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Omnichannel Fashion Retail Experience Design Informed by Brand Personality

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ABSTRACT

This study aims to explore the fashion retail experiences of Generation Z (Gen Z) consumers by conceptualizing first-store models as integrated experience design systems. Utilizing a brand-personality-based persona development method within a service design (SD) framework, the investigation identified five archetypal personas (Sincerity, Ruggedness, Excitement, Sophistication, and Competence), and from 109 respondents, the top scorer was selected for each type of persona as the participant. Adopting a service design approach, this research examined how experiential dimensions were constructed and orchestrated across the first-store service ecosystem, providing insights into the orchestration of the holistic customer journey rather than isolated experience attributes. Specifically, this investigation used multiple tools as data collection methods: service safaris, mobile ethnography, and contextual interviews. Three fashion first-stores were selected as case studies in Beijing, China. The findings propose three interconnected design-oriented frameworks: experience dimensions embedded in fashion first-stores, key touchpoints along the customer journey, and differentiated experiential effects generated by these touchpoints within the service system. Overall, the study contributes to understanding experience-driven fashion retail systems and offers design insights into how service-oriented first-stores can enhance meaningful engagement with Gen Z consumers, extending existing customer experience research from a service and experience design perspective.

KEYWORDS

omnichannel, fashion retail, experience design, brand personality, service design

INTRODUCTION

The retail industry has seen a significant paradigm shift over the past decade, largely attributable to the proliferation of digital channels such as online and mobile platforms, as well as social media [1]. Omnichannel retailing fundamentally reconfigures consumer channel preferences, customer touchpoints, consumer behavior, customer experience dimensions, and preserving customer relationships [2]. Digital channels have increased the number of customer touchpoints and opportunities for interaction between customers and brands, so it's critical for businesses to create seamless and cohesive experiences across channels [3]. Consequently, effectively managing and measuring the omnichannel customer experience (CX) has emerged as an urgent research issue. The first-store in the Chinese context is a representative sample of new retail practices, where brands deeply integrate online services, offline experiences, and modern logistics through big data and AI [4]. Rather than a traditional transactional space, the first-store serves as a physical portal within an omnichannel ecosystem, designed to facilitate a continuous flow between digital inspiration and physical brand engagement. This model demonstrates how omnichannel strategies can be successfully applied, providing an immersive, integrated experience for customers across multiple touchpoints. Understanding the dimensions that contribute to a holistic and impactful CX, especially in Beijing, which already has 2,774 first-stores [5], presents an exciting avenue for investigation. By integrating brand personality and employing a service design approach, this study aims to shed light on the intricate interplay of factors that shape the omnichannel customer experience. On the other hand, *generation Z* (Gen Z) is the backbone of future consumption [6], and their unique needs, preferences, and behaviors are shaping a new paradigm of CX [7]. Therefore, this study focuses on the consumption experience of this specific group and aims to provide a comprehensive model of CX dimensions focus on Gen Z. By doing so, we hope to provide important insights that will help fashion retailers develop more effective strategies to engage young consumers in an increasingly complex omnichannel retail environment.

While this study innovatively incorporates brand personality theory from an academic standpoint and adopts a service design approach, providing a fresh perspective for omnichannel CX research, it also offers practical insights. The insights generated will enable businesses to effectively manage and measure the customer experience at different stages of the customer journey map, thereby providing a roadmap for enhancing brand interactions and perceptions. Ultimately, the findings of this research aspire to enable

businesses to align their strategies with Gen Z expectations and preferences, with the aim of driving customer loyalty and business growth. On the other hand, it's important to note that this study employs a qualitative research design and focuses exclusively on the most representative first-stores of three prominent fashion brands in Beijing Sanlitun, China's largest commercial district. Relying on context interviews, mobile ethnography, and service safaris, the study seeks to gain comprehensive insights into customers' cognitive processes, emotional responses, and profound experiences within the customer journey map (CJM). Despite its depth, the regional focus may limit the broad applicability of the findings, signifying a potential area for future research.

Despite the growing body of research on omnichannel retailing, limited attention has been paid to Gen Z customer experience within the specific context of fashion first stores in China. Existing studies rarely integrate brand personality and service design perspectives to explain how experiential dimensions are constructed across omnichannel touchpoints. Therefore, this study aims to explore Gen Z consumers' fashion retail experiences by examining fashion first stores as experience design systems in an omnichannel context. The findings reveal a set of experience dimensions and critical touchpoints that shape Gen Z consumers' emotional engagement, identity alignment, and future-oriented expectations, highlighting the role of fashion first stores as service-oriented systems rather than purely transactional retail spaces.

LITERATURE REVIEW

To address the research objective proposed in this study, a structured review of relevant literature is required to clarify the theoretical foundations of customer experience dimensions, brand personality, and Gen Z consumption characteristics. Accordingly, this literature review is guided by the following research question: What is the suitable model focusing on Gen Z customer experience dimensions on fashion first stores in China? Which specific touchpoints do these dimensions occur at or get shaped or destroyed in?

Customer Experience (CX) Dimensions

The customer experience (CX) in an omnichannel environment has been of interest to numerous researchers and practitioners due to its potential impact on customer satisfaction and loyalty [8-10]. Early research into retail environments identified key factors influencing customer experience, including store

atmospherics such as display, lighting, and color [11]. With the advent of online shopping and multi-channel retailing, the focus of research shifted towards understanding the intricacies of the online customer journey and the factors that contribute to a seamless online shopping experience [12,1,13]. Through literature review, it can be concluded that most researchers have identified at least four dimensions in CX: sensory experience; intellectual experience; social experience; and pragmatic experience [14, 15].

Sensory experience, encompassing tactile, scent, auditory, visual, taste, and multi-sensory dimensions, significantly impacts consumer cognition, judgment, and behavior [14]. While brands previously unconsciously utilized sensory experiences in service design, they are now actively maximizing sensory stimuli to stimulate CX [16]. The sensory experience greatly influences customers' cognition, perception, and imagery of brands [17,18], making environmental design factors based on sensory experience crucial for retailers to create impactful CX [19]. In terms of implementation means, brands and retailers pay more attention to making full use of virtual reality and multimedia technology to stimulate the sensory engagement of customers [20,21].

Intellectual experiences focus on the cognitive and intellectual aspects of the customer's interaction with a brand [22]. It explores how customers process information, reason, and make decisions during their interactions. Scholars emphasize the importance of providing customers with relevant, accurate, and accessible information to facilitate decision-making processes [23]. Brands that effectively communicate their value proposition and offer personalized recommendations based on customer preferences enhance the intellectual experience [24]. This dimension plays a vital role in building customer trust and confidence, as customers perceive brands that cater to their intellectual needs as reliable and knowledgeable [25]. A positive intellectual experience fosters customer satisfaction, loyalty, and positive word-of-mouth, making it a crucial aspect for businesses to consider in their customer experience strategies [26].

Social experience mainly refers to the social awareness of consumers, the social status and image given by the brand, and the relationship with other consumers and employees [27,28]. Research highlights the impact of social factors such as peer influence, social proof, and social identity on customers' decision-making processes and overall experience [29]. Positive social experiences, including engaging with others, sharing experiences, and feeling a sense of belonging, have been found to enhance customer satisfaction and loyalty [30].

Pragmatic experience refers to consumers' pursuit of efficient, valuable, functional, convenient, and easy-to-use products for consumption, disregarding the appearance, aesthetics, or social metaphors associated with the product. It primarily revolves around selection criteria such as saving money, cost-effectiveness, reliable product quality, and a simple and efficient purchase process [31]. Brands that prioritize the delivery of seamless and hassle-free experiences, streamline processes, and offer practical solutions are more likely to create positive pragmatic experiences [15,32,33].

However, the traditional understanding of CX dimensions has been challenged by the emergence and development of omnichannel retailing [34,10]. The integration of physical and digital channels has led to a more complex customer journey, requiring a reconceptualization of CX dimensions [9]. For instance, an instrument was proposed to measure omnichannel customer experience, identifying new dimensions such as social communications, value, personalization, customer service, consistency of both product availability and prices across channels, information safety, delivery, product returns, and loyalty programs [9]. Furthermore, the importance of customer experiential knowledge in shaping CX has been highlighted [35]. Such knowledge, which stems from customers' direct and indirect experiences with a brand, is seen as a crucial resource for enhancing customer experiences and generating actionable insights. Consequently, the shift to omnichannel retailing has complicated our understanding of CX, making it an evolving construct that requires constant exploration and understanding. Continued research into the changing dimensions of CX in an omnichannel context is needed to ensure a comprehensive understanding of this important concept [10].

In summary, the identified dimensions form the foundation for the forthcoming study. It becomes evident that the traditional understanding of CX dimensions is being challenged by the emergence and evolution of omnichannel retailing [34,10]. Consequently, the integration of physical and digital channels has introduced a more intricate and complex customer journey, thereby necessitating a comprehensive reevaluation and reconceptualization of CX dimensions [9]. These findings directly align with the research problem addressed in this study. Moreover, the studies that have been identified consistently emphasize the significance of incorporating new dimensions [9] to effectively evaluate and enhance omnichannel CX. This further strengthens the research objective of shedding light on the specific dimensions that significantly contribute to a comprehensive and impactful CX in the vibrant city of Beijing. Furthermore, the recognition of the

critical role played by customer experiential knowledge [35] underscores the importance of considering customers' direct and indirect experiences when exploring the intricacies of their interactions and perceptions within the context of brand personality.

Brand Personality for Persona Selection

Creating personas based on brand personality theory is a valid and logical approach. Brand personality theory, which involves attributing human-like characteristics to a brand [36], provides a comprehensive framework for understanding and shaping consumer perceptions. Aaker identified five dimensions of brand personality: sincerity, excitement, competence, sophistication, and ruggedness (Figure 1). The consistency in brand personality plays a pivotal role in shaping brand love, brand attachment, and brand loyalty [37]. Moreover, maintaining alignment between consumer personality and brand personality emerges as a critical factor for fashion brands in ensuring long-term profitability [37]. However, to date, no studies have systematically linked the theory of brand personality with the CX dimension. In this study, we take a creative approach by comprehensively considering consumers with five types of brand personality preferences, aiming to create detailed personas that ensure the integrity of this omnichannel CX dimensions model. By incorporating brand personality theory into persona development, valuable insights into consumer behavior can be gained, enabling a deeper understanding of the target audience and informing effective marketing strategies.

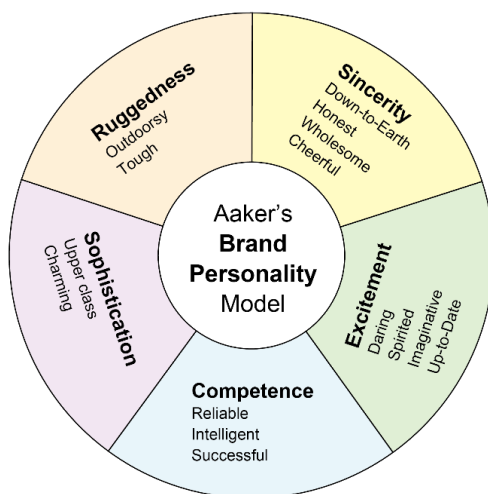


Figure 1. Aaker's brand personality model

Experience Insights of Generation Z (gen Z) in China

Research has highlighted various key insights into the experiences of Gen Z consumers in China. In China, Gen Z, defined as digital natives born between 1995 and 2009 [38], demonstrates a strong reliance on the digital landscape in shaping their experiences. Firstly, Gen Z is highly tech-savvy, favoring online shopping, social media engagement, and digital content consumption [26]. They actively seek information through online browsing, showcasing independence in their purchasing decisions, and are influenced by peer recommendations shared via social media platforms. Moreover, Gen Z exhibits a tendency to post critical comments online, making social media an influential platform for expressing their opinions [39]. A survey conducted in China [40] highlighted that Gen Z relies on social media for inspiration, employs technology for planning and booking, seeks unique experiences, and actively shares their adventures to cultivate a desirable network image and become influential figures within their community. In line with this understanding, this study aims to examine the CX dimensions focus on Gen Z, considering five brand personality preferences, and sheds light on the holistic and impactful CX in the omnichannel environment.

Conceptual Framework

In this study, the conceptual framework revolves around CX, first-store, service design, and consumer segmentation based on the first-store economy. The following elements are included in the conceptual framework (Figure 2).

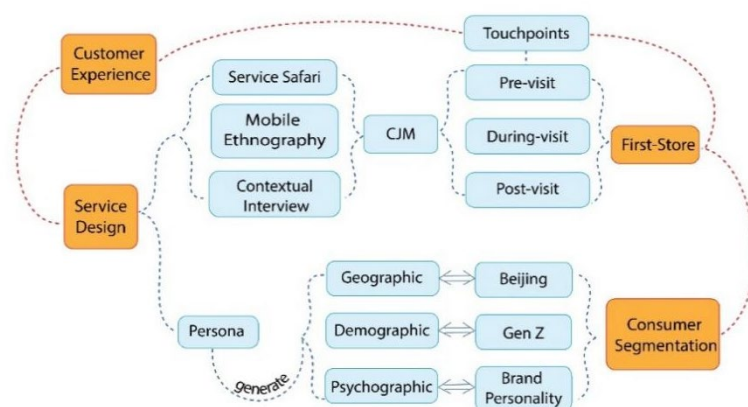


Figure 2. Conceptual framework

(1) Customer experience refers to the sensory, affective, cognitive, relational, and behavioral responses individuals have towards a firm or brand as they navigate through touchpoints and compare these experiences with co-occurring ones in their environment [23]. It encompasses all the interactions between customers and a brand, with touchpoints representing the various methods through which individuals can engage with a company or brand. In the fashion retail context, customer experience is strategically orchestrated through various distribution channels, where each channel through which the consumer interacts with the brand acts as a critical touchpoint for engagement [41]. The ultimate goal of CX is to create the best possible experience for customers at every touchpoint [42].

(2) Big data has driven the first-store to become an omnichannel retail representative sample [43,44]. According to the concept of the first-store, the customer journey map (CJM) [45] consists of three distinct stages: the pre-visit stage, the during-visit stage, and the post-visit stage [11-12,14]. The pre-visit stage refers to the period before customers physically enter the store, encompassing activities such as online research, browsing reviews, and seeking recommendations [46]. The during-visit stage is conceptualized as the core service encounter, where the on-site experience is shaped by the synergistic interplay of the physical environment, social interactions with personnel, and the active exploration of the offered content [47]. Finally, the post-visit stage focuses on the aftermath of the visit, involving activities such as post-purchase evaluation, sharing experiences on social media, and developing loyalty towards the brand [48].

(3) The novelty of the present research is that it uses a service design approach to assess the omnichannel CX dimensions. It utilized a trio of instruments in service design [49,50]: Service Safari, Mobile Ethnography, and Contextual Interview, aimed at collecting and dissecting data across the diverse stages of the Customer Journey Map (CJM). Service Safari immerses researchers into the user's journey, tasking them with experiencing and exploring all aspects of the services, observing everything and interacting with relevant customers[49]. Mobile Ethnography leverages smartphone technology to identify, evaluate, and document the personas' customer journey, offering a holistic, customer-centric viewpoint [51]. Contextual Interviews are conducted in the actual environment where the service process takes place, enabling the researchers to observe and probe behaviors of interest and reducing the loss of memory specifics about the service system [52], thereby generating more insights.

(4) In this qualitative study, participants were chosen to represent customer personas in service design [53], following the principles of market segmentation theory [50]. The geographical focus was on Beijing, China's city with the most first-store openings [5]. Demographically, the target consumer group was Gen Z in China [38]. From a psychographic angle, five customer personas were selected, each embodying one of the five brand personality dimensions—sincerity, excitement, competence, sophistication, and ruggedness [54,55].

