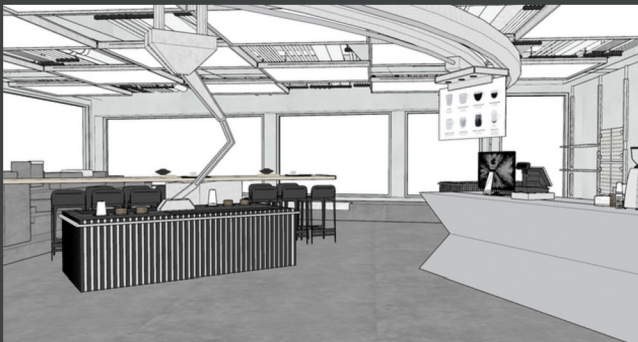
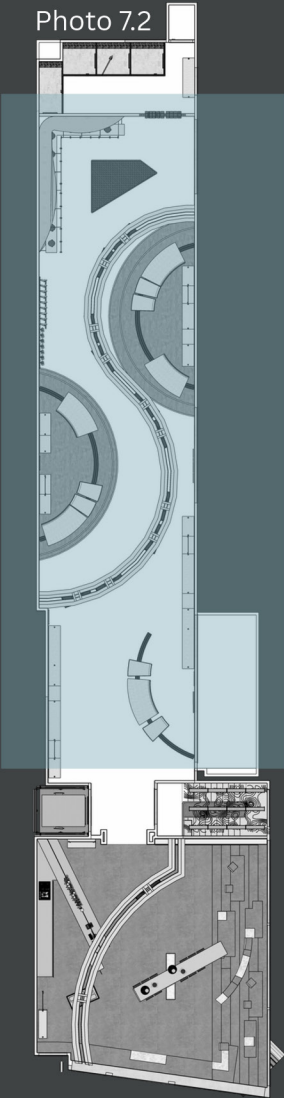


Photo 7.19-7.22: Salomon Café Design Showcase (Author’s Own, 2025)

Photo 7.2



Zone 5—Discovery & Destination Display Zone

Design Concept:

This area is dedicated to winter apparel and technical gear, designed with high adaptability to accommodate seasonal and promotional changes. The overhead track installation is inspired by ski lift systems, allowing for flexible shelf reconfiguration. Freestanding modular fixtures on the floor further support dynamic merchandising layouts. A tensile ceiling element, referencing tent structures and colored with aurora-inspired gradients, enhances spatial layering and visual richness within the zone. The skiing equipment display is backed by mountain-like wall textures to reinforce the alpine theme. At the far end of the space, fitting rooms are placed for convenience and continuity.

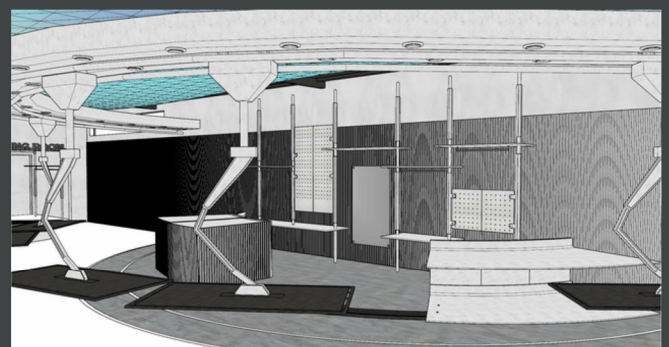
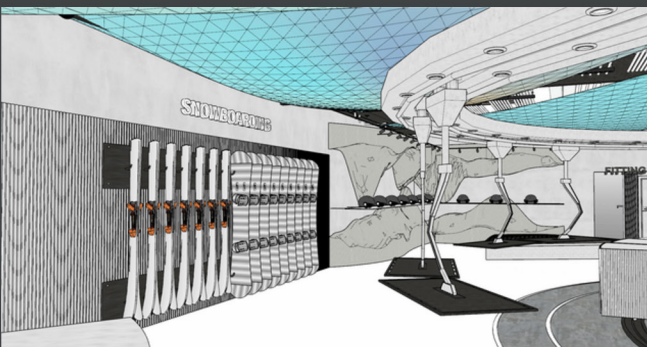
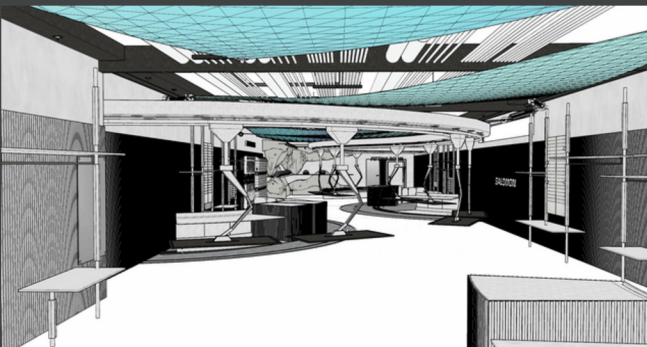


Photo 7.23-7.26: Discovery & Destination Display Zone Design Showcase (Author's Own, 2025)

7.2. Final Rendering

Exploded View

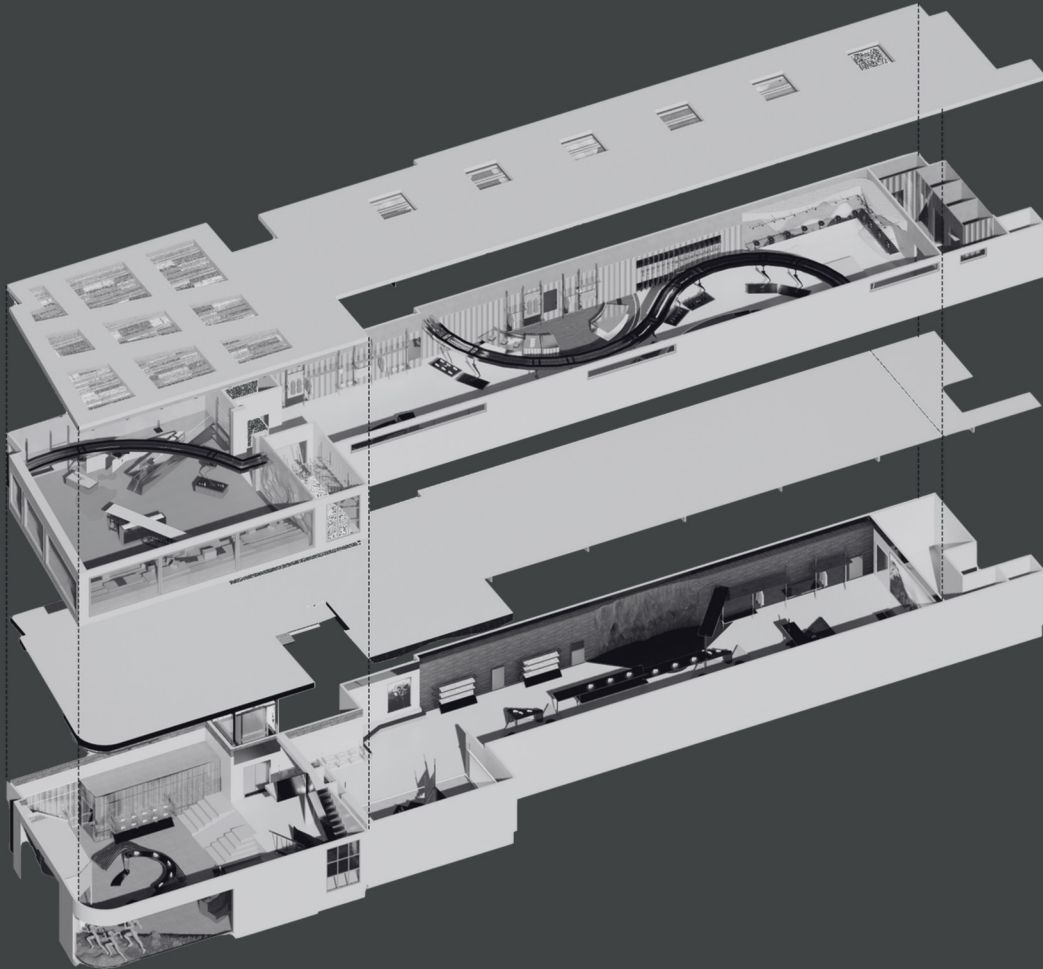


Photo 7.27: Store 3D Exploded View (Author's Own, 2025)

Side Elevation_Section A-A



Photo 7.28: Store side elevation Section A-A (Author's Own, 2025)

Side Elevation_Section B-B



Photo 7.29: Store side elevation Section B-B (Author's Own, 2025)

Entrance & Zone 1



Photo 7.30-7.33: Store entrance and zone 1 rednering (Author' s Own, 2025)

Zone 2 & Zone 3



Photo 7.34-7.37: Store zone 2 and zone 3 redering (Author' s Own, 2025)

Zone 4

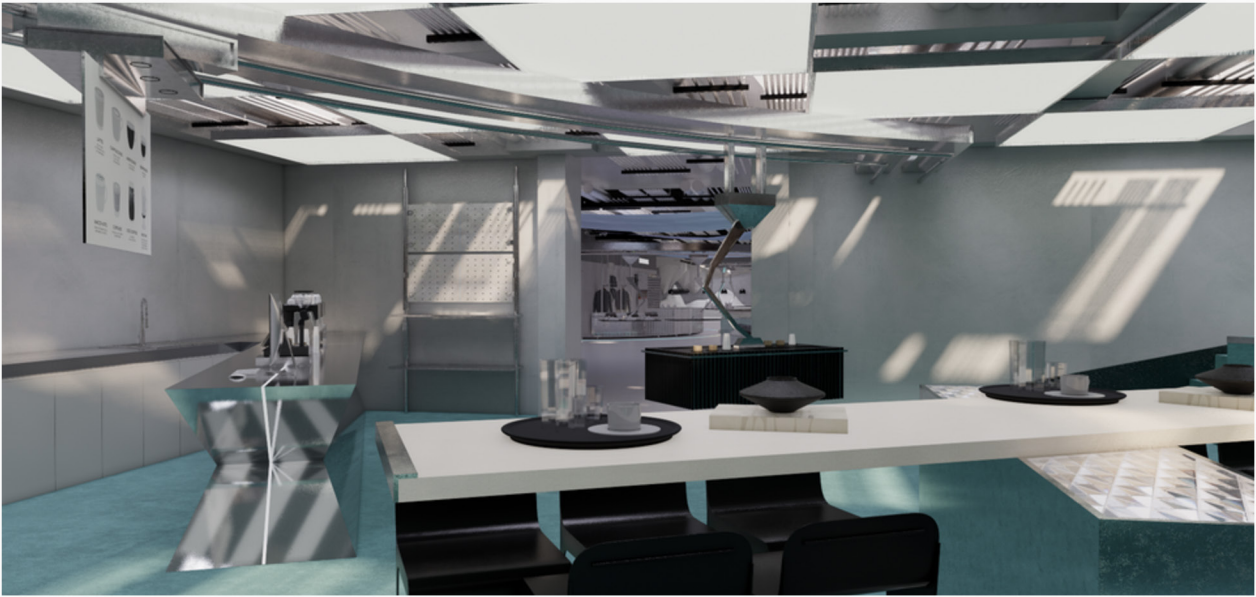


Photo 7.38-7.40: Store zone 4 redering (Author' s Own, 2025)

Zone 5

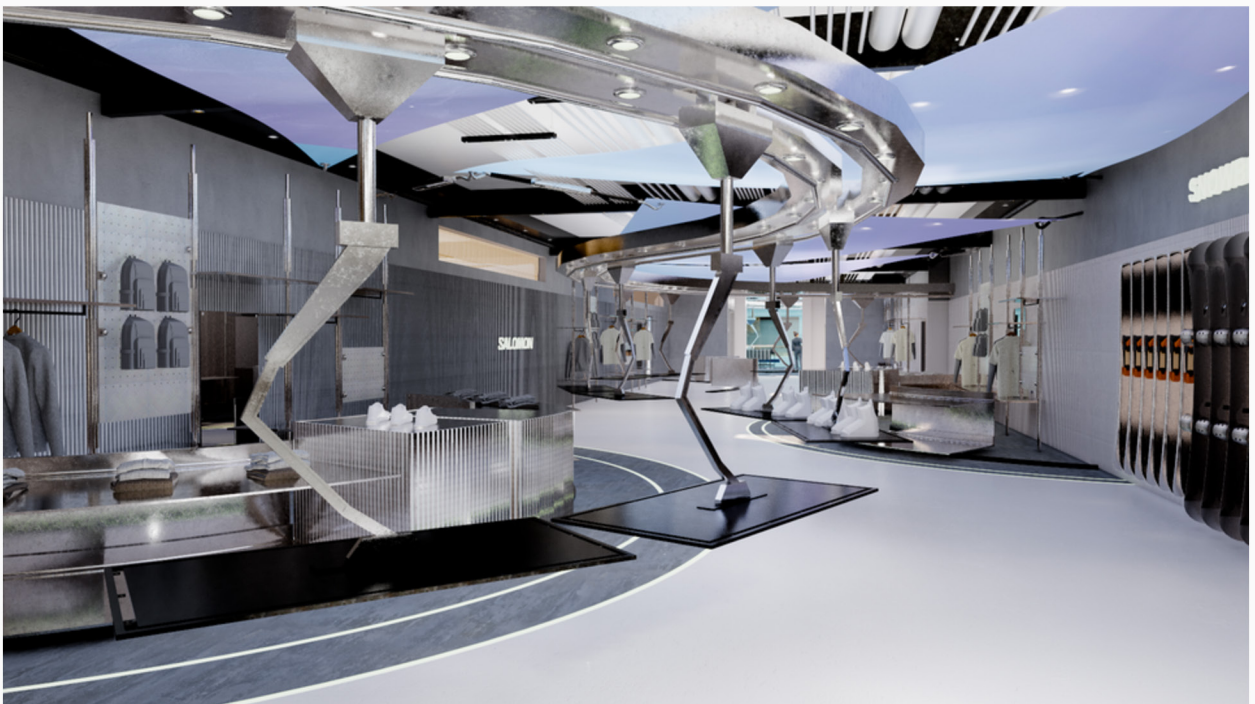


Photo 7.41-7.44: Store zone 5 redering (Author' s Own, 2025)

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APPENDICES

Appendix A: Research Ethics Approval Form

Research Ethics Approval Form

To be agreed with Supervisor and signed off prior to undertaking primary research

<p>NAME: XINJING HU</p>
<p>COLLEGE: London College of Fashion</p>
<p>IF YOUR RESEARCH INVOLVES PARTICIPANTS, PLEASE COMPLETE QUESTIONS 1 TO 9. IF NOT, GO TO QUESTION 10 BELOW.</p>
<p>1. Will the participants be: (please tick as appropriate)</p> <p>Students at the University <input checked="" type="checkbox"/></p> <p>Participants outside the University <input checked="" type="checkbox"/></p>
<p>2. How will participants be recruited and how many will be involved? (approximate number is ok)</p> <p>Customer Survey: 100+ participants (on campus survey leaflet, social media survey post)</p> <p>Semi-Constructed Interview: 3 participants (UAL Alumni and industry practitioner)</p> <p>Exhibition Exit Evaluation Survey: 100 Participants (on-site survey leaflet)</p>
<p>3. What will the participants be asked to do? (Explain clearly so that a non-specialist will understand)</p> <p>Customer Survey(anonymous): To identify key psychological and emotional drivers of customer immersion in retail environments using a Likert-scale questionnaire.</p> <p>Semi-constructed interview: To gain in-depth insights from immersive retail experience designers about their design strategies, challenges, and views on the application of adaptive and affective ambience technologies.</p> <p>Exhibition exit evaluation survey(anonymous): To evaluate customer perceptions immediately after engaging with immersive experiences, focusing on emotional engagement, memorable aspects, and overall impact.</p>
<p>4. What potential risks to the interests of participants do you foresee and what steps will you take to minimise those risks? (A participant's interests include their physical and psychological well-being, their commercial interests; and their rights of privacy and reputation).</p> <p>Psychological Well-being Risks: I will make it clear that participation is voluntary, and they can withdraw at any time without explanation, and also emphasize that there are no "right" or "wrong" answers and that their responses are valued regardless of what they share. In terms of interviews, I will use a neutral and supportive tone during interviews to create a safe and comfortable environment.</p> <p>Commercial Interests Risks: My research will involve current practitioners in the industry and may include risks related to commercial interests. To minimize these risks, I will avoid explicitly asking for confidential or sensitive information. I will also offer participants the opportunity to review and approve transcripts or summaries of their interviews before they are included in the research. Additionally, I will ensure that all data is anonymized or pseudonymized unless participants explicitly consent to being identified.</p> <p>Physical Well-being Risks: If in-person interviews, such as coffee chats or any kinds of face-to-face interview, were not convenient due to participants' geographical location or scheduling constraints, I will provide alternative options such as Teams calls or email interviews to accommodate their preferences and minimize any inconvenience.</p>
<p>5. What potential risks to yourself as research student do you foresee and what steps will you take to minimise those risks? (e.g. does your research raise issues of personal safety for you or others involved in the project, especially if taking place outside working hours or off University premises)</p> <p>Personal Safety During In-Person Interviews:</p>

If in-person interviews are conducted outside University premises, there may be minor safety risks associated with meeting unfamiliar participants in public spaces. To minimize these risks, I will schedule meetings during daylight hours in safe, well-populated locations and inform a trusted person of the meeting details, including time, location, and participant information.

Personal Safety During On-Site Exit Evaluations:

Conducting exit evaluations in public exhibition spaces involves interacting with a variety of participants, which may pose potential safety risks. To mitigate these risks, I will remain in well-monitored, public areas during evaluations, ensure a staff member from the event or venue is acknowledged about the research, and keep a charged mobile phone on hand for immediate communication if needed.

6. Please attach a copy of proposed written information/consent form to be given to participants for agreement and signing. If you are not obtaining written consent or supplying an information sheet, please explain the reasons for this.

Attached

7. Does your project involve children (i.e. under 16) or vulnerable adults e.g. a person with a learning disability? YES/NO

If **YES**, you must refer to the Guidance Note on Informed Consent in the Code of Practice on Research Ethics at <http://www.arts.ac.uk/research/researching-at-ual/researcher-support/> and obtain a Criminal Records Bureau (CRB) check.

Please tick to confirm this has been obtained:

Please refer to the guidance note on data protection available at <http://www.arts.ac.uk/research/researching-at-ual/researcher-support/> before answering the next question. Please consider the value of coding; the importance of secure storage and disposal of personal information, particularly sensitive data (e.g. records of health, origin, criminal record etc.)

8. Will you be obtaining personal data from any of the participants? YES/NO If YES: Give full details based on the following questions:

- (a) How will you store and use this information during the course of your research?
- (b) What parts of this information will be confidential?
- (c) Will you separate personal identifiers from other (coded) personal data, and if so how will you safeguard the key to these data sets?
- (d) Will personal data be irreversibly anonymized or, if you have separated the data, will the linking code between the two databases be destroyed?
- (e) At the conclusion of your research:
 - (i) Which of your data sets do you intend to retain personally for use in future research?
 - (ii) Which do you intend to archive for other researchers?
 - (iii) Which do you intend to destroy?
- (f) Depending on your answers to (e)
 - If you intend to retain certain data sets for future use or to archive them:
 - (i) How will they be stored?
 - (ii) How will participants be informed what data will be retained, and will their consent be obtained for this?
 - (iii)
 - If you intend to destroy certain data sets at the conclusion of the research:
 - (i) Explain why this is appropriate
 - (ii) How will you ensure that the data will be disposed of in such a way that there is no risk of its confidentiality being compromised?



<p>9. Will payments to participants be made? YES/NO (If YES, please state amount and whether payment is for out-of-pocket expenses, or a fee. Normally no payment is made in student research projects)</p>
<p>10. Will any restrictions be placed on the publication of results? YES/NO (If YES, please state the nature of the restrictions, e.g. details of any confidentiality agreement)</p>
<p>11. I confirm my responsibility as a student of UAL to conduct research in accordance with the Code of Practice on Research Ethics of the University of the Arts London (the University). In signing this form, I am also confirming that:</p> <ul style="list-style-type: none"> a) The form is accurate to the best of my knowledge and belief. b) There is no potential material interest that may, or may appear, impair the independence and objectivity of researchers conducting this project. c) I undertake to conduct the research as set out in this form d) I understand and accept that the ethical propriety of this research may be monitored by the relevant College Research body and/or the University's Research Ethics Sub-Committee.
<p>Signature of Student Researcher: Xinjing Hu _____ Date :27/01/2025__</p>

<p>12. I support this research and have reviewed it with the student:</p> <p>Signature of Holly Wadsworth _____ Date: 03.02.2025 Supervisor: _____ Date: _____</p>
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
Appendix B: Survey Materials

B1. Online Survey Questionnaire






1. In the past 12 months, have you participated in any form of immersive experience (e.g., immersive art show, immersive brand event, VR/AR/XR/MR experiences)?
[\[Single Choice\]](#)

Option	Subtotal	Percentage
Yes	131	 94.24%
No (If “No,” terminate the survey and thank you for participating!)	8	 5.76%
Valid Count Per Participant	139	

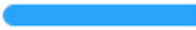
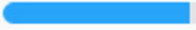



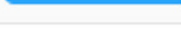


2. Is there any interactive content installation (such as interactive screens, interactive art installations, AR, VR, etc.) within the immersive space? [\[Single Choice\]](#)

Option	Subtotal	Percentage
Yes	106	 80.92%
No	25	 19.08%
Valid Count Per Participant	131	

3. What types of immersive experiences have you participated in? (Multiple selections allowed) [\[Multiple Choice\]](#)

Option	Subtotal	Percentage
Immersive art installations or exhibitions	71	 54.2%
Immersive branded events (e.g., pop-ups, brand activations)	54	 41.22%
VR/AR/MR experiences (e.g., VR gaming, virtual tours)	61	 46.56%
Multi-sensory environments (e.g., themed spaces, projection rooms)	102	 77.86%
Other (please specify):	7	 5.34%
Valid Count Per Participant	131	

4. What were the most prominent elements of the experience you recall? (Select all that apply): [\[Multiple Choice\]](#)



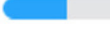


Option	Subtotal	Percentage
Visuals (e.g., lighting, projections, screens)	105	 80.15%
Soundscapes (e.g., background music, sound effects)	100	 76.34%
Tactile features (e.g., interactive textures, physical objects)	59	 45.04%
Scents or smells	48	 36.64%
Interactive technology (e.g., touchscreens, motion sensors)	75	 57.25%
Storytelling or narrative elements	96	 73.28%
Social interactions (e.g., collaborative activities, group experiences)	50	 38.17%
Other (please specify):	2	 1.53%
Valid Count Per Participant	131	

Section 2 : Likert-Scale Questions :

**Please think about your most memorable or recent immersive experience while answering the following questions. Use the scale below to rate each statement:*

- 1 = Strongly Disagree
- 2 = Disagree
- 3 = Neutral
- 4 = Agree
- 5 = Strongly Agree

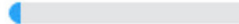
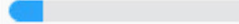
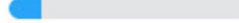
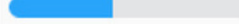
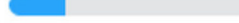
5. Please select the category of the immersive experience you are currently recalling. [\[Single Choice\]](#)

Option	Subtotal	Percentage
Immersive art installations or exhibitions	51	 38.93%
Immersive branded events (e.g., pop-ups, brand activations)	18	 13.74%
VR/AR/MR experiences (e.g., VR gaming, virtual tours)	35	 26.72%
Multi-sensory environments (e.g., themed spaces, projection rooms)	27	 20.61%
Other (please specify)	0	 0%
Valid Count Per Participant	131	

Please base all your responses on the category of immersive experience you selected in the previous question when answering and rating the following questions.

