

Identifying Retail Interior Design Elements to Strengthen Brand Perception in the Era of Showrooming

Santi Febrianti¹, Santi Salayanti^{1*} and Irwan Sudarisman¹

¹*Master Program of Design, School of Creative Industries, Telkom University, Bandung, West Java, Indonesia*

ABSTRACT

The rapid growth of e-commerce has intensified showrooming behavior, where customers evaluate products in-store but purchase them online. For Micro, Small, and Medium Enterprises (MSMEs) with limited physical resources, this poses a significant threat. Furthermore, there is a lack of practical research addressing this challenge specifically through the strategic lens of retail interior design. This study aims to identify strategic interior design elements that effectively strengthen brand perception, awareness, and customer engagement to mitigate the showrooming phenomenon. Employing a qualitative multiple-case study methodology, data were triangulated through observations and interviews with customers, practitioners, and academics associated with three local brands in Bandung (Niion, Humblezing, and Visval). The analysis identified five primary spatial elements: consistent visual identity, storytelling through interior elements, flexible display and layout, multisensory experiences, and seamless offline-online integration. These findings not only provide empirical evidence that strengthens the theoretical framework of Westermann et al. (2023) and deepens the research of Raja et al. (2023), but also complement the studies by Wang and Wang (2022) and Frassetto and Ieva (2024), which have not thoroughly highlighted the spatial aspects. Thus, the primary novelty of this research lies in bridging the gap between retail interior design studies and the current showrooming challenge in Indonesia by producing a strategic framework that MSMEs can apply to transform physical retail into a medium for brand experience and recognition..

Keywords: brand awareness; brand perception; customer engagement; interior element; showrooming

ARTICLE INFO

Article history:

Received: 05 November 2025

Accepted: 07 June 2026

Published: September 2026

DOI: <https://doi.org/10.47836/AC.19.2.PAPER11>

Email addresses:

febriantisanti@student.telkomuniversity.ac.id (Santi Febrianti)

salayanti@telkomuniversity.ac.id (Santi Salayanti)

irwansudarisman@telkomuniversity.ac.id (Irwan Sudarisman)

* Corresponding author

INTRODUCTION

The rise of digital technology has changed the way customers behave (Lemon & Verhoef, 2016; Verhoef et al., 2015). Most notably, it has changed how customers shop. Customers now prefer digital shopping and e-commerce because of ease of access,

product variety and competitive pricing (Grewal et al., 2017; Dutta & Sandhane, 2022). In Indonesia, over 76% of internet users engage in online shopping at least once a month, underscoring the rise of e-commerce as a primary channel for modern shopping (We Are Social, 2025)

Showrooming behavior involves customers assessing products in physical retail locations before purchasing them online (Kembau et al., 2024; Mele et al., 2024). Though online shopping continues to rise, physical in-person product evaluation is still desired (Gong et al., 2021; Xu et al., 2022). In the case of fashion and accessories, which rely heavily on the senses for decision making, the opportunity to see, touch, and evaluate items is a vital part of the buying process (Gensler et al., 2017; Rapp et al., 2015; Tang et al., 2025). The online shopping experience and the lack of in-person contact trick customers to think they can make a complete purchase without the need for physical interaction, and the phenomenon of showrooming can be explained by this (Daunt & Harris, 2017; Holkkola et al., 2023).

The phenomenon of showrooming is becoming an increasingly complex challenge, especially for micro, small, and medium enterprises (MSMEs) (Chopra, 2018; Febriani et al., 2025). While some MSMEs have limitations on physical stores for direct customer interaction (Al-Tayyar et al., 2021; Baldivia & Chowdhury, 2025). It has recently been reported that most MSMEs, in Indonesia, due to issues around funding, human resources, and managerial capacity, fail to open physical stores (Sashikirana & Prodjo, 2024). This issue affects customer's brand perceptions and intimate emotional ties (Bettaieb & Alsobahi, 2022; Zha et al., 2025). Such emotional ties aid in brand awareness and customer in engagement.

No physical stores or poor quality physical stores may create customer perceptions around quality, and negatively impact purchase intent (Breneman & Karimov, 2012; Mehra et al., 2012; Phamthi et al., 2024). This can be seen within the context of the 7Ps marketing framework, particularly the 'physical evidence' component of the marketing mix (Alli & Sazwan Mohd Rashid, 2019; Išoraitė, 2021). In a retail context, attest to the fact that physical evidence constitutes a major factor that shapes customer perceptions and feelings. In a retail environment, physical evidence manifests primarily through the design of the space, which includes the layout, the lights, the colors, the arrangement of merchandise displays, and the overall atmosphere of the store (Dewanti & Nirawati, 2023; Rahmanto & Ratnasari, 2023). Aside from the aesthetic considerations, these aspects help inform perceptions regarding a brand's value and identity (Minerva & Kusumowidagdo, 2024; Park et al., 2015). Therefore, in the showrooming era, the value of the physical aspects of retailing has diminished.

Beyond transactions, physical retail motivates and inspires customers, strengthens emotional attachment via interactions with sales personnel, and supports offline-to-online channel integration (Frasquet & Ieva, 2024). Retail architectures can elicit, and reinforce, memories and loyalty through multisensory brand cues (Westermann et al., 2023). This corresponds with marketing literature that details how all five senses can be utilized in

customer persuasion (Krishna, 2012). Other literature, more specifically, on the spatial experience, discusses the integration of visual, auditory, olfactory, tactile, and spatial stimuli toward the enhancement of the brand perception, brand equity, and the act of buying (Ustazah et al., 2025).

The integration of sensory experiences in interiors is key to shaping brand perceptions (Marhadi et al., 2024; Richadinata et al., 2025). However, MSMEs perceive high-risk loss from investing in physical retail due to tight resource constraints. Financial loss impacts the aesthetic perception of design failure, proving that the stakes are high. Additional evidence from Bandung indicates that strategically crafted physical retail formats can still forge strong brand recognition along with high customer engagement and continue to foster loyalty in the era of showrooming.

Nevertheless, the specific interior design approaches adopted by these firms remain undefined and have yet to be consolidated into a guidance structure concerning design within showrooming scenarios. Prior research concerning showrooming fails to recognize the value of experience and service within the physical retail domain. Simultaneously, direct engagement with the brand explains why so many customers continue to buy (Wang & Wang, 2022). yet most studies center around the areas of price, technology, and service. Available research offers only a cursory analysis on the physical store, and the discussion is largely confined to the general layout (Sharma & Dutta, 2023) investigates retail's different sub-areas and suggests future research directions. Design/methodology/approach: The subdomains of omnichannel retail have been identified using a keyword co-occurrence network (KCN).

Furthermore, previous studies indicate that integrating visual identity into retail interior elements such as layout, color, lighting, and furniture effectively shapes positive brand perception and strengthens consumer emotional engagement (Raja et al., 2023). However, these studies have yet to link the implementation of such visual and spatial elements as a psychological strategy to combat the showrooming phenomenon, particularly for local MSMEs operating with limited physical resources. Consequently, this creates a practical knowledge gap for MSMEs that are just beginning to implement physical retail strategies.

To help MSMEs gain practical strategies to improve their design and equity, and engagement in the current Indonesia showrooming context, this study seeks to examine and understand the basic interior design elements that can assist in this. This study integrated design best practices from three local retailers in Bandung to reach this goal. Data from practitioner and academic expert interviews, customer interviews, and observations were combined and translated into strategic recommendations, theoretically contributing to the scholarship of showrooming design and, practically, to design guides for MSMEs. Based on the background, this research is formulated to address the following questions:

1) What interior design elements are essential for MSMEs in facing the showrooming phenomenon? and 2) How do these elements influence consumer perception, brand awareness, and customer engagement?

METHODOLOGY

Given the exploratory nature of this study, a qualitative method is the most appropriate. Understanding the complexities of the meanings, interpretations, and experiences customers have within the retail environment is multifaceted and, in some cases, ambiguous, and therefore cannot be captured solely through quantitative means (Baxter & Jack, 2015; Creswell & Creswell, 2018; Shenton, 2004). There are also dimensions of the research problem that quantitative approaches are unable to uncover.