METHODOLOGY

Selection of the Omnichannel Fashion Brand Cases

In the context of this study, the first-store is conceptualized as an omnichannel retail model that integrates multiple online and offline shopping channels to provide customers with comprehensive services. It is essential to clarify that while a “first-store” is geographically defined as a brand’s debut in a region, its status in this study serves primarily as a selection criterion for identifying information-rich cases. From a service design perspective, the fashion first-stores investigated here are defined by their strategic role as omnichannel portals. In leading retail hubs like Beijing, brands increasingly leverage these debut locations as high-investment “experience laboratories,” where integrated digital-physical service systems are deployed to pilot their latest retail innovations. Thus, the choice of “first-stores” ensures that the cases studied represent the brand's most advanced omnichannel infrastructure. Figure 3 has shown the top 15 Business Districts with First-Stores in Beijing. Sanlitun Taikoo Li in Beijing was chosen as the case study location due to its reputation as the most fashionable area with numerous first-stores [56]. For the study, three first-stores were selected: Adidas, Uniqlo, and China Li-Ning. Because the two brands Adidas and Uniqlo occupy the two landmark buildings in the Sanlitun commercial district, and are the flagship stores of the Asia level [57]. China Li-Ning is representative of the local fashion brand [58].



Figure 3. Top 15 business districts with first-stores in Beijing

Persona Generation Procedure

Persona is a widely used service design tool [49], and its foundation lies in market segmentation. Geographically, since the first-stores are located in Sanlitun Shopping Mall in Beijing, the consumer group is also from the Beijing area. Therefore, the population and samples in this study are all from the administrative division of Beijing. Given that Gen Z is highly Internet-savvy and possesses substantial consumer decision-making capabilities, they are the target consumers of fashion first-stores. In terms of consumer psychology, selecting customer personas based on brand personality theory enables comprehensive coverage of various consumer types, aligning with the shaping goals of most fashion brands. This ensures that the research results encompass different shopping motivation tendencies. The steps for the creation of the personas are as follows (Figure 4):

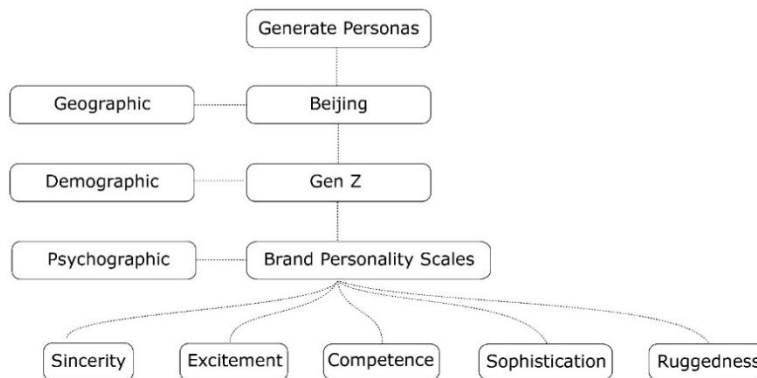


Figure 4. Customer Persona Generation Procedure

Step 1. Selection of Gen Z consumers (born between 1995 and 2009) in Beijing.

Step 2. Choosing consumer personas that represent five brand personalities (sincerity, excitement, competence, sophistication, and ruggedness) based on brand personality theory [36]. The five consumer personas represent five different groups of consumer personalities. Each persona will have different shopping motivations, shopping behaviors, sensory stimulus sensitivity, and experience needs due to their brand personality characteristics.

The researchers employed a pre-existing brand personality test based on Aaker's theory, developed by online branding expert Taughnee Stone of Endeavor Creative. The instrument consists of seven questions covering lifestyle, work, transportation, culture and entertainment, food and drink, fashion, and pets, with five answer options each. Each option corresponds to one of Aaker's five brand personality dimensions: Sincerity, Excitement, Competence, Sophistication, and Ruggedness, and is illustrated with a visual aid for clarity (see Appendix Table A1). For each selected answer, a point is allocated to the corresponding personality dimension. A participant's brand personality profile is determined by identifying the dimension(s) with the highest score, accounting for the possibility of multiple dominant traits. After verifying the test's alignment with the study's objectives, the researchers adopted it to measure consumer brand personality orientation.

In this study, 109 valid responses were collected out of the distributed 120 paper versions of the questionnaire, constituting a reasonable sample size. Subsequently, the test taker's scores in each of the five personality types were calculated, with the questionnaire consisting of a total of 7 points (Table 1). For

the complete table, please refer to Table A2 in the Appendix. Initials have been used to protect privacy, in lieu of full names.

Table 1. Excerpts from the Brand Personality Test Results

Respondents With 109 Results	Sincerity (7)	Ruggedness (7)	Excitement (7)	Sophistication (7)	Competence (7)
Sincerity (80)					
ZYY	6	0	0	0	1
ZJW	6	1	0	0	0
JHX	5	0	0	1	1
GYH	5	0	2	0	0
LXN	5	1	0	1	0
GX	5	0	1	1	0
HDQ	5	0	1	0	1
GYCH	5	0	1	0	1
YZX	5	0	2	0	0
...					
Ruggedness (13)					
WCH	0	5	0	1	1
ZW	0	4	1	0	2
WB	3	3	0	0	1
PDS	1	3	2	0	1
LBN	2	3	1	0	1
...					
Excitement (19)					
CHM	0	0	4	0	3
LW	3	1	3	0	0
SXR	1	1	3	1	1
LXR	3	1	3	0	0
HQ	1	2	3	0	1
...					
Sophistication (18)					
XC	1	0	0	5	1
WY	1	1	2	3	0
YCY	1	0	2	3	1
XY	3	0	1	3	0
HY	2	0	2	3	0
...					
Competence (20)					
MBCH	0	1	0	1	5

YTY	1	0	1	1	4
ZHR	3	0	1	0	3
LIX	0	0	2	2	3
...					

The distribution of respondents based on the five brand personalities was as follows: 73% Sincerity, 12% Ruggedness, 17% Excitement, 16% Sophistication, and 18% Competence. Notably, 29 out of the 109 respondents exhibited multiple undifferentiated brand personalities, accounting for 27% of the respondents (Figure 5). Consequently, 150 brand personality results were derived from the 109 valid questionnaires due to the emergence of these undifferentiated brand personalities. It is essential to acknowledge that the presence of multiple brand personalities has been well supported by researchers.

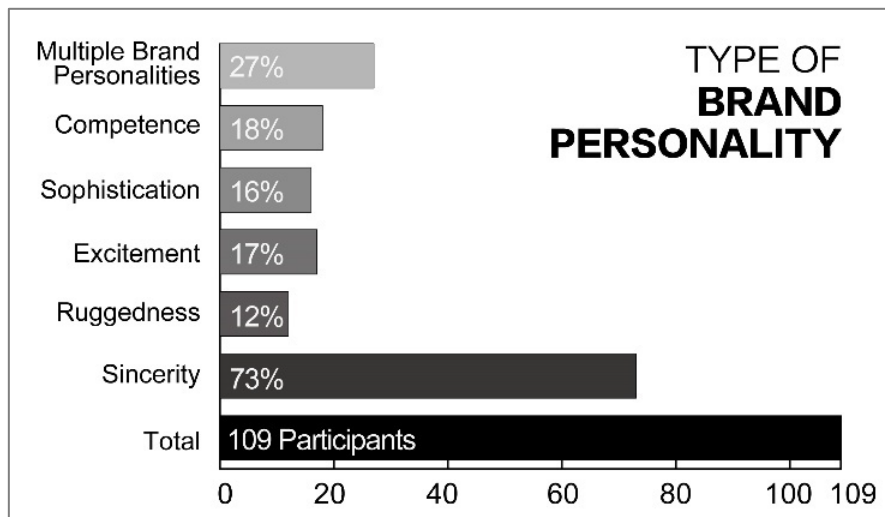


Figure 5. Types of brand personality.

The selection of desirable personas was based on three criteria. Firstly, the percentage of the respondent's score in the category option was considered, favoring higher percentages. Secondly, the magnitude of the difference between the highest and second-highest scores obtained by the respondent was taken into account. And finally, the willingness of the respondent to become a participant was considered. Consequently, the researcher identified five final desirable personas: ZYY representing the Sincerity personality brand with a score of 86%, WCH representing the Ruggedness personality brand with a score of 71%, CHM representing the Excitement personality brand with a score of 57%, XC representing the

Sophistication personality brand with a score of 71%, and MBCH symbolizing Competence with a score of 71% (Table 2).

It is important to clarify that the selection of these “top scorers” does not imply a reductionist view of the participants’ personalities. As evidenced in Table A2 (Appendix), virtually all respondents exhibited composite psychological profiles across multiple dimensions, acknowledging that a consumer with a dominant orientation can still perceive and value other brand traits. In this research, these personas are utilized not as comprehensive biographical representations, but as “methodological probes” or “diagnostic instruments” [49]. By employing an intensity matching approach, the study effectively tests the service system. This logic ensures that if the intended brand resonance cannot be detected even by the most sensitive and brand-aligned audience, it reveals a fundamental failure in the design’s execution rather than a lack of participant diversity. Ultimately, while the participants represent specific archetypes, the identified experiential flaws offer fundamental insights applicable to a broader consumer base. In essence, by isolating these systemic gaps through high-sensitivity personas, the findings identify deep-seated structural flaws that would inevitably compromise the experience for any consumer, regardless of their personality profile.

This diagnostic logic is formally grounded in the principle of intensity sampling. As a purposeful method for selecting cases that manifest a phenomenon intensely without being extreme, this approach prioritizes information-rich cases to ensure that the underlying experiential architecture of the omnichannel system is articulated in its most pronounced form. Moving beyond mere satisfaction metrics, this study utilizes personas as methodological instruments [49] to focus on valuable user groups who are uniquely sensitive to the brand’s strategic design intentions. In service design research, personas is considered methodologically optimal for capturing systemic interaction patterns within complex journeys [49]. Ultimately, this facilitates a granular decoding of the non-linear, multifaceted interactions, providing structural insights that neutral consumers might fail to elicit.

Table 2. Selection criteria of the five desirable personas

Respondents	Sincerity	Ruggedness	Excitement	Sophistication	Competence	High Score Minus Low Score	Selected as Personas
Sincerity 73%							
ZYY	86%	0	0	0	14%	5	√
ZJW	86%	14%	0	0	0	5	
JHX	71%	0	0	14%	14%	4	
GYH	71%	0	29%	0	0	3	
LXN	71%	14%	0	14%	0	4	
GX	71%	0	14%	14%	0	4	
HDQ	71%	0	14%	0	14%	4	
GYCH	71%	0	14%	0	14%	4	
YZX	71%	0	29%	0	0	3	
...							
Ruggedness 12%							
WCH	0	71%	0	14%	14%	4	√
ZW	0	57%	14%	0	2	2	
WB	43%	43%	0	0	14%	0	
PDS	14%	43%	29%	0	14%	1	
LBN	29%	43%	14%	0	14%	1	
...							
Excitement 17%							
CHM	0	0	57%	0	43%	1	√
LW	43%	14%	43%	0	0	0	
SXR	14%	14%	43%	14%	14%	2	
LXR	43%	14%	43%	0	0	0	
HQ	14%	29%	43%	0	14%	1	
...							
Sophistication 16%							
XC	14%	0	0	71%	14%	4	√
WY	14%	14%	29%	43%	0	1	
YCY	14%	0	29%	43%	14%	1	
XY	43%	0	14%	43%	0	0	
HY	29%	0	29%	43%	0	1	
...							
Competence 18%							
MBCH	0	14%	0	14%	71%	4	√
YTY	14%	0	14%	14%	57%	3	
ZHR	43%	0	14%	0	43%	0	
LJX	0	0	29%	29%	43%	1	
...							

As the persona refers to a specific fictional person as an archetype to represent a group of people with shared characteristics, in the context of omnichannel fashion retail, it is beneficial to develop personas to model the multifaceted experiential patterns of Gen Z consumers across the integrated service system. Based on brand personality theory and purposive sampling, cascading, the researchers selected five participants as service design persona instruments. More importantly, as just mentioned, combined with persona technique, it helps to focus on valuable user groups. The selection of five final personas follows the logic of analytical generalization rather than statistical generalization. In essence, while statistical generalization acts as a “census” to count the frequency of behaviors in a large population, analytical generalization serves as a “blueprint” of the underlying logic, explaining the “how” and “why” of a phenomenon by grounding specific patterns in a broader theoretical framework. This approach focuses on identifying experiential patterns through behavioral archetypes, which is highly consistent with service design (SD) research. In SD research, a range of three to seven core personas is considered methodologically optimal to capture the majority of systemic pain points and interaction patterns within a complex customer journey [49]. As Stickdorn et al. argued:

Personas usually represent a group of people with shared interests, common behavior patterns, or demographic and geographical similarities. However, demographic information such as age, gender, or residency is often rather misleading, so be careful to avoid stereotypes...Instead, try to build your personas from research and patterns you find within your data...When developing customer personas, you should aim to create approximately 3–7 core personas representing your main market segments...[49]

To better understand the background of the personas, the researcher assigned a pictorial card presentation to each type of customer persona. The background of each persona is shown in the figure (Figure 6, Figure 7, Figure 8, Figure 9, and Figure 10).

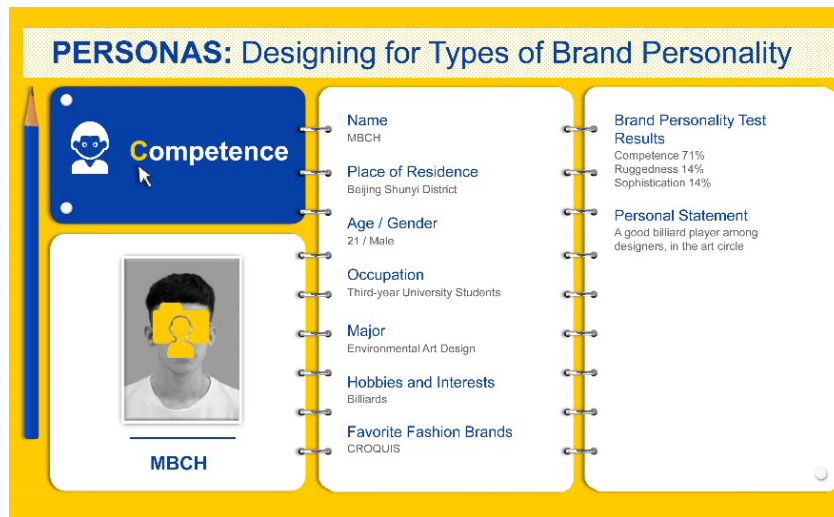


Figure 6. Background of persona MBCH (Competence)

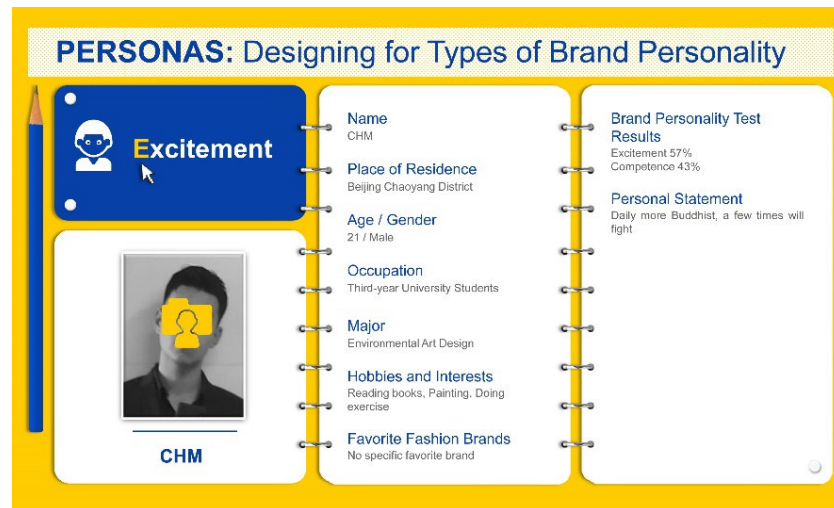


Figure 7. Background of persona CHM (Excitement)