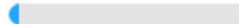
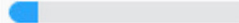
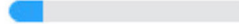
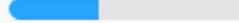
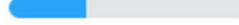
6.The sensory elements (such as visual effects, sound effects, tactile sensations) of this immersive experience enhanced my emotional engagement. [\[Rating\]](#)

Average Score for This Question : 3.65

Option	Subtotal	Percentage
Strongly Disagree	7	 5.34%
Disagree	19	 14.5%
Neutral	18	 13.74%
Agree	56	 42.75%
Strongly Agree	31	 23.66%
Valid Count Per Participant	131	

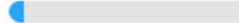
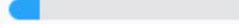
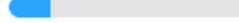
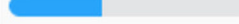
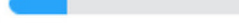
7.During the experience, I felt excited and my curiosity was stimulated. [\[Rating\]](#)

Average Score for This Question : 3.79

Option	Subtotal	Percentage
Strongly Disagree	6	 4.58%
Disagree	16	 12.21%
Neutral	19	 14.5%
Agree	48	 36.64%
Strongly Agree	42	 32.06%
Valid Count Per Participant	131	

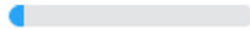
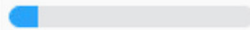
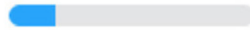
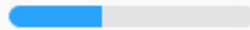
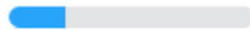
8.Throughout the overall experience, my emotions and feelings remained consistently engaged. [\[Rating\]](#)

Average Score for This Question : 3.6

Option	Subtotal	Percentage
Strongly Disagree	9	 6.87%
Disagree	17	 12.98%
Neutral	23	 17.56%
Agree	50	 38.17%
Strongly Agree	32	 24.43%
Valid Count Per Participant	131	

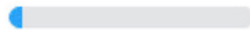
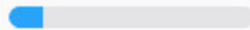
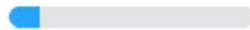
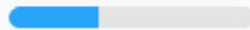
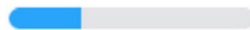
9.This experience was not only interesting but also provided some practical value or usefulness for my subsequent life. [\[Rating\]](#)

Average Score for This Question : 3.6

Option	Subtotal	Percentage
Strongly Disagree	9	 6.87%
Disagree	16	 12.21%
Neutral	25	 19.08%
Agree	50	 38.17%
Strongly Agree	31	 23.66%
Valid Count Per Participant	131	

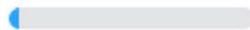
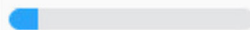
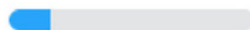
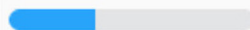
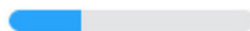
10.If encountering the same type of immersive experience again, I will first consider its practical value and usefulness for me. [\[Rating\]](#)

Average Score for This Question : 3.69

Option	Subtotal	Percentage
Strongly Disagree	8	 6.11%
Disagree	19	 14.5%
Neutral	17	 12.98%
Agree	48	 36.64%
Strongly Agree	39	 29.77%
Valid Count Per Participant	131	

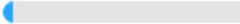
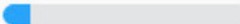
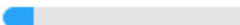
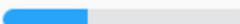

11.In this space, I felt free to explore or interact with elements at my own pace. [\[Rating\]](#)

Average Score for This Question : 3.75

Option	Subtotal	Percentage
Strongly Disagree	5	 4.72%
Disagree	13	 12.26%
Neutral	18	 16.98%
Agree	38	 35.85%
Strongly Agree	32	 30.19%
Valid Count Per Participant	106	

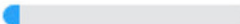
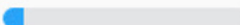
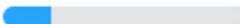
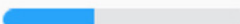
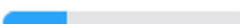
12. Whether I could freely choose how to interact or explore during this experience significantly influenced my overall experience. [\[Rating\]](#)

Average Score for This Question : 3.86

Option	Subtotal	Percentage
Strongly Disagree	5	 4.72%
Disagree	12	 11.32%
Neutral	14	 13.21%
Agree	37	 34.91%
Strongly Agree	38	 35.85%
Valid Count Per Participant	106	


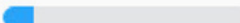

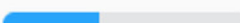

13. I was able to understand and smoothly use the interactive or technological elements in the experience on my own. [\[Rating\]](#)

Average Score for This Question : 3.67

Option	Subtotal	Percentage
Strongly Disagree	8	 7.55%
Disagree	9	 8.49%
Neutral	21	 19.81%
Agree	40	 37.74%
Strongly Agree	28	 26.42%
Valid Count Per Participant	106	

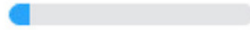
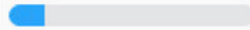
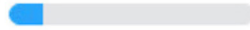
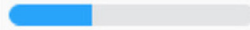
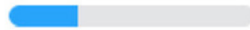
14. The theme or story of the experience usually resonated emotionally with me. [\[Rating\]](#)

Average Score for This Question : 3.7

Option	Subtotal	Percentage
Strongly Disagree	4	 3.77%
Disagree	14	 13.21%
Neutral	19	 17.92%
Agree	42	 39.62%
Strongly Agree	27	 25.47%
Valid Count Per Participant	106	

15. This experience led to increased emotional interactions and connections with other participants or on-site staff. [\[Rating\]](#)

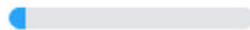
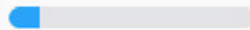
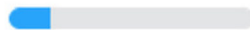
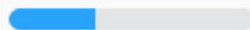
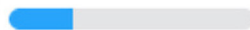
Average Score for This Question : 3.58

Option	Subtotal	Percentage
Strongly Disagree	9	 8.49%
Disagree	16	 15.09%
Neutral	15	 14.15%
Agree	36	 33.96%
Strongly Agree	30	 28.3%
Valid Count Per Participant	106	

16. The long-term emotional impact of this experience deeply impressed me.

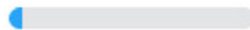
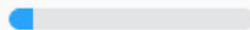
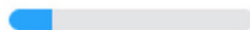
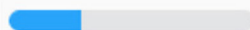
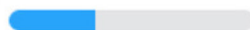
[\[Rating\]](#)

Average Score for This Question : 3.6

Option	Subtotal	Percentage
Strongly Disagree	8	 7.55%
Disagree	14	 13.21%
Neutral	18	 16.98%
Agree	38	 35.85%
Strongly Agree	28	 26.42%
Valid Count Per Participant	106	

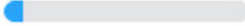
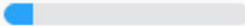
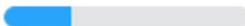
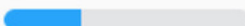
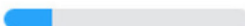
17. This experience prompted me to reflect, gain new insights, or achieve a deeper understanding of a certain topic. [\[Rating\]](#)

Average Score for This Question : 3.8

Option	Subtotal	Percentage
Strongly Disagree	6	 5.66%
Disagree	11	 10.38%
Neutral	19	 17.92%
Agree	32	 30.19%
Strongly Agree	38	 35.85%
Valid Count Per Participant	106	

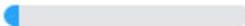
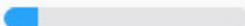
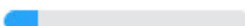


18.If interactive physical installations or technological elements were added to this activity, it would make it easier for me to immerse myself in the experience and spend more time there. [\[Rating\]](#)

Average Score for This Question : 3.44

Option	Subtotal	Percentage
Strongly Disagree	2	 8%
Disagree	3	 12%
Neutral	7	 28%
Agree	8	 32%
Strongly Agree	5	 20%
Valid Count Per Participant	25	

19.This experience resonated with my personal preferences or values. [\[Rating\]](#)

Average Score for This Question : 3.67

Option	Subtotal	Percentage
Strongly Disagree	7	 6.6%
Disagree	15	 14.15%
Neutral	15	 14.15%
Agree	38	 35.85%
Strongly Agree	31	 29.25%
Valid Count Per Participant	106	

B2. Survey Detailed Interaction Immersion Scores

The data table (Appendix B6) includes responses from 106 valid participants (N=106), with Individual Immersion Scores calculated from Q6–Q19. These scores support the group analysis and the Immersion Heat Map in Chapter 3.

Participant NO.1-53

	A	B	C	D	E	F	G	H	I
	Participant ID	Interaction Presence	Immersive Experience Category	Q6: Sensory elements enhanced my emotional engagement.	Q7: I felt excited and curious during the experience.	Q8: My emotions remained continuously engaged throughout the experience.	Q9: The experience was interesting and practically valuable for my life.	Q10: Practical value would influence my decision to revisit similar experiences.	Q11: I felt free to explore or interact at my own pace.
1									
2	1	Non-Interactive	2	5	4	3	3	4	
3	2	Interactive	1	4	5	4	4	2	2
4	3	Interactive	1	4	4	4	3	3	5
5	4	Interactive	1	4	4	3	4	3	4
6	6	Interactive	1	2	3	3	2	5	4
7	7	Interactive	1	5	4	4	3	2	5
8	9	Non-Interactive	3	4	5	3	2	2	
9	10	Non-Interactive	1	5	5	3	3	2	
10	11	Interactive	1	4	4	3	3	2	3
11	13	Interactive	1	5	4	4	4	3	2
12	14	Interactive	3	4	4	4	4	4	3
13	15	Interactive	4	4	3	4	4	5	4
14	17	Interactive	1	4	4	4	4	4	5
15	18	Interactive	1	5	5	5	5	5	5
16	19	Interactive	3	5	5	5	4	4	5
17	20	Interactive	3	4	4	5	5	4	4
18	21	Interactive	3	4	5	5	4	5	4
19	23	Interactive	3	4	5	5	4	5	4
20	24	Interactive	1	5	5	3	4	4	4
21	25	Interactive	1	3	4	4	4	3	3
22	27	Interactive	3	4	5	4	5	4	5
23	28	Interactive	2	5	4	5	3	4	5
24	29	Interactive	1	4	4	5	3	5	3
25	30	Interactive	4	4	5	4	4	5	4
26	31	Interactive	1	5	4	4	4	4	4
27	32	Interactive	1	4	5	4	3	3	4
28	33	Interactive	2	4	5	5	3	5	2
29	35	Interactive	5	4	5	5	3	5	2
30	37	Non-Interactive	4	5	5	5	1	5	5
31	38	Non-Interactive	4	2	4	2	2	1	
32	39	Interactive	4	4	4	3	4	3	
33	40	Interactive	3	3	2	4	5	5	4
34	41	Non-Interactive	3	3	2	2	2	5	2
35	42	Interactive	1	3	4	5	4	4	
36	43	Interactive	3	1	4	5	1	5	5
37	44	Non-Interactive	3	1	5	5	1	5	2
38	45	Non-Interactive	3	4	3	3	3	2	
39	46	Interactive	4	5	5	1	1	5	5
40	47	Non-Interactive	2	5	5	4	4	4	
41	48	Non-Interactive	3	4	4	5	4	5	
42	49	Interactive	3	1	2	3	2	3	2
43	50	Interactive	1	4	5	4	4	5	5
44	51	Interactive	1	4	4	4	3	4	4
45	52	Interactive	1	4	4	5	4	2	5
46	53	Interactive	3	5	4	4	3	4	4

	J	K	L	M	N	O	P	Q	R
	Q12: Autonomy in interaction/exploration influenced my overall experience.	Q13: I could easily understand and use interactive or technological elements.	Q14: Themes or stories resonated emotionally with me.	Q15: I had emotional interactions with other participants or staff.	Q16: Long-term emotional impact of the experience was memorable.	Q17: Experience prompted reflection, new insights, or deeper understanding.	Q18: Interactive physical or tech elements enhanced my immersion.	Q19: Experience aligned with my personal preferences or values.	Individual Immersion Score
1									4
2	2	4	3	2	1	4	5	3	3.076923077
3	5	3	5	4	4	4	4	4	4
4	5	5	4	3	3	5	4	4	3.923076923
6	5	3	4	1	1	1	1	1	2.692307692
7	2	3	4	3	3	4	5	5	3.615384615
9							4		3.333333333
10							5		3.833333333
11	4	4	3	2	2	2		3	3
13	2	2	4	2	5	4		4	3.461538462
14	3	3	3	1	3	3		3	3.076923077
15	4	4	4	3	2	3		4	3.692307692
17	5	5	5	5	5	5		5	4.615384615
18	5	5	5	5	5	5		5	5
19	5	5	5	4	5	5		5	4.769230769
20	5	5	5	4	4	5		4	4.461538462
21	4	4	5	4	5	4		5	4.307692308
23	4	4	5	5	4	5		5	4.538461538
24	5	5	4	4	4	4		5	4.307692308
25	4	3	4	5	5	5		4	3.923076923
27	4	5	5	4	5	4		5	4.538461538
28	4	3	4	2	3	4		4	3.846153846
29	4	4	3	3	4	3		4	3.769230769
30	4	5	4	4	5	4		5	4.384615385
31	5	4	5	4	5	5		5	4.461538462
32	5	3	4	5	4	5		4	4.230769231
33	5	2	4	4	2	3		3	3.615384615
36	5	5	5	5	5	5		5	5
37							1		1.833333333
38							3		2.869565217
39	5	4	4	4	5	4		4	4.230769231
40	5	5	5	5	4	5		4	4.230769231
41							3		2.833333333
42	5	5	5	1	5	5		5	4.615384615
43	2	2	3	1	1	1		2	2.076923077
44							1		2.5
45							3		3
46	5	5	5	5	5	5		5	4.384615385
47							4		4.333333333
48							5		4.5
49	2	3	2	3	3	1		2	2.230769231
50	3	5	3	4	4	4		4	4.153846154
51	5	4	5	4	5	4		3	4.076923077
52	4	4	3	5	4	4		4	4
53	4	4	4	5	4	5		5	4.230769231

Participant NO.54-105

	A	B	C	D	E	F	G	H	I
47	54	Interactive	3	2	3	2	3	3	2
48	55	Interactive	4	1	2	2	1	1	5
49	56	Interactive	3	4	4	4	5	4	5
50	57	Interactive	4	5	3	4	5	4	5
51	58	Interactive	4	4	4	4	5	5	4
52	59	Interactive	1	4	4	5	4	4	5
53	60	Non-Interactive	2	4	5	5	5	2	
54	61	Non-Interactive	4	2	2	4	3	2	
55	62	Interactive	3	4	5	3	4	4	4
56	63	Non-Interactive	3	4	5	4	5	4	
57	64	Interactive	4	5	5	4	4	5	4
58	65	Interactive	1	4	4	4	4	4	4
59	66	Non-Interactive	2	4	5	5	4	4	
60	67	Interactive	1	5	5	5	2	5	5
61	68	Interactive	3	5	2	2	4	1	1
62	69	Interactive	1	3	2	3	5	3	3
63	70	Non-Interactive	3	2	4	2	1	4	
64	71	Interactive	1	2	2	2	2	2	5
65	72	Interactive	1	4	5	4	4	4	4
66	73	Interactive	1	2	3	3	3	3	3
67	74	Interactive	3	1	5	1	5	5	5
68	75	Interactive	4	3	3	4	3	4	3
69	76	Interactive	1	3	4	4	4	4	4
70	77	Interactive	2	5	4	5	1	5	5
71	78	Interactive	3	5	5	5	4	5	5
72	79	Non-Interactive	3	4	5	3	4	4	
73	80	Non-Interactive	4	4	4	4	4	4	
74	81	Non-Interactive	4	5	4	5	4	5	
75	82	Non-Interactive	2	3	4	2	3	4	
76	83	Interactive	4	4	4	4	5	4	4
77	84	Interactive	4	3	3	5	4	4	4
78	85	Interactive	3	2	3	2	1	2	3
79	86	Interactive	1	3	2	2	2	2	4
80	87	Interactive	2	2	4	3	3	4	4
81	88	Interactive	1	5	5	5	5	5	5
82	89	Interactive	3	4	2	4	4	4	5
83	90	Interactive	1	4	2	4	4	3	4
84	91	Interactive	1	5	5	5	5	1	1
85	92	Non-Interactive	4	3	1	2	2	1	
86	93	Interactive	3	3	4	4	4	4	5
87	94	Interactive	3	5	4	4	4	5	5
88	95	Interactive	1	3	4	4	4	4	4
89	96	Interactive	1	4	4	4	5	5	4
90	97	Interactive	3	4	5	5	4	5	4
91	98	Interactive	1	3	3	4	4	5	3
92	99	Interactive	1	3	2	2	3	4	2
93	100	Non-Interactive	4	4	3	3	4	4	
94	101	Interactive	1	2	5	5	5	5	4
95	102	Interactive	1	1	5	5	1	1	1
96	103	Interactive	3	5	4	4	2	4	3
97	104	Non-Interactive	2	4	4	4	4	4	
98	105	Non-Interactive	2	2	3	2	2	4	

	J	K	L	M	N	O	P	Q	R
54	5	1	3	3	3	3		3	2.769230769
55	1	1	5	2	2	1		5	2.230769231
56	4	4	4	5	4	4		4	4.230769231
57	5	4	4	4	4	5		4	4.307692308
58	4	5	4	4	4	4		4	4.230769231
59	4	4	2	4	4	4		4	4
60							4		4.166666667
61							3		2.666666667
62	4	4	4	4	4	4		2	3.846153846
63							5		4.5
64	1	5	5	4	5	5		2	4.153846154
65	4	4	5	4	5	5		4	4.230769231
66							4		4.333333333
67	5	5	1	5	5	5		5	4.461538462
68	2	1	1	1	1	2		2	1.923076923
69	3	2	3	4	3	3		2	3
70							2		2.5
71	2	3	2	2	2	3		2	2.384615385
72	5	4	4	5	4	4		3	4.153846154
73	4	2	3	2	3	5		3	3
74	5	5	5	5	5	5		4	4.307692308
75	5	3	4	3	3	3		4	3.384615385
76	4	4	4	5	5	5		4	4.153846154
77	4	5	5	5	5	1		5	4.230769231
78	5	4	5	5	5	4		1	4.461538462
79							4		4
80							2		3.666666667
81							4		4.5
82							3		3.166666667
83	4	4	4	4	4	4		5	4.153846154
84	4	5	4	5	4	5		4	4.153846154
85	3	3	2	2	2	3		1	2.230769231
86	2	4	1	2	2	3		2	2.384615385
87	4	4	4	5	4	5		4	3.846153846
88	1	5	5	5	5	2		4	4.384615385
89	4	3	4	4	4	4		5	3.923076923
90	4	5	3	5	4	4		4	3.846153846
91	5	4	5	5	5	5		5	4.307692308
92							2		1.833333333
93	4	5	4	4	5	4		5	4.230769231
94	4	4	4	4	5	4		4	4.307692308
95	4	4	4	4	5	5		4	4.076923077
96	4	5	4	4	4	3		3	4.076923077
97	5	4	4	5	4	4		4	4.384615385
98	3	4	4	3	3	4		3	3.538461538
99	2	3	2	1	2	2		3	2.384615385
100							3		3.5
101	5	4	5	4	5	5		5	4.538461538
102	1	5	2	1	2	2		1	2.153846154
103	3	3	2	3	3	3		3	3.153846154
104							5		4.166666667
105							3		2.666666667

Participant NO.106-139

	A	B	C	D	E	F	G	H	I
99	106	Interactive	3	2	1	2	3	2	3
100	107	Interactive	1	4	1	2	2	2	2
101	108	Interactive	4	4	4	4	4	5	3
102	109	Non-Interactive	4	5	4	5	4	5	
103	110	Interactive	2	4	4	5	4	5	4
104	111	Interactive	2	4	3	4	2	3	3
105	112	Non-Interactive	4	3	5	3	4	4	
106	113	Interactive	3	4	5	4	5	5	5
107	114	Interactive	1	4	5	4	4	3	4
108	115	Interactive	1	4	1	4	4	4	5
109	116	Interactive	4	4	4	4	5	5	4
110	117	Interactive	1	5	5	5	5	5	4
111	118	Interactive	1	3	2	1	3	2	2
112	119	Interactive	1	2	1	1	5	1	5
113	120	Interactive	3	4	4	4	4	4	5
114	121	Interactive	1	2	3	3	3	2	3
115	122	Interactive	3	2	4	4	5	4	4
116	123	Interactive	2	5	4	4	4	4	4
117	124	Interactive	2	1	2	1	2	2	1
118	125	Interactive	1	3	4	5	5	4	4
119	126	Interactive	1	4	4	3	5	5	4
120	127	Interactive	1	2	4	3	3	3	3
121	128	Interactive	4	4	5	4	3	4	5
122	129	Interactive	2	2	1	1	2	2	3
123	130	Interactive	4	4	3	1	3	2	2
124	131	Interactive	2	4	5	4	5	4	4
125	132	Interactive	1	4	4	3	4	3	3
126	133	Interactive	4	5	5	4	5	5	5
127	134	Interactive	1	4	4	5	5	5	5
128	135	Interactive	3	3	5	4	3	4	3
129	136	Interactive	1	4	5	4	5	5	1
130	137	Interactive	1	2	2	2	2	3	2
131	138	Interactive	4	5	5	2	4	3	4
132	139	Interactive	2	2	3	1	2	4	2

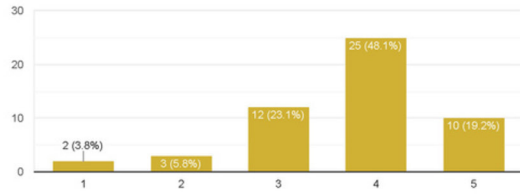
	J	K	L	M	N	O	P	Q	R
106	2	3	2	2	2	2		2	2.153846154
107	5	1	2	1	4	5		1	2.461538462
108	4	4	3	3	4	5		4	3.923076923
109							4		4.5
110	5	3	4	5	4	3		4	4.153846154
111	3	2	3	2	3	3		3	2.923076923
112							4		3.833333333
113	5	5	2	5	5	5		1	4.307692308
114	4	4	3	3	4	4		4	3.846153846
115	4	5	4	5	5	5		5	4.230769231
116	5	4	5	4	4	4		4	4.307692308
117	5	1	2	5	4	5		4	4.230769231
118	4	2	1	3	3	2		2	2.307692308
119	5	1	2	2	1	1		5	2.461538462
120	4	4	4	4	3	3		4	3.923076923
121	3	4	3	3	4	3		4	3.078923077
122	5	4	4	4	4	4		5	4.153846154
123	4	4	4	4	4	4		3	4
124	1	1	4	2	1	5		5	2.153846154
125	5	4	5	4	4	4		2	4.078923077
126	4	4	4	4	3	4		5	4.078923077
127	5	3	3	4	3	3		3	3.230769231
128	3	2	4	4	4	5		4	4
129	2	3	2	2	3	2		2	2.078923077
130	3	1	3	2	2	2		2	2.307692308
131	4	3	5	4	2	2		4	4
132	3	3	3	4	4	3		4	3.461538462
133	2	5	3	5	2	5		5	4.384615385
134	5	4	4	5	5	1		5	4.384615385
135	3	4	3	3	3	2		2	3.230769231
136	5	5	4	5	4	5		5	4.384615385
137	3	3	2	1	2	3		2	2.230769231
138	4	4	4	4	4	5		4	4
139	3	2	4	2	3	2		1	2.384615385

Appendix C: Exit Evaluation Form Materials

C1. VOGUE: Inventing the Runway Exit Evaluation Form

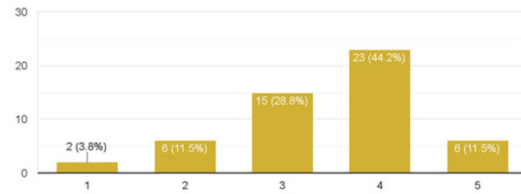
Question 1

Did this event make you feel emotionally pleased?