More specifically, this research is a collective case study. This type of research was chosen because the phenomenon being studied concerns the interaction between elements of interior design and their impact on customer perceptions, and is closely tied to the real-world context of physical retail and cannot be separated from its environment (Stake, 1995; Yin, 2018). Through case studies, it is possible to conduct a more complete analysis by examining several cases in the context of physical retail strategies to identify cross-case patterns and develop new theoretical syntheses that can be applied to other contexts (Abdussamad, 2015; Eisenhardt, 1989).

Sampling Methods and Selection Criteria

The selection of analysis objects, in the form of case studies and informants, used purposive sampling, whereby subjects were selected based on their relevance and the wealth of information they could provide to answer the research questions (Ahmad & Wilkins, 2025; Palinkas et al., 2015; Soewardikoen, 2021). The following are the sampling criteria used in this study.

Case Study Selection

The selection of case study objects was based on similarities in industry category and target customers, to ensure the analysis results had contextual validity (Kotler & Keller, 2016). Out of the vast population of creative MSMEs in Bandung, these three brands were specifically selected based on four criteria. First, they represent MSMEs specializing in bag production that embrace an urban lifestyle concept. Second, these brands have established strong physical retail strategies that serve as effective mediums for strategic interior design application. Third, they demonstrate high levels of brand awareness and customer engagement, which is clearly evidenced by their widespread popularity, massive social media following, and loyal customer base. Fourth, each brand possesses a strong and distinct visual identity.

This study deliberately limited its focus to exactly three case studies. This decision aligns with the rationale that a multiple-case design featuring three cases provides an ideal and sufficient baseline for achieving theoretical replication and identifying consistent cross-case patterns without reaching data saturation (Yin, 2018). Moreover, restricting the scope to three brands enables a more profound exploration and understanding of consumers' psychological experiences and spatial perceptions (Creswell & Creswell, 2018). The profiles of the selected case studies are presented below.

- i. Niion, established in 2013 in Bandung, is known for its functional products and neon aesthetic visual identity. Its attractive identity is reflected in its physical retail stores, which are designed to resemble exhibition spaces showcasing a collection of products from the past 10 years, making its marketing strategy adaptable.
- ii. Humblezing, established in 2011 in Bandung with an urban-outdoor concept, has a physical retail store designed thematically to reflect a consistent brand identity, strengthening the brand image through the shopping experience and reinforcing the image of local brands.
- iii. Visval, established in 2024 in Bandung, is known for its active collaboration with local communities and creators. It is also a local brand that applies customer behavior and brand narratives to strengthen its brand development strategy.

Source Criteria

Sources are divided into three main groups, as follows.

i. Practitioners

Interviews with practitioners who understand branding strategies in the field of products, namely Practitioner A, a practitioner with experience in branding and product development, and a senior educator in the Product Design and Innovation Study Program at Telkom University Bandung. Practitioner interviews were also conducted with Practitioner B, a businessperson and academic in the field of fashion design at the Textile and Fashion Craft Study Program, Telkom University Bandung.

ii. Academics

Interviews with academics in the field of retail interior design were conducted with Academic A, Head of the Study Program and a senior academic with extensive experience and expertise in retail interior design at the Interior Design Study Program, Telkom University Bandung.

iii. Customer Case Study

To obtain relevant data, customer informants were selected based on the following criteria: customers who have purchased from or visited the physical retail store in the case study, aged 18–25 years, who actively shop for fashion products both online and offline, and who reside in urban areas, particularly the city of Bandung. To ensure data validity and representation of experiences, this study involved a total of 9 consumer informants, consisting of 3 consumers for each case study brand: Niion, Humblezing, and Visval.

Data Collection

Data collection was conducted using three methods to ensure data depth, as follows. Systematic non-participant observation was conducted at three case study retail locations to analyze the application of interior elements. The focus of the observation was based on theoretical parameters sourced from research by Westermann et al. (2023) on retail interior elements as visual and spatial indicators that can be physically observed through the creation of atmosphere and brand image, as well as research by Ustazah et al. (2025) on spatial experience elements by breaking down the spatial experience into multisensory indicators consisting of visual, auditory, olfactory, tactile, and spatial layout that play a role in the potential for increasing brand awareness. Therefore, the subjects observed include.

- i. The physical area of the store includes the facade, main display zone, circulation, and interaction area.
- ii. Customer behavior in the space, movement patterns, and attention focus points.
- iii. Visual identity consisting of logos, color palettes, graphic elements, and decorative elements that represent the brand image.

Observations were conducted thoroughly to record visual and non-visual details, such as the atmosphere of the space, level of comfort, ease of navigation, and customer responses to specific interior elements. Interactions between customers and staff were also noted to assess the role of spatial design in supporting communication and emotional engagement. Observation times were conducted on both weekdays and weekends. The selection of these times affects consumer behavior, as the level of consumer density on weekends has the potential to create differences in circulation patterns, product observation focus, and social interactions within the retail area.

Semi-structured in-depth interviews with three groups of informants, as follows.

- i. Practitioners in the field of products and fashion, aiming to understand strategies in building brand awareness through physical retail interior design. The focus of the

interview was based on theoretical parameters sourced from research by Westermann et al. (2023) on retail interior elements as visual and spatial indicators that can be physically observed through the creation of atmosphere and brand image, and research by Frassetto & Ieva, (2024) on interior design strategies used to address the phenomenon of showrooming, the purpose and function of physical retail in shaping brand awareness and customer engagement, and the view of the function of interior design in supporting offline-online integration in shaping customer loyalty. Thus, the interviews covered concept selection, visual and material considerations, spatial arrangement strategies to direct customer behavior, the use of physical retail as a communication medium to reinforce brand identity and values, and ways to respond to the showrooming phenomenon.

- ii. Scholars specializing in retail interior design aspire to expand their understanding of the discipline's more conceptual facets. The interviews were founded on theoretical boundaries informed by Westermann et al. (2023) study elements of retail interiors as visual/spatial indicators perceptible through atmospheric creation and brand imaging, and Frassetto & Ieva, (2024) study on interior design approaches to the showrooming phenomenon, the role and purpose of physical retail in brand awareness and customer engagement, and the function of interior design in offline-online integration to foster customer loyalty. Thus, academics can provide analyses of the relationships between physical retail interior design and brand awareness and customer engagement, as well as interpret the roles of visual elements, materials, and layout in shaping customers' spatial experience. In addition, this interview links physical retail strategies with showrooming and developments in digital customer behavior.
- iii. Case study customers, the focus of the interviews was based on theoretical parameters sourced from Krishna, (2012), to gain a deep and comprehensive understanding of customer perceptions, preferences, and experiences when interacting with interior elements in physical retail. The main focus of the interviews included first impressions, space navigation, product display appeal, responses to design elements, brand identity representation, and the importance of design elements in shaping brand perception.

Documentation in this study serves as visual evidence, providing a factual picture of field conditions to complement and reinforce the observational data. The Documentation in this study takes the form of photographs of the physical retail space in the case study, including visualizations of the interior layout, design elements (colors, materials, lighting, signage, furniture, product displays), and details of the existing retail conditions.

Data Analysis Method

The qualitative data analysis method used in this study began with comparative analysis, in which all data, including observations, interviews with practitioners and academics,

and customer interviews from the three case studies, were compiled in a comparison table to identify patterns of similarities and differences related to the research parameters of brand awareness and customer engagement (Huri, 2014; Kyaw et al., 2025; Verweij & Trell, 2019).

The data organized in the comparative table was then processed through three stages of Synthesis by Design analysis, namely organizing, which is the thematic affinity analysis stage; pruning, which is the stage of filtering non-relevant data; and interpreting, which is the abductive interpretation stage to connect the data with the theory (Caroline & Nick, 2019; García, 2020; Kolko, 2010). The final result of this analysis is a synthesis of findings on interior design elements in retail that influence brand perception, brand awareness, and customer engagement.