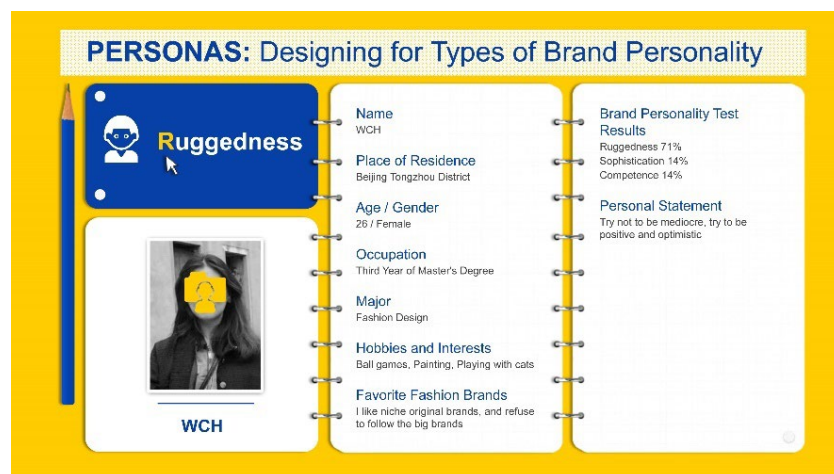


Figure 8. Background of persona WCH (Ruggedness)

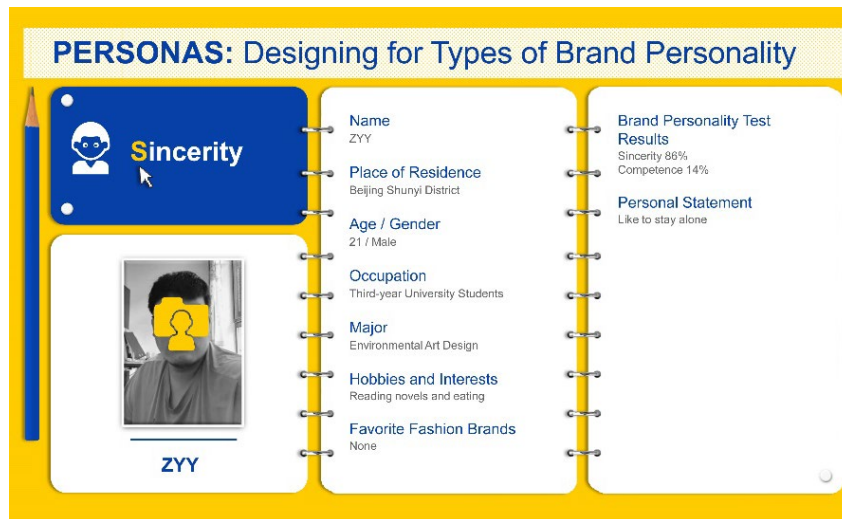


Figure 9. Background of persona ZYY (Sincerity)

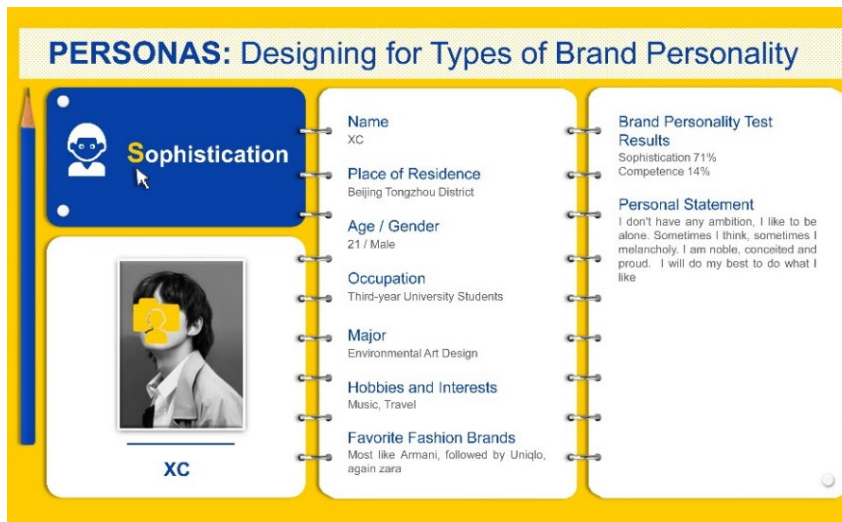


Figure 10. Background of persona XC (Sophistication)

Research Instruments and Data Collection

In accordance with qualitative research principles [59], this study aims to provide triangulated data through various data collection methods. Service design encompasses a range of tools and techniques, and its process generally involves three fundamental steps: observation, understanding/thinking, and implementation. To effectively conduct observation and interviews in service design, specific tools are employed. In this research, data was collected at three stages of the Customer Journey Map (CJM) using three service-design instruments: service safari, mobile ethnography, and contextual interviews (as

illustrated in Figure 11). These tools and methods were chosen to ensure a comprehensive and in-depth understanding of the customer experience in the context of omnichannel retailing.

Service safari is a service design tool that allows researchers to observe and experience services, brands, or products from the user's perspective, gaining insights from customers' normal environments [49]. This tool is now widely used to study and improve customer experience in service systems [60-62]. In this study, five consumer personas were tasked with purchasing an item worth no more than 1,000 RMB from any channel of three fashion brands. They completed the service exploration process before, during, and after the visit by fulfilling specific tasks.

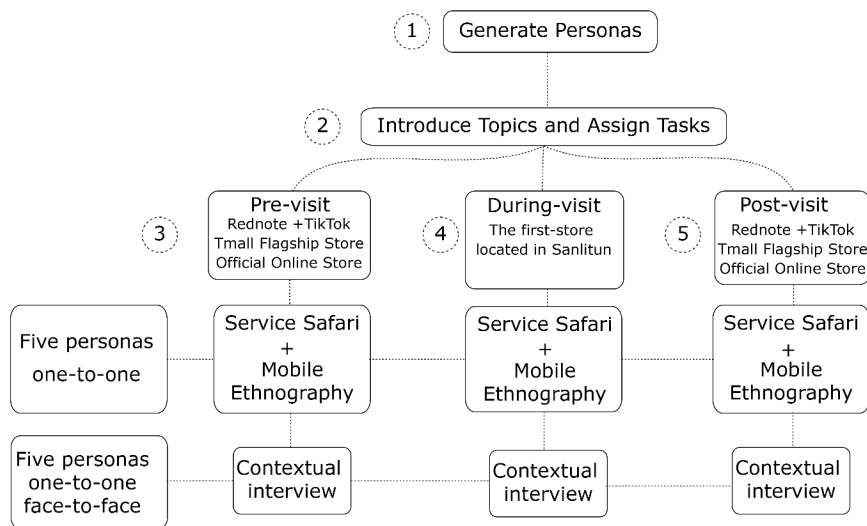


Figure 11. Data collection procedures

Mobile ethnography involves participants using mobile devices to document their experiences without researchers' presence [63]. It provides a holistic, customer-centric perspective, connecting each step of the service process [64]. Unlike traditional methods, mobile ethnography does not rely on pre-defined questions or plans [65]. Five customer personas actively engage in the entire service safari process, independently recording touchpoints, behaviors, and other relevant information using smartphones. This approach offering a new perspective for researchers to identify key points and issues in the fashion first-store CJM.

Contextual interviews, conducted in the service environment of interest, offer several advantages [66-68]. Firstly, they avoid loss of cognitive memory, enabling interviewees to express valuable insights more freely. Secondly, contextual interviews provide a deeper understanding of the physical environment and service system, yielding comprehensive insights. Thirdly, they allow respondents to demonstrate behavioral processes in specific contexts. Unlike retrospective interviews, contextual interviews let interviewers observe environmental factors simultaneously, reducing tension and enhancing participation. The interview question guideline was customized for the selected first-store case in this study. The interview questions were structured from general to specific, and recorded the process by digital voice recorder. The questions for the contextual interview can be found in Table 3 of the Appendix.

Transcribing and Preparing the Data

Recorded data is a selected abstraction of reality, and transcription further refines the selection [69]. Advanced Internet technologies like web-based cloud storage, WeChat APP, and Email facilitated data transfer for this study. The Chinese video editing software Leawo Video Converter was utilized to edit and compose videos in different formats. Adding timestamps during initial media file reviews helped identify key phrases, words, or actions. NVivo enabled transcribing video data with timestamps, allowing easy replay of specific portions for analysis. Timestamps segmented data into valuable chunks, facilitating efficient navigation through related clips. Time stamping complemented coding efforts, aiding in identifying essential points. Self-proofreading, member proofreading, ensured data credibility. A portion of the transcribed data is provided in Appendix (Table A4).

Data Analysis Approach

The path of the coding analysis was based on a step-by-step comparison of the different personas, as shown in Figure 12. The researchers first coded all data sources for persona MBCH (competence). After obtaining the initial coding structure, a second coding structure was obtained based on a comparison with the information from persona WCH (ruggedness). Subsequently, the third coding structure was obtained based on a comparison with the information from persona XC (sophistication). Similarly, the fourth coding structure was obtained based on a comparison with the information from persona CHM (excitement).

Finally, the fifth coding structure was obtained based on a comparison this with the information obtained from persona ZYY (sincerity).

Based on the existing theory of CX dimensions acknowledged by most researchers, the researchers initially considered coding the data using four dimensions: sensory experience; intellectual experience; social experience; and pragmatic experience. The most significant basis for this was data provided by the personas. The coding categories and sub-categories were adjusted according to the data whenever necessary. Based on the data, the category names of some data reference points and the structural relationships between categories and sub-categories were altered.

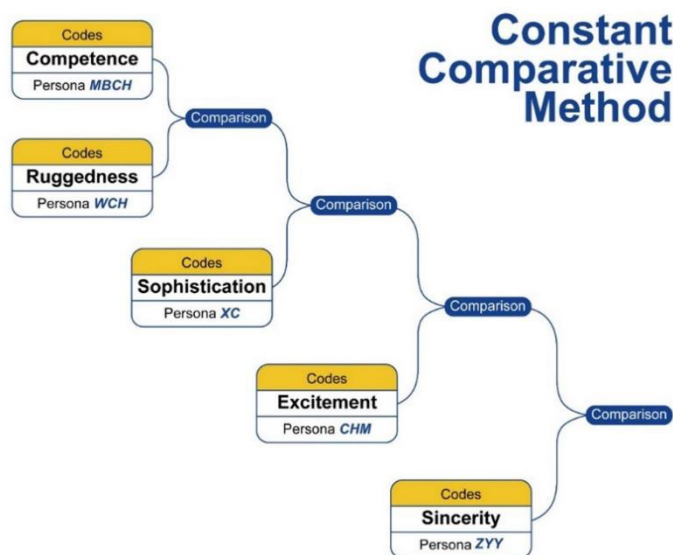


Figure 12. Constant comparative method

For instance, according to the pre-designed approach of constant comparative analysis, the researcher first started with the data information provided by the persona MBCH (Competence brand personality). First, the researchers documented field notes during the process and then read through and understood the information content during the data translation process. So, the researchers imported all the relevant files into the software Nvivo and started coding. Figure 13, Figure 14, and Figure 15 show that the video transcription material is encoded into various nodes. At the same time, all the interviews were edited in the same way into nodes and reference points.

FINDINGS

The Coding of the Omnichannel CX Dimensions from Persona MBCH (Competence)

Regarding understanding the key information provided by persona MBCH, the first-store CX dimensions were grouped into four categories: intellectual experience; pragmatic experience; sensory experience; and social experience (Figure 16). This is essentially indistinguishable from the existing dimensions of traditional brick-and-mortar store CX measurement. However, the researchers tried to highlight new findings in the sub-category coding because the first-store CJM adds two phases, pre-visit and post-visit, compared to traditional brick-and-mortar stores. The researchers were thus more concerned with the generation of new experience dimensions in the added online journey phase.

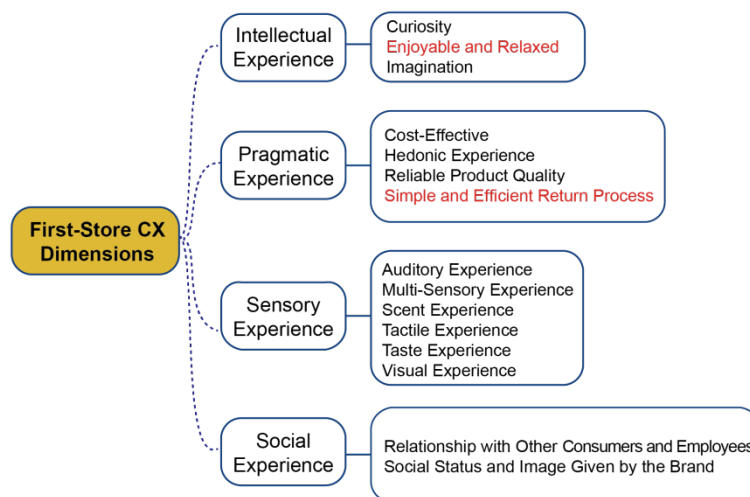


Figure 16. First-store CX dimensions (data provided by persona MBCH - competence)

What is particularly important is to explain the code “Simple and efficient return process.” There are five reference points in the data that mention this aspect. For example, the video data includes the following information: “The customer opens the Tmall app and applies online for a refund on the grounds of a no-questions-asked return within seven days.” This demonstrates that customers will be more concerned about the return rules before placing an order online because online shoppers can only learn about the product through the screen and cannot try on or touch the product in person. The customer cannot be sure

that the actual state of the product will be the same as what she/he imagined. Therefore, customers need to feel confident regarding the rules for returning products in order to feel secure in the knowledge that their purchase will lead to a satisfactory outcome. The other four reference points all occurred during the actual return operation: “Choose the most convenient return method: courier pickup;” “Select the time of courier pickup;” “Submit a return request for a refund;” and “The courier takes the package, the Tmall system automatically displays the return receipt address and logistics information. The system returns the cost after the package is signed for.” This series covers touchpoints including when a customer requests a refund from the web and chooses a return method, engaging with the courier, and obtaining a return address. Persona MBCH decided on a courier to pick up the goods to avoid the inconvenience of leaving the house. The system can book time slots, a feature that is also more in line with the fast-paced lifestyle of modern people. Therefore, if aiming for customers to be able to order online without any worries, a flexible return rules and an efficient and straightforward return service are the most critical dimensions of the experience. The researchers placed this subcategory under the category of pragmatic experience.

The second thing that needs to be explained is the code “Enjoyable and relaxed.” The researchers found multiple references to this for persona MBCH during the first-store during-visit phase. As mentioned in the interview: “There is a resting space in the corner of the store, next to the fitting room. The lounge space is spacious and comfortable and has a good view of the Sanlitun neighborhood overlooking the windows;” “I would like to walk around the area quietly;” and “I would prefer to hang around the store a little longer.” The researcher tentatively categorized this code under the category of intellectual experience. In contrast to traditional brick-and-mortar stores, the first store’s brick-and-mortar location provides a café-like resting space for customers, offering a leisurely and relaxing experience, thus allowing them to stay and visit the area for a more extended time. Although this is not directly related to selling, making customers call in and remain for a more extended time means that the brand has more opportunities to promote itself, gain customers’ attention, and enhance their memory.