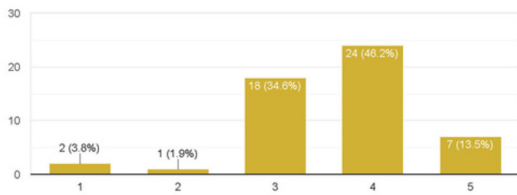
Question 2

Did you feel comfortable and engaged throughout the entire experience?



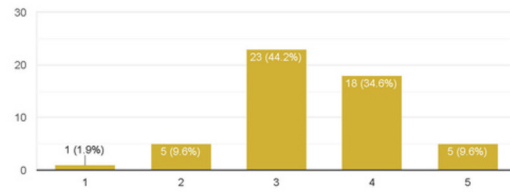
Question 3

How engaging and stimulating were the sensory elements (e.g., visuals, sound, lighting, smell)?



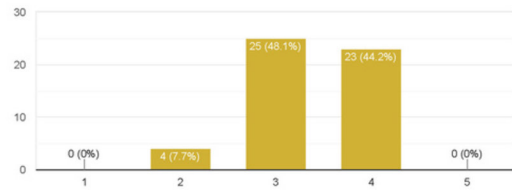
Question 4

Did the experience make you curious or thoughtful?



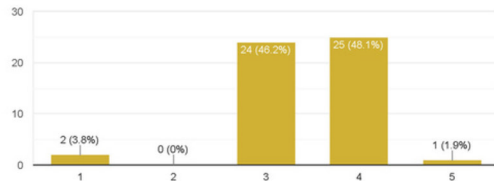
Question 5

Did you feel free to interact without being influenced by others' behavior?



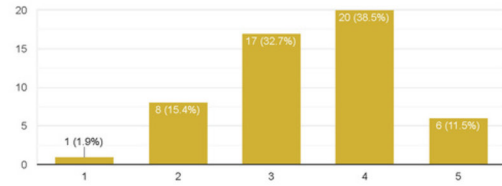
Question 6

Did you feel influenced or restricted by the social environment (e.g., crowding, group norms)?



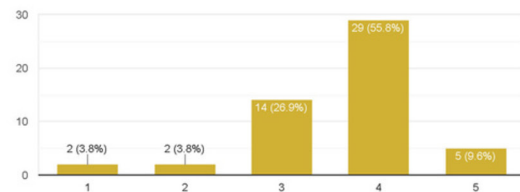
Question 7

Did this event create an emotional connection that would make you loyal to this hosting organization?



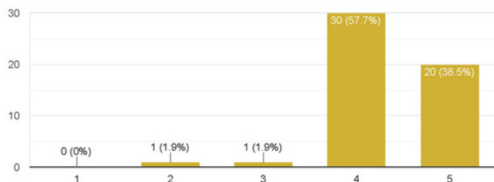
Question 8

How likely are you to recommend this event or venue to friends or family?



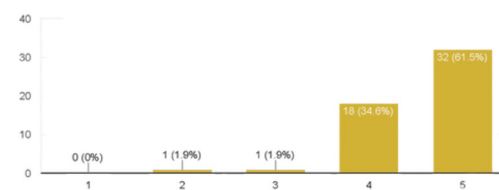
Question 9

For similar immersive events, would you prefer a more adaptive and interactive environment making the experience feel more personalized and engaging?



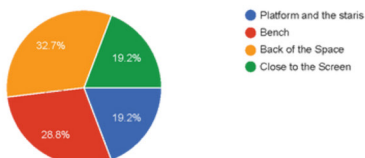
Question 10

Would an adaptive and interactive environment make you more likely to spend more time in the space and develop a deeper emotional connection?



Question 11

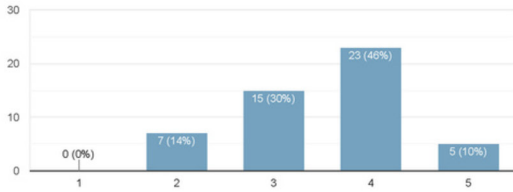
Which zone of the space did you find to be the most immersive?



C2. Electric Dream Exit Evaluation Form

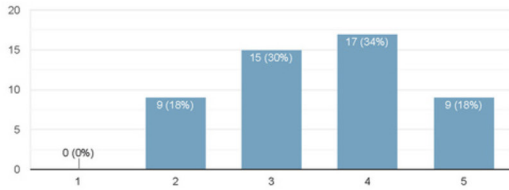
Question 1

Did this event make you feel emotionally pleasant?



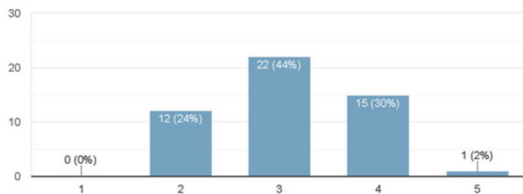
Question 3

How engaging and stimulating were the sensory elements (e.g., visuals, sound, lighting, smell)?



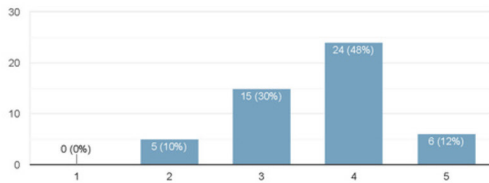
Question 5

Did you feel free to interact without being influenced by others' behavior?



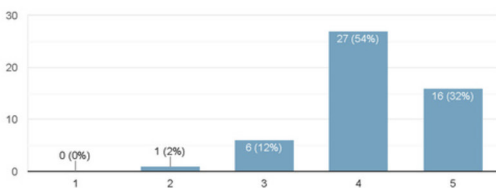
Question 7

Did this event create an emotional connection that would make you loyal to this hosting organization?



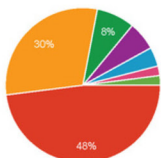
Question 9

For similar immersive events, would you prefer a more adaptive and interactive environment making the experience feel more personalized and engaging?



Question 11

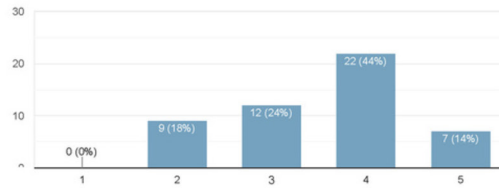
Which zone of the space did you find to be the most immersive?



- ZONE 3/ Immersive installation (Carlos Cruz-Diez)
- ZONE 7/ Liquid Views (Monika Fleischmann)
- ZONE 5/ Electronic DIY
- ZONE 2/ Light-Emitting Sculpture
- ZONE 1/ Introduction
- ZONE 4/ LED Number Count...
- ZONE 6/ Square Tops/ Umbrella (Wen-Ying Tsai)

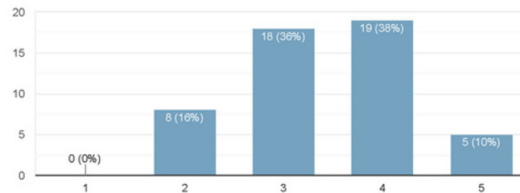
Question 2

Did you feel comfortable and engaged throughout the entire experience?



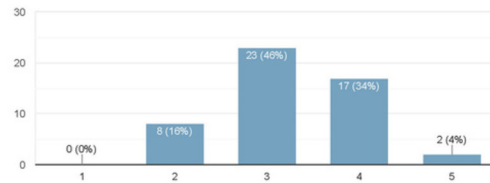
Question 4

Did the experience make you curious or thoughtful?



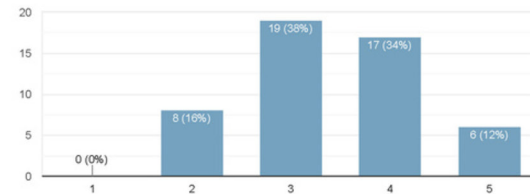
Question 6

Did you feel influenced or restricted by the social environment (e.g., crowding, group norms)?



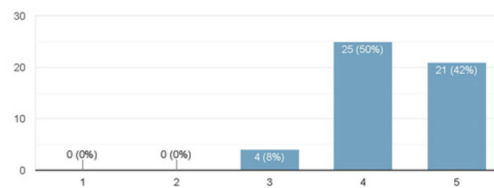
Question 8

How likely are you to recommend this event or venue to friends or family?





Question 10



Would an adaptive and interactive environment make you more likely to spend more time in the space and develop a deeper emotional connection?







Appendix D: Visual Audit Materials

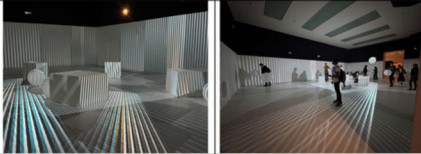
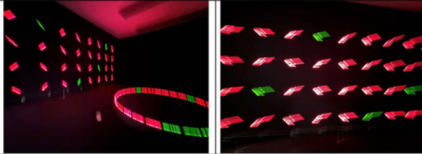
D1. VOGUE: Inventing the Runway Visual Audit




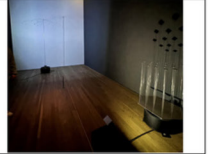
Visual Audit_Lightroom London Immersive Shows			Visual Audit_Lightroom London Immersive Shows		
				Zone	
Platform and the stairs			Bench (In the Middle of the Space)		
Realm	Observation Categories	Specific Observable Features	Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	This zone allows for viewing most of the immersive projections, though different heights may impact the experience. But, the stairs surface and the upper level platform floor are not being covered with projection.	Sensory Experience	Screens/ Projection	Large-scale projections fully surround visitors on walls, floors, and central screens, creating a highly immersive 360-degree environment.
	Soundscapes	Being closer to entrances or edges, this area may experience external noise interference, slightly reducing the immersive sound experience.		Soundscapes	surround-sound system, enhancing the synchronization between audio and visuals. center provide the most balanced acoustic experience, as sound dispersion is equal from all directions.
	Color Scheme	The overall color scheme is dictated by the projections, with dynamic lighting playing a key role. The platform structure itself is in black, ensuring it does not interfere with the projected visuals.		Color Scheme	The lighting and projection colors shift based on the content, dynamically transforming the space.
	Scent and Tactile Cues	No significant scent-based or tactile sensory reinforcements in this area; the experience is mainly driven by visual and auditory elements.		Scent and Tactile Cues	No significant scent-based or tactile sensory reinforcements in this area; the experience is mainly driven by visual and auditory elements.
Interactivity & Engagement	Interactivity	This area has limited interactivity, serving primarily as a viewing and circulation zone rather than a space for direct interaction with projections.	Interactivity & Engagement	Interactivity	The exhibition remains non-interactive, as projections do not respond to visitor movements. However, because the projections cover visitors' bodies, they become part of the visual experience, even if passively.
	Gimification	No evident gamification elements		Gimification	No evident gamification elements
	Physical Interaction	The stairs enhance spatial awareness and movement options, but there are no interactive tactile elements.		Physical Interaction	The light projections interacting with visitors' bodies create a semi-physical visual layering effect, making them appear as part of the digital environment.
Spatial & Functional Design	Spatial Layout	The multi-level structure creates diverse viewing experiences; the stairs and platform add verticality, but they may also impact traffic flow.	Spatial & Functional Design	Spatial Layout	The seating arrangement directs focus toward the main projection screen but allows for 360-degree observation.
	Seating/Movement	The stairs encourage fluid movement, while the platform allows for short pauses, yet lacks dedicated seating, making the experience more dynamic.		Seating/Movement	The low benches provide seating while maintaining an open environment, allowing visitors to feel part of the space rather than separate from it.
	Texture/ Materials	The stairs use anti-slip materials, and the platform railing is metal colored with black paint, ensuring safety while maintaining an unobstructed view.		Texture/ Materials	The soft textures of seating contrast with the digital surfaces, ensuring comfort while keeping the focus on the projection mapping. The floor projections may create illusions of different textures, subtly influencing movement patterns.
Emotional & Psychological Impact	Immersion	The elevated position creates a more observational rather than fully immersive experience, as spectators are not physically surrounded by the projection. Additionally, this area is a transition space with continuous visitor movement, which can interrupt the immersive effect.	Emotional & Psychological Impact	Immersion	Since projections directly overlay visitors, they are not just spectators but visual components within the exhibition.
	Perspective Experience	Visitors on the platform gain a top-down view, which may enhance their sense of control over the space but slightly detach them from the immersive environment.		Perspective Experience	Visitors in the central seating area experience full 360-degree visibility, including projections on the surrounding walls and floor. This ensures they can see both the main screen and additional projections behind them, making the experience more immersive.
	Sense of Security	Unlike the central area, where visitors become part of the projected scene and are visible to others, the platform offers a more controlled, observational role. This creates a sense of security, as visitors can observe the scene rather than be observed themselves. The ability to maintain a degree of separation from the immersive content and the audience below may make some spectators feel more comfortable and in control.		Sense of Security	Seating provides grounding, though some may feel exposed as part of the projection.

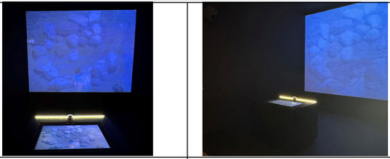
Visual Audit_Lightroom London Immersive Shows			Visual Audit_Lightroom London Immersive Shows		
Zone			Zone		
Back of the Space (tiered seating)			Close to the Screen		
Realm	Observation Categories	Specific Observable Features	Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	Visitors in this section experience a frontal view of the main projection but are less surrounded by visuals, seating here remains less affected by light projections.	Sensory Experience	Screens/ Projection	While there is no significant visual distortion, the field of view is heavily restricted—visitors cannot see rear or side projections without physically turning, which is difficult from a seated position.
	Soundscapes	The rear position may result in a more focused audio experience, as sound is designed to project forward from speakers embedded in walls or ceilings. However, crowd density might create additional ambient noise.		Soundscapes	Being closer to the speakers intensifies audio levels, potentially making the sound overpowering or unbalanced compared to more central areas.
	Color Scheme	The lighting and projection colors shift based on the content, dynamically transforming the space.		Color Scheme	The lighting and projection colors shift based on the content, dynamically transforming the space.
	Scent and Tactile Cues	No significant scent-based or tactile sensory reinforcements in this area; the experience is mainly driven by visual and auditory elements.		Scent and Tactile Cues	No significant scent-based or tactile sensory reinforcements in this area; the experience is mainly driven by visual and auditory elements.
Interactivity & Engagement	Interactivity	Movement in this section is more restricted, as standing up or walking around could obstruct others' views. Participants must remain largely stationary, reducing their ability to engage with the digital environment.	Interactivity & Engagement	Interactivity	Seated visitors struggle to turn or reposition to view content behind them due to awkward body mechanics in this constrained space.
	Gimification	Minimal interaction; the space functions primarily as a viewing zone rather than an interactive area.		Gimification	No evident gamification elements
	Physical Interaction	less freedom to move or interact with projections compared to standing and central areas.		Physical Interaction	Movement is highly restricted—standing up would disrupt others and shift how projections fall on seated visitors. Turning to see rear projections is physically inconvenient.
Spatial & Functional Design	Spatial Layout	The stepped seating arrangement ensures tiered visibility, allowing those seated farther back to have a clear view of the projections.	Spatial & Functional Design	Spatial Layout	This section is static, offering no circulation space. The wall serves as both a boundary and a limitation to movement.
	Seating/Movement	Fixed observation area rather than an exploratory space		Seating/Movement	This section is static, offering no circulation space. The wall serves as both a boundary and a limitation to movement.
	Texture/ Materials	Seating appears neutral and unobtrusive, ensuring comfort while avoiding interference with the projected visuals.		Texture/ Materials	Seating appears neutral and unobtrusive, ensuring comfort while avoiding interference with the projected visuals.
Emotional & Psychological Impact	Immersion	Reduced level of immersion compare tot the central zoning as it is at the periphery of the space.	Emotional & Psychological Impact	Immersion	The direct projection overlay intensifies immersion, but the inability to see rear projections breaks the full 360° experience.
	Perspective Experience	The tiered seating offers a structured, front-facing perspective, emphasizing observation rather than participation.		Perspective Experience	Visitors are visually integrated into the projection but lack control over their perspective due to seating constraints
	Sense of Security	The defined seating arrangement creates a structured environment where visitors feel grounded and undisturbed. However, the lack of flexibility may make some feel confined compared to more open sections.		Sense of Security	The wall creates an enclosed, structured space, providing a stable but confining experience. Some may feel grounded by the boundary, while others may find it restrictive compared to open zones.

D2. Electric Dream Visual Audit

Visual Audit_Electric Dream_Tate Modern			Visual Audit_Electric Dream_Tate Modern		
Zone 1			Zone 2		
Introduction			Light-Emitting Sculpture		
Realm	Observation Categories	Specific Observable Features	Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	The space features a multi-screen video installation made up of 12 monitors. There is no interactive component, and visitors observe looped abstract and artistic visuals without direct engagement.	Sensory Experience	Screens/ Projection	This area features illuminated sculptures and simple projected patterns on the walls. The focus is on how light interacts with various surfaces, rather than any complex video sequence.
	Soundscapes	The screen installation provides the main audio track. Moderate external noise from beyond the entrance remains audible, indicating that the volume is not high enough to mask all ambient sounds. This layered auditory environment partly diminishes a sense of full enclosure.		Soundscapes	A dedicated audio track has been created for the two main light-based works, and the playback equipment is located near these pieces. The sound is designed to complement the shifting patterns of light, creating a subtle but intentional atmosphere around each installation rather than an overall background score.
	Color Scheme	The area is dimly lit, with the screens functioning as the primary light source. The walls are finished in dark tones creating a stark contrast to the bright exterior and enhancing the dramatic transition from light to dark.		Color Scheme	The space appears brighter, with white or pale walls that catch and reflect patterns cast by the lamps or sculptures. Changing intensities of light produce a dynamic play of brightness and shadow across the floor and walls.
	Scent and Tactile Cues	No distinct fragrances or tactile prompts are introduced in this zone. The environment resembles a standard gallery setting in terms of sensory cues, focusing mainly on the visual and auditory aspects.		Scent and Tactile Cues	No distinct scents or tactile features are introduced. The zone is set up to emphasize the visual spectacle of lights and the accompanying audio near specific works.
Interactivity & Engagement	Interactivity	No devices or touchscreens are available for visitor interaction. The experience is passive, centered on viewing the visual content.	Interactivity & Engagement	Interactivity	There are no direct interactive devices, but visitors can step into the paths of light to observe how shadows move around them. This invites a gentle, user-driven engagement with the art.
	Gamification	No gamified mechanics.		Gamification	No gamified mechanics.
	Physical Interaction	Visitors may move freely or sit down to watch the screens, but there are no motion-activated installations or sensor-based features to encourage active participation.		Physical Interaction	People often walk around the sculptures or stand in the beams of light, seeing how their bodies become part of the artwork's changing patterns. There are no motion-activated or touch-sensitive elements, but the interplay of light and space encourages active viewing.
Spatial & Functional Design	Spatial Layout	The entrance is open and lacks a door or partition, allowing some light and noise to enter. Seating is positioned near the multi-screen display, and some visitors treat the area as a brief pass-through rather than a destination.	Spatial & Functional Design	Spatial Layout	The entrances and exits are open yet partially partitioned, with no actual doors. This design choice defines the exhibit area without fully isolating it. Visitors can explore different corners to find shifting light angles or spend time near the installations where the custom audio is played.
	Seating/Movement	Although there is limited seating for those who prefer to observe the screens while sitting, many stand as they watch. This layout accommodates both resting and free-flow browsing.		Seating/Movement	A few minimal stools or benches allow visitors to sit and experience the lights and sounds at leisure. Many choose to move around, noticing how their positions affect the projected shapes and how the localized audio shifts as they approach the main pieces.
	Texture/ Materials	The floor is wooden, and the walls are dark, evoking a modern or industrial atmosphere. The screen casings share a uniform look, contributing to the contemporary aesthetic.		Texture/ Materials	Light-colored walls, wooden floors, and perforated or translucent sculptures create intricate patterns when illuminated. The minimal decor ensures the changing beams of light and the accompanying audio remain the focal point of the experience.
Emotional & Psychological Impact	Immersion	External light and sound penetrate the space, reducing a sense of complete separation from the outside environment. The low lighting and moving visuals provide a moderate immersive effect.	Emotional & Psychological Impact	Immersion	Although not fully enclosed, the dedicated lighting effects and localized audio tracks provide a sense of immersion for those who linger. Visitors often become part of the installation as the projected light and gentle sounds respond to their presence.
	Perspective Experience	Visitors' attention naturally converges on the screen wall, and the seating arrangement lets them maintain a steady viewpoint. Transitioning from a bright exterior to a dark interior creates an impression of entering a distinct environment.		Perspective Experience	Shifting one's position changes the shapes of light and shadow, allowing each visitor to discover new visual effects. This encourages repeated observation from multiple angles, deepening the feeling of involvement in the artwork.
	Sense of Security	The open layout and moderate visibility contribute to a comfortable atmosphere. Other visitors are often present, and staff or security personnel occasionally circulate, ensuring a low sense of confinement and fostering a general feeling of safety.		Sense of Security	The open layout and moderate brightness help maintain a sense of comfort. People see other visitors and staff members, and the partial partitions outline the space without making it feel confined or inaccessible.