Data Validity

To demonstrate the validity of the research data (Dzwigol, 2022; Noble & Heale, 2019; Ovdienko, 2019) as well as the necessity to adopt an open-minded approach that requires combining multiple approaches in the research process. In order to make the research more credible, the author suggested using triangulation of research methods, allowing to expand the scope of the studied phenomenon. The application of combined research methods also permits achieving higher quality of conducted research, as well as limiting measurement errors that may occur when just one method is used. The author pointed out that for each research process an appropriate research methodology should be selected depending on the type of research problem. It might be necessary to refine the approach, tool or method in order to strengthen the research process. The author designed a concept of a modern formula for organisational changes in an enterprise in the form of a model and verified the model against the example of selected enterprises. He made an attempt to develop a research method to be used in the implementation of basic research processes in management sciences and in the implementation of organisational changes in an enterprise. The developed research method, called "LIDER" (covering three stages, triangulation techniques were used, as follows.

- i. Method triangulation, which involves comparing and cross-validating data obtained from different methods namely, findings from observations that are objectively visible in the field and comparing them with findings from interviews in the form of perceptions presented by the sources.
- ii. Source triangulation, which involves comparing the perspectives of three groups of informants in the interview data-collection method practitioners to determine the perspective on business strategy, academics to determine the perspective on retail interior design theory and science, and customers to determine the perspective on user experience.

The use of double triangulation aims to avoid bias, ensure information consistency, and obtain a comprehensive and valid understanding (Papavasileiou & Dimou, 2024; Thurmond, 2001). Figure 1 below shows the research framework.

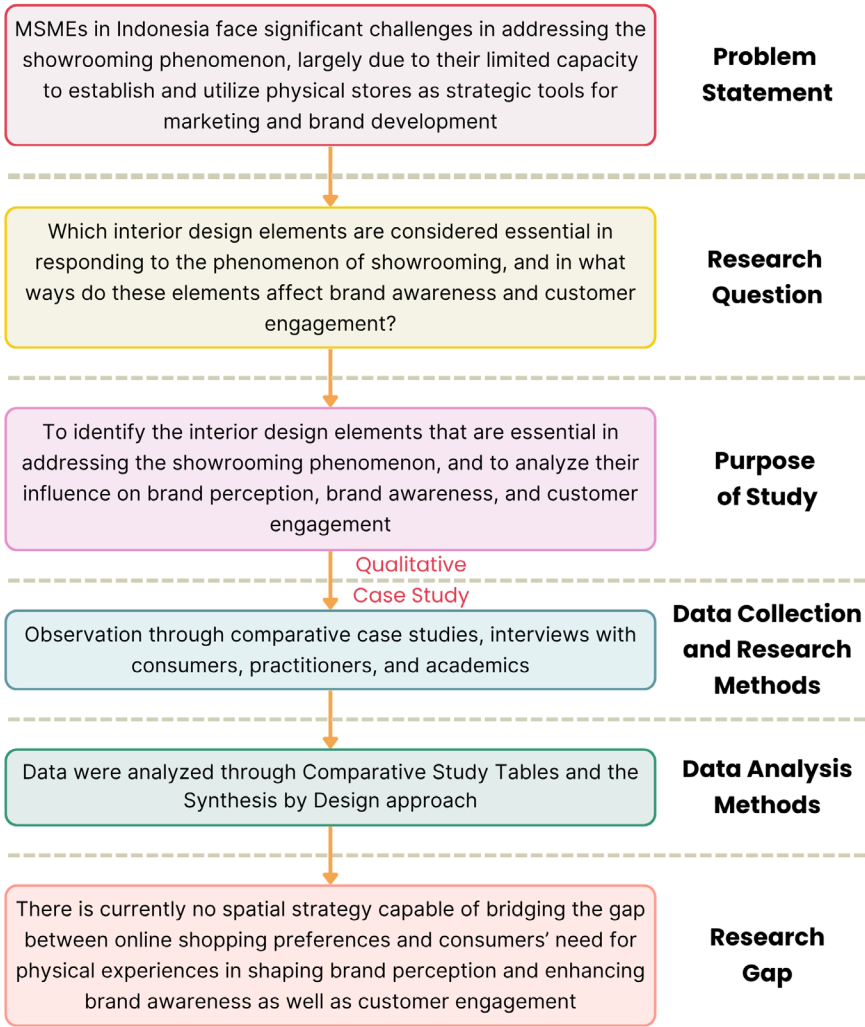


Figure 1. Research Framework (Source : Author’s Data, 2025)

RESULT AND DISCUSSION

The following are the findings from interviews with practitioners and academics in the fields of interior design and branding, observations of three local brands’ physical retail outlets, and interviews with customers. All data is presented in a comparison table to map the elements of retail interior design that are relevant to brand perception, increased brand awareness, and customer engagement.

Case Study

Niion



Figure 2. Niion’s Logo (Source : niion.co)

Niion was chosen because it has a strong visual identity and relevance to the urban lifestyle of young people. Established in 2013 in Bandung, Niion is known for its casual designs made from waterproof, functional, and expressive nylon and polyester, in line with its tagline, “Carry Your Fun.”

Humblezing



Figure 3. Humblezing’s Logo (Source : humblezing.com)

Humblezing was chosen because it embodies an urban-outdoor concept that resonates with the needs of active young customers. Established in 2011 in Bandung, Humblezing is known for its functional yet aesthetic bag designs, in line with its brand philosophy that emphasizes humility in the process and the discovery of amazing things in every journey.

Visval



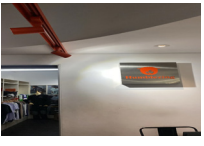
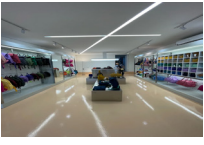
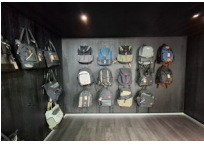
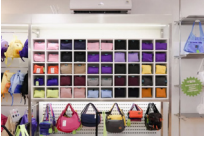
Figure 4. Visval’s Logo (Source : instagram.com/visval)

Visval was chosen because it consistently offers casual, stylish, and functional products for young people. Established in 2014 in Bandung, Visval initially operated online with a pre-order system and has now expanded beyond bags to include apparel such as jackets, sandals, and hats that support an urban lifestyle.

Analysis of Case Study Observation Results

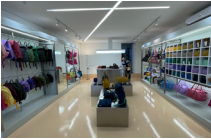
To understand the application of brand identity in physical retail, observations were analyzed using Westermann et al. (2023) theory of interior elements in retail, which includes general elements, fixed elements, movable elements, and storage of goods as visual and spatial indicators presented in Table 1 below.

Table 1
Case study observation results based on Westermann, et. al., (2023) theory

Element Categories	Niion	Humblezing	Visual	Conclusion
General (material, color, font, shape, logo)	 Materials and colors reinforce a bold urban identity that stands out	 Materials and colors are in harmony with the urban-outdoor brand identity	 Colors and materials align with the urban-modern character, reinforcing brand identity	Consistent visual identity through materials, colors, typography, and logo placement
	 Easy-to-read font, logo placement on the facade, and window display	 Easy-to-read font, logo placement on the facade, and several retail areas increase visibility and enhance brand recall	 Fonts are synonymous with youth, placement in strategic areas reinforces brand awareness and association of space with the brand	
Fixed Elements (visual consistency of walls, ceilings, floors)	 Not monotonous and supports product display, giving a dynamic impression in line with the brand image	 Highlighting products, strengthening brand identity, understanding brand philosophy, and message	 Acts as product storytelling, reinforces customer emotional and educational aspects	Storytelling in permanent construction elements such as walls, floors, and lighting
Movable Elements (furniture and decorations)	 Supports adaptability, enhances interaction, and visual storytelling	 Efficient, multifunctional, and consistent with visual identity, supports storytelling	 Reinforces creative and innovative impression, supports interaction, and aesthetic consistency	Display flexibility through furniture and accessories supports the brand narrative
Storage of Goods (shelves and product displays)	 Neat arrangement based on color and shape, facilitating navigation and brand perception	 Straightforward product zoning arrangement, supporting navigation, reinforcing the perception of order and brand quality	 Products are arranged by type, and signage is provided to help educate customers	Neat and informative product arrangement to strengthen brand awareness and customer engagement

In addition, the theory of spatial experience elements by Ustazah et al. (2025) was also used, which emphasizes spatial experience through multisensory means, including visual, auditory, olfactory, tactile, and spatial layout and circulation. The results of the observation analysis based on this theory are presented in Table 2.