The Coding of the Omnichannel CX Dimensions from Persona WCH (Ruggedness)

After coding the key information provided by persona WCH, the researchers found that the first-store CX dimensions included the following new codes: “Simple and efficient purchase process;” “Spatial experience;”

and “Value identification given by the brand” (Figure 17), the words marked in red are the codes added after this round of data analysis.

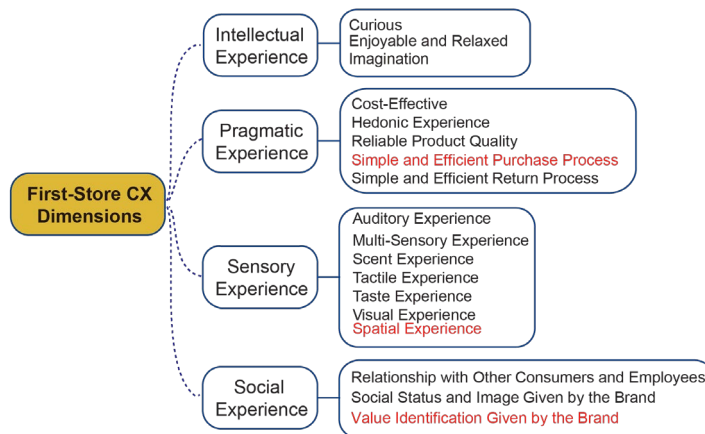


Figure 17. First-store CX dimensions (data provided by personas MBCH - competence and WCH - ruggedness)

Regarding the “Simple and efficient purchase process” code, both for online or offline sales channels, whether brands provide customers with an easy and efficient ordering process represents a dimension in the realm of practical experience for consumers. Customers can enjoy the services provided by store staff when they place orders and pay in physical stores. However, the present study is characterized by more of a self-service behavior for customers when placing orders and paying in the studied first store for this persona. Persona WCH indicated that if there was a long line at the checkout counter, he would estimate how long it would take to stand in line. Of course, if the brand can provide some other experience or service during the queuing process, this could be acceptable even if the queuing time is a little longer. When customers choose to pay for their orders on online platforms, an efficient ordering process becomes a significant dimension of the practical experience. Different platforms have different order processes and payment methods, and customers prefer those that can provide customers with a secure and straightforward order process. When faced with three mainstream online platforms (Tmall, TikTok, and Rednote), the researchers found that customer personas preferred to place their orders on Tmall, citing its secure and convenient payment features (Alipay) and easy order process.

The “Spatial experience” code refers to the different spatial sensations, changes in light and shadow, etc., that occur with space change. In this study, the spatial experience is mainly focused on the during-visit stage, where the commercial space’s size, height, and shape changes bring unique feelings to the customers. Spatial experience is a memorable experience that includes visual experience, especially in the first-store environment. The spatial experience becomes the first comprehensive feeling for customers after entering the store. In the Adidas first store, the entrance to the store, the tunnel-like aisles, and the super tall space create a contrasting rhythm, which creates a strong spatial memory for customers.

Regarding the “Value identification given by the brand” code, persona WCH expressed at the pre-visit stage that the brand impression of Li-Ning was still old-fashioned. She thought that the brand’s products were of good quality but were not stylish enough, so the brand was only suitable for those who were not sensitive to fashion. However, when she started browsing the online platform, she repeatedly expressed her feelings of surprise, particularly regarding those clothing products presenting the latest fashion trends and traditional Chinese culture, for which she showed exceptional love and excitement. As a customer persona with a background of studying abroad and majoring in fashion design, the enthusiasm she expressed about these products was due to the sense of traditional Chinese cultural identity she interpreted from the brand; the personal values she gained from this culture resonated with the brand. This represents a more profound social and emotional experience. Having grown up in the context of rapid Internet development, Gen Z individuals express their views and values through social platforms. They also express their opinions and values through their consumption behavior. In other words, for Gen Z individuals, what they consume is not the product itself, but rather the matching of the brand’s values with their own personal values.

The Coding of the Omnichannel CX Dimensions from Persona XC (Sophistication)

After coding the key information provided by persona XC, the researchers found that the first-store CX dimensions included the following new codes: “Get fashion information;” “Looking forward to the future;” “Hygiene;” and “Interaction experience” (Figure 18), the words marked in red are the codes changed after this round of data analysis.

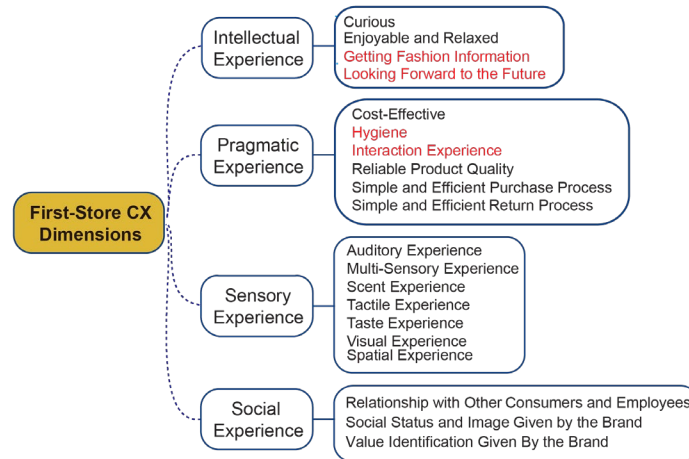


Figure 18. First-store CX dimensions (data provided by personas MBCH – competence, WCH – ruggedness, and XC - sophistication)

The “Get fashion information” code refers to customers visiting the first store to learn about the latest fashion trends, popular color schemes, and the latest information on how to match clothes, etc. For example, the persona XC contextual interview contained the following information: “He noticed that some garments had a hangtag on them, which showed the fitting and matching effects of the garment products. He thinks this way of presentation is excellent.” He looked at the product pictures and imitated the way the clothes matched. He further consciously learned the color scheme of the clothes from the advertising pictures. Accordingly, the brand personality test result for persona XC is sophistication. The researcher that conducted the interview, as his teacher, had fond memories of a time when this tall, thin boy came to class draped in a large khaki cape. He had short, slightly curly Korean hair, fair skin, and striking features, much like a fashion model on the cover of a magazine. During daily small talk, this researcher learned that he often wore his mother’s clothes out and cared about his look and fashion sense. This is a good fit with his brand personality. He also wants to be an outfit-maker and expects to keep up with the latest fashion trends. Therefore, during the first-store visit, he would study matching skills and get fashion information through product labels, posters, and model displays.

The “Looking forward to the future” code is a replacement for the original “Imagination” code. No textual data related to this code was found in the data provided by persona XC. The researchers made the changes because they could not determine which terminology was more appropriate for this concept. Specifically, this refers to the sense of expectation that customers have during the first-store visit, the anticipation of

beauty, the expectation of innovation, expectations regarding the first store, and even the expectation of a more fashionable and better self. Therefore, the researchers tentatively used the “Looking forward to the future” code.

The “Hygiene” code refers to the clean and hygienic environment of the first store. It also includes efforts made by brand managers to prevent the spread of the virus, such as wearing masks, regular disinfection, and regular ventilation. It is an experience dimension that falls under the category of practical experience.

Persona XC stated in the contextual interview at the Adidas first-store visit: “Because I habitually feel that everything here is clean, I touched the railing of the stairs when I first came in. There was no dust on it, and there was not even any fluff on the clothes fiber, which was extremely clean. It is not like some shops, where hidden corners can be accidentally touched, and then the hands are filthy, which feels quite dirty.”

In the contextual interview at the Li-Ning first-store visit, he said: “When I go shopping, I often habitually check whether there is dust on some shelves. I touched one just now, and there is a little dust on it. I feel that cleanliness and hygiene need to be strengthened in terms of details. This feeling makes me a little uncomfortable, including the clothes I tried on. I am worried about whether there is dust on it. A layer of dust or fibers on the shelf makes me feel dirty.” He further stated in the contextual interview at the Uniqlo first-store visit: “When I look at clothes, I habitually feel for dust on the clothes. Although many people have touched the clothes displayed by models in the store, I did not see any obvious dirt or wrinkles.” No matter which brand’s first store persona XC visited, he mentioned this issue, so a clean and hygienic (or virus-free) and safe environment is a touchpoint that impacts CX.

The “Interaction experience” code was intended initially as a touchpoint between the customer and the online platform, but the researchers found significant differences in the interface interaction experience between the three platforms involved in this study during the data analysis: Tmall; TikTok; and Rednote. The Tmall platform offers the best interactive experience, so respondents are more likely to place their orders here. Therefore, the researchers coded the interface interaction experience as a separate experience dimension and attributed it to the category of practical experience. For example, persona XC said in the contextual interview at the pre-visit stage: “I think Tmall is user-friendly in terms of interaction. Because the other two platforms are not specialized shopping platforms, the categories of products listed are not quite complete. I think Tmall is the only place where you can place orders directly while reading.” In

the post-visit interview, he said that the better interactive experience on the Tmall platform provided him with greater convenience in returning goods. He opened the shopping records and found the corresponding shopping information and clicked on the “Request Refund” button. In the list of reasons for the refund, he chose “Seven days no reason to return or exchange.” He selected “Pickup” in the return method option and made an appointment for a time slot. He then filled in the return description information and clicked the “Submit Application” button. He stated that the overall ordering and returning process was smooth.

The Coding of the Omnichannel CX Dimensions from Personas CHM (Excitement) and ZYY (Sincerity)

The content presented in the above three sub-sections is the researchers’ analysis of key data for three participants: persona MBCH (competitive brand personality); persona WCH (rugged brand personality); and persona XC (brand personality of sophistication). Accordingly, the theoretical model has been further modified at each stage. Subsequently, the researchers continued to analyze the key information provided by persona CHM (brand personality of excitement) and persona ZYY (brand personality of sincerity). Crucially, our data analysis reached theoretical saturation by the fifth persona, as the constant comparative analysis revealed no new experiential dimensions or behavioral patterns from the final participants. Most importantly, the data provided by personas CHM and ZYY verified the rationality and correctness of the coding structures, as shown in Figure 18.

The Coding of Specific Touchpoints that Occur within the CX Dimensions from Five Personas

The omnichannel CX dimensions constitute a comprehensive psychological perception, which is perceived through the interactions at various touchpoints along the CJM. After continuous contrast analysis of the data, the researcher analyzed and summarized the touchpoints of first-store covered in CJM. Table 3 illustrates the touchpoints involved in the service safari process of the first-store for the five personas.

Table 3. Touchpoints on fashion first-store CJM (data provided by persona MBCH, WCH, XC, CHM, and ZYY)

CJM	Touchpoints	Specific Touchpoints
Pre-visit	Brand Stereotype Images	
	Collect Products	

	or Add to Cart	
	Customer Reviews	
		Advertising
		Colour
	Integrated Visual Effect	Graphics
		Layout
		Text
		Video
	Interface Interaction	Category Navigation
		Input and Search
	Product Information	
	Sounds	
During-visit	Customer Service	
	Fashion Products	
	Self-service props	
		Exterior
		Entrance
	Store Atmospheric	General Interior
		Human Variables
		Interior Displays
		Store Layout
	Visual Navigation system	
	Try-on Service	
VIP Member Service		
Post-visit	Customer Service Online	
	Express Service	
	Interface Interact	
	Online Reviews	
	Order and Pay in Store	
	Order and Pay Online	
	Return and Exchange Service	
	Packaged Goods	
	Unboxing	

The Coding of Touchpoints with Different Effects on CX from Five Personas

The researcher confirmed the effects of touchpoints on CX into three categories (touchpoints for positive effects, variable effects, and negative effects on CX), and the CX effects are shown in Table 4.

Table 4. Touchpoints with different effects on CX (data provided by persona MBCH, WCH, XC, CHM, and ZYY)

	Overall Visual Effect
	Interface Interaction
	Collect Products or Add to Cart
	Self-service props
	Fashion Products
	Product Information
	Entrance
	Visual Navigation System
Touchpoints for Positive Effects on CX	General Interior
	Interior Displays
	Store Layout
	Multimedia Images
	Express Service
	Return and Exchange Service
	Packaged Goods
	Unboxing
	Try-on Service
	VIP Member Service
	Interior Display
Touchpoints for Variable Effects on CX	Customer Service
	Sounds
	Temperature in First-Store
	Human Variables
Touchpoints for Negative Effects on CX	Advertising
	Brand Stereotype Images

DISCUSSION

The Omnichannel CX Dimensions Model from Fashion First-Store Brand

As a new type of omnichannel store, first stores can be considered unique in the context of the development of Internet technology. Therefore, in the existing literature, the researchers reviewed theories concerning the dimensions of CX in traditional stores. This study subsequently examined CX dimensions in first stores. Compared with traditional-store CX dimensions [14], there are both similarities and differences. Figure 19 summarizes the first-store CX dimensions revealed in this study.

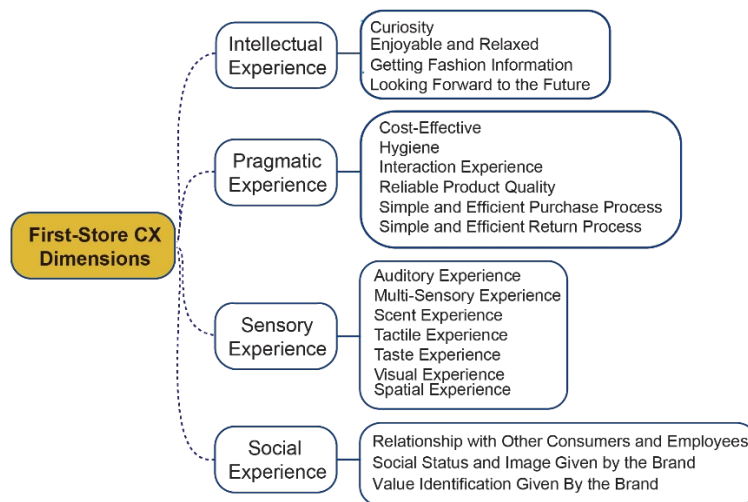


Figure 19. First-store CX dimensions model identified in this study

First of all, it should be noted that the CX dimensions all unfold from the four dimensions of intellectual experience, pragmatic experience, sensory experience, and social experience. However, since there are model differences between first stores and traditional stores, there are also differences in the specific aspects of intellectual experience, pragmatic experience, sensory experience, and social experience. First stores obviously have a few more CX dimensions than traditional stores, and a discussion of these first-store-specific CX dimensions is provided below.

Regarding intellectual experience, “Curiosity” (as a specific dimension of intellectual experience) is consistent with Schmitt [70]. The customer’s whole journey visiting the first store is not only to buy the

goods but also to “Enjoyable and relaxed” during shopping itself, which is in line with the view expressed by Krishna [71]. Regarding the first-store intellectual experience, two newly added dimensions emerged from the findings of this study: “Get fashion information;” and “Look forward to the future.” Fashion can be considered a popular style and a distinctive and often constant trend in styles through which people present themselves. Thus, customers need to know the latest fashion trends. As the largest and most comprehensive stores in the region, first stores should assume the responsibility of promoting fashion information. In other words, first stores have the function of fashion education. First stores lead the fashion trend and guide customers’ fashion cognition through design elements such as commodities and displays. “Looking forward to the future” can also be interpreted as the customer’s desire for a good life. As an individual human being, the customer’s desire for a better life in the future is expressed in the pursuit of a comfortable life and the simultaneous search for spiritual satisfaction. This dimension includes two main aspects: a good life; and consumer needs. A good life is a subjective value judgment of customers, while consumption needs represent customers’ requirements in relation to consumption. Therefore, “Looking forward to the future” is an emotional experience (such as a sense of reward, happiness, security, etc.) that customers gain during their visit to a first store.