Visual Audit_Eletric Dream_Tate Modern			Visual Audit_Eletric Dream_Tate Modern		
Zone 3			Zone 4		
immersive installation (Carlos Cruz-Diez)			LED Number Counting Units (Tatsuo Miyajima)		
Realm	Observation Categories	Specific Observable Features	Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	Every surface in this area, including walls, floor, and central objects, is covered by a projected light pattern. The projections constantly shift in form, creating the sense that both the environment and any objects within it are part of a unified visual display.	Sensory Experience	Screens/ Projection	This area is defined by a striking LED installation that occupies both the center of the floor and the walls. The LED elements display changing numeric or abstract visuals against an entirely black backdrop, including a black carpet on the floor.
	Soundscapes	A rhythmic background track plays in sync with the changing projections. This music adds an energetic atmosphere, reinforcing the visual movement on the surfaces. The sound fills the space but does not overpower conversation or movement.		Soundscapes	No noticable audio output
	Color Scheme	Because projections cover the entire area, bright stripes and geometric patterns dominate. The color palette varies as the show progresses, creating an ever-shifting environment that feels both vibrant and immersive.		Color Scheme	All surfaces—floor, walls, and ceiling—are dark or black, creating a high-contrast environment where the LED displays appear more intense. The visual focus narrows to the glowing strips and panels, emphasizing a sense of digital minimalism.
	Scent and Tactile Cues	No distinct fragrance or tactile feature stands out. The immersive quality relies heavily on the dynamic projections, while scents remain neutral and no special textures are introduced.		Scent and Tactile Cues	No particular aroma or textural element is introduced, and the carpeting primarily serves to dampen footsteps. Visitors rely almost entirely on the visual aspect of the LEDs for their experience.
Interactivity & Engagement	Interactivity	Inflatable balloons are scattered throughout, allowing visitors to bounce or tap them, bringing an active, playful element into the space. The projected patterns also respond visually to the shapes of these balloons, integrating them into the overall display.	Interactivity & Engagement	Interactivity	There are no interactive controls, touchscreens, or responsive sensors. Observers engage passively with the changing LED patterns, which shift over time yet remain strictly non-interactive.
	Gimification	There are no formal points or challenges, but the simple act of hitting or tossing balloons fosters spontaneous play. This encourages group participation even though there is no explicit competitive or task-driven feature.		Gimification	No gamified mechanics.
	Physical Interaction	People move freely around the room, swatting balloons and noticing how their shadows interact with the striped projections. The interplay of motion, light, and personal movement prompts many visitors to stay longer.		Physical Interaction	Visitors are free to circulate around the central LED feature, exploring different angles of view. While there are no direct interactive elements or seating, this open-floor design allows brief yet flexible movement around the display before continuing through the exhibit.
Spatial & Functional Design	Spatial Layout	The space feels separate from surrounding galleries. Due to the continuous, floor-to-wall projections. Although the entrances on both sides are not fully enclosed, the strong visual boundary fosters a sense of stepping into a contained environment.	Spatial & Functional Design	Spatial Layout	Despite being part of the overall exhibition, the room feels distinctly isolated. The black carpet and walls enclose the space visually, reducing awareness of other areas and creating a contained zone for the LED display.
	Seating/Movement	The cubic forms placed around the center serve both as projection surfaces and seating. Visitors can pause to watch the visuals and music interplay. The bright, animated patterns encourage ongoing movement and play rather than a stationary viewing experience.		Seating/Movement	No seating is provided, and the plush carpeting invites visitors to stand comfortably. However, most remain only briefly due to the limited variety of stimuli.
	Texture/ Materials	Walls, floor, and objects appear white or light-colored to maximize the clarity of projected stripes. The materials are smooth, allowing the digital imagery to remain crisp without interference from textured surfaces.		Texture/ Materials	The use of a soft, dark material underfoot contrasts with the crisp luminosity of the LED panels. Walls are similarly dark, causing reflections and glare from the lights to be minimal.
Emotional & Psychological Impact	Immersion	Because the projections cover all surfaces and include a coordinated music track, the space feels fully immersive. Participants are visually surrounded, and the bright, changing patterns promote a sense of excitement and playfulness.	Emotional & Psychological Impact	Immersion	The stark contrast between total darkness and bright LEDs can feel cinematic but offers limited depth of experience. In the absence of sound or interactive elements, immersion largely depends on visitors' fascination with the shifting numeric visuals.
	Perspective Experience	As visitors enter, they notice how the lines bend and follow the angles of each object, including themselves when they move through the beams. This shifting visual perspective can be striking and encourages observers to explore different vantage points.		Perspective Experience	Visitors focus on the LED animations from various vantage points. The uniform darkness around them simplifies the field of vision, placing emphasis on the rhythmic changes of the lights.
	Sense of Security	While the bright lighting and open design create a generally welcoming atmosphere, the presence of large, freely moving balloons can sometimes startle or inconvenience visitors. People may feel momentarily uneasy if a balloon unexpectedly collides with them, which slightly reduces the overall sense of personal safety in an otherwise friendly space.		Sense of Security	While somewhat isolating, the area does not feel unsafe. It is dimly lit but open enough for easy navigation. Some may find the lack of other stimuli slightly unsettling, yet the space remains straightforward to exit or pass through.

Visual Audit_Eletric Dream_Tate Modern			Visual Audit_Eletric Dream_Tate Modern		
Zone 5			Zone 6		
Electronic DIY			Square Tops/ Umbrella (Wen-Ying Tsai)		
Realm	Observation Categories	Specific Observable Features	Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	Moderate lighting across the space allows clear viewing of several screen-based artworks. Most displays feature individual headphones so each visitor can listen to the piece's audio in isolation. Toward the back wall, a small projection runs with a subtle, nearly background-level soundtrack.	Sensory Experience	Screens/ Projection	No large-scale projection is mentioned; rather, the installation reacts to sound input and foot-pedal engagement. Lighting is kept deliberately low, leaving much of the apparatus in semi-darkness.
	Soundscapes	No unified ambient sound pervades the entire area, so each installation's audio is primarily contained via headphones. One minor speaker setup accompanies the projected piece at the far end, offering a low-volume narrative score.		Soundscapes	User-generated noises—voices, tapping, or stepping on the pedals—affect the installation's shape or motion. This personal audio feedback loop defines the zone's subtle auditory environment.
	Color Scheme	The lighting is neither very bright nor overtly dim. Neutral walls and a typical wooden floor create a versatile backdrop that does not distract from the content on each screen.		Color Scheme	Three walls are black, and one is white, further dimmed by the lack of overhead lighting. This choice emphasizes any changes in the interactive piece and helps conceal outside distractions.
	Scent and Tactile Cues	No identifiable scents are introduced, and tactile engagement is minimal. Visitors handle only the headphones to listen privately.		Scent and Tactile Cues	No unique scents. The tactile component is primarily the foot pedals or the sense of physically influencing the installation via noise.
Interactivity & Engagement	Interactivity	Interaction is limited to choosing which artwork to watch and whether or not to use the headphones. Each piece is otherwise passive in nature—visitors press no buttons aside from occasionally adjusting audio volume or selecting a segment to view more closely.	Interactivity & Engagement	Interactivity	As a dedicated interactive zone, visitors can alter the installation's state by producing sounds or pressing pedals. Curtains at the entrance limit external interference and maintain a contained acoustic environment.
	Gimification	No gamified mechanics.		Gimification	No gamified mechanics.
	Physical Interaction	Aside from walking among the displays and briefly sitting at the entrance area (where one piece faces the seating), visitors do not interact physically with the installations.		Physical Interaction	Stepping on the pedals or speaking near the sensor fosters a direct cause-and-effect relationship. Changes in shape or motion may be slight, requiring patience and close observation.
Spatial & Functional Design	Spatial Layout	The open entrance leads to a room with multiple screens mounted along the walls or on pedestals. The gentle circulation path encourages individuals to stop at the exhibits of their choosing.	Spatial & Functional Design	Spatial Layout	The enclosure is separated from the rest of the exhibit by a curtain, blocking light and noise. Within this small, hushed space, participants can focus on the subtle transformations of the artwork.
	Seating/Movement	A seat near the entrance is oriented toward a wall-mounted display equipped with headphones. Elsewhere, visitors typically stand or slowly roam between screens.		Seating/Movement	No specific seating implying visitors remain on their feet to experiment with the interactive elements. The area's size likely limits large crowds.
	Texture/ Materials	Wooden flooring and smooth, neutral-colored walls provide a typical gallery environment. Signage or descriptions accompany each piece but remain subtle and minimal.		Texture/ Materials	Dark or black surfaces maintain an intimate setting. The foot pedals and the installation itself is made of metal or similar sturdy materials, designed to respond smoothly to user input.
Emotional & Psychological Impact	Immersion	Each screen can absorb the viewer's attention via images and private audio, immersion might be affected due to the open design and presence of multiple people moving around.	Emotional & Psychological Impact	Immersion	The separation from the main gallery and the interactive nature can create a heightened immersive feel. However, the changes are subtle, prompting visitors to pay careful attention if they wish to see the effect of their input.
	Perspective Experience	Visitors curate their own journey, sampling whichever works appeal most. Personal interest and headphone use heighten an individual sense of engagement.		Perspective Experience	Those who experiment with the piece may gain a sense of agency, shifting from mere onlooker to participant. Observing how slight actions influence the environment can be both meditative and intriguing.
	Sense of Security	The moderate lighting, open layout, and visible presence of other attendees and staff foster a comfortable atmosphere.		Sense of Security	While the space is dim and enclosed, visitors generally feel safe due to the clear entry and exit point. Some might find the darkness disconcerting, but the contained setup also affords privacy for experimentation.

Visual Audit, Eletic Dream_Tate Modern		
Zone 7		
Liquid Views (Monika Fleischmann)		
Realm	Observation Categories	Specific Observable Features
Sensory Experience	Screens/ Projection	A small touchscreen and a live camera feed form the core of this exhibit. Whenever someone touches the screen, water ripple graphics appear, combined with a projection of their face or body.
	Soundscapes	Water drop sounds occur with each screen tap. Because this zone is adjacent to the shop/café area, ambient noise seeps in, creating a more bustling sound environment compared to enclosed galleries.
	Color Scheme	Black walls or a dark backdrop highlight the digital display. The main source of illumination is the touchscreen and the projection, creating a focal point for those passing by.
	Scent and Tactile Cues	No unique scents. The touchscreen is the primary tactile interface, enabling visitors to engage physically with the exhibit.
Interactivity & Engagement	Interactivity	By tapping the screen, visitors trigger ripples on their own projected image. A camera captures live footage, merging it with the ripple effect to alter participants' faces or shapes in real time.
	Gimification	No gamified mechanics.
	Physical Interaction	People stand before the camera and screen, experimenting with taps and movements. Lighthearted play often ensues as they watch the interactive visuals respond to their input.
Spatial & Functional Design	Spatial Layout	Located near the exhibition's exit, adjacent to a busy café/shop area, this corner is open on multiple sides. The layout is not enclosed, meaning no separation from general crowd noise or foot traffic.
	Seating/Movement	No seating is specifically mentioned, as visitors typically stand at the screen. Some linger to watch others engage in the interactive effect, forming a casual, social atmosphere.
	Texture/ Materials	Dark surfaces and minimal décor ensure the touchscreen and projection remain the center of attention. The camera's lens area is not very obvious, seamlessly capturing the user's image.
Emotional & Psychological Impact	Immersion	Though the environment is open and noisy, the novelty of seeing one's face altered in real time can be briefly engaging. Full immersion is less likely due to external distractions.
	Perspective Experience	Witnessing ripples distort one's own reflection fosters curiosity and playfulness. Visitors often share the experience with friends or bystanders, creating a mini social spectacle.
	Sense of Security	It is well-lit, open, and near a public area. While it feels safe, some may feel less privacy under the camera's gaze and the steady flow of passersby.

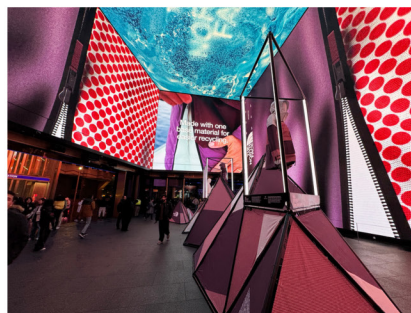
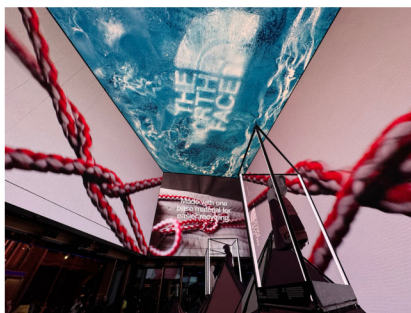
D3. Renault EV Future Store Systematic Visual Audit

Cross-Case Observational Benchmarking		
Renault EV Future Store		
Realm	Observation Categories	Specific Observable Features
Spatial Configuration	Layout Logic	The spatial layout is intuitively organized, with clear circulation around display vehicles and merchandise. The flow supports exploration from front to back.
	Scale & Proportion	The space is expansive, featuring a double-height ceiling with large-scale LED visuals. Vehicles and furniture are proportionally arranged to avoid crowding.
	Displays/Content	Static digital content plays on large-scale LED screens, showcasing brand messages and visuals. A merchandise zone displays branded items like skateboards, mugs, and apparel.
	Accessibility & Openness	The entrance is fully open and glass-walled, inviting passersby. The interior is barrier-free, enabling fluid visitor movement and inclusivity.
	Flow & Orientation	Visitors are visually guided by light gradients and car orientation. Although no physical signage is used, the immersive color blocks subtly direct the gaze.
Sensory Environment	Lighting & Shadow	The space is primarily illuminated by vibrant LED wall projections that cast broad gradients across the environment. However, focused spotlights are also strategically positioned to accentuate specific areas—such as the displayed vehicles and merchandise shelves—creating visual emphasis and subtle shadow play that adds depth to the environment.
	Soundscape	Dynamic electronic music plays continuously, enhancing the futuristic and energetic ambience, matching the digital and mobility themes.
	Olfactory & Thermal Stimuli	A distinct olfactory atmosphere is present, blending fruity and woody notes. This curated scent strengthens emotional memory.
	Materiality & Texture	Predominantly smooth, glossy surfaces (LED panels, polished floors, car finishes) dominate the space. Soft materials are limited to the fabric sofa in the central lounge area.
Narrative & Symbolism	Thematic Coherence	The narrative centers around "reinvention" and "electric revolution," visually reinforced through the immersive LED typography ("RSINVENTED", "RSVOLUTION") and car placement.
	Cultural/Semiotic References	The use of vibrant retro-futuristic design elements and references to 80s iconography (Renault 5 legacy) aligns with nostalgic revival culture in youth markets.
	Color Psychology	The dominant orange, yellow, and magenta color palette conveys optimism, energy, and innovation—supporting the launch of an electric vehicle line.
	Brand Alignment	The environment is fully aligned with Renault's electrification narrative and sustainability-driven repositioning. Merchandising, spatial branding, and digital storytelling unify into a cohesive experience.
Interactivity & Engagement	Physical Interaction	Physical interaction within the space is primarily centered around the displayed electric vehicles—visitors are encouraged to open the car doors, explore the interiors, and experience the physical form of the Renault 5. This interaction strategy subtly reinforces the product's tangibility and centrality. Additionally, a small foosball (mini football) table is placed within the environment, inviting casual, recreational engagement. While not technologically advanced, this element supports brand values of sociability, urban youthfulness, and playfulness, encouraging a more relaxed, lifestyle-oriented form of audience participation.
	Sensorial Triggers	The combination of scent, light gradients, high-fidelity sound, and visual motion stimuli creates a multi-sensory experience, albeit not reactive to user presence.
	Temporal Dynamics	The LED walls play looped content with changing pace and tone, creating a rhythmic temporal environment. However, there is no variation in real-time to audience behavior.
	Audience Role	The audience is positioned as observers and brand explorers rather than participants. There is passive engagement with branded content but limited opportunity for agency or co-creation.

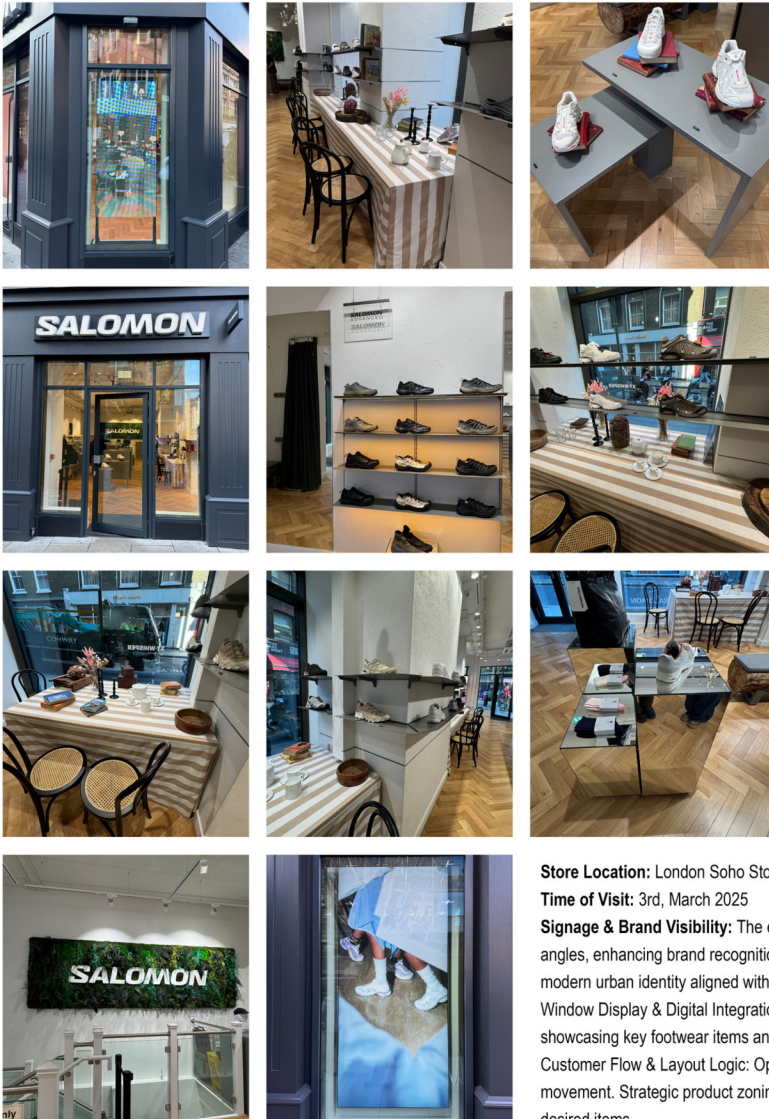


D4. The North Face London Outernet Visual Audit

Cross-Case Observational Benchmarking		
The North Face(London Outernet)		
Realm	Observation Categories	Specific Observable Features
Spatial Configuration	Layout Logic	The layout is linear and directed, with triangular display structures arranged in a repeating sequence leading visitors from the entrance toward the deeper immersive zone, facilitating intuitive circulation.
	Scale & Proportion	The large-scale projections and elevated garment displays create a monumental spatial effect. However, the height of the display units requires viewers to tilt their heads upward, which may lead to physical discomfort over extended viewing periods.
	Displays/Content	The products are displayed inside angular, pyramid-like glass cases, framed with LED strips that enhance visibility. Each product is accompanied by textual information about material composition and circularity, clearly aligning with the theme of sustainability.
	Accessibility & Openness	As the space is open-air and plaza-based, there is high physical accessibility from multiple entry points. The openness encourages public interaction but may also lead to distraction from surrounding pedestrian noise and movement.
	Flow & Orientation	Visual cues from the digital ceiling and wall projections, as well as the linear alignment of product structures, provide clear orientation and facilitate a forward-moving flow, guiding visitors across the installation.
Sensory Environment	Lighting & Shadow	The lighting is primarily provided by the ambient glow of digital projections and integrated LED strips within the product display frames. There is minimal shadow play, resulting in a clean, futuristic aesthetic with a controlled brightness level.
	Soundscape	The audio is composed of soft, ambient white noise and nature-inspired soundscapes, creating a calming atmosphere that supports the theme of sustainability and environmental consciousness. However, external urban noise from the street disrupts full immersion.
	Olfactory & Thermal Stimuli	No identifiable scent was present in the space, and the thermal environment was regulated by natural outdoor conditions. Thus, olfactory and thermal stimuli were minimal and non-curated.
	Materiality & Texture	The triangular structures use semi-transparent mesh and metal frames, evoking a technical, lightweight feel that mirrors the functional materiality of outdoor gear. This visual-material consistency reinforces brand coherence and product authenticity.
Narrative & Symbolism	Thematic Coherence	The immersive theme—focused on sustainability, circular production, and the long-term durability of garments—is strongly reinforced through visuals and text. Slogans such as "Designed with your grandkids in mind" and "Built to be recycled again and again" emphasize longevity and responsibility.
	Cultural/Semiotic References	The use of mountaineering iconography (e.g., pyramid forms, rugged terrain visuals, and references to Antarctica) symbolically connects the products with extreme outdoor performance, endurance, and ecological awareness.
	Color Psychology	The dominant color palette features blues (water, ice) and purples (innovation, transformation), which evoke calmness, ecological themes, and a sense of trust. These colors contrast subtly with the dark base of the display units, allowing the products to stand out.
	Brand Alignment	The installation aligns with The North Face's core brand values—performance, sustainability, and exploration. The design language, materials, and messaging are consistent with the company's visual identity and product philosophy.
Interactivity & Engagement	Physical Interaction	There is no direct physical interaction with the products; items are displayed within elevated, enclosed glass fixtures. While the striking pyramid-shaped structures draw attention, their height and protective casing limit tactile engagement. However, this may be a strategic choice dictated by the spatial context—being an open, high-traffic urban plaza—where physical interaction poses logistical and security challenges.
	Sensorial Triggers	Sensorial stimuli are visually rich but narrowly focused—dominated by projections and lighting. The lack of multisensory integration (e.g., scent or touch) slightly restricts depth of immersion.
	Temporal Dynamics	The projection content is looped but evolves slowly over time, gradually revealing new messages and visuals. This pacing fosters contemplation but may reduce excitement for quickly moving visitors.
	Audience Role	The audience adopts a passive-observational role, primarily moving around the perimeter of the space or viewing the displays from a distance. This behavior is likely shaped not only by the lack of interactive elements but also by the open, transitional nature of the site, which is more conducive to quick public encounters than prolonged engagement.



D5. Salomon London Soho Store Visual Audit



Store Location: London Soho Store

Time of Visit: 3rd, March 2025

Signage & Brand Visibility: The exterior uses a bold, clear, metallic Salomon logo, highly visible from multiple angles, enhancing brand recognition and attracting street-level attention. Minimalist black facade reinforces a sleek, modern urban identity aligned with Salomon's aesthetic.

Window Display & Digital Integration: Window displays integrate physical products with digital screens, effectively showcasing key footwear items and reinforcing the brand's contemporary, tech-savvy image.

Customer Flow & Layout Logic: Open layout with clearly defined pathways, encouraging smooth customer movement. Strategic product zoning (e.g., footwear clearly visible upon entry), helping customers quickly locate desired items.

Lighting & Material Choices: Warm and directional lighting used effectively to highlight products and create inviting, intimate atmosphere. Wood flooring combined with metal shelving delivers a sophisticated blend of natural and urban textures, embodying Salomon's outdoor-meets-fashion identity.

Green Wall & Sustainability Branding: Prominent green plant wall behind staircase featuring the Salomon logo communicates a strong commitment to sustainability and nature-inspired brand values.

Product Categories & Directional Signage: Clear, minimal directional signs indicating different product zones and fitting rooms, enhancing easy navigation through the store.

Consistency of Visual Communication: Signage, typography, and visual language consistently reinforce a premium yet approachable brand image, clearly aligned across all store elements.