Table 2
Case study observation results based on Ustazah, et.al., (2023) theory

Spatial Experience Elements	Niion	Humblezing	Visual	Conclusion
Visual cues	 A neutral silver color dominates, with vibrant products and maximum lighting, making them stand out even more	 The colors and lighting support the urban-outdoor brand identity, highlighting the earth tone details of the products	 A variety of bright colors, dominated by blue and green, neutral lighting creates a creative and dynamic visual impression in line with the brand image	Visual cues are the most dominant elements that influence brand perception, strengthen brand awareness, and encourage customer engagement
Auditory	Upbeat music fits the urban and youthful image, creating an energetic atmosphere	EDM music creates an energetic atmosphere that aligns with the urban lifestyle and the urban-outdoor brand image	Pop music has a casual, friendly feel, which fits its young target market	Auditory elements play a supporting role in creating atmosphere and enhancing the quality of the space
Olfactory	The scent of new products is faint	Retailers use room fragrances with refreshing scents, evenly distributed throughout the retail area	Retailers use room fragrances with refreshing scents, evenly distributed throughout the retail area	Olfactory can potentially enhance the multisensory experience
Tactile	 Stainless steel and white HPL materials create an expressive, unique atmosphere in line with the brand identity	 Dark wood-textured HPL and silver stainless steel materials give a strong, masculine, and natural impression in line with the brand character	 Wood-textured, metal, and cement materials are varied and consistent with the brand identity	Tactile elements play a supporting role in creating the atmosphere and quality of the space
Spatial layout and circulation	 One-way circulation, wide aisles, and compelling zoning support exploration, and zoning facilitates the shopping experience	 One-way circulation, organized layout supports exploration flow, and zoning facilitates the shopping experience	 One-way circulation with signage helps customer orientation, supports exploration, and the customer experience	Spatial layout is the most dominant element that influences brand perception, strengthens brand awareness, and drives customer engagement

The findings from the case study observations were then analyzed using the Synthesis By Design method presented in Table 3 below.

Table 3
Synthesis by design case study observation results

Analysis Stage	Data Processing Results	Conceptual Design
Organizing (affinity analysis)	Visual identity Storytelling Display flexibility Product arrangement Spatial experience	These five elements were identified as key aspects that complement each other in shaping brand perception, increasing brand awareness, and strengthening customer engagement
Pruning (relevance filtering)	The most relevant elements to the research focus were selected Visual identity: materials, colors, typography, and logos consistent with the brand image Storytelling: walls as a narrative medium, floors and lighting creating an emotional atmosphere Display flexibility: adaptive furniture, flexible displays, thematic accessories Product arrangement: grouping system, signage, neat, consistent, educational displays Spatial experience: visual cues, circulation, sound, tactile, distinctive aroma	The selected elements become the most impactful representation in supporting brand perception
Interpreting (abductive interpretation)	The interpretation results show that: Visual identity serves as initial cues for brand recognition Storytelling builds emotional bonds Flexible displays maintain relevance and interaction Neat product arrangement reinforces a professional image and facilitates navigation Multisensory experiences create physical retail differentiation	A conceptual design strategy was formed: Consistent and strategic visual identity Storytelling through interior elements Modular and adaptive displays Neat and educational product arrangement Spatial experiences through visuals, audio, aroma, and tactile elements strengthen brand awareness and engagement

Analysis of the case study observations shows that the design elements proven to be important for improving brand perception, brand awareness, and customer engagement are as follows.

Visual Identity

- i. Consistency of materials, colors, typography, and logos with the brand image.
- ii. Strategic branding elements are not only on the facade to strengthen brand association.

Storytelling

- i. Walls as a medium for narration and education.
- ii. Flooring and lighting create an emotional atmosphere that focuses on the product.

Display Flexibility

- i. Modular furniture, flexible displays, and thematic accessories support variety.
- ii. Furnishings enhance customer comfort and interaction.

Arrangement of Products

- i. Neatly maintained exhibits featuring consistent arrangements made with systems of grouping and signs.
- ii. Assists in the navigation of space, strengthens the impression of professionalism, and allevi unfavorable showrooming.

Spatial Experience

- i. The interrelation of visual elements, including hues, illumination, and the organization of goods, influence the perceived brand image.
- ii. The arrangement of the space directs the pathway of the customer’s exploratory behavior.
- iii. The integration of various sensory stimuli, auditory, tactile, and olfactory intensifies brand memory and the associated emotions.

Analysis of Customer Interview Results Case Study

To understand customer experiences in physical retail, interviews were analyzed using Krishna, (2012) theory of the five senses in perception formation, which includes haptics (touch), olfaction (smell), audition (sound), gustation (taste), and vision as the main sensory aspects, as presented in Table 4.

Table 4
Case study observation results based on Krishna (2012) theory

Senses	Niion	Humblezing	Visual	Conclusion
Haptics (Touch)	Customers need direct touch to trust quality; futuristic interiors and lighting effects support identity	Touch is a key aspect in evaluating quality; interiors with urban-outdoor nuances strengthen brand association	Touching the product is a way to evaluate materials; playful, dynamic interiors suit the youth segment	Touch is an important factor; physical interiors in the form of materials, textures, and arrangements reinforce perceptions of quality and originality
Olfaction (Smell)	Not significant, scent does not affect shopping duration, but can be memorable if distinctive	Scent is not a significant factor, but a distinctive scent can be a differentiation strategy and brand recall enhancer	Scent is an important factor; a distinctive fresh scent increases comfort, shopping duration, and brand recall	Scent has great potential when developed as a signature scent to strengthen brand recall
Sound (Audition)	Upbeat music matches the image, but its effect on mood and duration varies across customers	EDM music aligns with positioning, consistently improving mood, duration, and engagement	Music aligns with positioning, consistently improving mood, duration, and engagement	Audio is practical when the genre aligns with positioning
Taste (Gustation)	-	-	-	Not relevant for retail bags

Senses	Niion	Humblezing	Visval	Conclusion
Vision	Window displays and interiors effectively build a quality image through product lighting	The facade is very attractive, consistent with the brand image, and has the potential to optimize brand identity	The facade is attractive, the window displays are open, and the interior is playful and neat with product lighting. The bright colors in the interior encourage exploration	The visuals are dominant; the facade and interior visuals determine first impressions, brand awareness, and engagement

The findings from the case study customer interviews were then analyzed using the Synthesis by design method presented in Table 5 below.

Table 5
Synthesis by design results of case study customer interviews

Analysis Stage	Data Processing Results	Conceptual Design
Organizing (affinity analysis)	Haptics (Touch): Direct touch builds trust in quality; interior textures strengthen engagement Vision: Facades, window displays, lighting, and interior design as key visual identities Sound: Retail music influences mood and visit duration when aligned with positioning Olfaction: Distinctive scents support comfort, brand recall, and emotional attachment Taste: not relevant in bag retail	Five senses are identified based on theory, namely touch and vision as dominant elements, while sound and smell play a supporting role in creating atmosphere, and taste is not relevant
Pruning (relevance filtering)	The most relevant elements for bag retail are: Haptics, through product touch and interior texture Vision, through retail visual identity such as facade, display, and lighting Sound, through music, in line with positioning Olfaction, through signature scents for brand memory	Focus on sensory aspects that strengthen brand perception, awareness, and engagement
Interpreting (abductive interpretation)	The interpretation shows that: Touch and vision are the main cues in bag retail Sound and olfaction strengthen the atmosphere and brand memory Taste is irrelevant	Conceptual design strategy: Facilitate tactile interaction with the product Strong and consistent visual merchandising Music aligned with brand positioning Signature scent as an element to strengthen brand recall

Analysis of the customer interview results from the case study shows that the sensory elements important for improving brand perception, brand awareness, and customer engagement are as follows.

Haptics (Touch)

- i. Customers gain confidence in the quality of a product when they can physically interact with it.
- ii. Textures and interior materials can reinforce the differentiation of a brand and deepen engagement.

Vision

- i. Facades, window displays, lighting, and interior design preliminarily shape customers’ impressions.
- ii. The visual aspects most significantly increase brand awareness and improve perceptions of brand quality.

Sound (Audition)

- i. In line with brand positioning, the retail background music can influence customer mood and length of stay within the space.
- ii. The audio components deepen the customer emotional experience and reinforce the brand identity story.