Regarding practical experience, among the sub-categories of the practical experience dimensions, the CX dimensions of traditional stores include “Cost-effective,” “Reliable product quality,” “Efficient and straightforward purchase process,” “Efficient and straightforward return process,” etc. Two new dimensions have been added to the first-store CX dimensions: “Hygiene;” and “Interaction experience.” Regarding “Hygiene,” consumers have undergone significant changes in their lifestyles, behavioral habits, and consumer attitudes. Consumers’ health awareness and protection needs have significantly increased. Regarding the second dimension, “Interactive experience,” compared with traditional stores, first stores integrate online and offline multi-channel shopping. Customers obtain practical value, such as convenience and time saving during the online shopping. However, they cannot get an authentic shopping experience through sensory stimulation, such as touching products and face-to-face communication with staff and other consumers. However, a good interaction interface design can overcome these shortcomings while creating a richer shopping experience. The interface interaction of the Internet shopping platform has an

essential impact on CX. If the interaction design of the online shopping platform can enhance the communication between customers and products, it can significantly improve CX and shopping satisfaction. Among the subcategory dimensions of sensory experience, the findings of this study revealed seven dimensions. As noted in previous research [14–15], dimensions such as “Auditory experience,” “Scent experience,” “Tactile experience,” “Taste experience,” “Visual experience,” and “Multi-sensory experience” are meaningful sensory experiences for customers. The difference from the literature is that a new dimension of “Spatial experience” has been added in this study. “Spatial experience” is an integrated experience based on the senses. It is a combined psychological, sensory, and emotional experience that customers have in a specific spatial environment. Customers have a different understanding of place, memory, narrative, and a myriad of other integrated psychological changes in different spaces. The factors that affect the spatial experience include time, distance, angle, light and shadow, texture, etc.

The present study revealed three sub-categories in the social experience dimension: “Relationship with other consumers and employees;” “Social status and image given by the brand;” and “Value identification given by the brand.” “Relationships with other consumers and employees” and “Social status given by the brand” as sub-categories of social experience are consistent with previous research [27]. As a sub-category of the social experience dimension, “Value identification given by the brand” has been rarely discussed in prior literature. A customer’s value identity refers to the intrinsic recognition of, or consensus regarding, a particular value type in customers’ shopping behavior. This forms their value orientation and orientation in terms of social practice, thus influencing their ideals, beliefs, and pursuits, as well the development of shared values. It represents the attitude that consumers adopt toward social value norms. Value identification is essential to brands and is critical for consumers in the context of being loyal to a brand idea. Gen Z consumers in China express themselves and their value identity through their shopping behavior. Individual consumers express the sameness or difference between themselves and other individuals or social groups through the way they consume, thus socially positioning and categorizing themselves. For example, in this case, several participants said that they would identify with some of the Li-Ning brand goods due to their identification with traditional Chinese culture, national cultural confidence, etc. A sense of value identification is not necessarily related to social status and public image. Therefore, “Value identification given by the brand” is treated as a separate sub-category of social experience.

The above discussion reflects the findings regarding first-store CX dimensions. This theoretical framework both contains aspects consistent with the literature and new findings. Crucially, this research moves beyond identifying isolated functional attributes, such as secure payment or social reviews, which are often considered baseline requirements in modern retail. Instead, we argue that within a personality-driven first-store ecosystem, these “common-sense” elements function as strategic “trust-validation nodes.” Specifically, the findings reveal that the Gen Z journey operates as a “Non-linear Browsing Loop,” where digital interactions like checking social reviews are not merely pre-visit steps but continuous “digital triggers” that feed back into the physical store experience. For Gen Z, a frictionless order process within this loop is not merely a convenience but a behavioral manifestation of the brand’s reliability and competence. When these functional touchpoints align with the intended brand personality, they act as value amplifiers that facilitate the transition from digital browsing to physical brand resonance. Compared with the results of omnichannel CX dimension induction proposed in previous research [9], the dimensional framework concluded in this study contains multi-layer generic relationships, and some sub-category attributes such as “Interaction experience” and “Value identification given by the brand” reflect the experience insight tendency of Chinese Generation Z consumers. In comparison, previous research [9] summarized the dimensions of omnichannel CX in a larger scope, and did not further explain the dimension measurement Angle. However, the subcategories “Simple and efficient return process” and “Value identification given by the brand” in the conclusion of this study can reflect the specific Angle of omnichannel CX measurement. Although this study complements the existing body of knowledge on Customer Experience (CX) by developing a comprehensive model that captures the omnichannel CX dimensions, it does limit the generalizability of findings to other regions or cultures. Additionally, the qualitative research approach employed lacks extensive statistical support and quantitative data analysis. While this approach captures nuanced customer experiences, it may not offer the same statistical precision and generalizability as quantitative methods. However, the qualitative approach provides valuable insights into subjective aspects of the customer experience within the specific context of Beijing. Future studies could enhance research rigor by incorporating quantitative methods to supplement qualitative findings, enabling a more comprehensive understanding and strengthening the reliability and applicability of the research outcomes.

The Framework of Touchpoints that Exist in the CJM of Fashion First-Store

If the CX dimensions serve as the quantitative scale for evaluating the experience, then the touchpoints are the specific manifestations and data sources of these dimensions at each stage of the customer journey. The omnichannel strategy and experience goals of brand design must ultimately be implemented in every specific touchpoint design. One of the purposes of creating a CJM is to visualize the entire process of customer interaction with the brand, so as to evaluate, measure and design those abstract experience dimensions at each touchpoint. The CX dimensions and touchpoints together form a closed loop relationship between measurement indicators and actual performance. As shown in Figure 20, there are three main stages of CJM for customers visiting first-store, namely pre-visit, during-visit and post-visit.

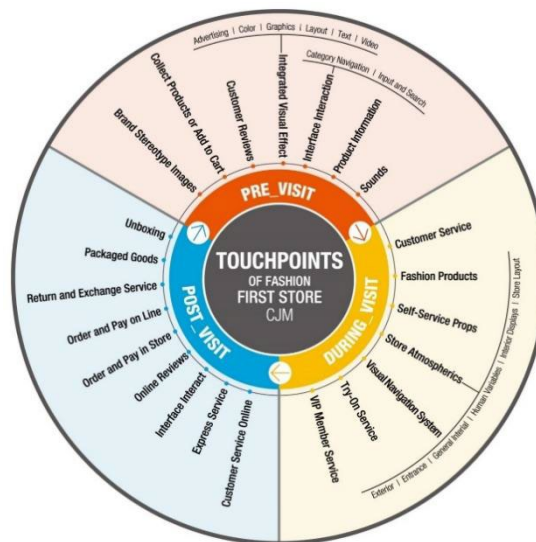


Figure 20. Touchpoints of fashion first-store CJM

This study constructs a CJM framework for fashion first-stores, categorized into three core stages: pre-visit, during-visit, and post-visit. While these stages align with the "pre-purchase, purchase, and post-purchase" phases identified previously [12], our findings reveal a synergistic, non-linear, and closed-loop relationship rather than a simple sequential progression. In this model, the omnichannel CX is operationalized as a "browsing loop" where the physical first-store acts as an experiential accelerator for digital transactions. Specifically, the pre-visit digital search informs during-visit physical interactions, while post-visit behaviors, such as online ordering after in-store trials or sharing unboxing videos on social media, serve as digital

triggers that directly feed back into the pre-visit stage by reshaping the brand perceptions of prospective customers. This reinforces the notion that in a multi-channel environment, physical and online platforms are complementary and mutually influential rather than contradictory.

In the pre-visit stage, the primary touchpoints revolve around brand image reconstruction and the impact of digital word-of-mouth. Although brand stereotypes are resilient, they can be reshaped through strategic public relations and high-quality online reviews. These reviews, characterized by their asynchronous and storable nature, significantly influence consumer decision-making. High-quality feedback from expert and high-status users' reviewers often triggers a "herding effect," effectively reducing search time and motivating the transition from online browsing to physical store visitation. This stage highlights the critical role of information technology in breaking traditional brand biases before the customer even enters the physical space.

During the visit stage, the focus shifts to the synergy between store atmospherics and autonomous interaction. Our findings confirm that store layout, interior displays, and human variables significantly impact customer experience (CX), validating the designer-centric theories from a customer-centric perspective. Furthermore, the integration of self-service props—such as inquiry terminals and self-checkouts—enhances customer autonomy and satisfaction, provided a balance is maintained to avoid perceived neglect. A pivotal touchpoint unique to this stage is the try-on service; the emerging integration of 5G, AI, and virtual fitting technologies is narrowing the experiential gap between physical and digital channels, offering a more personalized and efficient sensory experience.

In the post-visit stage, the focus is on service continuity and the social amplification of the experience. The efficiency of human-machine collaboration in online customer service and the streamlined logistics of return-and-exchange services (supported by digital platforms like Tmall) are crucial for reducing post-purchase friction. Moreover, the rise of "Vlog" culture and unboxing content in China has transformed the post-visit phase into a marketing catalyst. While influencers provide authentic product evaluations that satisfy consumer curiosity, brands must strategically balance commercial intent with content authenticity. These post-visit interactions serve as essential references that inform the pre-visit stage for new users, thereby completing the circular journey of the fashion first-store model.

Touchpoints for Different Effects on Fashion First-Store CX

General framework of influence results from this study extend previous findings on touchpoint contributions to loyalty [13] by shifting the focus toward the direct assessment of Customer Experience (CX). The ultimate goal is to move beyond simple transactions to create a "virtuous cycle" of word-of-mouth, purchase, and co-creation. In this model, touchpoints act as the critical nodes where brand value is either amplified or diminished, as shown in Figure 21.

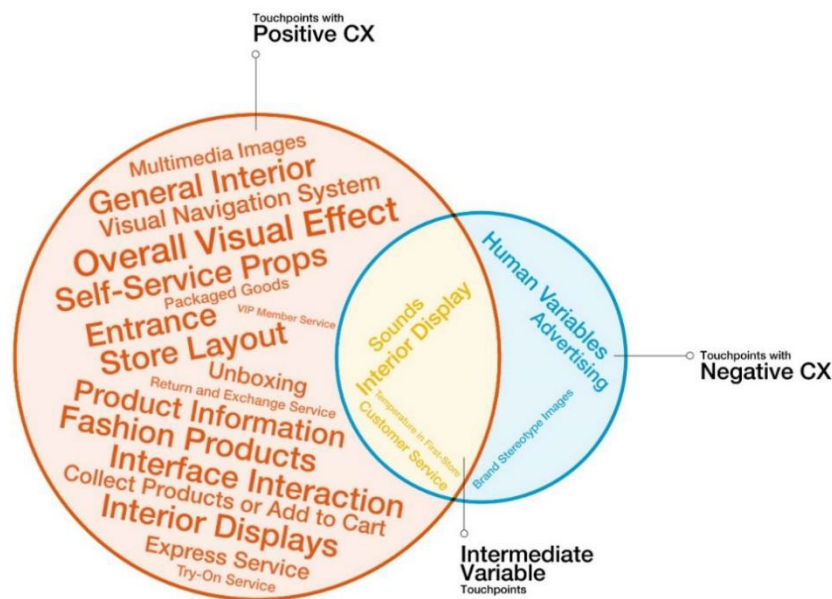


Figure 21. Touchpoints for different effects on fashion first-store CX

Touchpoints with Positive Effects Touchpoints categorized as positive drivers are those that enhance customer agency and sensory immersion. For instance, self-service props empower customers with autonomy, while multimedia imagery and intelligent visual navigation facilitate a seamless transition between the complex architectural spaces of the physical store and the digital interface. These elements, combined with specialized VIP services and the sensory gratification of unboxing, serve as primary catalysts for high-quality CX.

Touchpoints with Negative Effects Conversely, negative effects often stem from a misalignment between brand profitability and customer-centric design. Overcrowding (human variables) and intrusive advertising frequently degrade the quality of experience, transforming a high-traffic retail environment into a source of

consumer stress. Furthermore, negative brand stereotypes—analyzed through the lens of social perception [72]—act as cognitive barriers that stifle a customer's initial curiosity and motivation to engage with the brand during the pre-visit stage.

Touchpoints with Variable Effects Finally, certain touchpoints are identified as context-dependent or "double-edged." Factors such as interior display density and sales clerk interaction vary in effectiveness based on individual shopper personas. For example, high-density displays may signal value to some while inducing "suffocation" in others. Similarly, sensory touchpoints like ambient temperature and sound volume require real-time calibration to external factors; failure to adapt these to the immediate environment can inadvertently shift a positive atmospheric element into a negative one.

CONCLUSION

This study concludes by developing a holistic omnichannel CX framework for fashion first-stores, synthesized through brand-personality-oriented personas and a service design lens within the context of Chinese Gen Z consumers. The findings demonstrate that omnichannel CX is structured around intellectual, pragmatic, sensory, and social dimensions, while significantly extending these categories with novel sub-dimensions reflective of contemporary retail values. Within the intellectual dimension, "Enjoy and relaxed," "Get fashion information" and "Looking forward to the future" emerge as key drivers of cognitive engagement. The pragmatic dimension is enriched by a "Simple and efficient purchase process," "Simple and efficient return process," "Hygiene," and "Interaction experience," emphasizing the importance of frictionless, safe, and engaging operations. Furthermore, the sensory dimension is expanded to include "Spatial experience," acknowledging the critical role of physical-digital architectural fusion. Notably, the social dimension incorporates "Value identification given by the brand"—a critical yet under-researched factor—suggesting that for Gen Z, the alignment between brand ethics and personal identity is a primary catalyst for long-term engagement.

The primary theoretical contribution of this study lies in the conceptualization of the "Non-linear Browsing Loop" and the redefinition of touchpoints as "diagnostic probes" for systemic brand resonance. We elevate the observation of digital interaction such as online reviews from a simple information source to a social-proof instrument that feeds back into a closed-loop customer journey. By linking specific functional

efficiencies to psychological profile alignment, this research provides a framework for understanding how service systems either amplify or compromise the structural connection between brand identity and consumer experience.

Beyond these dimensions, the research reveals that omnichannel CX is operationalized through a non-linear, closed-loop customer journey. This journey functions as a "browsing loop" where pre-visit perceptions, during-visit interactions, and post-visit social amplifications (such as Vlogging and unboxing) continuously inform and reshape one another, effectively blurring the boundaries between physical and digital channels. Within this journey, the study identifies a typology of touchpoint influences, categorizing them into positive drivers (e.g., self-service autonomy and intelligent navigation), negative inhibitors (e.g., overcrowding and brand stereotypes), and context-dependent variables (e.g., display density and ambient sensory factors). By situating these specific touchpoint mechanisms and value-driven dimensions within a multidimensional model, this research enriches the theoretical understanding of omnichannel retail and provides a strategic roadmap for brands to navigate the complex, identity-oriented expectations of the Gen Z consumer landscape.

Author Contributions

Conceptualization – XI C and Idris MZ; methodology – XI C and Idris MZ; formal analysis – XI C; investigation – XI C; resources – XI C and Idris MZ; writing-original draft preparation – XI C; writing-review and editing – XI C and Idris MZ; visualization – XI C; supervision – Idris MZ. All authors have read and agreed to the published version of the manuscript.

Conflicts of Interest

The authors declare no conflict of interest.

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APPENDIX






Table A1. Quiz for Identifying Personas

What’s Your Brand Personality? This test will tell you something about your brand’s personality. If you want to get the final answer, please write down your email at the end and the test answer will be sent to your email. Take the quiz to find out!