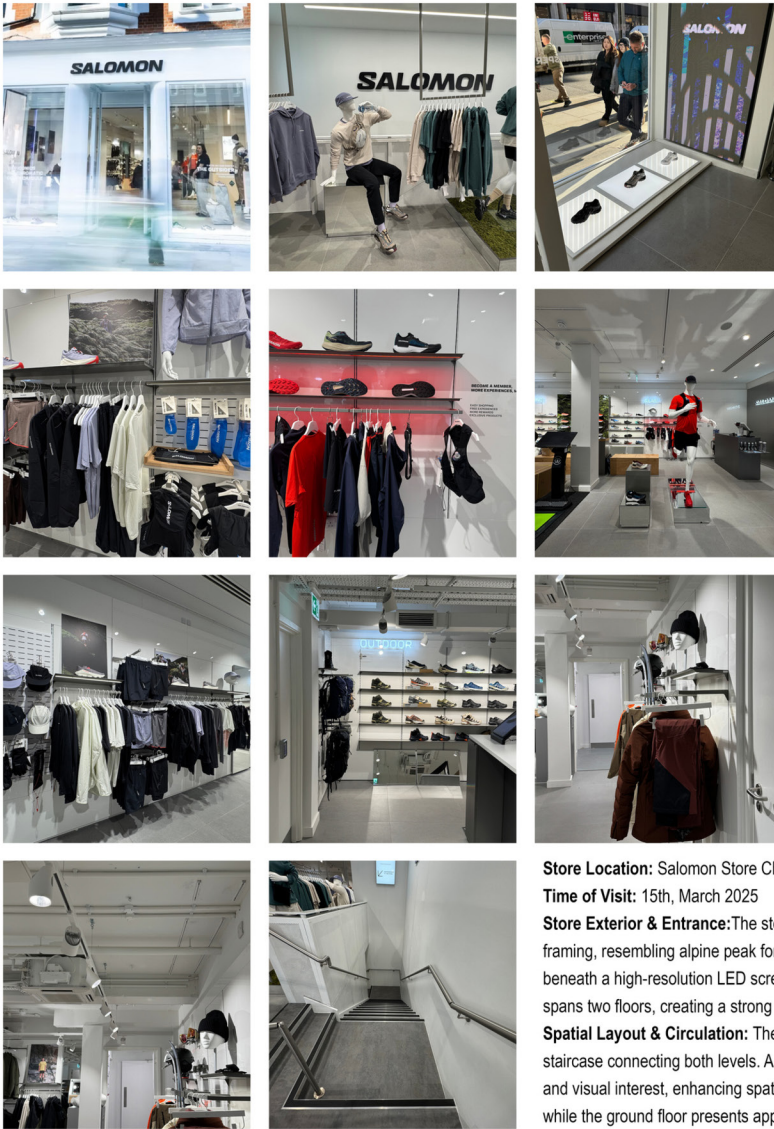
Digital Displays & Visual Integration: Strategic placement of digital screens complements physical product displays, creating engaging visual interactions and highlighting product features effectively.

Fitting Room & Service Counter Experience: Fitting room areas appear comfortable, private, and neatly integrated into store design. Service counters suggest practical layout and alignment with the store's overall clean and premium feel.

Overall Effectiveness of Brand Communication: The Soho store clearly communicates Salomon's dual identity as a premium outdoor performance brand with strong urban-fashion credentials. Effective use of materials, product presentation, and subtle lifestyle cues (e.g., decorative elements like books and table setups) to create relatable narratives beyond pure athletic performance.

Suggestions for Visual Improvement: Potential enhancement through increased interactive or experiential elements, such as digital customization stations or augmented reality experiences, to further engage customers. Further development of storytelling elements to emphasize Salomon's heritage and sustainability initiatives more explicitly within the space.

D6. Salomon London Covent Garden Store Visual Audit



Store Location: Salomon Store Champs-Élysées

Time of Visit: 15th, March 2025

Store Exterior & Entrance: The store facade features a striking geometric glass panel structure with triangular framing, resembling alpine peak formations. A large illuminated Salomon logo is positioned above the entrance, beneath a high-resolution LED screen showcasing motion graphics (e.g. trail textures, outsole graphics). The store spans two floors, creating a strong vertical visual presence from the street.

Spatial Layout & Circulation: The interior is structured around a central double-height atrium, with a glass-framed staircase connecting both levels. A mirrored ceiling installation above the staircase creates fragmented reflections and visual interest, enhancing spatial complexity. The first floor houses lifestyle and performance footwear zones, while the ground floor presents apparel, accessories, and running gear. Circulation is open and symmetrical, allowing easy flow between display zones.

Product Zoning: Clear separation of categories: "Running", "Trail", and "Salomon Advanced" each have dedicated areas with visible signage or digital screens. Apparel and gear (hydration packs, vests, technical wear) are grouped together with mannequins posed in performance settings. Product categorisation is further clarified by backlit wall signage.

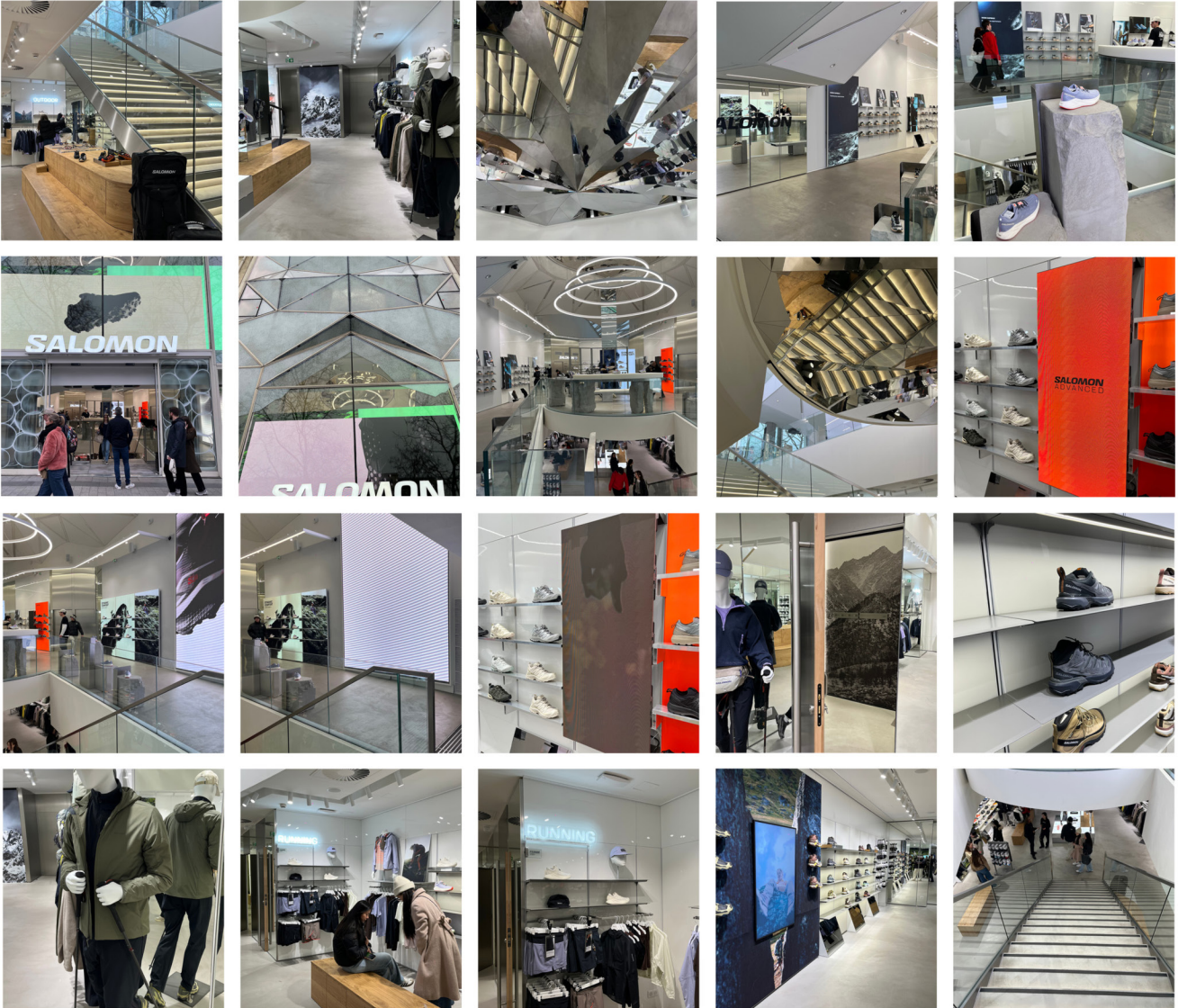
Product Display: Footwear is displayed on thin metal shelves or on custom stone plinths with metal brackets, adding a sculptural quality. Shoes are spaced evenly, often presented individually to allow focus on detail and form. LED panels are embedded into shelving structures, looping branded content to enhance display dynamism. Mannequins are used selectively to model key looks or technologies, maintaining a minimalist approach.

Visual & Material Environment: Material palette includes polished concrete flooring, high-gloss wall panels, raw stone blocks, mirrored ceiling panels and surfaces, lighting is predominantly cool-white, including embedded track lights and signature halo ring ceiling lights in the central space. The use of mirrors (both vertical and ceiling-mounted) enhances light reflection and spatial depth.

Digital & Experiential Features: Large digital LED panels are embedded in the footwear walls, featuring kinetic graphics (orange/red tones) under "Salomon Advanced" branding. Video content focuses on high-speed movement and technical terrains, reinforcing the brand's performance narrative. A clean digital interface and high transparency in signage design align with Salomon's tech-forward image.

Brand Identity Expression: The flagship clearly communicates Salomon's dual identity: performance-led innovation and urban-lifestyle appeal. The mirrored ceiling and use of sculptural display plinths elevate the brand's aesthetic value. The spatial experience aligns with the brand's "Run on Emotion" campaign theme, combining raw materiality with immersive visuals.

D7. Salomon Paris Champs-Élysées Flagship Store Visual Audit



Store Location: London Covent Garden Store

Time of Visit: 3rd, March 2025

Facade Design: The exterior features a full-glass storefront framed by minimalist, light-colored panels. The SALOMON logo appears in black, bold uppercase lettering, mounted flat against the wall.

This design allows maximum product visibility from the street, particularly footwear on mirrored plinths and mannequins near the entrance.

Window Display: A three-tier illuminated platform presenting shoes in contrasting tones (black, grey, white). Clean white vertical paneling as the backdrop, adding brightness and contrast. No heavy props or campaign graphics—focus is entirely on product form and silhouette.

Floor Plan & Flow: The store spans two floors, with open central circulation, defined by a long aisle leading toward rear product zones. Directional signage on the wall near the staircase guides customers to footwear fitting zones, categorized by purpose and collections.

Lighting & Material: Ceiling-mounted directional spotlights provide even lighting across shelves and mannequins. Flooring uses smooth grey ceramic tiles for clean, neutral tone. Walls are covered with matte white finish, functioning as a minimal backdrop for products.

Atmosphere: The store maintains a clinical, gallery-like aesthetic, emphasizing performance and technical clarity. Natural textures are used in moderation, e.g., grass turf beneath mannequin feet or mirrored platforms beneath key products.

Zoning Titles: Illuminated neon-style text: "OUTDOOR", "RUNNING", "SPORTSTYLE", clearly label the zones. Signage uses a clean sans-serif font, consistent with brand identity.

Logo Presence: Salomon logo appears in large, matte black lettering on the rear wall of the main floor—high contrast on a white surface. Also used on back-of-house signage and smaller product tags, ensuring consistent branding.

Overall Observations: The Covent Garden store offers a full product ecosystem, beyond footwear, including technical apparel, hydration systems, and winter gear, suggesting a positioning as a multi-sport performance store, not solely lifestyle or fashion-led. Visual merchandising is highly segmented by function, and the store favors clarity and order over storytelling or emotional cues. Compared to the Soho location, this store prioritizes product depth and category education, likely appealing more to sport-oriented or gear-aware consumers.

Appendix E: Semi-Constructed Interview Materials

E1. Interview Transcript: Costas Kazantzis

Transcript

participants

10 February 2025, 10:30am

(This transcript was recorded with the consent of all participants.)

Xinjing Hu 0:07

Okay perfect, did you receive the interview questions I sent to you via email?

Costas Kazantzis 0:11

Yes, I did. I reviewed the document before our call.

Xinjing Hu 0:12

OK, OK, perfect. I want to give you a short introduction of my project before we move on to the questions. So, I'm exploring immersive retail spaces that integrate interactive technologies to create affective ambience and adapting a real time ambience change based on consumer emotions. So, I'm excited to hear your insights on how these emerging technologies might be practically implemented and their impact on consumer behaviours, emotions and psychological spheres.

Costas Kazantzis 0:48

Of course, yes.

Xinjing Hu 0:51

OK, Let's start with sensory engagement. So, given your expertise in interactive technologies, could you elaborate on how you utilise dynamic sensory to stimulate emotional connections to the consumers? Like, do you prefer integrating multiple sensory inputs to create a holistic experience, or do you focus on isolating specific senses, such as vision, to enhance a particular aspect of immersion?

Costas Kazantzis 1:22

Mm hmm.

Yeah, I think that's a great question and it depends a lot on the, on the experience and the brand partner that you're working with. So for example, what I mean by that is that if you're working with a beauty brand, producing perfume, then I guess that the strength will be given towards like the olfactory sense, but then combining that with visuals. But if we look at interactive experiences more broadly, I find that blending multiple senses together is essential for engagement. I would say that when you develop interactive experiences within game engines, which is what I do, one thing that I found really important in terms of like audiences' engagement with them is actually blending together lots of different senses.

Kind of recreating experiences that can be kind of like, you know, incorporating visuals, sound, and even tactile elements makes them feel more authentic.

Xinjing Hu 2:18

Mm that's interesting.

Costas Kazantzis 2:21

Again, we experience things through a lot of different senses. So what I found important is that

when you're working with interactive platforms and sensors.

It is important to incorporate mediums like, you know, visuals and sound.

Xinjing Hu 2:36

Mm hmm.

Costas Kazantzis 2:36

Maybe optics interacting with the digital space together. However, depending on the project, sometimes one of those senses would be more highly enhanced. And working within fashion and contemporary art, I think that the visual sense is the most important one, because even when I do consultancy with brands, you know they always need to see something visually to believe in it. Like when you're working in the creative industry's vision is a very important sense in terms of, like its actual proof of something instead of verbal explanations alone.

Xinjing Hu 3:07

Yeah That's for sure.

Costas Kazantzis 3:20

But also one thing that engages audiences.

Xinjing Hu 3:21

Yes.

Costas Kazantzis 3:25

Very intensely is when they can interact with the digital world. For example incorporating trackers and sensors in digital experiences—say, an LED screen in a retail store where consumers can manipulate visuals using their hands, or you can use motion capture to retarget motion from real human beings onto digital characters. So when you create those connections between the physical world, the physical consumer and the digital space. That's also has been proven to be a very important aspect in generating interest and engagement.

Xinjing Hu 4:07

OK. I see, that's very insightful, and as a designer working with emerging new technologies, do you have the autonomy to decide which sensory elements and technologies to include, or do clients dictate those choices?

Costas Kazantzis 4:28

In most cases, I would say we come together and depending on the designer's needs and desires, I propose the sensors that we should use. So, in most cases like I would say yeah, I would be the one to kind of advice on the sensory. Also usually some fashion brands lack of technical expertise to understand what is achievable through technology. So that's where my role sits. Basically in between fashion and tech.

Xinjing Hu 4:56

Mm hmm.

Costas Kazantzis 5:00

Understanding the desires and demands of a fashion designer or a brand and then finding the

optimal and the right technology to be able to achieve those.

Xinjing Hu 5:12

During immersive experiences, are there design elements that consistently enhance consumer engagement? and some of them tend to be ineffective right now?

Costas Kazantzis 5:23

Designed elements. I imagine you mean the digital technology side of things.

Xinjing Hu 5:27

Yeah, like technological techniques, and. Anything that's.....

Costas Kazantzis 5:30

Yeah, yeah, no, got your question. I think like one important thing to note here, to answer your question is, that of what I've seen, The simpler the experience, the higher the engagement. When it's easy to access, it doesn't require like a very high-speed Internet. It doesn't require the gaming, laptop or machine. Whenever you create an experience that is simple, anyone can download it or open a website.

And experience it through a smartphone device, then you have more engagement. So, I think it all comes back, of course, it's storytelling. The most important thing, but then alongside storytelling and how you tell those stories and what technology you use to tell them, I think the rest 50% stays with the user design, user interface design, the UX. So the more simple it is and easy for people to grasp and experience, then the more engagement you have.

So maybe one thing to note here is that because I've worked a lot with headsets like VR headsets. Mixed reality headsets like Vision Pro and the HoloLens. So I mean you can create amazing things that can be like shown in a retail environment as a control experiment.

But if you want to like to reach out to more people than augmented reality (AR) powered through smartphone devices is much easier.

To be able to achieve that engagement, let's say so, for example, yeah, because not many people have access to the headsets. You can create a headset experience from a little bit of, you know, like a selected amount of your clients and have that experience in store.

Xinjing Hu 6:54

That people could have access without invests in a lot of money, yeah.

Costas Kazantzis 7:07

But then you need to find a way to kind of communicate with the rest of your consumer basis, which I mean an AR experience in a smartphone device allows it much better, especially when it exists within.

An already existing social media platform like Snapchat, for example, where you can have AR filters on Tiktok. And then, you know anyone that has a profile within that already existing social network can interact with your experience.

Xinjing Hu 7:39

Yeah, like you mentioned that simplicity increases engagement. But do you notice any patterns that consumers are becoming less sensitive to the experience, like less sensitive to this experience because it's so, like, widely implemented in, the real world that they got less sensitive and how do you keep them excited?

Costas Kazantzis 8:07

Yeah. Yea so, one thing that I always reference in my experience is that, for example, I always reference is virtual reality (VR). It allows complete immersion in digital spaces, yet it never became mainstream, even during COVID. That tells us something: full virtual immersion doesn't always resonate long-term. The work that I do today, I wanted to programme VR experiences, but gradually I've shifted a bit away from VR.

Moving into more of the live event augmented reality screen based immersive experiences.

Maybe. Yeah. Let's say that the next couple of years or the future in terms of like how we experience tech is going to be more towards mixed reality because I've seen that people actually engage more with experiences that can bring together the physical and the digital world.

They wanna interact with one another, but also experience something that they can't physically.

So in terms of like how sensitive like consumers are like, I would say that they're more sensitive towards mixed reality experiences rather than virtual reality or screens are playing a bigger role at the moment. I mean, we've seen a couple of retail experiences incorporating screens. There's still a lot of big budgets involved with them, so we haven't seen too many, but I think this will change as we move into the future.

Xinjing Hu 9:49

For the mixed reality, do people still need headsets?

Costas Kazantzis 10:00

So it's a mixed reality from a tech perspective. You would require a headset, But if we define mixed reality more broadly, like an experience with screens could be. screens and interactive installations also blend physical and digital elements effectively. Augmented reality (AR) similarly provides immersive experiences without requiring headsets.

Xinjing Hu 10:31

Yeah, there are always limitations, but we have to develop ways to make these technologies more engaging for consumers.

Costas Kazantzis 10:40

Yeah.

It's exactly fair enough, yeah.

Xinjing Hu 10:47

I want to bring up one thing about practical value about the immersive technologies, and like the immersive experiences. I conducted a survey recently and found that people are shifting from engaging in immersive experiences purely out of curiosity to considering their practical value. Like,

after they have attend some sort of the immersive experience, they would put the practical value, like, this factor as an important thing to consider for the future immersive experience. So, like how do you make it more like valuable or have a deeper influence on the consumers and resonate more with their personal lives.

Costas Kazantzis 11:45

Yeah.

It's a lot about the curation and the storytelling, so I think sometimes people see technology being used for the sake of using the technology for being the world's first or which I find completely meaningless because sometimes you don't actually need technology, you don't need mixed reality for everything or immersive experiences.

So it's a lot about seeing technology from a perspective of creative direction and vision behind those brands. like identifying and contextualising why I need, what will the technology enable me to do to my audience. Why do I need to use that particular technology? What do I want to achieve and how do I want to tell my stories?

So on the first hand I think for me that's the most important thing.

To have like a conscious mindset and be able to contextualise the reasons why you make that conscious decision of choosing that specific technology.

Yeah. And then again, I think that the consumers of our days are much more engaged and aware of like lots of different types of issues related to the environment, social justice, whatever. So, I think that runs are becoming more or less platforms that inspire and sell, you know, different types of stories and the most successful brands of our time.

Xinjing Hu 13:10

Yeah.

Costas Kazantzis 13:22

I think they are successful not because of the product they produce, but because of the stories that they're telling.

And that is like that is where the technology comes into context in terms of the fact that sometimes probably many times these types of technologies like immersive tools like gaming, like digital enabled live events basically enable those brands to tell those stories in more effective ways.

Xinjing Hu 13:54

Right, like it's about getting into the cultural identity and social awareness, and yeah, also surrounding environment to create something that really sticks with people, audiences. Like, if an experience aligns with someone's values, their background, their sense of community, it would become to something meaningful, something they can relate to. And that's when it goes beyond just a momentary interaction and becomes something that actually shifts perception maybe.

Costas Kazantzis 14:31

Yeah, to some extent, yeah. Like these kinds of experiences allow brands to tell their stories more

effectively and target maybe broader demographics. So it creates that moment of, you know, excitement for the audiences and maybe allows a brands like I worked on that project with Patagonia, a sportswear brand and a startup based in the US called Dynamix R and our idea was to finalise the a collection, a collection that they made using a new material that they had created called Flower Down, which is a sustainable equivalent of animal down. So, they didn't use animal down.

They used the flower Dome material so they had a lot of like details and stories to tell about their sustainability outcomes and goals and why they decided to use that material. So we came together and created a gamified 3D World.

Xinjing Hu 15:28

Mm hmm.

Costas Kazantzis 15:34

When consumers could like, navigate an Arctic environment, see the product, and also watch different types of videos, there were sound effects, like gamified elements to kind of educate themselves around the sustainability stories of their brand.

And after the end of that project, yeah, they had increasing the sales of the product, but also one thing that they were telling us is that this was like the best way for us to be able to address a young, a young, a broader demographic.

Because he was hosted online, available for mobile desktop so they could basically reach out to many different people and then they were also able through gaming elements like there's a lot of research, for example, of how gaming platforms can be used for education. So how like through using gaming in 3D worlds, they were able to narrate those stories to their audiences more effectively.

Xinjing Hu 16:12

Mm hmm. Like bring technology with an educational purpose and plus with brand storytelling. That's very amazing.

do different demographics that they interact differently in the immersive experience with interactive features....

Costas Kazantzis 16:55

Hey, sorry, can you repeat the question please? Because I...

Xinjing Hu 16:58

Yeah, no problem, like, do you notice any difference in in how consumers from different demographics like different age groups, different cultural backgrounds respond to the immersive retail experience differently? Like do elderly people tend to...

Costas Kazantzis 17:06

Yeah.