Olfaction (Smell)

- i. Comforting distinctive scents can stimulate prolonged shopping, and enhance brand recall.
- ii. Emotionally, customers connect to a brand more when they have a memorable signature scent.

Evaluation of Outcomes from Practitioner and Academic Interviews

Interviews conducted with practitioners and scholars were analyzed utilizing Westermann et al. (2023) spatial theory on retail interior elements. This theory considers interior elements as visual and spatial signs that are observable and influence the environment of a space and the organization's image. Guided by this theory, the outcomes of the interviews were allocated to categories of design elements, general, fixed, movable, and storage of goods as illustrated in Table 6.

Table 6
Results of interviews with practitioners and academics based on Westermann, et.al., (2023) theory

Element Categories	Product Practitioners	Fashion Practitioners	Interior Academics	Conclusion
General (material, color, font, shape, logo)	Material, color, font, tailored to brand storytelling and customer characteristics	The combination of visual elements forms the brand’s DNA and evokes customer emotions	Color is the cue most quickly recognized by customers	Visual identity is the initial cue that consistently builds emotional associations and brand awareness
Fixed Elements (walls, ceiling, floor)	Walls and floors serve as storytelling media	Spatial elements guide the customer journey, walls display identity, and lighting creates atmosphere	Architectural elements must be holistic and consistent for an immersive experience	Visual consistency reinforces atmosphere, brand recall, and brand storytelling
Movable Elements (furniture and decorations)	Flexible furniture to facilitate customer interaction with products	Furniture, accessories, and decorations reflect the brand’s DNA and strengthen emotional connections	Furniture and decorations serve as a medium for brand communication; displays must be modular and adaptive	Display flexibility supports interaction and engagement

Element Categories	Product Practitioners	Fashion Practitioners	Interior Academics	Conclusion
Storage of Goods (shelves and product displays)	Displays support product promotion, and are part of the aesthetics that convey storytelling	Displays can convey brand DNA and emotional connection through storytelling	Product displays trigger customer engagement by creating attractive areas for exploration	Displays as storytelling stand out to strengthen brand awareness through consistent visual narratives

Moreover, Frasquet & Ieva, (2024) research on interior design approaches to tackling the showrooming issue informed the interviews' results. This perspective centers on the goals and roles of the various elements of physical retail in brand equity development and customer engagement and the contribution of interior design toward offline-online fusion and customer loyalty retention. The results of the interview analysis informed from this perspective are presented in Table 7.

Table 7
Interview results from practitioners and academics based on Frasquet and Ieva (2024) theory

Aspects	Product Practitioners	Fashion Practitioners	Interior Academics	Conclusion
Customer Inspiration	Retail becomes a medium for product education and simulation, allowing customers to become more involved and confident in quality	Window displays become the face of retail, fostering curiosity and material selection in line with brand DNA	Window displays are the face of retail, attracting initial attention and encouraging impulse buying	Customer inspiration is built through window displays, materials, and product simulations as the first visual contact
Emotional Connection	Special interaction areas facilitate communication between customers and staff	An open layout creates a friendly and natural atmosphere	Consistent storytelling in the interior reinforces emotional bonds	Emotional connections are formed through staff interaction, open layout, and consistent storytelling
Offline-Online Integration	Barcodes and digital catalogs connect offline and online	QR codes, digital catalogs, and AR displays keep customers connected	Visual harmony between interiors and digital media strengthens brand fit	Effective offline-online integration through QR codes/digital catalogs and offline-online visual consistency
Sensory Experience	Sensory elements are important in brand experience and are tailored to the character of the brand and product	Visuals, aromas, and staff interactions create an emotional experience	Multisensory experiences such as visuals, sounds, aromas, and touch reinforce differentiation and emotional connection	Physical retail excels through multisensory experiences, thereby increasing brand awareness and customer engagement
Loyal Showrooming	Interactive areas and storytelling through materials build trust	Consistent brand DNA creates familiarity and predictability, minimizing uncertainty	A strong, unique, and authentic brand fit reinforces loyalty	Customer loyalty is built through consistent brand DNA, storytelling, and an authentic brand fit

The outcomes derived from the interviews conducted with scholars and professionals were subsequently examined utilizing the Synthesis by Design technique detailed in Table 8 below.

Table 8
Synthesis by design results of interviews with practitioners and academics

Analysis Stage	Data Processing Results	Conceptual Design
Organizing (affinity analysis)	Visual identity and brand consistency Storytelling and spatial aesthetics Display flexibility and interaction Multisensory experience Offline-online integration	These elements are key, consistent, and interconnected in shaping brand perception, increasing brand awareness, and driving customer engagement
Pruning (relevance filtering)	From various findings, elements relevant to the research focus were selected, namely: Visual identity: colors, typography, logo, signage Interior storytelling: walls, floors, lighting, decorations Display flexibility: modular furniture, thematic accessories Multisensory experience: visual, audio, aroma, tactile Offline-online integration: QR codes, digital catalogs	The selected elements represent the most important aspects in addressing showrooming and supporting brand perception, brand awareness, and customer engagement
Interpreting (abductive interpretation)	The interpretation shows that: Brand recognition begins with visual identity. Interior storytelling builds emotional attachment Adaptive displays maintain the relevance of the space Multisensory experiences are the main differentiation of physical retail Lost within the brand ecosystem, offline-online integrations guarantee that customers are not exposed to competitor ecosystems	A conceptual design strategy encompasses: Creation of a cohesive and easily identifiable visual system. Narratives conveyed through spatial components. Flexible and interchangeable exhibitions. Comprehensive multisensory integration. An interconnected offline and online ecosystem that promotes loyal showrooming.

Certain insights about interior design can be obtained from brand perception, brand awareness, and customer engagement.

Brand Visibility and Consistency

- i. All components, be it materials, colors, type settings, shapes, or logos, should harmonize cohesively with the brand integration and design.
- ii. Minor colors and strategically placed signs become immediate identifiable references of one’s brand.
- iii. Uniformity, encapsulated as value consistency, interlinked brand components, and elements, from the walls and floors to the ceiling and decorative components, enhance brand awareness and value memory retention in the client’s mind.

Brand Narrative and Spatial Design

- i. Every arrangement of the brand, be it products, props, or spatial design, acts as devices that narrate a brand story.
- ii. Design that captures a story enhances emotional engagement and thus brand recall and trust.

Display Flexibility and Interaction

- i. The layout and display must be adaptive and modular so that they can be adjusted to conditions and collections.
- ii. This flexibility attracts repeated attention, increases customer interaction with products, and strengthens brand loyalty.

Multisensory Experience and Emotional Connection

- i. Sensory elements such as lighting, scent, sound, touch, and staff interaction create a unique experience that digital media cannot replace.
- ii. Open space layouts and interaction areas support emotional closeness with customers.

Offline-Online Integration and Loyalty

- i. QR codes, digital catalogs, and visual harmony between physical stores and digital media keep customers within the brand ecosystem.
- ii. Consistency in brand DNA and authentic brand fit encourages customer loyalty even when they engage in showrooming.

Interior Design Elements as Brand Perception Formation

Based on previously conducted data analysis from observations of the case study object, interviews with case study customers, interviews with practitioners in the fields of products and fashion, and academics in the field of retail interior design, the findings are presented in Table 9 below.