1. How do you start your day?

 <p>I eat breakfast then take the dog for a walk. (Sincerity +1)</p>	 <p>I meet my friends at the gym to get some positive vibes flowing! (Excitement +1)</p>	 <p>I grab a coffee at my desk while I catch up on industry news. (Competence +1)</p>	 <p>I make sure I look my best so I can take on the world. (Sophistication +1)</p>	 <p>I’ll be on my mountain bike exploring nature if you need me. I might be late to the office. (Rugged +1)</p>
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2. Time to get to work. Where will we find you?

 <p>At home or at a coffee shop with my laptop. (Sincerity +1)</p>	 <p>In meetings at the office. (Excitement +1)</p>	 <p>On my way to a conference in a new city! (Competence +1)</p>	 <p>I’ll be right there, I just need a quick mani. (Sophistication +1)</p>	 <p>In my tent with my laptop. (Rugged +1)</p>
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3. Road Trip! Which vehicle do you choose?

 <p>Harley Davidson (Rugged +1)</p>	 <p>Jeep Wrangler (Competence +1)</p>	 <p>Bentley Convertible (Excitement +1)</p>	 <p>Volvo SUV (Sincerity +1)</p>	 <p>Vintage VW Bug (Sophistication +1)</p>
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4. Which reality TV show do you star in?

 <p>Amazing Race (Rugged +1)</p>	 <p>Real Housewives of Beverly (Sophistication +1)</p>	 <p>Shark Tank (Competence +1)</p>	 <p>Forged in Fire (Sincerity +1)</p>	 <p>Nailed It (Excitement +1)</p>
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5. What's for lunch?

 <p>Gourmet all the way (Sincerity +1)</p>	 <p>Steak & Potatoes (Rugged +1)</p>	 <p>Burger and fries (Excitement +1)</p>	 <p>Grilled Chicken & Caesar Salad (Competence +1)</p>	 <p>Sushi (Sophistication +1)</p>
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6. What's your dress code?

				
<p>Whatever's comfy and cute (Sincerity +1)</p>	<p>Classic & Cosmopolitan (Competence +1)</p>	<p>Whatever makes me feel happy (Excitement +1)</p>	<p>Polished & Profesh (Sophistication +1)</p>	<p>Whatever's functional usually jeans & boots (Rugged +1)</p>

7. Pick your sidekick

		
<p>Laborador Retriever (Sincerity +1)</p>	<p>Rottweiler (Rugged +1)</p>	<p>Teacup Maltese (Excitement +1)</p>
		
<p>Samoyed (Sophistication +1)</p>	<p>German Shepherd (Competence +1)</p>	

8. Please write down your name:

9. Please write down your email address: _____, and the test results will be sent to your email address.

Quiz Results:

- i. Ruggedness
- ii. Excitement
- iii. Sincerity
- iv. Competence
- v. Sophistication

Table A2. Brand Personality Test Results

Note: The color red indicates that a person has multiple undifferentiated personalities (Initials have been used to protect privacy, in lieu of full names).

	Sincerity 73%	Name	Sincerity	Rugged	Excitement	Sophistication	Competence	High Score Minus Low Score
1		ZYY	6	0	0	0	1	5
2		ZJW	6	1	0	0	0	5
3		JHX	5	0	0	1	1	4
4		GYH	5	0	2	0	0	3
5		LXN	5	1	0	1	0	4
6		GX	5	0	1	1	0	4
7		HDQ	5	0	1	0	1	4
8		GYCH	5	0	1	0	1	4
9		YZX	5	0	2	0	0	3
10		ZJH	4	0	2	0	1	
11		LAQ	4	1	1	1	0	
12		LS	4	2	0	0	1	
13		WHR	4	1	2	0	0	
14		GXY	4	1	1	0	1	
15		TSHZ	4	2	0	0	1	
16		JZH	4	0	2	0	1	
17		LZY	4	0	0	1	2	
18		ZHJ	4	0	2	1	0	
19		GHR	4	0	2	1	0	
20		LZY	4	0	1	2	0	
21		HYY	4	0	1	2	0	
22		WL	4	1	2	0	0	
23		DAT	4	1	1	1	0	
24		WYY	4	1	1	0	1	
25		ZZX	4	0	1	0	2	
26		LXP	4	1	1	1	0	
27		LK	4	0	1	2	0	
28		ZY	3	0	0	1	3	
29		LY	3	2	0	0	2	
30		GP	3	1	1	2	0	
31		TT	3	0	2	1	1	
32		ZYF	3	1	0	1	2	
33		HJJ	3	2	0	0	2	
34		ZJY	3	1	2	1	0	
35		NYQ	3	0	2	0	2	
36		ZYY	3	0	2	1	1	
37		HSH	3	0	2	0	2	
38		LWX	3	1	1	0	2	
39		LWX	3	1	3	0	0	

40	ZWY	3	1	2	0	1
41	ZHHR	3	0	1	0	3
42	ZHH	3	1	2	1	0
43	WB	3	3	0	0	1
44	CQ	3	1	1	1	1
45	GZH	3	0	1	0	3
46	ZHBF	3	0	2	1	1
47	ZHX	3	1	2	1	0
48	WM	3	0	2	1	1
49	XX	3	1	0	0	3
50	LXR	3	1	3	0	0
51	JXY	3	0	1	3	0
52	SYX	3	2	0	0	2
53	WYT	3	0	2	2	0
54	WYM	3	0	2	0	2
55	WYZH	3	0	1	2	1
56	JS	3	2	1	1	0
57	WAQ	3	1	1	0	2
58	RJW	3	0	1	1	2
59	GYT	3	0	1	2	1
60	LBW	3	1	0	2	1
61	LYF	3	1	2	1	0
62	LP	3	2	1	1	0
63	JHH	3	1	2	0	1
64	LJ	3	0	1	0	3
65	LL	3	0	2	0	2
66	WDZH	3	0	3	0	1
67	XM	3	0	3	1	0
68	DF	3	1	2	0	1
69	MTX	3	0	1	3	0
70	BMX	2	1	1	2	1
71	GJ	2	1	2	1	1
72	FXY	2	0	2	2	1
73	ARF	2	1	1	2	1
74	HYM	2	1	2	2	0
75	LJX	2	2	2	0	1
76	LYL	2	0	2	1	2
77	HMN	2	1	2	0	2
78	LY	2	2	0	1	2
79	ZHMM	2	2	1	2	0
80	LXk	2	0	2	1	2

							High Score Minus Low Score
Rugged 12%	Name	Sincerity	Rugged	Excitement	Sophistication	Competence	
1	WCH	0	5	0	1	1	4
2	ZHW	0	4	1	0	2	2

3	WB	3	3	0	0	1	0
4	PDSH	1	3	2	0	1	1
5	LBN	2	3	1	0	1	1
6	WYH	1	2	1	2	1	
7	LJY	1	2	1	1	2	
8	BYT	1	2	2	1	1	
9	LJX	2	2	2	0	1	
10	YML	0	2	1	2	2	
11	LY	2	2	0	1	2	
12	ZHMM	2	2	1	2	0	
13	ZHM	0	2	2	2	1	

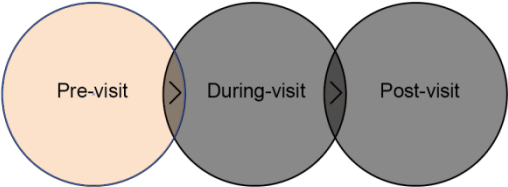
Excitement 17%	Name	Sincerity	Rugged	Excitement	Sophistication	Competence	High Score Minus Low Score
1	CHM	0	0	4	0	3	1
2	LWX	3	1	3	0	0	0
3	SXR	1	1	3	1	1	2
4	LXR	3	1	3	0	0	0
5	HQ	1	2	3	0	1	1
6	WDZH	3	0	3	0	1	0
7	XM	3	0	3	1	0	0
8	YX	1	1	3	1	1	2
9	BYT	1	2	2	1	1	
10	LDW	1	0	2	2	2	
11	GJ	2	1	2	1	1	
12	FXY	2	0	2	2	1	
13	HYM	2	1	2	2	0	
14	LJX	2	2	2	0	1	
15	LYL	2	0	2	1	2	
16	ZHLX	1	1	2	2	1	
17	HMN	2	1	2	0	2	
18	LXk	2	0	2	1	2	
19	ZHM	0	2	2	2	1	

Sophistication 16%	Name	Sincerity	Rugged	Excitement	Sophistication	Competence	High Score Minus Low Score
1	XC	1	0	0	5	1	4
2	WY	1	1	2	3	0	1
3	YCHY	1	0	2	3	1	1
4	JXY	3	0	1	3	0	0
5	HY	2	0	2	3	0	1
6	WSH	2	0	1	3	1	1
7	MTX	3	0	1	3	0	0

8	ZHM	0	2	2	2	1
9	WYH	1	2	1	2	1
10	LDW	1	0	2	2	2
11	BMX	2	1	1	2	1
12	FXY	2	0	2	2	1
13	ARF	2	1	1	2	1
14	HYM	2	1	2	2	0
15	YML	0	2	1	2	2
16	ZHLX	1	1	2	2	1
17	ZHMM	2	2	1	2	0
18	PYW	2	0	4	1	0

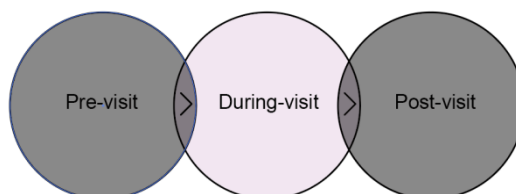
Competence 18%	Name	Sincerity	Rugged	Excitement	Sophistication	Competence	High Score Minus Low Score
1	MBCH	0	1	0	1	5	4
2	YTY	1	0	1	1	4	3
3	ZHHR	3	0	1	0	3	0
4	LJX	0	0	2	2	3	1
5	TJ	2	1	0	1	3	1
6	GZh	3	0	1	0	3	0
7	XX	3	1	0	0	3	0
8	KX	0	2	1	1	3	1
9	ZC	2	0	1	1	3	1
10	ZHJY	2	2	0	0	3	1
11	LJ	3	0	1	0	3	0
12	MXL	1	1	1	1	3	2
13	ZhY	3	0	0	1	3	0
14	LJY	1	2	1	1	2	
15	LDW	1	0	2	2	2	
16	LYL	2	0	2	1	2	
17	YML	0	2	1	2	2	
18	HMN	2	1	2	0	2	
19	LY	2	2	0	1	2	
20	LXK	2	0	2	1	2	

Table A3. List of Questions for Contextual Interviews

Stages	Questions
<p>Pre-visit This part of our interview is mainly about the process of customers getting to know relevant</p>	 <p>1. How old are you?</p>

information through the online platform pre-visit the first-store.

2. Where is your current residence?
3. How much do you know about the concept of the First-store?
4. How do you feel about your brand personality test scoring highest in the Sincerity (Excitement / Sophistication / Ruggedness / Competence) type?
5. What about the audio-visual effect of the online platform? Which part do you like best and why? What's the most annoying part? Why?
6. How is the user interface design experience for the online platform doing? What was the friendliest part and why? What was the most unfriendly part? Why is that?
7. What is it about online platforms that makes you curious enough to visit a physical store, and why? What's boring you? Why is that?
8. Advertising information, customer comments, product introductions and other information will influence the information perception of the brand. For you, what information will have more influence on you?
9. In your daily life, for what purpose do you search online platforms for information related to a particular brand?
10. How do you evaluate the experience of learning brand information through online platforms, and what are the possible problems with this step?



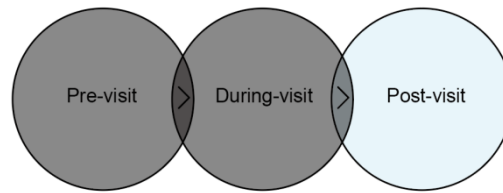
During-visit

This part of the interview mainly focuses on the process of customers' selection, comparison and consultation of goods during-visit the First-store.

11. Does the store's visual navigation system help you find specific product categories faster? Or do you asking customer service to find specific product categories? Do you have any problems?
12. Which design languages in the store attract your attention more? (Design language includes: lighting, color, shape, props, aesthetics, style, path, interaction, etc.)
13. What parts of the store impressed you? (E.g. ambience, display, interior decoration, employee service) Why?
14. The sensory experience includes the dimensions of the consumer's different senses (tactile experience, scent experience, auditory experience, visual experience, taste experience, and multi-sensory experience). Please comment on the sensory experience in the store? Have you ever had a bad experience? Why is that?
15. What are some of the things in the store that make you curious?
16. Have you ever felt uncomfortable selecting items in a store? What kind of relationship do you feel you have with other customers in the store? What kind of relationship do you feel you have with your employees?
17. Why did you choose to buy this product in the end?
18. In your daily life, for what purpose do you go to the brick-and-mortar stores to buy clothes?
19. Do you think shopping like today is an extraordinary experience?
20. How do you evaluate the experience of visiting the store? What are the possible problems in this step?

Post-visit

This part of the interview mainly focuses on the post-purchase process, including after-sales service and comments



21. Is the overall process of placing an order using the online platform friendly? Which moments make you feel unfriendly?
22. How did you feel about Posting the comments? What steps make you happy? Why is that? What are some of the things that make you feel unfriendly? Why?
23. Is it convenient and fast to return goods? What kind of Settings do you find convenient? Is communication with customer service smooth? Do you feel upset during the return process? Why?
24. What purpose do you post shopping comments on social media platforms in your daily life?

Table A4. A Portion of the Transcribed Data

Due to space limitations, only the transcript of the interview and the transcript of the observation video of the persona Competence (MBCH) are excerpted here.

Part One: Transcripts of Contextual Interviews

Pre-visit	R=Researcher	Com=Competence MBCH
		Dear Participants: Thank you very much for your participation in interview. This research project focuses on the customer experience of the First-store in Beijing, China. As a student majoring in art and design, you have gained a lot of understanding of commercial display design language, such as lighting, props, colors, layout, etc. This research aims to change the thinking of store display design from a designer-centered to a customer-centered one. Now all the problems are assumed that you are a customer. I promise that I will keep the interview process and content strictly confidential, and the information you provide will only be used for the results of this research project.
	R	
		1.How old are you?
	MBCH (Com)	21 years old
	R	
		2.Where is your current residence?
	MBCH (Com)	I live in Shunyi District, Beijing.
	R	
		3.How much do you know about the concept of the First-store?
	MBCH (Com)	My understanding is that it should be a reflection of the latest design of a brand. And then the design concept and the product should be up to date, and then the volume, the size of it, should be the largest. It should also be the most comprehensive variety of goods. In a certain area, its volume is relatively large. Its service should be the best, and its customer experience should be the best.
	R	
		4.How do you feel about your brand personality test scoring highest in the Competence type?
	MBCH (Com)	The competitiveness is relatively high, the competitiveness is relatively strong. I like to be a very reliable and capable person. When it comes to shopping or even in life, then it's about wanting to be more capable. The test results are in line with my own

	situation.
R	5.What about the audio-visual effect of the online platform? Which part do you like best and why? What's the most annoying part? Why?
MBCH (Com)	In terms of vision, Rednote APP should be the most popular one for presenting wear and match products. The interface design of Tmall platform is well done. Because I feel that the front page of Tmall flagship store and the advertising of the new products of the season are very formal. Then, the other two platforms, the content is a little messy. There is only one brand logo on the front page of each store, with little other information. Tmall has a slightly better visual experience than the other two platforms. TikTok is the second platform, and Rednote is the worst. Because the visual experience of TikTok platform is very intuitive, a large number of videos can show the clothes worn by models, moving back and forth, and they are all real people, which are dynamic. The content on Rednote's platform is all photos.
R	6.How is the user interface design experience for the online platform doing? What was the friendliest part and why? What was the most unfriendly part? Why is that?
MBCH (Com)	Tmall's user interface design experience is the best. Because Tmall is mainly to sell goods, and its order process is fast, the whole process is also very good tips. Next is TikTok, and the worst user interface design experience is Rednote. Because there is no place to order for the Rednote, it just has the information of a photo to wear and match.
R	Have you ever bought anything on TikTok? Is Toktik easier to operate than Tmall?
MBCH (Com)	Yes, I've been shopping on TikTok. It was transferred to a TikTok shop to pay for orders. It's not as convenient as Tmall. But it's not too bad. Almost.
R	7.What is it about online platforms that makes you curious enough to visit a physical store, and why?
MBCH (Com)	I think it is mainly an introduction to the product information on the online platform. It will be very attractive, and I would like to go to the offline store to try on the clothes. For example, Each Tmall product has a long description below it, either in the form of photos or text. But I still find TikTok more appealing because it's the medium of video. Because it's easier to imagine what the product looks like on me. Yeah, because it has models on it. Then when the model is trying it on, if his body is similar to me, and if he looks good on it, I also want to try it on in the offline store.
R	8.What's boring you? Why is that?
MBCH (Com)	There are a lot of Tmall store product introduction in the picture to add the introduction of brand history information. The information has nothing to do with its products. It just introduces some history of its own brand, which has nothing to do with the product itself and is not uniform in content.
R	9.Advertising information, customer comments, product introductions and other information will influence the information perception of the brand. For you, what information will have more influence on you?
MBCH (Com)	In my opinion, it is the customer's comments, which is the feedback from the user after using the product or an experience after getting the product. Videos on Tiktok are also customer reviews. When online salesmen live broadcast selling goods, they also start from introducing the experience of the goods.
R	10.In your daily life, for what purpose do you search online platforms for information related to a particular brand?
MBCH (Com)	I think it is the pursuit of cost-effective, and then a fashion sense of dress is more important. It is in the premise of ensuring good quality point, to meet the sense of fashion, and then the pursuit of better cost performance.
R	11.How do you evaluate the experience of learning brand information through online platforms, and what are the possible problems with this step?