I see what you mean. Yeah, I would say, yeah, definitely. Like, usually younger demographics are more at ease with the technology, especially if they have to experience something in a smartphone

device, download an app, experiment with documented reality is easier for them to basically play around with those tools. However, one thing that I've noted is that the excitement and the fascination that comes from older generation—or from people that do not have access to technology as easily.

And is honestly one of the most rewarding things and that I've seen in my work like the amount of amazement and excitement and the way they come together. If it's like an experience that brings together the physical and digital world is truly, truly beautiful because those generations are not as comfortable with the tech as younger ones, or they might not even know. Like what headsets do. So when you bring them into the space. Actually they get fascinated a lot, so yeah.

Costas Kazantzis 18:20

But again, it comes back to the point. Yeah, there are different reactions based on different demographics, which are related probably to age and access to technology. But then again that comes that's that comes back to my first point around ease of use because if you create an experience that is easy to use and the user interface is simple, then all of those different demographics are going to be able to experience it.

Xinjing Hu 18:46

And according to different demographics like, take the age groups as exampl. So, would you design experiences differently based on age demographics, for example the elder people, like design features to like slower animation or calmer music to be more adaptive. As you notice some groups might not like the opposite.

Costas Kazantzis 19:23

Yeah, I mean, like you, you have to be aware of your audience before you create that experience. But I think it doesn't matter like this, you know, like deciding to use slower animation or calmer music for older generations. And I wouldn't see it like that, to be honest, not at all. Because each brand has a different.

Xinjing Hu 19:29

Yeah, it's an assumption, haha.

Costas Kazantzis 19:46

Has different references and inspiration like for example Balenciaga. Let's say they've been inspired by many different things.

Xinjing Hu 19:58

And.

Yeah, I agree.

Costas Kazantzis 20:18

It doesn't depend on the age of their customers, but who their customers are, regardless of the range. One thing to know though, which I haven't done too much work on, but it's always whenever I work on a project is always on my radar. Is these things might be influenced by disability, you know, like if someone is blind, for example, I am, I might need to consider a lot the

enhancement of other senses.

So this is something that I mean we need to talk about much more within.

Within fashion tech, because disability has been overseen to a great extent and I also think again, to your point, I mean I said before that I would focus on all facts (sensory). Everybody doesn't have to create an experience that is not just for disabled people, but it's for everyone and disabled people can experience. Yeah, so that is a big challenge.

Xinjing Hu 20:55

Mm hmm mm hmm.

The Inclusivity.

Costas Kazantzis 21:15

And I think we should be thinking of that more.

Xinjing Hu 21:20

Yeah, for sure, I will keep that in mind for my future design, thank you, and I think I've missed on point about social interaction.

Costas Kazantzis 21:30

Yeah.

Xinjing Hu 21:46

Do you still consider social interactions as an important design features when you're designing immersive experience where it's more of like a purely immersion, immersive space that people can focus on interaction with.....

Costas Kazantzis 21:49

No. Yeah, I think social interaction part plays probably 50% of the role as well because again, I mean, yeah, sometimes less. But like, it's important to think the ways through which your audience are gonna interact with that experience and how they're gonna interact with one another, especially when you're developing like immersive fashion experiences because you want to bring those people together.

Xinjing Hu 21:56

50%, Mm hmm.

Costas Kazantzis 22:12

And that we were talking in the beginning, and I was saying that the most successful experiences are the ones that bring the digital world into a physical set up. But the ones that allow you to interact with people while you experience it.

Because we are like social creatures and we love to experience the things together.

I mean in fashion you can see it from in like, you know, you usually would go shopping with your friends, like having conversations around.

Xinjing Hu 22:37

Uh huh.

Costas Kazantzis 22:40

And the product and try it on getting feedback like it's a very social part and fashion needs to maintain that element of bringing us together. So it is very important. Yeah. The multiplayer aspect of those interactive experiences.

Xinjing Hu 22:54

But do you notice any patterns like after COVID that people tend to not to be that socially interactive in such immersive experience...

Costas Kazantzis 23:07

Yeah, I would say the opposite. Like after COVID, people have been seeming to be more social and that's one of the reasons why I was telling you that VR never became a thing like super popular. But people were drawn more towards augmented reality experiences that they can share with one another.

So I've seen. I've seen. Yeah, I've seen the opposite. I've seen people becoming like, you know, craving being social, wanting to be together because probably during COVID.

You know, it was we spend a lot of time like just not being able to interact with one another.

Xinjing Hu 23:42

Yeah. that's kinda a surprising answer to me. As I was supposing the opposite. I thought like after the COVID that people kinda turn introvert. Like they're not really want to socialise with people, that they are more conscious and anxious about social interactions...

Costas Kazantzis 24:00

Yeah.

Xinjing Hu 24:07

Well, it's nice to hear the real-life trend from the industry practitioner's perspective. Thank you for sharing this. let's move on to the last part of our conversation. It's about challenges and feasibility of implementing these emerging technologies. So, what are the biggest challenges that you face? Putting interactive technologies in the retail space, do you think?

Costas Kazantzis 24:20

Yeah. First of all, is the cost, I think it's the biggest one biggest barrier for those brands. And yeah, they're not cheap. I mean, there are ways to do it without spending an extreme amount of money, but still, you need to have a budget allocated for those types of technologies.

So yeah, when we talk about immersive retail experiences, 1 barrier would be the cost. The 2nd barrier would be the space as well, like usually, especially if you want to do screen-based content, you need a big space. You need set up; it needs to function properly. Tech support, you know, all of that adds another layer of complexity on top.

You need to have the right partners and sometimes brands is very hard for brands to do it themselves. They need to get advice. They need to consult someone external to be able to deliver that project.

Xinjing Hu 25:21

Mm hmm.

Costas Kazantzis 25:26

And the other barrier would be engaging with their audiences like.

Communicating that new, let's say, immersive experience. How do you communicate it? How do you make people aware so that they can come in store, like finding ways to bring people in store? And then the final one.

Would be at least on my side, and from what I've seen.

And a lot of brands are very confident in creating those experiences like they've been telling me. For example, when I do consultancy with luxury brands and we're good at bringing people in store, we know how to do experiential retail. We've done it before.

Costas Kazantzis 26:07

We're really good at creating that community in store, but our biggest problem and issue is the question of how we maintain that community beyond the store. So how can you attach?

Xinjing Hu 26:20

The long-term effect.

Costas Kazantzis 26:22

A physical experience to a digital something, whatever it is, emm, yeah, an NFTA ticket an app so that this audience, this consumer bases and group that you create and cultivate can be maintained virtually (digital channel) and the brand has awareness of who those people are. So that is also a big barrier because if you spend, you know an extra amount of money to host a physical experience, then you need to win ways for it to be sustainable.

Costas Kazantzis 26:52

And to give you benefits in regard to knowing your audience more and which is something that comes with those kinds of techniques.

Xinjing Hu 26:53

Hmm, so for my dissertation and major project, hmm, like I'm considering whether these high-cost, real-time interactive technologies could be permanently embedded into retail spaces rather than just being used for temporary campaigns, you know like pop-ups to showcase a brand's technological development. From your professional perspective, so, hmm, do you see this as a potential long-term trend for the future of retail?

Costas Kazantzis 27:39

Yeah, it is totally feasible that Burberry spent millions in doing a big immersive retail project. But there's the smaller designers as well, incorporating headsets, doing experiences, and with headsets installed more controlled, more small scale.

Xinjing Hu 27:59

Mm hmm.

Costas Kazantzis 28:04

There are lots of different ways of doing it, and we've seen it. We've seen screen-based content being experienced in retail, yeah, so definitely.

Oh, it's absolutely feasible. And the biggest question and challenge is like if you want to spend the money to do it, what will you get out of it? That's why maybe some brands are hesitating?

It sometimes we experience those projects as one of activations, but I think they need to be part of a bigger narrative, like related to the strategy of the brand, around marketing and communication.

Xinjing Hu 28:47

It should bring it to a deeper influence a bigger influence embedded in the brand.

Costas Kazantzis 28:53

Exactly.

Xinjing Hu 28:54

OK, perfect. Thank you. Thank you. Costas. This is everything, all of my questions. Thank you for attending this chat. Thank you very much.

E2. Consent Form: Costas Kazantzis

Information and Consent Form for Participants

Title of the Dissertation or Final Major Project	Psychological and Emotional Impact of Affective Ambiences on Consumer Immersion and Brand Trust in Immersive Retail Environments: Insights for affective computing technology integration in retail.
Student Name and UAL contact details	Xinjing Hu x.hu0220202@arts.ac.uk
Hosting Institution	University of the Arts London, London College of Fashion

Background and Rationale

This research investigates the psychological and emotional impact of affective ambiances on consumer immersion, brand perception, and trust within immersive retail environments. The study aims to provide insights into how affective computing technologies and interactive systems can enhance emotional connections and consumer engagement in the retail sector. By understanding these dynamics, the research contributes to identifying effective strategies for integrating adaptive technologies to improve the consumer experience.

Aim of Research

The purpose of this research is to gather insights from professionals with expertise in immersive retail design or related disciplines. Participation involves a 30-minute interview, which may be conducted via Microsoft Teams, a face-to-face meeting, or an email interview, depending on the participant's preference. The information provided will contribute to a comprehensive analysis of the integration of emotional and immersive technologies within retail environments.

Data Collection, Usage, and Confidentiality


*All data collected during the research will be securely stored and transcribed for academic analysis. The findings and relevant data will be published on the **University of the Arts London's website** as part of the dissertation project and may be included in supporting materials for the submitted work. Participants will have the option to remain anonymous or to allow their names and organizations to be included in the research report, as per their preference. Upon completion of the project, all data will be archived and will not be shared or deleted without prior consent from the participants. While participants may withdraw their contributions at any time, they are advised that withdrawal may impact the study's progress.*

Consent

I have read the Information Sheet and had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any particular questions.

I agree to provide information to the researcher with the understanding that my name will not be used without my permission. (The information will be used only for this research and publications arising from this research project).

	Agree	Not Agree
I agree/do not agree to the interview being recorded	Agree	
My name can be mentioned in this research study	Agree	
The name of the organisation I work for can be mentioned in this research study	Agree	
I agree to participate in this study under the conditions set out above	Signature 	Name Costas Kazantzis Date

I understand that I have the right to ask for audio/video to be turned off at any time during an interview. I agree to participate in this study under the conditions set out in the Information Sheet

Name: Costas Kazantzis

Signed:  _____

Date: 29 January 2025

E3. Interview Transcript: Anonymous Guest 1

Transcript

23 February 2025, 14:30 pm

(This transcript was recorded with the consent of all participants. And the following text is translated from Chinese to English)

Xinjing Hu

Ah... my first set of questions would be about the effectiveness of affective computing-driven interaction design. Since you're a professional in this field and have extensive experience in applying affective computing especially using facial expressions, I've noticed that many companies have already started using this technology in their marketing strategies in retailing and fashion.

Guest (Anonymous)

Hmm, hmm.

Xinjing Hu

Yeah, yeah, so I would like to get your professional insights about the applications of affective computing in a more visually centric interaction, its effectiveness, and its practical use in real life.

Guest (Anonymous)

Hmm... What exactly do you mean by "visually centric interaction"? Are you referring to vision-based inputs like facial expression analysis or eye-tracking, or are you focusing on visually-led design and environments?

Xinjing Hu

Ah, sorry for the confusion, for "visually-led design and environments," I'm referring to spatial or immersive environments where visual elements such as lighting, color, form, and media content play a central role in shaping user experience. What I'm particularly interested in is whether these visually-driven environments can not only enhance emotional resonance with the consumer but also reflect or respond to the consumer's current emotional state through adaptive visual feedback.

Guest (Anonymous)

Okay, Understood, and in terms of effectiveness, I assume that you referring to the accuracy of the emotional detecting technology and as well as the conversion rate, 2 different spheres, right?

Xinjing Hu

Yes, yeah, that's correct.

Guest (Anonymous)

Right, I guess from my side—since I don't really do the design part—I'd say what we usually see is, you know, a growing interest in using emotional data to guide visual or spatial decisions, especially in retail or exhibition settings. So, for example, we might track facial expressions or engagement levels through eye movement, and then we can say like, "Hey, when people are in this kind of lighting or layout, their stress indicators go down," or "They smile more when the space uses warmer colors." Stuff like that. It's not super direct, like we don't tell them how to design the space, but we show patterns and insights.

In terms of effectiveness... I mean, the recognition tech is getting better and more and more accurate—especially in controlled environments—but there's always distractions, right? Lighting, occlusions, people moving a lot. So we usually work with averages and trends, not individual emotions. As for emotional transformation, the conversion rate, that's trickier. We can't always say, like, "this change will make people feel happy," but we can show, over time, that certain adjustments correlate with higher engagement or more positive expressions. So it's more like... giving the designers a compass, not a map, if that makes sense.

Xinjing Hu

Hmm, yeah, very clear.

Guest (Anonymous)

Yeah, for example, if the system misinterprets emotional data or if its response speed can't keep up with consumers' emotional shifts, then the effectiveness drops significantly.

And besides that, every consumer's emotional response is different, which means the technology needs constant refinement to reach a high level of accuracy.

You see, in this industry, companies at the forefront—like Affectiva, I'm not sure if you've heard of them, are leading in emotion AI. They've built a massive cross-continental database that covers different ethnicities and cultures, which significantly improves the accuracy of their data.

So, in my opinion, affective computing in user experience design is a very promising field. It opens up new possibilities for marketing strategies, but its effectiveness still depends on the ways that companies utilizing this technology

Xinjing Hu

Yeah, yeah, that's exactly what I've observed by researching into this industry, which is why I decided to conduct this research. I've seen how companies like them, which are at the forefront of this field, have already built a massive database of facial expression data.

Guest (Anonymous)

Hmm... yeah, yeah.

their big data infrastructure gives them a lot of material for training their algorithms. That's why they have major advantages in emotion recognition, such as accuracy and real-time feedback.

But... uh, at the same time, we can't rely solely on data volume. The quality of the data, its diversity, and privacy concerns are all things we need to consider.

You know, when this technology is applied in real-life scenarios, it has to be contextualized and take into account individual consumer... differences to truly reflect authentic emotions.

So, even though big data brings a lot of possibilities, we still need to use it carefully and flexibly in interaction design.

Hmm... so yeah, the future is promising, but there are still quite a few challenges ahead.

Xinjing Hu

Yeah, for sure. And, hmm, I know your main focus is more on the experience side—like analyzing the emotional data and helping teams make sense of it afterward—but I'm wondering have you ever worked on a project where the emotion recognition part wasn't just for post-analysis, but was actually used in real-time to drive some kind of interaction?

Like, where the system responded live to the user's emotional state and changed the environment or interface in the moment?

Guest (Anonymous)

Yeah, so we've had a few cases where real-time interaction was part of the project. But it's all very subtle changes where the system would pick up facial expressions and adjust the lighting and soundscape based on people's mood. And in a controlled location, as I mentioned the distraction is very crucial factor that leads to an inaccurate or ineffective emotional detection. And, real-time stuff always needs more calibration, and it can go wrong fast if the space is crowded or the lighting isn't stable. So we usually keep the algorithm simple in those cases, focus on like arousal or engagement levels, rather than trying to guess complex emotions. And also in these cases, the accuracy of the emotional detection is very detrimental in terms of the final design outcome or result. So the controlled environment will highly recommended when we received these kinds of concept proposal.

But yeah, when it works, it's really cool. It makes people feel like the space is alive, almost like it's reacting with them. Designers usually love that kind of feedback loop—it helps them tell a story that feels more dynamic and emotionally tuned.

Xinjing Hu

Hmm, that's very insightful, and also this is the area that I'm interested into, very insightful thank you, and actually, in my previous interviews with creative technologist, we also talked about inclusivity—like how disabled individuals experience these designs and the ethical and human-centred aspects of affective computing.

Guest (Anonymous)

Hmm... yeah, yeah.

When it comes to inclusivity, I think... actually, when designing interactions, we're not just chasing technological breakthroughs. What's even more important is making sure that every user's experience is considered.

For example, as you mentioned, people with disabilities might have different needs compared to the general population. So, in the design process, we need to... uh, pay extra attention to inclusivity. In our team discussions, we often talk about how we can use technology to better capture and understand emotional feedback from diverse users. One challenge is that most of the training data for emotion models still isn't super diverse. So depending on the user's background—like cultural differences, or people with disabilities, or even just different ways of expressing emotions—it can misread things. For example, someone with limited facial mobility might be showing no expression, but that doesn't mean they're not emotionally engaged. But the system could flag that as "low engagement," which is obviously not ideal. So in those cases, we usually recommend combining affective signals with other behavioural data, like voice tone, interaction patterns, or even time spent in a space, to get a fuller picture

In those kinds of edge cases, like, say, a participant who has completely lost motor and facial expression abilities, yeah, facial data wouldn't help much. That's when you'd probably need other types of sensing, maybe EEG, or biosensors, or skin conductance, to get some emotional signals. But that's a whole different layer of hardware dependency. But honestly, that's not really our area.

We mostly work with facial data and behavioural cues—like gaze patterns, interaction time, or body posture when possible. So our job is more about interpreting that kind of visible data and helping clients apply it meaningfully. But yeah, the more complex the case, the more important it is to design with multiple inputs—or just acknowledge the system's limitations.

Xinjing Hu:

That makes a lot of sense, thanks for explaining, and this also makes me wonder, when you deliver your insights or reports to clients or design teams, do you find that they're more interested in applying that data toward *tangible* interaction design, like physical feedback or environmental change?

Or is it more about shaping *non-tangible* aspects, like emotional tone, narrative, or how the experience makes someone feel?

In other words... uh, have you had any experience comparing these two interaction methods? And have you noticed which one tends to be more effective?

Guest (Anonymous)

hmm... this is actually quite an interesting question. Uh, yeah, I don't think it's a matter of which one is more effective—the key is what effect you want to achieve and the specific application scenario. For example, uh, if the goal is for users to quickly perceive emotional shifts, then tangible interaction might be more straightforward.

Whereas, if you want to create a multi-layered, deeply immersive experience, then non-tangible interaction might be more suitable.

Actually... uh, in most cases we try combining both methods, complementing each other to achieve better emotional expression.

Xinjing Hu

Hmm, yeah, yeah, I see. That's actually something I hadn't really considered before, like how response timing in consumer emotions plays into whether to use physical (tangible) or digital (non-tangible) interaction methods in designing interaction mediums.

Guest (Anonymous)

Yes, exactly, oh, ah, I just remembered something we were talking about earlier, about user acceptance like privacy concerns?

Xinjing Hu

Ah, yes, when we talked about the emotion recognitions, yeah.

Guest (Anonymous)

Right, I just wanted to clarify a pattern that I have observed, where I would say China's kind of a unique case in that sense. During COVID, contactless tech—especially facial recognition—became super normalized. People started using it daily, for health check-ins, payments, transportation... everything. So what happened was, not only did the tech improve fast, but people also became way more open to it. It shifted from being "new" or "creepy" to just... part of life. And that's given China a kind of head start in terms of public readiness for emotion-based systems.

Xinjing Hu

Yeah, yeah.

I was in China during those first couple of years of the pandemic, and I also noticed how facial recognition technology became incredibly widespread...

Guest (Anonymous)

Yeah, exactly, You noticed it too.

And yeah, when we work with international brands—especially when they want to test emotion-responsive interactions—they often choose China as the first market. Because consumers here already trust the system more, or at least they're used to this kind of tech. It's easier to run real-world pilots. This is why China has taken the lead in these areas. And when it comes to future applications of these technologies, particularly for engaging consumers, which is what you're researching, there's a lot of potential. And going back to the discussion of the real-time facial recognition and feedback loop, the main challenge in these design works is... hmm, ensuring the system's response time is extremely fast and accurately, so that the feedback feels natural and immediate to consumers.

Xinjing Hu

Right...

Guest (Anonymous)

Also, we've experimented with similar approaches in virtual reality environments.

In these cases, customers would wear VR headsets and interact in a fully digital space. The system would analyze their emotional changes in real-time and dynamically adjust colors, sounds, and

animations in the virtual environment accordingly, which works very well as well, as its more targeted to individual person, and it's more controllable.

Xinjing Hu

Ah, yeah, I see, you've been consistently emphasizing the importance of making environmental factors as controllable as possible, especially in the context of real-time feedback. And as you mentioned before as well, in large-scale applications, it's even more important to simplify the emotional analysis dimensions, so the system doesn't get overwhelmed by too many unpredictable variables.

Guest (Anonymous)

Yeah... yeah, exactly!

I believe that future design must always be built on a brand's overall strategy.

That means first, clarifying the brand's positioning and target audience, as well as the emotional impact they want to create.

Then... hmm, based on that, we can design an interaction model that dynamically responds to consumers' emotions in real-time and also in a large scale.

Xinjing Hu

Yeah, yeah, I totally agree!

Guest (Anonymous)

And also in retail environments, things like lighting conditions and obstructions—for example, when one customer's face is blocked by another—can also impact data capture quality.

That being said... hmm, I wouldn't say this is an unsolvable issue. It's more of a continuous iteration and optimization process.

With advancements in hardware and AI algorithms, we've already seen some promising early results in managing large-scale emotional data.

Xinjing Hu

So, would it be fair to say that the technology already has the capability to capture and process collective emotional feedback, but its accuracy and efficiency are still technical challenges that need to be improved?

And, as designers, we need to strategically be implementing the technology in the retail spaces to reduce AI processing pressure and improve accuracy?

Guest (Anonymous)

Hmm... yeah, yeah.

For designers, um... I wouldn't exactly call it backend work, haha, but more like application-level design, where we need to adapt to the strengths and weaknesses of the technology when structuring spaces.

For example, in physical store design, we could adopt a zoned layout, where consumers are distributed across different interactive areas.

That way, each zone has a lower data load, making it easier for AI systems to process emotional feedback quickly and accurately.

However... one thing to keep in mind is that the more zones you create, the more AI capture devices you'll need—which directly increases costs.

So, ultimately, it's about finding a balance between spatial design, technological feasibility, and budget constraints to enhance accuracy and response speed while avoiding excessive costs.

Hmm... so yeah, the key takeaway is that design should be closely integrated with technological capabilities, and by using spatial strategies, we can reduce system pressure while improving overall efficiency.

Xinjing Hu

Yeah, yeah, I totally agree with that!

Well, thank you so much for your time. This is actually the last question in our interview. I really appreciate all of your insights!

Guest (Anonymous)

Ah, no problem at all, and thank you for inviting me.