Table 9
Comparison table of findings

Elements	Case Study Observation	Customer Interviews	Practitioner-Academic Interviews	Findings
Visual Identity Consistency	Materials, colors, typography, and logos are consistent with the brand image	Facades, window displays, lighting, and interior design shape initial perceptions	Materials, colors, fonts, shapes, and logos are aligned with the brand's DNA and instantly recognizable storytelling	Materials, colors, typography, logos, and signage serve as brand cues that reinforce the brand image from the very first interaction
	Strategic branding elements, brand association, and brand awareness from the first interaction	Visual elements play a significant role in increasing brand awareness and brand image	Visual consistency across all elements strengthens brand awareness and brand recall	
Storytelling Through Interior Elements	Walls as a medium for brand narrative and customer education		Product displays, decorations, and layouts are narrative media that instill brand identity	Walls, lighting, floors, decorations, and product arrangements become narrative media that convey brand values and DNA, thereby building emotional engagement with customers
	The flooring and lighting create an emotional atmosphere and draw customers' attention to the products Neat, consistent, and educational displays, such as grouping systems and signage Simplify navigation, strengthen brand image, minimize negative showcasing		Storytelling creates an emotional connection, making it easier to remember and trust the brand	
Display and Layout Flexibility	Adaptive furniture, flexible displays, and thematic accessories for layout variation and storytelling		Adaptive layouts and displays enable a wide range of variations depending on conditions	Adaptive furniture, modular displays, and thematic accessories create customer experiences, keep spaces relevant to the brand, and attract repeated attention
	Furnishings enhance comfort and encourage customer engagement		Repeated attention, increased customer interaction, and strengthened brand loyalty	

Elements	Case Study Observation	Customer Interviews	Practitioner-Academic Interviews	Findings
Multisensory Experience	Dominant visual cues shape brand perception	Direct touch is a key factor in building product quality trust	Digital media cannot replace multisensory experiences	Visual, audio, aroma, and tactile elements create unique experiences that cannot be replaced by digital media, while strengthening quality perception, brand recall, and emotional attachment
	Spatial and circulation guide exploration and strengthen brand attachment	Material and texture differentiate brand identity and strengthen customer engagement		
	Sound and tactile elements support the atmosphere and brand perception	Music genre influences the mood and duration of visits; it is effective when it matches the positioning and supports the narrative	The layout of the space facilitates interaction, which affects emotional closeness	
	Distinctive scents can strengthen brand recall and emotional attachment	Scent is not the main factor; signature scents strengthen memory, emotional attachment, duration, and brand recall		
Offline-Online Integration			QR codes, digital catalogs, and visual consistency keep customers within the brand ecosystem	QR codes, digital catalogs, and visual consistency between physical stores and digital media help keep customers within the brand ecosystem
			Brand DNA consistency and brand fit drive customer loyalty	

Based on the analysis, the following are the comprehensive findings from the observations and interviews of the three local brands: Niion, Humblezing, and Visval. To ensure the data analysis was conducted structurally, the data processing was mapped using several specific theoretical foundations. As presented in Table 1 and Table 2, the field observation results were analyzed using the retail interior elements theory by Westermann et al. (2023) to identify the role of physical elements as indicators of brand image formation, supported by the spatial experience theory by Ustazah et al. (2025) to examine how multisensory indicators create a space that influences brand awareness. Furthermore, to evaluate consumer perception in depth, Table 4 and Table 5 detail the interview findings using the theory by Krishna (2012) to determine how consumers' five senses respond when interacting with the space to psychologically shape their understanding and trust in the brand. Meanwhile, Table 6 and Table 7 summarize the interview results from the perspectives of academics and practitioners by reapplying the theory of Westermann et al. (2023) and the theory of the physical store's role in the showrooming era by Frassetto & Ieva (2024). This approach aims to understand the most effective design strategies

in building emotional connections, facilitating offline-online integration, and driving consumer loyalty. Based on the synthesis of all these data, Table 9 presents a comparative mapping that concludes the most relevant retail interior design elements for brand perception, increased brand awareness, and customer engagement.

Most important aspects of interior design in relation to mitigating the showrooming phenomenon and impacting brand perception, awareness, and customer engagement include the following:

Consistency of Visual Identity

At the first point of contact, materials, colors, typography, and logos, along with signage, act as important brand identifiers and cues for building brand equity. This statement aligns with the interview result from an academic in retail interior design who explained: *“Within the brand fit framework, visual consistency serves as a fundamental component at the implementation stage. Through retail interiors, consistency creates an integrated non-verbal visual communication encompassing material, color, and layout, aimed at instilling brand identity into consumer perception and enhancing brand recall.”*

Storytelling with Interior Elements

Walls, lights, floors, and decor intrinsically narrate the story of the brand and communicate its core values, fostering emotional equity with the customer. This statement is in line with the explanation of a fashion practitioner during the interview, who stated: *“The selection of furniture, accessories, and decorations needs to refer to the brand’s DNA. Furniture functions as the structure of identity, accessories act as character accents, while decorations serve as storytelling and play a role in building emotional connection.”*

Flexibility of Displays and Space

Customer experience and space maintain on-brand for capture and recapture enhanced by flexible and creative modular displays with themed props. This statement is in line with the interview result from one of Niion’s customers, who explained: *“The shape of the furniture used is simple but can maximize the displayed products; particularly, the use of acrylic and light brick (hebel) as accessories becomes an attraction.”*

Multisensory Experience

The aesthetics of sound, scent, and touch, which a space may hold, also serve to mitigate the experience of a digital substitute and induce a greater perception of quality and emotional attachment. This statement aligns with the explanation of a Visual customer, who stated: *“Consumers consider direct interaction with the product especially through touch to evaluate material, texture, and quality as a major factor in purchasing decisions. In addition, perception of the product is also shaped through the physical retail experience*

by utilizing interior materials that give a dynamic and distinct urban youth impression, in line with the brand's identity and image."

Integrated Offline and Online Experiences

The use of digital catalogues, consistent digital interfaces, and QR codes ensure customers streamline within a brand's ecosystem, reducing negative showrooming, and sponsoring loyal showrooming, thus reducing the likelihood of intercepting competing brands in a showrooming scenario. This statement is in line with the interview result from an academic in retail interior design, who explained: *"In interiors, the integration between online and offline is achieved through visual consistency and harmony with the social media accounts used, such as the use of colors, branding, and so forth, in accordance with the brand fit principles, namely consistency, authenticity, and similarity."*

THEORETICAL CONTRIBUTIONS AND NOVELTY

The five identified elements correlate with one another and provide theoretical contributions that strengthen and complement previous research. The first finding regarding consistent visual identity validates the framework of Westermann et al. (2023), proving that brand cues such as color, materials, and logos serve not merely as aesthetic decorations, but as crucial stimuli or initial exposure for building brand recall. The subsequent finding, which highlights interior elements as effective storytelling media, deepens the findings of Raja et al. (2023) by demonstrating that spatial storytelling is an effective attention-grabbing strategy in countering the showrooming threat. Furthermore, the findings on multisensory experiences expand upon Krishna (2012) research, showing that stimulating the five senses within a physical retail space acts as a primary differentiator; it emotionally validates quality perception through a comprehensive experience that cannot be replicated through digital media.

The next finding regarding space-based offline-online integration successfully fills the research gap identified by Frassetto and Ieva (2024) concerning showrooming behavior. While their study tended to view digital and physical integration merely as the functional application of technology such as QR codes or digital catalogs this research finds that such digital integration will fail to keep consumers within the brand ecosystem unless supported by visual consistency (brand fit) between the physical atmosphere and the digital media. Additionally, these findings complement the work of Wang and Wang (2022), who emphasized the importance of direct interaction in physical retail to encourage loyal showrooming, by specifically detailing the spatial elements that shape brand perception.

Consequently, the novelty of this research lies not only in the identification of spatial elements, but in the development of a conceptual framework that maps how physical

retail interior design influences consumer perception and behavior. This study offers a new conceptual insight: MSMEs do not always have to rely on competitive pricing strategies in e-commerce.

As a practical implementation guide, this framework can be applied by MSMEs through continuous spatial stages. First, by establishing strong initial exposure through consistent visual identity—such as color, materials, and logo placement—to capture consumers' attention upon entering the space. Second, once attention is secured, the physical space is utilized as a medium for storytelling and multisensory stimulation to foster emotional attachment to the product's quality and value. Third, this physical attachment is then maintained through visually consistent offline and online integration. This allows consumers to transition to the brand's digital platforms such as e.g., scanning a QR code or viewing a digital catalog without feeling detached from the physical atmosphere. Through the application of these practical stages, MSMEs can effectively transform the threat of showrooming into loyal showrooming.

CONCLUSION

Based on the research questions, this study concludes that to face the showrooming phenomenon, MSMEs can implement five essential interior design elements: consistent visual identity, storytelling through interior elements, display and layout flexibility, multisensory experiences, and offline-online integration. These five elements are proven to act synergistically to transform the function of physical retail from a transactional medium into an engaging brand experience space, which directly influences brand perception positively, strengthens brand awareness, and increases customer engagement.