MBCH (Com)	The overall experience is that I feel offline stores still have advantages over online stores. I can see the colors, patterns and effects of the models online, but the models are not me. However, my personal experience of online stores is still relatively poor, only in the visual experience. It is possible that the fabric and composition of this dress have been introduced, but I still don't know what kind of feeling it is when I can't touch the fabric by myself.
R	You just searched for clothes through these platforms. Do you think you were happy in this process?
MBCH (Com)	I feel a little bit happy. Rednote seems to be a little annoying, because I can't find my favorite clothes on this platform. The Tmall platform is OK. I feel there are many styles of clothes in Tmall flagship store which are out of stock and then removed from the shelves. The new styles are also out of sight. But TikTok is different. What TikTok does better in this respect is that the videos it posts are not deleted. Even when a particular item of clothing is sold out, information about it can still be found online. The difference is that the clothes in the Tmall store will be put on the shelves when they are available and they will be taken off the shelves when they are not. The whole process is a relatively happy one. This feeling of browsing information online cannot replace the feeling of real shopping. It can only reach 60 percent of the shopping experience in brick-and-mortar stores. The gap is huge.

During-visit (Adidas) R=Researcher Com=Competence Persona MBCH

R	Does the store's visual navigation system help you find specific product categories faster? Or do you asking customer service to find specific product categories? Do you have any problems?
MBCH (Com)	I didn't have any problems. It went really well. Then the visual navigation system can also help me find specific products quickly. And then the clerk's language is very professional, and then they can also help me find specific products.
R	Which design languages in the store attract your attention more? (Design language includes: lighting, color, shape, props, aesthetics, style, path, interaction, etc.)
MBCH (Com)	I think it's a display prop here. Just like the separate display area downstairs, it has a very technological feel. Then whether it is lighting or other content, can better highlight the advantages of the product.
R	What parts of the store impressed you? (E.g. ambience, display, interior decoration, employee service) Why?
MBCH (Com)	I think it's the clerk's service. As soon as I went in, the shopping guide was warm but not annoying. The clerk's service adds a warm feeling to the whole store. It also makes me feel the warm here. The service staff introduced the products to me carefully and answered my questions patiently. They were very professional. The second thing that impressed me was the use of display props in the store and the use of new media digital screen. Some of the designs are very detailed, such as a few feathers used on the booth just now, I can feel the lightness of the product. This is a very unique design, through a few pieces of feathers as a display props, reflect the theme of product design.
R	What do you think of the industrial design?
MBCH (Com)	The industrial style of the store is very consistent with the sports positioning of the brand, which is very good. I feel comfortable with the industrial style decor. The decor uses a few plain-looking materials, such as plain concrete, wood-colored sheets, and angled steel and steel mesh. It also retains some of the plumbing in the original building to highlight its industrial style.
R	Please comment on the sensory experience in the store?
MBCH (Com)	There is no sense of smell or taste. The sense of sight is particularly strong. The

products and theme display in the store are corresponding to each other in content. After I saw the theme display, I could quickly find the corresponding clothing products. The area within the store is also well divided, according to different product series. The first floor is for everyday sportswear, while the second floor is for more fashionable collections. The third floor is for women's wear. On the third floor, there is also a space for hip-hop classes, an interpretation of sports culture and sportswear culture. That's good. The clothing style on the fourth floor has changed from an ordinary sports style to a casual fashion sports style. No matter from the fabric of clothing, or from the form of clothing design, there are great breakthroughs. I feel pretty good about it. In terms of touch, the clothing fabric on the first floor feels very comfortable and has a waterproof function. And the fashion fabric of the fourth floor produced very big change again. It breaks out of the conventional sportswear fabric and transforms into a fashionable feel. For example, the use of sequins, and the addition of comic cartoon decorative elements. I think it's quite unique. And then its regional division reflects the functionality of clothing. This is also very good. The designer matched the model with very elaborate clothes. in the specific product series to choose clothes, you can directly according to the designer's collocation to choose. It can be very convenient and direct. In the design of the whole space, the display props, walls and the texture of the ground are very powerful, reflecting the theme of movement. The feeling is both bold and delicate. I like the style of this form. My major in college is related to environmental art. I love Tadao Ando's architecture. For example, the color of plain concrete is very powerful. The style of music in the store is in line with the theme of sports, but in general the music is a little loud and noisy.

- R Have you ever had a bad experience? Why is that?
 Yes, I have. First, the temperature here is a little hot. I feel a little dry. And then the music gets a little loud, and I feel a little irritable. Because it's so cold outside, we wear thick clothes. I got a little hot as soon as I entered the shop. The rhythm of the music gives a very athletic feeling, which is good. But the music is too loud. I think loud music will affect the normal communication between customers and service staff. I would like to walk around the area quietly, but I wouldn't.
- MBCH (Com)
- R What are some of the things in the store that make you curious?
 I was curious about the design of the clothes. I looked at several clothes today. The reversible garment I just tried, it can be worn in two different ways. One garment has two styles, two colors, two effects. Some clothes are made up of two pieces and can be worn in three ways. The multi-function clothing design is very attractive.
- MBCH (Com)
- R Are you curious about the display design of the store?
 Yes, I am. That was the theme presentation on the booth. I saw designers break down the special materials used in sneakers. Then I can touch each part of the material. The material is really elastic and light. I saw that the designer made a special display area to explain the production process and technology of his product. Through these, I learned about the technological content of this product, as well as some design concepts about waste utilization and environmental protection.
- MBCH (Com)
- R There is a space-themed display area at the entrance. What do you think?
 After seeing that area, I was a little curious and wanted to go inside the store. First, the use of colors and materials in the theme display reflects a sense of technology, which forms a contrast with the industrial style inside the store. The color of the theme display area is very bright. Designers use some very technical materials. I see designers using a lot of mirrors and materials with silver coatings. The designer tried to create the feeling of a space ore. Finally, the designer cleverly uses light to shine on the props and sneakers, thus reflecting a variety of colors.
- MBCH (Com)

R	How do you feel the tunnel at the entrance?
MBCH (Com)	It's kind of a time and space tunnel. I touched the wall of the tunnel. It was made of concrete. I thought it was fun. I walk in it with a kind of corridor feeling, from one entrance to another. People have a habitual psychology, that is, when he from a small space to a large space, he will have a kind of psychological exploration. I think it's interesting. It's a bit like burrowing into a cave. The tunnel wall use projector to do some product introduction; this is also very good. I noticed a rotating light box near the entrance. There should be a fan over there. The fan blades are combined with the LED lights to create a glowing dynamic effect. It's fun. It's good.
R	Have you ever felt uncomfortable selecting items in a store? What kind of relationship do you feel you have with other customers in the store?
MBCH (Com)	I have no uncomfortable feelings. I feel a coexisting relationship with the other customers in the store. We can all live in harmony in the space of the store. I don't care what they think of me when I'm shopping. I just focused on my shopping.
R	Please comment on the service of the shop assistants.
MBCH (Com)	I give it 8.5 points. The salesperson was kind to me, but not annoying. He has a very clear understanding of the product. Service staff will be especially patient to listen to the needs of customers, and then make the corresponding answer. They wait patiently for customers to try on clothes. If the customer is not satisfied with the clothes after trying, he will be very patient to help the customer choose. The whole session felt very warm.
R	You changed your mind when you came to a physical store? Do you want to buy the dress you just tried on? why
MBCH (Com)	Yes, I do. Because the goods in the online store are not very complete, I didn't see this kind of clothes in the online store. Second, there is a color difference between the online picture and the real product.
R	Does trying on a dress speed up your decision to buy it?
MBCH (Com)	Yes, I do. Marketing affects me. After the service introduces the product information of the clothes, he will also tell me that there is a discount activity to induce me to place an order. This deal makes me feel like if I order now, I'll save money. That's how it feels.
R	Why did you choose to buy this product in the end?
MBCH (Com)	Because that dress looks the best. I like the color, too. That down jacket has a lot of padding. It should keep me warm. The clothes feel very wrapped. The drawback is that the cuffs are a little wide. I did not see this type of down jacket in the online store. I only saw it in physical stores.
R	In your daily life, for what purpose do you go to the brick-and-mortar stores to buy clothes?
MBCH (Com)	I would go to a physical store to try on clothes. I tried to find the right shape and size. Because some clothes come in a unique size, the regular size doesn't fit me. That's the main reason.
R	Are you used to buying a particular brand?
MBCH (Com)	Yes, I am. I have a particular brand preference.
R	Do you think shopping like today is an extraordinary experience?
MBCH (Com)	Yes, I do. There's a lot of curiosity here, which I think is good.
R	How do you evaluate the experience of visiting the store?
MBCH (Com)	Overall good experience, I give it 8 points. I'd prefer to hang around the store a little longer. I was in a good mood after shopping. When I tried on the clothes, the service staff did not let me feel very annoyed. He was very patient to answer me. There are some clothes I'm tempted to buy.
R	What are the possible problems in this step?

MBCH (Com) The atmosphere here is very good, but I stay for a long time I get a little impatient. Maybe it's because the music is so loud. The service staff here have a different level of service. I felt the whole experience was good. If the music were not too loud, I would have stayed longer. The internal space of this store is very large, but the layout is very good, and the space density is relatively comfortable. Most of the displays are at eye level, so I don't have to look up. In addition, there are many low-dimensional booths in the store, which makes me feel very convenient. I give the in-store service 8.5 points. The service attitude of the staff is very good. They can help me find specific products, and they can also introduce the product information professionally, which makes me feel that the clothes here are very high-end. The service staff let me have a warm feeling.

During-visit (Uniqlo) R=Researcher Com=Competence Persona MBCH

R Does the store's visual navigation system help you find specific product categories faster? Or do you asking customer service to find specific product categories? Do you have any problems?

MBCH (Com) I find the target product through the visual navigation system. At the same time, I also find products that meet my personal needs through customer service guidance. The problem I encountered in the process was that when I was looking for a product I needed, I could not find a service when I arrived on the third floor. The dress I was looking for was not very conspicuous, and it took me a while to find it.

R Which design languages in the store attract your attention more?

MBCH (Com) It's easier to get my attention with color combinations. Especially the bright colors of the clothes, such as especially conspicuous orange, red. Bright colors are attractive at first sight. The second is the style of matching and display in the store. Clothes are neatly folded on top of each other. It's filled to the brim, tower by tower. And the goods in Uniqlo are relatively neat, with a very distinct sense of hierarchy. Then all the sizes are from small to large, so it's easy to find. Its size is one for one shift, if it is out of order, it will be rearranged. And then if the clothes are in a mess, they will be counted all the time, which is another distinct aspect of it.

R What parts of the store impressed you?

MBCH (Com) Visual navigation signs on the directions, too obvious! Some products are not on sale, that's the kind of prompt. You see it's this big cue, surrounded by a circle of little cues, and they're all the same, very conspicuous, very eye-catching.

R For me, the most impressive thing is that it has a very full display of this product, much more than other brands.

MBCH (Com) Yeah, I found that one was folded, which is the unit of clothes. So this is a unit, this is a tower. The spacing of the towers is the same, the spacing of a tower is usually seven or nine pieces. Seven or nine pieces of clothing are folded into a cube, and then the top and bottom are the same style of clothing. Then I can go from small size to large size, top to bottom. Because the top is small size and the bottom is large size.

R Do you think a full display of goods gives a sense of cheap?

MBCH (Com) No, I think it's very convenient for people to choose. Because its brand sales way and positioning are different, the target market groups are also different.

R What do you think of its atmosphere?

MBCH (Com) It is free to enjoy, a very relaxed atmosphere.

R Do you like it?

MBCH (Com) I don't really like shopping on my own and then picking through the day without a

	shopping guide. I prefer to have a shopping guide take the initiative to come over and provide me with better service.
R	Please comment on the sensory experience in the store? Have you ever had a bad experience? Why is that?
MBCH (Com)	My sense of smell is very good, no odor, and occasionally a little fragrance; There is no sense in taste; Visually, it feels very full and the shelves are very high. This is to maximize the utilization of space. It feels like traffic, which is a disadvantage. Although the shopping experience is relaxed, it is visually depressing.
R	What about the tactile experience?
MBCH (Com)	Uniqlo basically has horizontal shelf and frame shelf, and basically does not use soft shelf. And Uniqlo's clothes, which are made of wool, feel like a layer of wool and have a strong sense of fiber. Dust balls and hair balls on the ground are particularly numerous; In the auditory aspect, you can mainly hear the information about the sale of goods, such as new products or discounted information, promotion information and music.
R	How do you feel about it?
MBCH (Com)	Auditory, I feel impetuous. Music is fine, but there should be less advertising and information. It's OK when the store is less crowded, and the clothes are neat. But when there are lots of people, especially on holidays, clothes fly all over the sky, which is a special mess, not a general mess.
R	Would you comment on the multi-sensory experience in the store?
MBCH (Com)	Overall good, I'd say 7.5 out of 10. There are also bad aspects, such as I do not feel the warmth of the service staff. The service was plugging away at his work (folding laundry), that is, with his back to the customer.
R	So for you, the bad part is the store service. How did you feel when the service on the first floor introduced you to the clothes?
MBCH (Com)	I don't feel very respected. It just feels like I consulted her and she answered me. She just introduced me to the dress, there is no emotional kind of feeling, I have this feeling inside.
R	What are some of the things in the store that make you curious?
MBCH (Com)	What makes me curious is what's on the back of this board? This seems to be a spare space where some goods can be stored. The clothes here are arranged very high, I need to look up to see, so I feel very tired. In general, we view in the exhibition space from a head-up or overhead Angle. However, Uniqlo has added an up-looking viewing Angle into its stores, which makes the customer experience not very good. Because customers get tired after looking at it for a long time. When I first entered the store, I felt very new and curious. But after a while, it starts to get boring. I feel like things here are getting more and more messy.
R	Have you ever felt uncomfortable selecting items in a store?
MBCH (Com)	I think I get a little uncomfortable when another customer picks a dress at the same time as me. Both of us are going through the unit of the clothes. Even when I pick up an item of clothing and she wants to pick it up, I feel like I can't just pick what I want. I feel like two people are fighting for clothes. Of course, that doesn't happen when traffic is low. But when it comes to crowds, it feels like a fight for clothes. Everybody wants to try.
R	Please comment on the service of the shop assistants.
MBCH (Com)	I give it 5.5 points. Because I feel like they're too busy folding clothes and ignoring customers. Their main focus is not on introducing the product, selling the product, but on arranging the clothes, organizing the display in the booth.
R	In your daily life, for what purpose do you go to the brick-and-mortar stores to buy clothes?