Xinjing Hu stopped transcription

E4. Consent Form: Anonymous Guest 1

Information and Consent Form for Participants

受访者同意书

<p>Title of the Dissertation or Final Major Project 研究目标</p>	<p>Psychological and Emotional Impact of Affective Ambiances on Consumer Immersion and Brand Trust in Immersive Retail Environments: Insights for affective computing technology integration in retail. 本研究探讨情感氛围对消费者沉浸感、品牌感知和信任度的心理和情感影响。本研究的目标是提供关于如何利用情感计算技术及互动系统来增强消费者情感联系和参与度的见解。通过深入了解这些动态因素，本研究有助于确定有效的技术整合策略，以优化消费者体验。</p>
<p>Student Name and UAL contact details 学生姓名以及联系方式</p>	<p>Xinjing Hu x.hu0220202@arts.ac.uk</p>
<p>Hosting Institution 所属院校</p>	<p>University of the Arts London, London College of Fashion 伦敦艺术大学，伦敦时装学院</p>

Background and Rationale

研究背景与理论依据

This research investigates the psychological and emotional impact of affective ambiances on consumer immersion, brand perception, and trust within immersive retail environments. The study aims to provide insights into how affective computing technologies and interactive systems can enhance emotional connections and consumer engagement in the retail sector. By understanding these dynamics, the research contributes to identifying effective strategies for integrating adaptive technologies to improve the consumer experience.

本研究探讨情感氛围对消费者沉浸感、品牌感知和信任度在沉浸式零售环境中的心理和情感影响。本研究旨在提供关于如何利用情感计算技术和互动系统来增强消费者的情感联系和参与度的见解。通过深入理解这些动态因素，本研究有助于确定有效的适应性技术整合策略，以优化消费者体验。

Aim of Research

研究目标

The purpose of this research is to gather insights from professionals with expertise in immersive retail design or related disciplines. Participation involves a 30-minute interview, which may be conducted via Microsoft Teams, a face-to-face meeting, or an email interview, depending on the participant's preference. The information provided will contribute to a comprehensive analysis of the integration of emotional and immersive technologies within retail environments.

本研究的目的是收集具有沉浸式零售设计或相关领域专业知识的专家见解。受访者将参与30分钟的访谈，访谈方式可根据受访者的偏好选择，包括Microsoft Teams线上会议、面对面访谈或电子邮件访谈。受访者提供的信息将有助于对情感技术与沉浸式技术在零售环境中的整合进行全面分析。

Data Collection, Usage, and Confidentiality

数据收集、使用与保密性

All data collected during the research will be securely stored and transcribed for academic analysis. The findings and relevant data will be published on the University of the Arts London's website as part of the dissertation project and may be included in supporting materials for the submitted work. Participants will have the option to remain anonymous or to allow their names and organizations to be included in the research report, as per their preference. Upon completion of the project, all data will be archived and will not be shared or deleted without prior consent from the participants. While participants may withdraw their contributions at any time, they are advised that withdrawal may impact the study's progress.

本研究期间收集的所有数据将被安全存储并转录用于学术分析。研究结果及相关数据将作为论文项目的一部分发表在伦敦艺术大学官网，并可能被纳入提交作品的支持材料。受访者可自行选择是否匿名，或允许在研究报告中提及姓名和所在机构。研究完成后，所有数据将被归档，未经受访者事先同意，不会被共享或删除。尽管受访者可随时撤回其贡献，但需注意，退出可能会影响研究的进展。

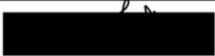

Consent

访谈同意声明

I have read the Information Sheet and had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any particular questions. I agree to provide information to the researcher with the understanding that my name will not be used without my permission. (The information will be used only for this research and publications arising from this research project).


我已阅读访谈信息表，并已充分了解本研究的详细内容。我的所有疑问均已得到满意解答，并且我明白我可以在任何时候进一步提问。我理解我有权随时退出研究，并可以拒绝回答任何特定问题。我同意向研究人员提供信息，前提是未经我的许可不得使用我的姓名。（该信息仅用于本研究及由本研究项目产生的相关出版物）。

	Agree	Not Agree
I agree/do not agree to the interview being recorded	✓	
My name can be mentioned in this research study		✓
The name of the organisation I work for can be mentioned in this research study		✓
I agree to participate in this study under the conditions set out above		Name  Date 2025.02.13

I understand that I have the right to ask for audio/video to be turned off at any time during an interview. I agree to participate in this study under the conditions set out in the Information Sheet.

我理解我有权在访谈过程中随时要求关闭音频/视频录制。我同意按照访谈信息表中列出的条件参与本研究。

Name: 

Signed: 

Date: 2025.02.13

E6. Interview Transcript: Anonymous Guest 2

Transcript

24 February 2025, 10:00 pm

(The interview was recorded with the consent of all participants, and the recorded material was subsequently compiled into an interview transcript in English.)

Question 1

Xinjing Hu

Based on your past experiences in integrating brand storytelling with sensory experiences, particularly in immersive exhibitions related to history museums, cultural heritage, and religious themes, I would like to seek your insights on this subject.

I had the opportunity to visit an immersive exhibition at the Hunan Provincial Museum when I was in high school. At that time, I had no prior knowledge of immersive storytelling, yet I was deeply moved by the exhibition's visual impact and emotional expression. This experience made me realize how history and culture can be powerfully visualized and presented in a way that resonates on a profound emotional level.

Given this, in my current research and project, I am eager to ask: How do you ensure that the interactive sensory elements you incorporate are not merely a technical showcase but truly serve to convey the essence of brand storytelling and cultural meaning? Specifically, when integrating Chinese traditional culture, how do you leverage technology to enhance the narrative, making it more immersive and emotionally compelling?

Guest (Anonymous)

we have an internal principle called "Invisible Technology." This means that what the audience should perceive is the culture itself, not the technology behind it. For example, in a porcelain exhibition, we don't explicitly tell visitors, "This is AR technology." Instead, we create a seamless interaction where the glaze color shifts naturally in response to their movements. When they reach out toward the display case, petals bloom one by one, and birds take flight from the painting. This design actually draws inspiration from the "reserved white space" (留白) technique in traditional gongbi (meticulous brushwork) painting. Visitors may not be able to explain the underlying technology, but they can certainly feel the delicate emotional resonance in the experience.

Of course, we've learned from past mistakes. In an early project, we overused projection effects just for visual impact. Visitors only remembered the dazzling lights and forgot the actual historical significance of the artifacts. So we need to carefully consider "How does this technology relate to the essence of the exhibit?"

Once, in a religious-themed exhibition, the original plan was to use motion sensing to let visitors control the hand gestures of a Buddha statue. But eventually, we switched to using ambient soundscapes to guide their breathing rhythm. Because ancient scriptures state, "Meditation resides in the breath" (禅定在息). The technology had to serve this cultural logic rather than just being a gimmick. That's why we now rely more on "soft interactions". Ultimately, technology should serve to enhance and extract the essence of culture. If we focus solely on sensory stimulation, then how is a cultural exhibition any different from an amusement park?

Question 2

Xinjīng Hu

I find your idea of "simplifying technology so that it purely serves content expression" very compelling. However, I have a question: In the pursuit of immersion, do you find that content expression becomes somewhat limited?

For example, in immersive experiences, we often try to minimize the use of extensive text because it can disrupt the sense of immersion. However, text is often essential for providing deeper context and narrative depth. If too much information is removed, the content may become superficial.

So, I'd love to hear your thoughts on this—how do you strike a balance between narrative depth and immersion? How do you ensure that, while reducing traditional textual information, the essence of the culture and storytelling remains effectively conveyed?

Guest (Anonymous)

This is essentially about finding the balance between explicit information and implicit experience. Our goal is to let information blend naturally into the experience rather than overwhelming visitors with a flood of facts. In the past, exhibitions might have simply displayed text panels stating, "This historical event took place in the 19th century." Now, instead of just telling, we use sensory elements like temperature, vibration, and lighting to "narrate" the passage of time. For example, when presenting the Industrial Revolution, we might subtly raise the ambient temperature; during war-related sections, the floor could have slight tremors; and during a cultural golden age, the environment would be bathed in warm golden light. Visitors may not consciously recognize these changes, but they "feel" the historical shifts.

At the same time, we don't overload visitors with all the information upfront. For instance, for some exhibitions equip visitors with sensors that track their interactions. If someone spends an extended time looking at a specific artifact or repeatedly interacts with a certain area, the system generates a personalized digital archive upon their exit, providing them with academic research, historical documents, or expert interpretations. This way, those who seek deeper knowledge can access it, but the exhibition remains seamless and immersive for everyone else.

We have also collaborated with anthropologists to develop a "Cultural Interaction Framework", which transforms abstract cultural concepts into interactive elements that can be "experienced" rather than just observed. For example, the concept of "ritual propriety" (礼制) is embedded into the design itself—spatial symmetry is used to reflect hierarchical order, as in traditional thought, "the central position signifies respect." Similarly, the reverberation time of sound is calibrated to mirror the deliberate pacing of ancient ceremonial gestures, emphasizing the precision and discipline inherent in traditional rituals. There are many such examples, and mastering these techniques and methodologies is a true test of a designer's ability to integrate cultural narratives into immersive experiences. Visitors don't need to read explanations to understand these ideas; instead, they intuitively perceive them through interaction. When they choose to follow or disrupt these invisible rules, they are, in essence, engaging with the cultural logic itself.

Ultimately, our goal is to make culture "computable"—to use technology to precisely measure whether an interaction genuinely enhances the experience, stripping away unnecessary gimmicks and amplifying what truly matters. Text has not disappeared; it has simply been reinterpreted into the

language of light, sound, force, and temperature, allowing culture to be deeply felt rather than just read.

Question 3

Xinjing Hu

As I've mentioned before, my background is in fashion visual merchandising, and in my current research, I'm essentially exploring how to integrate immersive interactive technology into physical brand stores. I feel that your design approach aligns perfectly with what I'm working on, and I can definitely apply these ideas to my final project.

That brings me to my next question, which is about cultural and psychological adaptability. When designing immersive experiences, how can technology be adapted to accommodate audiences from different cultural backgrounds, ensuring that they can understand and emotionally connect with the narrative? For instance, if a foreign visitor comes in with a completely different cultural background, how do you ensure that the storytelling remains effective and meaningful for them?

Guest (Anonymous)

This question, for me, involves two completely different focal points when designing immersive experiences. There is a significant difference between the design approach for cultural and historical immersive experiences and those centered around brand storytelling. In the former, the flexibility of the narrative is inherently lower, as the focus must be on content-first storytelling, integrating technology and immersive design to foster a broader resonance. This is where symbolic layering plays a crucial role—by embedding implicit design elements that cater to different audience needs. The priority is ensuring that at least 60% of the core narrative is universally transmittable across cultures, while the remaining 40% allows for localized variations.

However, when it comes to brand storytelling in the fashion industry, which aligns with your research focus, the goal is to evoke value resonance, meaning that the narrative must be more flexible and, in some cases, even adaptable. The core objective of brand storytelling is to establish emotional connections with consumers, and since brand values can be interpreted differently across cultural backgrounds, they are not as constrained by rigid content structures as historical narratives are. Therefore, in immersive brand storytelling, technology serves more as a tool to create an atmosphere and trigger emotions rather than simply conveying a fixed story. The key to cultural adaptability lies in identifying emotional commonalities within the narrative and then using flexible, interactive design to accommodate different cultural interpretations.

In your research field, immersive brand storytelling does not require completely uniform cross-cultural messaging. Instead, it should maintain a consistent core value while offering different pathways for consumers from diverse cultural backgrounds to engage with the experience, ultimately allowing them to discover their own version of the brand's story.

Question 4

Xinjing Hu

Got it, I completely agree with your perspective. Since the core subject of content presentation differs, the design methods and focal points naturally vary as well.

My next question is: How can audiences maintain an emotional connection with the experience even after it has ended? Immersive experiences are often time-sensitive and temporary, making it challenging to sustain engagement beyond the initial interaction. In previous interviews, some guests have also emphasized the importance of designing for post-experience emotional retention. I'd love to hear your thoughts and approach to this aspect of design.

Guest (Anonymous)

The key lies in planting "hooks"—not technological ones, but cognitive ones. For example, embedding a unique sensory combination within the experience: a specific vibration frequency paired with a distinct tone, or associating the texture of a rare fabric with a narrative moment. This may not be a good example, but I'm sure you can see what I mean, which is that synesthetic experience. Later, when the audience encounters a similar sensory stimulus in real life, their memory will automatically recall and relive the experience, reinforcing the emotional connection.

Another approach is designing open-ended conclusions. During the experience, each visitor generates a personalized symbol—perhaps a gesture trajectory, a sound waveform, or a chosen narrative branch. Afterward, they receive an encrypted file via email or a WeChat mini-app(小程序), which can only be unlocked through a specific daily action or voice command. This delayed feedback transforms the emotional connection from passive reception into active discovery, making the experience more deeply engaging.

Then there's the implicit social layer. The data visitors generate—such as dwell time and interaction choices—is anonymously integrated into a collective art installation. Even after they leave, they can revisit an online platform to see how their digital traces have influenced the larger artwork, creating a sense of ongoing participation.

However, the most fundamental strategy is to avoid making the experience feel "complete." Intentionally leaving unresolved contradictions or ambiguous imagery prompts the audience's mind to fill in the blanks after they leave. This process of personal projection sustains the emotional connection far longer than any technological effect ever could, allowing the experience to continue evolving in their memory.

Question 5

Xinjing Hu

I see—it's about extending the experience beyond the specific scene, integrating it into the participant's post-experience life, emphasizing both the value of their experience and their own sense of value within that environment. I find this particularly interesting because, in my research, I conducted some surveys and collected feedback from consumers—participants consistently indicated that the perceived practical value of an experience plays a key role in determining whether they engage in immersive experiences.

With that in mind, do you have any cases where technology actually weakened audience emotional engagement? Or instances where the integration of technology disrupted the authenticity of the experience? For example, in your field, technological elements like lighting effects or digital projections might interfere with the presentation of artifacts, while in my case, it could be how lighting and digital controls affect the physical display of products in retail environments.

Guest (Anonymous)

Yes, and this is actually quite common. When misused, technology can dilute the essence of cultural

expression and weaken audience emotional engagement. One of the most frequent issues is technology dominating attention. In some exhibitions where holographic projections are used to recreate historical scenes, visitors often become so captivated by the visual effects that they completely overlook the actual artifacts or historical rubbings nearby. We conducted visitor behaviour monitoring and found that in high-tech exhibitions, the time visitors spent in front of real artifacts was actually 40% less than in traditional exhibitions.

Another issue is sensory overload. Overuse of audiovisual effects can create an overwhelming spectacle but lacks deep emotional resonance. In fact, this is supported by research—I've read a study where brainwave monitoring was conducted on participants, revealing that when technological density was too high, activity in the prefrontal cortex actually decreased, indicating that the brain was actively avoiding excessive information processing. While the immediate experience might be visually impressive, audiences quickly forget the core content once they leave.

Moreover, technological instability can also disrupt immersion. Issues like lag in interactive responses, projection misalignment, or unintuitive user interaction can all break the sense of immersion. The more complex the technology integration, the higher the risk of instability. If visitors notice glitches or inconsistencies, they immediately detach from the experience, sometimes even feeling frustrated or deceived—which can be more damaging than if no technology had been used at all.

Another often overlooked issue is light pollution, something that many designers without extensive practical experience may not initially consider. We encountered this in a porcelain exhibition where we installed projection devices above display cases, only to later discover that UV exposure accelerated the aging of the glaze, posing a risk to the artifacts. The same applies to product displays in retail spaces. Light exposure can accelerate product aging, which is particularly critical for permanent stores. When implementing immersive technologies in physical retail environments, this factor must be taken into account during execution to ensure both longevity and optimal product presentation.

Question 6

Xinjing Hu

Oh, that's something I hadn't considered before, which is a crucial factor in both exhibition and retail environments. My next question is about social interaction. When designing fully immersive exhibitions or experiences, do you still prioritize the social aspect of participation? Or have you noticed a trend where participants are becoming less inclined toward social engagement in these settings? Do they now tend to seek a more introspective experience, where they focus on self-immersion and personal interaction with the space, rather than engaging with others during the experience?

Guest (Anonymous)

Modern immersive experiences may appear to be centered on individual self-immersion, but at their core, they still reflect a deep desire for collective resonance. While audiences may not necessarily seek direct social interaction on-site, they often wish to compare their experiences or validate their perceptions after the fact.

Social interaction is becoming asynchronous, which is why contemporary design incorporates hidden social layers, allowing participants to connect with others without direct engagement. In the future, immersive experiences will not eliminate social elements but instead make them as invisible yet

present as inevitable part. The role of technology is to channel individual choices into an underlying current, giving each visitor the illusion of independent exploration, while in reality, they are already woven into a shared narrative.

Xinjing Hu:

I see, but in the fashion industry, social interaction is likely to play a larger role. Shopping is inherently a social activity, and people still tend to shop in groups, so the application context is quite different.

I completely agree with your point about incorporating social elements through invisible design. Overly goal-oriented social features can actually create pressure, making people feel uncomfortable or even socially anxious, rather than enhancing their experience.

Guest (Anonymous)

Yes, exactly. For young consumers, social sharing is an important part of the shopping experience, but the key lies in "autonomous choice" rather than "forced guidance." They enjoy sharing, but they dislike being pressured by brands to engage, nor do they appreciate being directly asked to "post a photo," "check in," or "invite friends." Compared to traditional social-driven marketing strategies, they prefer personalized, non-intrusive interactions that allow social engagement to become a natural extension of the experience, rather than a deliberately orchestrated action.

Question 7

Xinjing Hu

Following our discussion on the subtle design of social interactions, I'd like to explore how emotional pacing is crafted. This will be my final question: When designing the experience flow, do you intentionally incorporate emotional turning points at the entrance, transitions, or exit? For example, do you use sound design, lighting shifts, or spatial transformations to enhance the rhythm and emotional depth of the experience, ensuring that visitors naturally go through different emotional phases throughout the journey?

Guest (Anonymous)

Emotional transitions are essential in immersive experiences. At the entrance, the key is to break the audience's habitual perception and make them instantly aware that they are stepping into a different space. This is often achieved through changes in temperature, scent, lighting, or even air density, allowing the body to adapt before the mind fully registers the shift.

The transition phase is all about guiding people forward intuitively, without forcing them to think too much. Small design details, like a subtly sloped floor or gradually shifting wall textures, gently push the subconscious into the next stage without the audience actively noticing.

The exit is where many teams struggle. A sudden stop can break immersion, while an overly dramatic ending can feel forced. A better approach is to embed subtle details—for example, if the entrance had a specific scent, the exit could carry a slightly altered version of it. Similarly, if the sound design at the start featured rising frequencies, the exit could gradually lower them while maintaining the same tonal

quality. The audience may not consciously notice these changes, but their body senses that the experience hasn't fully ended, extending its presence in their memory.

Another effective method is "delayed triggers." Just when visitors think the experience is over, they might receive an unexpected notification—perhaps a personalized video or an abstract audiovisual piece generated based on their interactions. This moment subtly reconnects them with a specific part of the experience, making them relive those emotions in the real world. It can even prompt them to share their experience with others, creating a longer-lasting impact.

E6. Consent Form: Anonymous Guest 2

Information and Consent Form for Participants

受访者同意书

<p>Title of the Dissertation or Final Major Project 研究目标</p>	<p>Psychological and Emotional Impact of Affective Ambiences on Consumer Immersion and Brand Trust in Immersive Retail Environments: Insights for affective computing technology integration in retail. 本研究探讨情感氛围对消费者沉浸感、品牌感知和信任度的心理和情感影响。本研究的目标是提供关于如何利用情感计算技术及互动系统来增强消费者情感联系和参与度的见解。通过深入了解这些动态因素，本研究有助于确定有效的技术整合策略，以优化消费者体验。</p>
<p>Student Name and UAL contact details 学生姓名以及联系方式</p>	<p>Xinjing Hu x.hu0220202@arts.ac.uk</p>
<p>Hosting Institution 所属院校</p>	<p>University of the Arts London, London College of Fashion 伦敦艺术大学，伦敦时装学院</p>

Background and Rationale

研究背景与理论依据

This research investigates the psychological and emotional impact of affective ambiances on consumer immersion, brand perception, and trust within immersive retail environments. The study aims to provide insights into how affective computing technologies and interactive systems can enhance emotional connections and consumer engagement in the retail sector. By understanding these dynamics, the research contributes to identifying effective strategies for integrating adaptive technologies to improve the consumer experience.

本研究探讨情感氛围对消费者沉浸感、品牌感知和信任度在沉浸式零售环境中的心理和情感影响。本研究旨在提供关于如何利用情感计算技术和互动系统来增强消费者的情感联系和参与度的见解。通过深入理解这些动态因素，本研究有助于确定有效的适应性技术整合策略，以优化消费者体验。

Aim of Research

研究目标

The purpose of this research is to gather insights from professionals with expertise in immersive retail design or related disciplines. Participation involves a 30-minute interview, which may be conducted via Microsoft Teams, a face-to-face meeting, or an email interview, depending on the participant's preference. The information provided will contribute to a comprehensive analysis of the integration of emotional and immersive technologies within retail environments.

本研究的目的是收集具有沉浸式零售设计或相关领域专业知识的专家见解。受访者将参加30分钟的访谈，访谈方式可根据受访者的偏好选择，包括Microsoft Teams线上会议、面对面访谈或电子邮件访谈。受访者提供的信息将有助于对情感技术与沉浸式技术在零售环境中的整合进行全面分析。

Data Collection, Usage, and Confidentiality

数据收集、使用与保密性

All data collected during the research will be securely stored and transcribed for academic analysis. The findings and relevant data will be published on the University of the Arts London's website as part of the dissertation project and may be included in supporting materials for the submitted work. Participants will have the option to remain anonymous or to allow their names and organizations to be included in the research report, as per their preference. Upon completion of the project, all data will be archived and will not be shared or deleted without prior consent from the participants. While participants may withdraw their contributions at any time, they are advised that withdrawal may impact the study's progress.

本研究期间收集的所有数据将被安全存储并转录用于学术分析。研究结果及相关数据将作为论文项目的一部分发布在伦敦艺术大学官网，并可能被纳入提交作品的支持材料。受访者可自行选择是否匿名，或允许在研究报告中提及其姓名和所在机构。研究完成后，所有数据将被归档，未经受访者事先同意，不会被共享或删除。尽管受访者可随时撤回其贡献，但需注意，退出可能会影响研究的进展。


Consent

访谈同意声明

I have read the Information Sheet and had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I understand I have the right to withdraw from the study at any time and to decline to answer any particular question. I agree to provide information to the researcher with the understanding that my name will not be used without my permission. (The information will be used only for this research and publications arising from this research project).

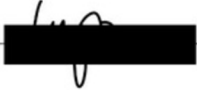
我已阅读访谈信息表，并已充分了解本研究的详细内容。我的所有疑问均已得到满意解答，并且我明白我可以在任何时候进一步提问。我理解我有权随时退出研究，并可以拒绝回答任何特定问题。我同意向研究人员提供信息，前提是未经我的许可不得使用我的姓名。（该信息仅用于本研究及由本研究项目产生的相关出版物）。

	Agree	Not Agree
I agree/do not agree to the interview being recorded	√	
My name can be mentioned in this research study		√
The name of the organisation I work for can be mentioned in this research study		√
I agree to participate in this study under the conditions set out above		Name Date 2025.02.19

I understand that I have the right to ask for audio/video to be turned off at any time during an interview. I agree to participate in this study under the conditions set out in the Information Sheet.