Overall, this research provides three key contributions. First, theoretically—in terms of knowledge development—this study enriches the literature on interior design and consumer behavior by proving that spatial elements are not merely aesthetic, but act as effective psychological stimuli to combat the showrooming phenomenon. Second, practically, this research produces a conceptual spatial design framework that can be measurably applied in designing MSME retail spaces. Third, for the user subjects, namely MSMEs, these findings offer a strategic solution so that business owners are not trapped in e-commerce price competitions; instead, they can utilize their physical retail to build deep consumer loyalty (*loyal showrooming*).

Despite these contributions, this study has several limitations that should be noted. The scope of this research is limited to the fashion MSME sector, specifically bag products in Bandung; thus, the identified design elements may require adjustment if applied to other sectors, such as culinary retail. Furthermore, the consumer respondents were predominantly aged 18–25, meaning that the spatial perceptions formed strongly

represent the preferences of the younger generation. Additionally, due to the use of a qualitative case study approach, the results of this analysis are highly context-bound and are not intended for broad statistical generalization across the entire MSME population.

As a subsequent step, this research recommends several directions for future studies, namely:

- i. Examining the long-term impact of applying these design elements on consumer loyalty.
- ii. Exploring the effectiveness of this strategy across different MSME sectors.
- iii. Testing the application of new technologies, such as Augmented Reality (AR) or the Internet of Things (IoT), as part of digital integration within physical retail spaces.

ACKNOWLEDGEMENT

The authors would like to express their deepest gratitude to the owners, staff, and consumers of the related local brands for their valuable time and cooperation. We also extend our sincere appreciation to the retail design practitioners and academics who graciously participated as informants and shared their insightful perspectives to enrich this study.

REFERENCES

- Abdussamad, Z. (2015). *Metode Penelitian Kualitatif* (P. Rapanna (ed.); Vol. 16, Issue 2). CV Syakir Media Press.
- Ahmad, M., & Wilkins, S. (2025). Purposive sampling in qualitative research: A framework for the entire journey. *Quality & Quantity*, 59, 1461–1479. <https://doi.org/10.1007/s11135-024-02022-5>
- Al-Tayyar, R. S. D., Abdullah, A. R. B., Rahman, A. A., & Ali, M. H. (2021). Challenges and obstacles facing SMEs in the adoption of e-commerce in developing countries: A case of Saudi Arabia. *Estudios de Economía Aplicada*, 39(4). <https://doi.org/10.25115/eea.v39i4.4644>
- Alli, H., & Mohd Rashid, M. S. S. (2019). Users' emotional responses and perceived product quality towards sustainable design. *Alam Cipta*, 12(1), 38–45.
- Baldivia, M., & Chowdhury, S. (2025). Adapting business models in the age of omnichannel transformation: Evidence from the small retail businesses in Australia. *Journal of Theoretical and Applied Electronic Commerce Research*, 20(1), 1. <https://doi.org/10.3390/jtaer20010001>
- Baxter, P., & Jack, S. (2008). Qualitative case study methodology: Study design and implementation for novice researchers. *The Qualitative Report*, 13(4), 544–559. <https://doi.org/10.46743/2160-3715/2008.1573>
- Bettaieb, D., & Alsobahi, A. (2022). Use of design theories and principles in visual brand identity elements in commercial and retail banks. *Journal of Visual Art and Design*, 14(2), 111–137. <https://doi.org/10.5614/j.vad.2022.14.2.8>
- Brengman, M., & Karimov, F. P. (2012). The effect of web communities on consumers' initial trust in B2C e-commerce websites. *Management Research Review*, 35(9), 791–817. <https://doi.org/10.1108/01409171211256569>

- Claisse, C., Dulake, N., & Petrelli, D. (2019). Design synthesis: An act of research through design. In *Proceedings of the 4th Biennial Research Through Design Conference*. Research Through Design.
- Chopra, S. (2018). The evolution of omni-channel retailing and its impact on supply chains. *Transportation Research Procedia*, 30, 4–13. <https://doi.org/10.1016/j.trpro.2018.09.002>
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.
- Daunt, K. L., & Harris, L. C. (2017). Consumer showrooming: Value co-destruction. *Journal of Retailing and Consumer Services*, 38, 166–176. <https://doi.org/10.1016/j.jretconser.2017.05.013>
- Dewanti, M. N., & Nirawati, L. (2023). The influence of store atmosphere and product price on impulse buying at offline store. *Almana: Jurnal Manajemen dan Bisnis*, 7(2), 265–275. <https://doi.org/10.36555/almana.v7i2.2158>
- Dutta, S., & Sandhane, R. (2022). Digital transformation in retail industry. *Cardiometry*, 24, 859–866. <https://doi.org/10.18137/cardiometry.2022.24.859866>
- Dzwigol, H. (2022). Research methodology in management science: Triangulation. *Virtual Economics*, 5(1), 78–93. [https://doi.org/10.34021/ve.2022.05.01\(5\)](https://doi.org/10.34021/ve.2022.05.01(5))
- Eisenhardt, K. M. (1989). Building theories from case study research. *Academy of Management Review*, 14(4), 532–550. <https://doi.org/10.5465/amr.1989.4308385>
- Febriani, A., Sopha, B. M., & Wibisono, M. A. (2025). Unlocking omnichannel success for small and medium-sized enterprises: A systematic review of technologies, barriers, and enablers. *Journal of Industrial Engineering and Management*, 18(3), 553–576.
- Frasquet, M., & Ieva, M. (2024). Driving customer inspiration to foster loyalty: A study on showroomers. *Journal of Consumer Marketing*, 41(5), 583–595. <https://doi.org/10.1108/JCM-06-2023-6121>
- García, B. (2020, February 5). Design synthesis: Translating research into practice. *Medium*. <https://medium.com/design-thoughts-case-studies/design-synthesis-1a46c73c503e>
- Gensler, S., Neslin, S. A., & Verhoef, P. C. (2017). The showrooming phenomenon: It's more than just about price. *Journal of Interactive Marketing*, 38, 29–43. <https://doi.org/10.1016/j.intmar.2017.01.003>
- Gong, Y., Yi, J., Chen, D.-D., Zhang, J., Zhou, J., & Zhou, Z.-H. (2021). Inferring the Importance of Product Appearance: A Step Towards the Screenless Revolution Inferring the Importance of Product Appearance: A Step Towards the Screenless Retailing. *Proceedings of the 29th ACM International Conference on Multimedia (MM '21), October 20â•fi24, 2021, Virtual Event, China*, 1(1). <https://doi.org/10.48550/arXiv.1905.03698>
- Grewal, D., Roggeveen, A. L., & Nordfält, J. (2017). The future of retailing. *Journal of Retailing*, 93(1), 1–6. <https://doi.org/10.1016/j.jretai.2016.12.008>
- Holkkola, M., Tyrväinen, O., Makkonen, M., Karjaluo, H., Kemppainen, T., Paananen, T., & Frank, L. (2024). The drivers of showrooming behavior: A meta-analysis. In A. Pucihar, M. Kljajić Borštnar, S. Blatnik, R. W. H. Bons, K. Smit, & M. Heikkilä (Eds.), *37th Bled eConference: Resilience through digital innovation: Enabling the twin transition: Conference proceedings* (pp. 597–614). University of Maribor. <https://doi.org/10.18690/um.fov.4.2024.35>
- Huri, D. (2014). Penguasaan kosakata kedwibahasaan antara bahasa Sunda dan bahasa Indonesia pada anak-anak (Sebuah analisis deskriptif-komparatif). *JUDIKA (Jurnal Pendidikan Unsika)*, 2(1), 56–67. <https://doi.org/10.35706/judika.v2i1.122>
- Išoraite, M. (2021). 7 P marketing mix literature review. *International Journal of Trend in Scientific Research and Development*, 5(6), 1586–1591.