	I'd like to try on that dress. Because if you don't try, you may buy the wrong size. Sometimes clothes look good, but they don't look good on me. Sometimes the clothes don't look good, but they feel right on me. When you buy clothes in a physical store, you have a tactile experience. You can feel what the fabric looks like when you touch it. You can feel if it's your favorite fabric.
MBCH (Com)	
R	Do you think shopping like today is an extraordinary experience?
MBCH (Com)	No, it's a daily experience.
R	How do you evaluate the experience of visiting the store?
MBCH (Com)	I give it 6.5 points. I'm not particularly satisfied. What I am not satisfied with is that when I choose the goods, I cannot find the clothes quickly and conveniently. When I found this product, the only basic information I saw was the tag information, and I could know little else. The advantage is that the price is reasonable, and there are many preferential sales activities.

During-visit (Li-Ning) R=Researcher Com=Competence Persona MBCH

R	Does the store's visual navigation system help you find specific product categories faster? Or do you asking customer service to find specific product categories? Do you have any problems?
MBCH (Com)	I don't seem to see the visual navigation system. Salesmen help me find specific products. When I first entered the store, I touched the fabric of the clothes by myself. Then I looked for the down jacket. The down jacket and the padded jacket were all in confusion. I feel that the category display of the products here is quite chaotic, and there is no good classification. Especially the down jacket and the cotton jacket, all displayed together, I can hardly tell whether a particular garment is a cotton jacket or a down jacket. The problem I had was that there were few puffer jackets. I only found two. And I feel that the sales staff here have a bit of a guess at the customer's psychology, that is, when the customer's desire to buy is not strong, he will be relatively cold. Well, the sales people weren't particularly enthusiastic.
R	Which design languages in the store attract your attention more?
MBCH (Com)	I think it's a co-branded design element in the store. Design elements are mainly reflected in the overall design of the store. It is mainly the use of Chinese elements, such as the design of the signboard archway at the entrance, which gives me a feeling of a shop outside the street. Because it gives the store inside the mall the feel of a storefront. In this way, it gives me a feeling as if I were shopping in the street. Then a screen wall was built at the entrance to create a sense of seclusion. When I look from the front, I can't see what's behind. This kind of design aroused my curiosity and I wanted to go inside and have a look at what it was like.
R	What parts of the store impressed you?
MBCH (Com)	The color gave me a deep impression. When I entered the store, most of what I saw in my eyes was red. Red and yellow are very eye-catching, very bright colors.
R	Please comment on the sensory experience in the store?
MBCH (Com)	I felt the auditory experience was OK and the music was at the right volume. Li-Ning store music volume is much better than Adidas, that is, it belongs to a normal acceptable range of a volume. The visual impact is very strong. I feel that the designer integrates the design elements of the whole store into the clothes, and then integrates the design elements of the clothing products into the store design. Its brand logo is very visible. Four Chinese characters, like the Chinese character Li-Ning, use traditional red as their background color, which is close to the red color of the walls of the Forbidden City in Beijing. The whole store design, in fact, gives me a little shock feeling. Visually, it uses a large area of mirror reflection inside the shop. Designers use specular reflections to match this linear light source, which is almost

	always the case. And the color is either particularly eye-catching and bright, or it is the brand element of red, it feels very strong sense of technology.
R	Have you ever had a bad experience? Why is that?
MBCH (Com)	I feel a little uncomfortable with the color classification of the products in the store. As soon as I went in, I felt confused. The color arrangement is quite contrasting and I feel a bit cluttered. For example, designers put black and red clothes together. These two colors put together, red is jumping, but at the same time the black feels old.
R	What are some of the things in the store that make you curious?
MBCH (Com)	Yes, the design of the archway at the entrance is very attractive. Just this secrecy makes me curious. There is a feeling of building outside the building. I'm not particularly impressed by the use of electronic screens.
R	Have you ever felt uncomfortable selecting items in a store?
MBCH (Com)	Yes, I have. A little. I think its clothes are less practical and have a strong sense of design. It's hard for me to find clothes that fit my needs.
R	What kind of relationship do you feel you have with other customers in the store?
MBCH (Com)	I feel like we're strangers. I don't pay attention to them.
R	Please comment on the service of the shop assistants?
MBCH (Com)	I give it a 6.5. The clerk's service has no sense of warm, and the manner of speaking is not friendly. I felt a uncomfortable in the clerk's voice and tone. The clerk would try to guess my psychology and give me a perfunctory attitude when I didn't have a strong desire to buy.
R	Are you satisfied with those two down jackets you tried on?
MBCH (Com)	Not really. Not practical. I think the price of the clothes is too high and the utility is too low. And it's too expensive, more than 2300 RMB. Those two clothes were uncomfortable, too.
R	Do you think shopping like today is an extraordinary experience?
MBCH (Com)	No, it's a daily experience.
R	How do you evaluate the experience of visiting the store?
MBCH (Com)	It's all right. As soon as I came in, I was a little curious and interested in its trend and its design. After shopping, it feels very normal. I'm not excited either. I feel that the design of Chinese elements is not good enough. It is the use of these Chinese elements, more superficial form. The designers didn't dig deep into the culture of these elements. I feel a little out of tune and uncomfortable.
R	What are the possible problems in this step?
MBCH (Com)	I think the salespeople here have a kind of selective service to the customers. The store is also small in size and lacks the warmth of service. When a customer has the desire to buy the warmth of the whole store is very important. If the customer does not feel warm, there is a cold feeling. That's when I come in, look around, and then leave. Because it doesn't keep customers. It has no temperature. You can't feel the temperature. It has no space to rest and the size of the store are small. The product is very fashionable, but very impractical.

Post-visit	R=Researcher	Com=Competence	Persona	MBCH
R				Is the overall process of placing an order using the online platform friendly? Which moments make you feel unfriendly?
MBCH (Com)				The ordering process was smooth. I find the item, add it to my cart, fill in my shipping address, and then place the order and pay.
R				Did you post comments online today?
MBCH (Com)				I haven't commented yet. Since the receiving process has not been completed, the system shows that the goods I purchased have not been officially signed for receipt.

R	Is it convenient and fast to return goods?
MBCH (Com)	It's very convenient and fast. Then Uniqlo's online flagship store gave me a return shipping insurance, so the platform paid for the return. I don't even need to go out to deliver the goods by myself. There is a refund option directly in the system, and after the operation, there will be a process for the Courier to pick up the goods.
R	What purpose do you post shopping comments on social media platforms in your daily life?
MBCH (Com)	There are two situations, one is the product is really good, and then the merchant also has some special offer about reviews. And then I get a discount for participating in his comment. The other thing is that when I think the whole shopping process is very smooth and the service attitude is very good, then I will also go online to post good reviews. First, I think the whole shopping experience and service is very good, so I will comment on it. The second is that I bought very satisfied with the clothes, I will also comment on the Internet.
R	If the shopping experience was particularly bad, would you go online to comment and complain about it?
MBCH (Com)	I think I will. If his service is really bad, I'll give him bad reviews.
MBCH (Com)	In general, the whole return process of Taobao is very convenient. When I return the goods, I take them to the nearest express stop. This time, I made an appointment with Shentong Express for returning the goods. Due to epidemic prevention and control reasons, I could not go out of the school gate, so I took the returned products to the express delivery point inside the school.
R	Conclusion: This part of the interview mainly focuses on the post-purchase process, including after-sales service and comments. The above are all the questions in this interview. I would like to express my heartfelt thanks to you for your precious time and useful information. Wish you a happy life!

Part Two: Service Safari & Mobile Ethnography Transcripts

01 Video Transcript: Persona MBCH (Pre-visit)

	Timespan	Content
1	0:00.0 - 0:26.6	Enter search information (switch between Chinese and English input methods).
2	0:29.5 - 1:21.9	Temporarily add selected items to shopping cart.
3	2:19.0 - 2:36.3	Search failure due to inaccurate search information entered.
4	2:36.2 - 2:46.0	Try to re-enter the search information and the system automatically pops up a list of frequently used searches.
5	2:46.0 - 3:52.7	Selection based on clothing style and price.
6	3:52.7 - 4:39.2	The participant did not find the correct way to access the official flagship store on the Tmall platform. Participants used screenshots to save information about the intended product.
7	4:39.2 - 4:56.4	The customer tries to enter the flagship store of Uniqlo on the platform, and the system automatically pops up the very obvious flagship store icon for quick access to the store.
8	4:56.4 - 5:32.6	The customer tries to find the category navigation and tries several times before finding the product category.
9	5:32.6 - 5:53.2	This customer navigates by product category to quickly find all products in a specific category.
10	5:53.2 - 5:59.3	The customer is sensitive to the price factor, indicating that the brand is very cheap.

11	5:59.3 - 6:42.7	This customer chose based on the thickness and style of the jacket and said the brand was cost effective.
12	6:42.7 - 7:35.7	Select to view comments with pictures.
13	7:35.7 - 8:54.2	Pick another cost-effective jacket, check the reviews with pictures, and look carefully at the additional reviews 4 days after the review, which are related to returns and sizing.
14	8:54.2 - 9:21.1	Switch to the Li-Ning store and say the brand's clothes are overpriced.
15	9:21.1 - 9:34.9	Find category navigation.
16	9:34.9 - 11:07.4	Pick a jacket, look at its style, price, material and reviews, and finally give up add to cart.
17	11:07.4 - 11:34.2	Pick a jacket, look at its style, price, and details, and focus on the jacket material.
18	11:34.2 - 12:34.8	Said the brand's design co-branded models of clothing is very expensive.
19	12:34.8 - 14:52.6	This customer said it is very important that the fabric of the jacket is waterproof. Finally, the customer picked a Li-Ning jacket to add to the cart.
20	14:52.6 - 15:21.6	View comments with pictures.

02 Video Transcript: Persona MBCH (During-visit)

	Timespan	Content
1	0:00.0 - 0:16.7	Select the style and touch the product fabric
2	0:16.7 - 0:26.4	Touch the product fabric, buckle
3	0:26.0 - 0:30.7	The customer was attracted by a special set of displays and said that the colors and styles matched quite well.
4	0:30.1 - 1:11.2	Find the styles added to cart on the online platform, pick size and try them on.
5	1:11.2 - 1:26.2	Look for the fitting mirror, look in the mirror and feel how the clothes look on the body.
6	1:26.2 - 2:13.7	Comment on the jacket's fabric, thickness, cuffs, collar, hood and other details
7	2:13.7 - 3:41.0	Pick another long jacket, look at the price tag, find the right size, put it on, look in the mirror, and comment on the weight, material, and cuffs of the jacket.
8	3:41.5 - 3:53.2	By walking stairs to the second floor
9	3:55.8 - 4:06.2	The customer searched for a while without finding the clerk
10	4:06.2 - 4:49.8	The customer found a jacket by himself and checked the price tag and the amount of down filling. He touched the texture and thickness of the fabric with his hands.
11	4:49.8 - 5:07.7	The customer is looking for his size, which is a bit of a struggle due to the high hanging of the goods. After finding the right size, the customer touched the internal fabric again and confirmed that it was waterproof. After that, he tried on it.
12	5:07.7 - 6:10.8	After trying on the clothes, comment on the jacket.
13	6:10.8 - 6:22.8	The shopping baskets available in the stores are very convenient
14	6:22.8 - 6:26.9	The entrance to the Adidas store
15	6:26.9 - 6:36.9	Adidas store window display
16	6:36.9 - 6:48.3	Special space to give customers a sense of time and space tunnel
17	6:48.3 - 6:59.3	Customers are attracted by the wall material of the tunnel space
18	6:59.3 - 7:04.2	Customers are attracted by the projection effect of the tunnel space

19	7:04.2 - 7:13.6	The customers were attracted by the dynamic logo on the background wall and said that it was very technological.
20	7:13.3 - 7:39.9	Customers were attracted by a special set of displays, saying that the lighting, materials, technology and products were in harmony.
21	7:39.3 - 7:50.4	The single shoe display in the transparent display case, with feathers, customers said the shoes should be very light.
22	7:50.4 - 8:25.3	The customers feel the product partition, product display density, and product display height on the first floor, and consider it more comfortable than Uniqlo stores.

03 Video Transcript: Persona MBCH (During-visit)

	Timespan	Content
1	0:00.0 - 0:13.6	The customer was attracted by the window display area with matching clothes, colors, and also noticed many design details.
2	0:13.6 - 0:39.2	Customer understanding of display props
3	0:39.9 - 1:02.9	Customers are attracted by the display design of the children's area, interpreting the joint design with the toy brand
4	1:02.9 - 1:14.6	Customers are attracted by the multimedia electronic screen dynamic display
5	1:14.6 - 2:47.2	The customers think that the clothing in the women's section has added more fashion elements
6	2:47.3 - 3:11.0	There is a resting space in the corner of the store, next to the fitting room. The lounge space is spacious and comfortable, and has a good view of the Sanlitun neighborhood overlooking the windows.
7	3:11.0 - 3:34.5	Store entrance and its design of Li-Ning
8	3:34.5 - 3:50.6	Traditional Chinese construction space pattern applied in the store. There is a stronger sense of traditional Chinese culture.
9	3:50.6 - 4:57.0	Chatting with the store staff, customers learned that this is a collaborative joint collection between Li-Ning and Japanese artist Hajime Sorayama. This collection is the first time in the world to show the creative fusion of sports trend and modern art, both future science fiction and oriental flavor.
10	4:57.0 - 5:31.1	The store did not have the jacket the customer wanted, there was no try-on, and the customer thought the price was too high.
11	5:31.7 - 6:15.6	The customer decides to place an order for a selected jacket on Tmall platform. This customer confirms his choice of style in the UNIQLO flagship store.
12	6:15.6 - 6:37.0	Watch the video of the jacket display
13	6:37.0 - 7:00.2	Check the comments with pictures to make sure the tags are correct.
14	7:00.2 - 7:52.5	The customer adds the item to the cart, selects the color and size, and the harvest address.
15	7:52.5 - 8:25.6	Confirm the return rules, confirm if there is return shipping insurance, and pay afterwards.

04 Video Transcript: Persona MBCH (Post-visit)

	Timespan	Content
1	0:00.0 - 1:18.9	The customer unpacked the package and the product was well packed. Customer checks the label.

2	1:18.8 - 1:40.3	The customer tries on the jacket and evaluates the material and warmth of the jacket.
3	1:40.8 - 2:44.6	The customer opens the Tmall App and applies online for a refund on the grounds of a no-questions-asked return within seven days.
4	2:46.2 - 2:52.1	Choose the most convenient return method: Courier pickup
5	2:52.1 - 3:00.6	Select the time of courier pickup
6	3:00.6 - 3:22.7	Submit a return request for refund
7	3:22.6 - 3:35.8	The courier takes the package, the Tmall system automatically displays the return receipt address and logistics information. The system returns the cost after the package is signed for.