我理解我有权在访谈过程中随时要求关闭音频/视频录制。我同意按照访谈信息表中列出的条件参与本研究。

Name: L_u_ _J_i_a_n_a_n

Signed: 

Date: 20_2_5_0_2_1_9

Appendix F: Detailed Brand Analysis

F1. BRAND STRATEGY ANALYSIS

2019 MADRID



2024 PARIS

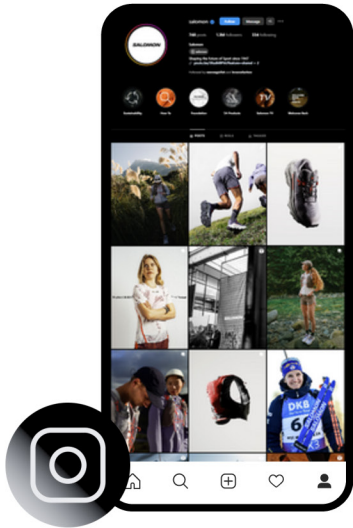


2024 LONDON

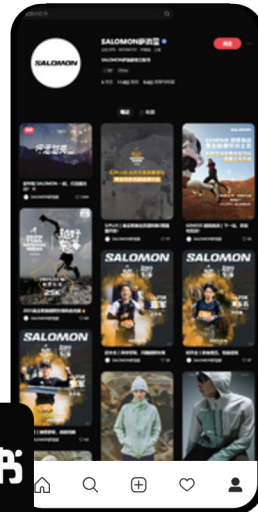
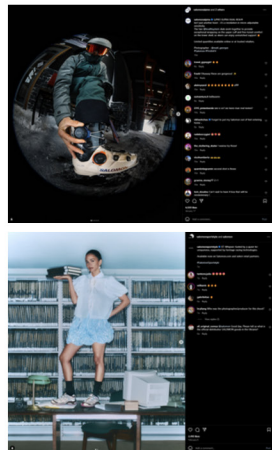


Salomon's visual merchandising has undergone a strategic evolution in recent years—from a function-centric, display-oriented style (as seen in the 2019 Madrid store) to a more emotionally engaging and immersive, narrative-driven spatial strategy. Earlier stores emphasized technical performance through tightly organized displays, high-density product information, and minimal atmospheric design. In contrast, recent flagship locations like the London Soho store creates warmth and intimacy through natural materials and brand heritage centric display, while the Champs-Élysées flagship leverages digital LED panels, mirrored ceilings, and vertical spatial drama to express the brand's futuristic and Tech-infused identity. This evolution aligns with the broader shift in post-pandemic retail, where emotional resonance and immersive design have become central to consumer engagement. Salomon's transformation reflects a precise balance between performance credibility and aspirational lifestyle storytelling.

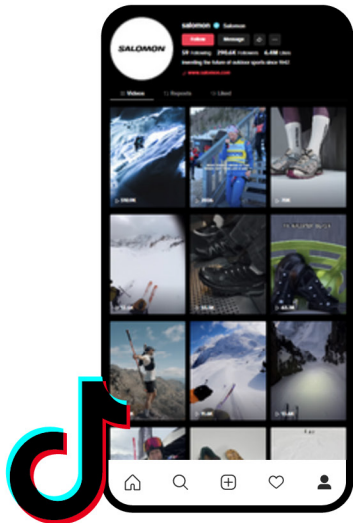
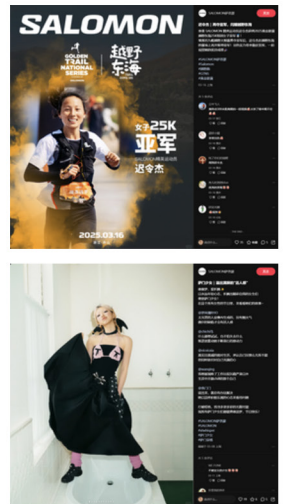
F2. Social Media Audit



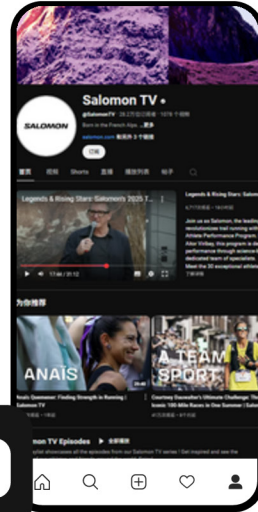
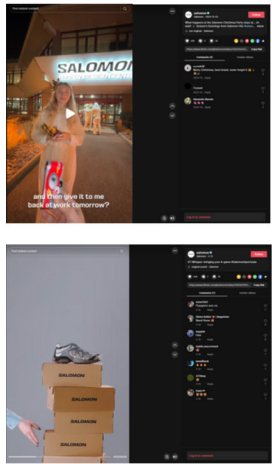
Followers: 1.3M
Number of Posts: 748



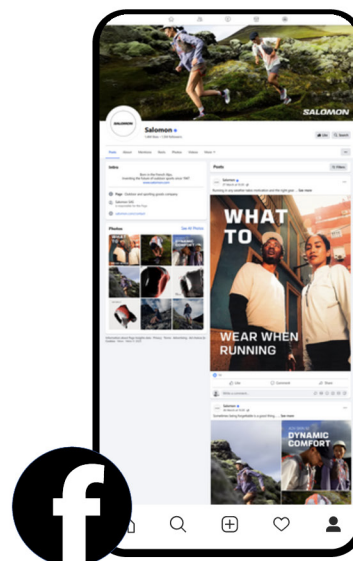
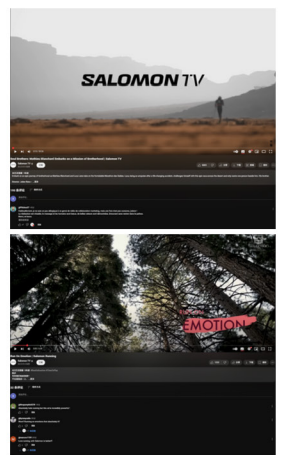
Followers: 118K
Number of Posts: 902



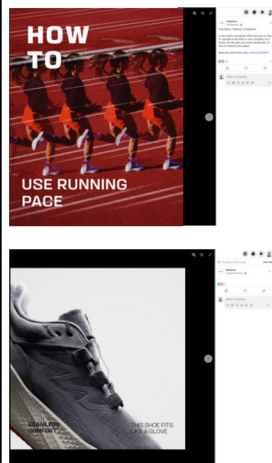
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Number of Posts: 905



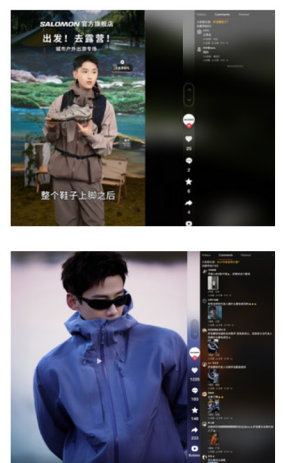
Followers: 282K
Number of Posts: 1078



Followers: 1.5M
Number of Posts: No Public Record



Followers: 760.5K
Number of Posts: 744



Key Findings

Content Consistency vs. Platform Differentiation

Salomon maintains visual consistency across platforms (especially Instagram and Facebook), yet clearly differentiates strategies with Instagram emphasizing Gorpcore aesthetics, Rednote functional information, TikTok brand personality-driven content, YouTube in-depth narratives, and Douyin immediate commercial sales.

Commercial Orientation on Douyin

Douyin (Chinese TikTok) uniquely operates as a product-centric channel, primarily leveraging live-streamed sales and influencer-led product introductions, prioritizing instant commercial conversion over brand storytelling.

Localized Approach on Rednote

Salomon utilizes Rednote for detailed product information, event promotions, and functional communications tailored specifically to the Chinese consumer, reflecting a targeted strategy as it's the most rapidly growing market.

Narrative Depth on YouTube (Salomon TV)

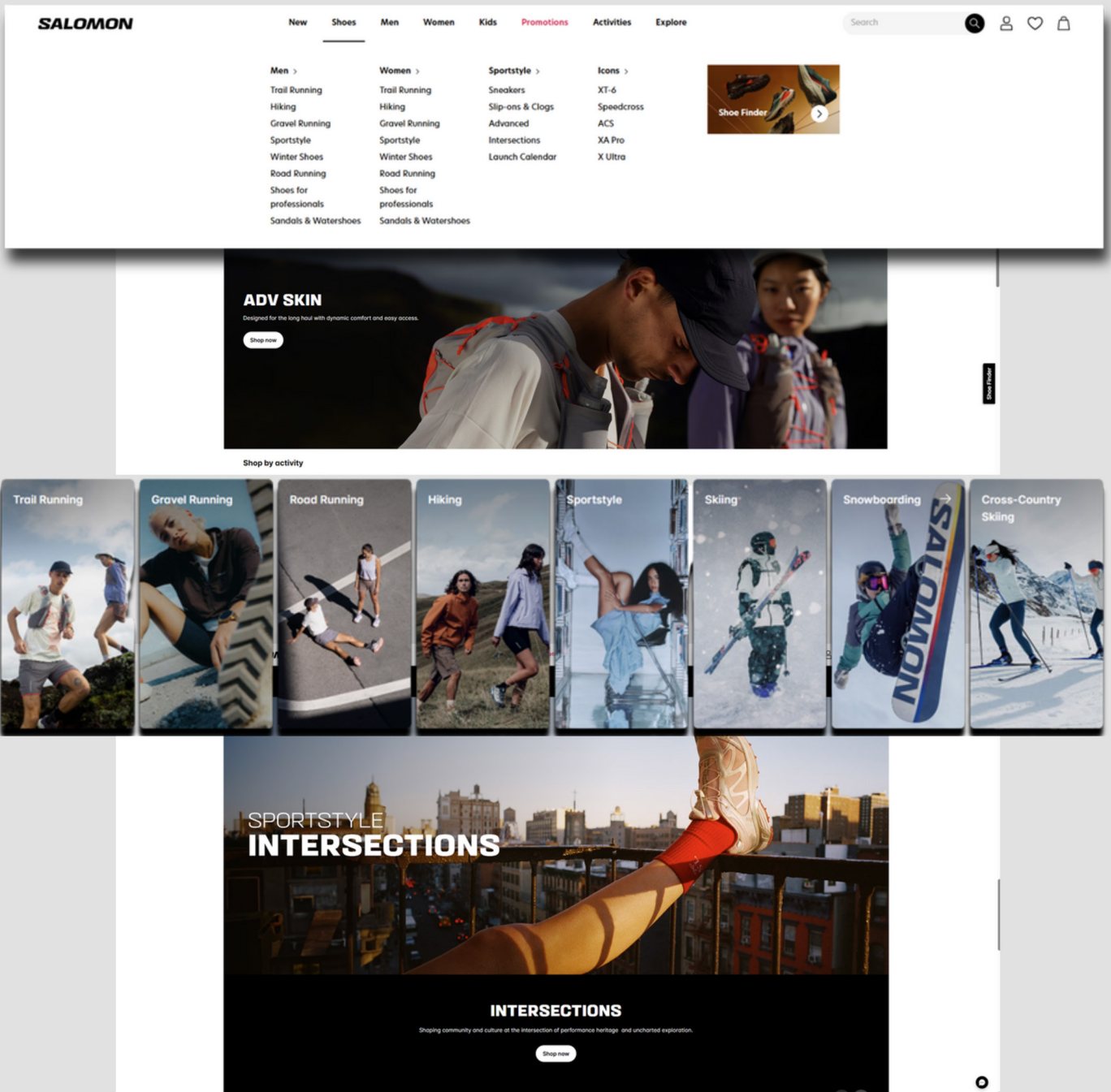
YouTube distinctly hosts long-form documentaries and athlete stories, reinforcing brand authenticity, professional credibility, and deep consumer engagement compared to short-form platforms.

Targeting Younger Generations on TikTok & Instagram

TikTok and Instagram emphasize youth engagement through trendy, relatable, and visually appealing content, strongly connecting with fashion-conscious and younger demographics.



F3. Website Audit



Key Findings

Salomon's website offers clear navigation, detailed product descriptions and integrated omnichannel features with direct links to Facebook, Instagram and YouTube to enhance digital connectivity. Notably, it provides real-time inventory checking, linking online browsing and in-store availability, simplifying the customer journey. The intuitive "shoe Finder" navigation tool guides customers directly to the relevant products, greatly reducing search friction, thus effectively solving consumers' pain points and improving the overall online-to-offline shopping convenience.

F4. Campaign Analysis

Salomon strategically crafts emotionally resonant campaigns that align with evolving consumer values—particularly community, authenticity, and empowerment. Campaigns like Time to Play reached over 56 million people and drove a 20pt uplift in brand recall (1000heads, 2021), leveraging joy as an emotional driver through digital storytelling. Meanwhile, Salomon WMN empowered women by amplifying their voices in outdoor sports, resulting in 143k+ increase in women following and a 15% more engagement rate on female focused content, exemplifying Salomon’s commitment to inclusivity (1000heads, 2020). In 2025, the brand is doubling down on these strategies—emphasizing emotional narrative, social listening, and sustainable community activation. As shown in its current direction, Salomon merges performance heritage with a lifestyle-forward, culturally aware presence, shifting from product-first messaging to purpose-first branding.

Emotion	Campaign Name	Key Message	Platform / Views	Impact Highlight
Serenity	Welcome Back to Earth	Reconnect with nature and inner peace	YouTube / 571K+ views	High audience resonance; peaceful visual storytelling
Empowerment	Tomorrow is Yours	Redefine the future with confidence	YouTube / 241K+ views	Global rebranding; highly memorable and future-focused
Joy	Time to Play Remix	Celebrate the joy of running	Facebook + Global / 13M views	56M reach, +20pt brand recall (US)
Adventure	This is Trail Running	Explore boundaries through trail running	YouTube / 450K+ views	High engagement among trail running community
Unity	Salomon X Strava Nordic Ski Challenge	Build community through shared goals	Strava / 43,000+ participants	6,000+ club members built; strong global community interaction

Figure 4.8: Salomon Emotional Campaign Matrix (Author’s Own, 2025)

Brand Campaign



Screenshot of Salomon Campaign Video



Screenshot of Salomon Campaign Video



Screenshot of Salomon Campaign Video



Screenshot of Salomon Campaign Video



Screenshot of Salomon Campaign Video



Welcome
Back to Earth

Tomorrow is
Yours

Time to Play
Remix

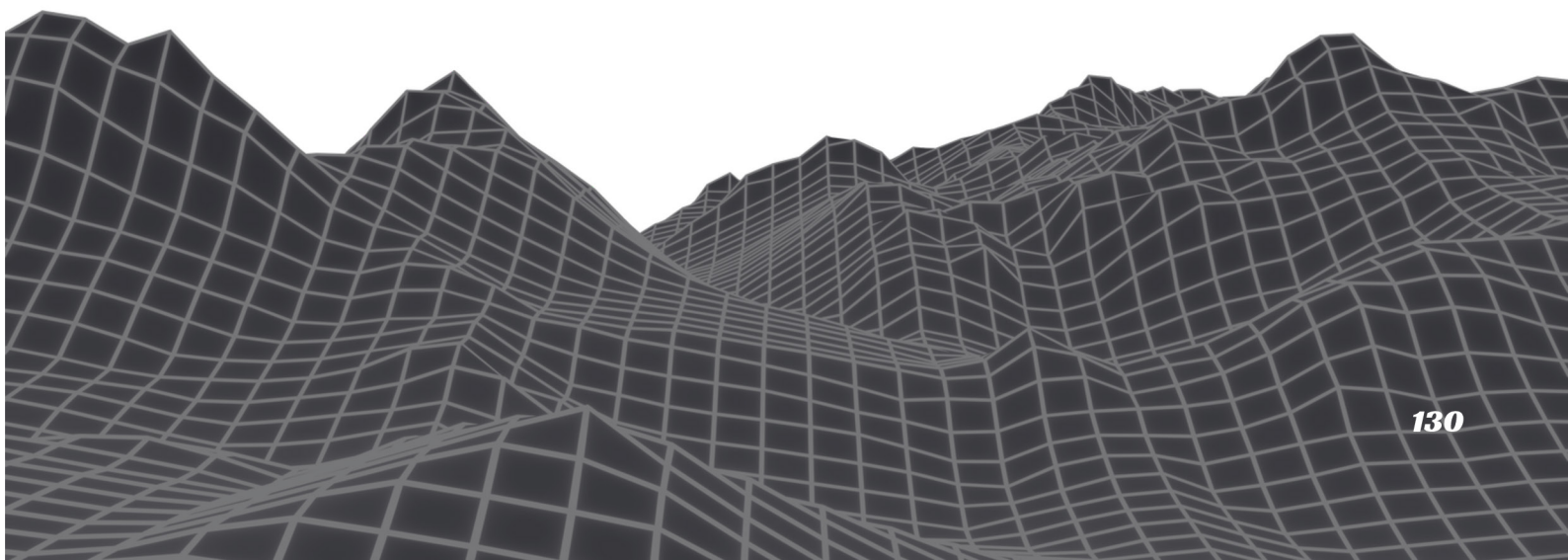
This is Trail
Running

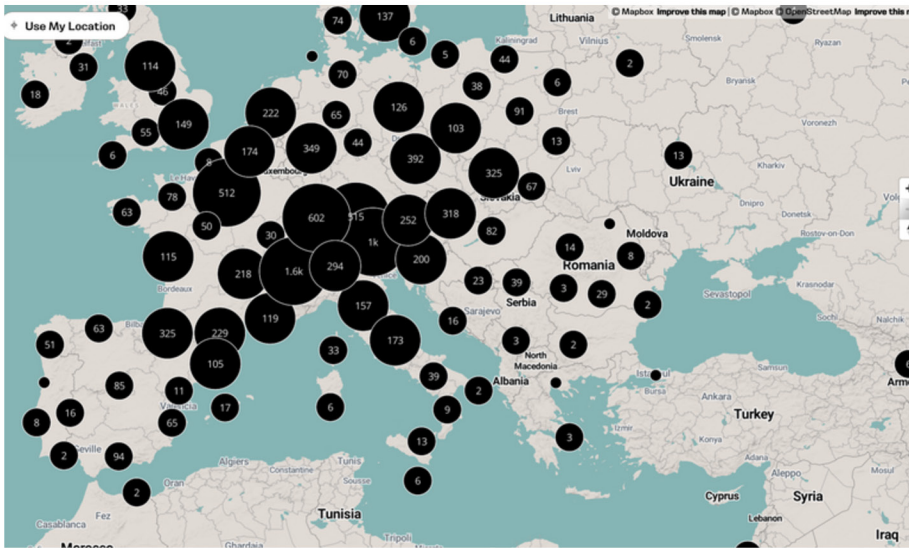
Salomon X
Strava Nordic
Ski Challenge

F5. Salomon Store Network-Type and Distribution

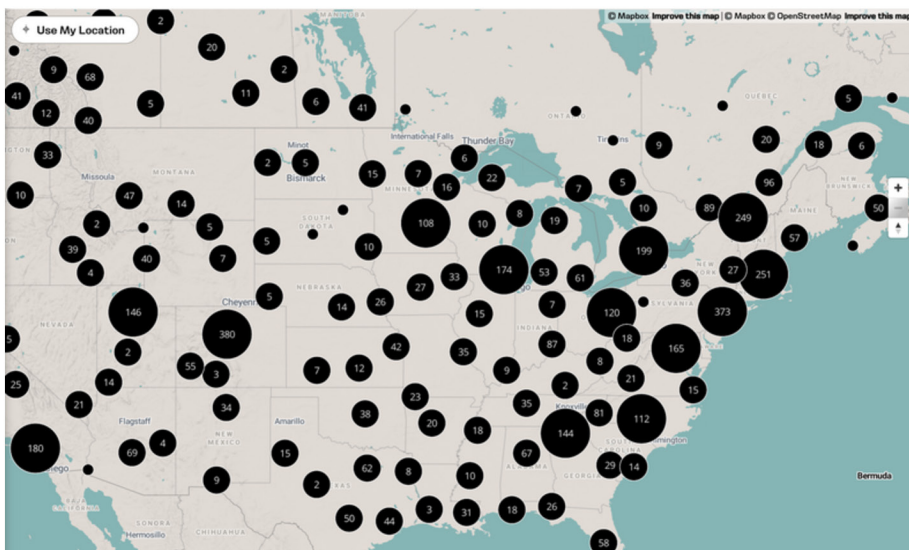
The following Figure is based on cross-referenced sources, including Salomon’s official global store locator (stores.salomon.com), corporate disclosures from Amer Sports and ANTA Group (ANTA Group Annual Report 2023), and reputable media coverage on Salomon’s flagship strategies.

Salomon Store Network (Author’s Own, 2025)					
Store Type	North America	Europe	Asia-Pacific	China	Middle East
Flagship Store	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(Likely)
Standard Brand Store	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)
Concept / Pop-up Store	(Confirmed)	(Confirmed)	(Likely)	(Confirmed)	(Likely)
Franchise Store	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)
Shop-in-Shop (Department Store)	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(No Public Record)
Outlet Store	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)
Wholesale Retail Presence	(Confirmed)	(Confirmed)	(Confirmed)	(Confirmed)	(No Public Record)

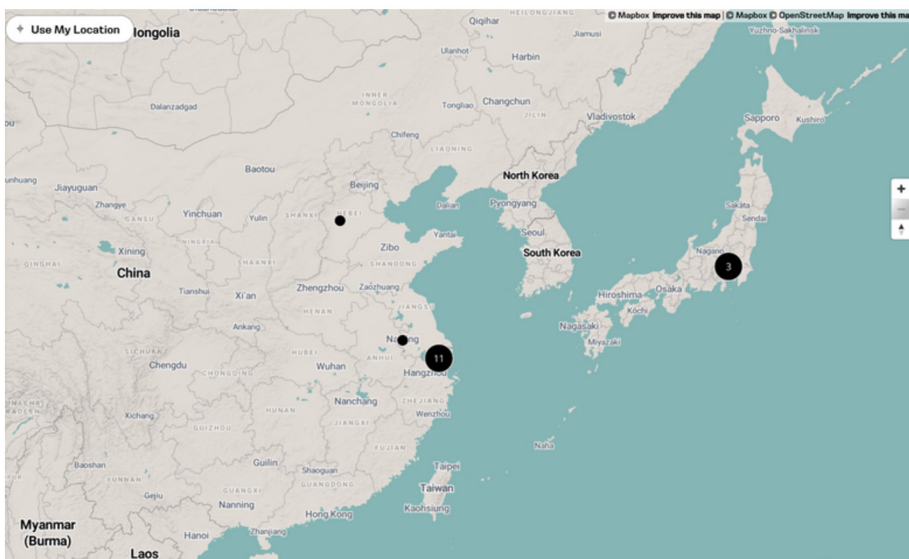




**EUROPE
MIDDLE EAST**



NORTH AMERICA



**ASIA PACIFIC
CHINA**

Credit: Salomon Website Store Locator

*Note: Some data on Salomon store types and locations are based on the brand’s official Store Locator. However, this information may be subject to update delays. Recently opened stores or certain retail formats (e.g., department store counters, pop-ups) may not be promptly reflected.