- Kembau, A. S., Setiawan, G. H., & Lendo, F. B. (2024). Strategi ritel phygital: Meningkatkan kepuasan pelanggan melalui integrasi teknologi digital dan interaksi media sosial. *Journal of Business & Applied Management*, 17(2), 131–146. <https://doi.org/10.30813/jbam.v17i2.6175>
- Kolko, J. (2010). Abductive thinking and sensemaking: The drivers of design synthesis. *Design Issues*, 26(1), 15–28. <https://doi.org/10.1162/desi.2010.26.1.15>
- Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson Education Limited.
- Krishna, A. (2012). An integrative review of sensory marketing: Engaging the senses to affect perception, judgment and behavior. *Journal of Consumer Psychology*, 22(3), 332–351. <https://doi.org/10.1016/j.jcps.2011.08.003>
- Kyaw, A. T., Ranganathan, M., Zimmerman, C., Pearson, I., & Warren, E. (2025). The use of qualitative comparative analysis (QCA) in child well-being research: A scoping review of research on child well-being research and interventions. *BMC Public Health*, 25, 3122. <https://doi.org/10.1186/s12889-025-23821-x>
- Lemon, K. N., & Verhoef, P. C. (2016). Understanding customer experience throughout the customer journey. *Journal of Marketing*, 80(6), 69–96. <https://doi.org/10.1509/jm.15.0420>
- Marhadi, M., Bakytbekovna, A. N., & Taralik, K. (2024). Cross-cultural perspectives on brand experience and purchase intention: A systematic literature review. *Acta Carolus Robertus*, 14(1), 150–162. <https://doi.org/10.33032/acr.5283>
- Mehra, A., Kumar, S., & Raju, J. S. (2012). Showrooming and the competition between store and online retailers. In *Proceedings of the 22nd Workshop on Information Technologies and Systems (WITS 2012)* (pp. 31–36).
- Mele, C., Di Bernardo, I., Ranieri, A., & Russo Spena, T. (2024). Phygital customer journey: A practice-based approach. *Qualitative Market Research: An International Journal*, 27(3), 388–412. <https://doi.org/10.1108/QMR-08-2023-0102>
- Minerva, I., & Kusumowidagdo, A. (2024). The elements of retail store interior design: A qualitative study on enhancing customer in-store experience. *AKSEN: Journal of Design and Creative Industry*, 9(1), 17–29. <https://doi.org/10.37715/aksen.v9i1.4819>
- Noble, H., & Heale, R. (2019). Triangulation in research, with examples. *Evidence-Based Nursing*, 22(3), 67–68. <https://doi.org/10.1136/ebnurs-2019-103145>
- Ovdiyenko, Y. (2019). Rethinking triangulation: The axial model. *International Forum*, 22(1), 46–64.
- Palinkas, L. A., Horwitz, S. M., Green, C. A., Wisdom, J. P., Duan, N., & Hoagwood, K. (2015). Purposeful sampling for qualitative data collection and analysis in mixed method implementation research. *Administration and Policy in Mental Health and Mental Health Services Research*, 42(5), 533–544. <https://doi.org/10.1007/s10488-013-0528-y>
- Papavasileiou, E., & Dimou, I. (2024). Evidence of construct validity for work values using triangulation analysis. *EuroMed Journal of Business*, 20(5), 98–115. <https://doi.org/10.1108/EMJB-10-2023-0287>
- Park, H. H., Jeon, J. O., & Sullivan, P. (2015). How does visual merchandising in fashion retail stores affect consumers' brand attitude and purchase intention? *The International Review of Retail, Distribution and Consumer Research*, 25(1), 87–104. <https://doi.org/10.1080/09593969.2014.918048>
- Phamthi, V. A., Nagy, Á., & Ngo, T. M. (2024). The influence of perceived risk on purchase intention in e-commerce—Systematic review and research agenda. *International Journal of Consumer Studies*, 48(4), e13067. <https://doi.org/10.1111/ijcs.13067>

- Rahmanto, I., & Ratnasari, R. T. (2023). The effect of store atmosphere on behavioral intention at retail store with customer emotions as intervening variables. *Jurnal Ekonomi Syariah Teori dan Terapan*, 10(2), 134–140. <https://doi.org/10.20473/vol10iss20232pp134-140>
- Raja, T. M., Amelia, K. P., Prameswari, D. D., & Sabrani, Y. (2023). Interior visual identity: Customer interest in interior elements in a retail store. In *Sustainable development in creative industries: Embracing digital culture for humanities* (pp. 186–191). Routledge. <https://doi.org/10.1201/9781003372486-35>
- Rapp, A., Baker, T. L., Bachrach, D. G., Ogilvie, J., & Beitelspacher, L. S. (2015). Perceived customer showrooming behavior and the effect on retail salesperson self-efficacy and performance. *Journal of Retailing*, 91(2), 358–369. <https://doi.org/10.1016/j.jretai.2014.12.007>
- Richadinata, K. R. P., Wardana, I. M., Ekawati, N. W., & Aksari, N. M. A. (2025). Literature review sensory marketing analysis: Theoretical foundations, practical applications, and their impact on consumer behavior. *Journal of Economics and Public Health*, 3(4), 149–156. <https://doi.org/10.37287/jeph.v3i4.5391>
- Sashikirana, A. K., & Prodjo, W. A. (2024, November 7). Tantangan UMKM dalam melakukan ekspansi dan cara mengatasinya. *Kompas.com*. <https://umkm.kompas.com/read/2024/11/07/133303783/tantangan-umkm-dalam-melakukan-ekspansi-dan-cara-mengatasinya>
- Sharma, N., & Dutta, N. (2023). Omnichannel retailing: Exploring future research avenues in retail marketing and distribution management. *International Journal of Retail & Distribution Management*, 51(7), 894–919. <https://doi.org/10.1108/IJRDM-05-2022-0166>
- Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information*, 22(2), 63–75. <https://doi.org/10.3233/EFI-2004-22201>
- Soewardikoen, D. W. (2021). *Metodologi penelitian desain komunikasi visual* (Edisi revisi). Kanisius.
- Stake, R. E. (1995). *The art of case study research*. SAGE Publications.
- Tang, P., Mehra, A., & Mandal, P. (2025). The double-edged sword of consumer showrooming: Redefining product assortment strategies in omnichannel retail. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.5123336>
- Thurmond, V. A. (2001). The point of triangulation. *Journal of Nursing Scholarship*, 33(3), 253–258. <https://doi.org/10.1111/j.1547-5069.2001.00253.x>
- Ustazah, E. N., Setijanti, P., & Hayati, A. (2025). Experiential retailing in cultural spaces: A case study of multisensory design in batik boutiques. *F1000Research*, 14, 1656. <https://doi.org/10.12688/f1000research.163519.1>
- Verhoef, P. C., Kannan, P. K., & Inman, J. J. (2015). From multi-channel retailing to omni-channel retailing: Introduction to the special issue on multi-channel retailing. *Journal of Retailing*, 91(2), 174–181. <https://doi.org/10.1016/j.jretai.2015.02.005>
- Verweij, S., & Trell, E.-M. (2019). Qualitative comparative analysis (QCA) in spatial planning research and related disciplines: A systematic literature review of applications. *Journal of Planning Literature*, 34(3), 300–317. <https://doi.org/10.1177/0885412219841490>
- Wang, J., & Wang, S. (2022). Revisiting the showrooming effect on online and offline retailers: The strategic role of in-store service. *Journal of Retailing and Consumer Services*, 66, 102884. <https://doi.org/10.1016/j.jretconser.2021.102884>
- We Are Social. (2025, February). *Digital 2025: The essential guide to the global state of digital*. <https://wearesocial.com/id/blog/2025/02/digital-2025/>

- Westermann, A., Böckenholt, R., Ghorbani, M., & Messedat, J. (2023). Interior architectural branding: The implementation of the brand identity at the point of sale by means of interior design. *Research Journal for Applied Management*, 4(1), 65–88.
- Xu, H., Zhao, J., Jin, C., Zhu, N., & Chai, Y. (2025). Research on the multi-sensory experience design of interior spaces from the perspective of spatial perception: A case study of Suzhou coffee roasting factory. *Buildings*, 15(8), 1393. <https://doi.org/10.3390/buildings15081393>
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE Publications.
- Zha, D., Foroudi, P., Melewar, T. C., & Jin, Z. (2025). Examining the impact of sensory brand experience on brand loyalty. *Corporate Reputation Review*, 28(1), 14–42. <https://doi.org/10.1057/s41299-023-00175-x>