

Concept Store and Service Quality: Real or Fake Increase?

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Abstract

Purpose. For the last few decades, the service industry has been affected by a growing emphasis on the need to make the customer experience memorable and multisensory through the use of captivating atmospheres and interactive spaces. This is the essence of the concept store. This paper addresses the question: does the “formula” of the concept store determine a real improvement in the quality of the service?

Methodology. Two specific surveys were carried out on a sample of 10 concept stores. The first survey, based on an inductive approach, was realized through the use of an analysis form containing the descriptions of the analysed dimensions and the specific values according to the Likert scale model. The second survey analysed user-generated content extracted from Tripadvisor.

Findings. The study’s main finding highlights how the concept store “formula” affects (increases or decreases) service quality.

Practical implications. This study allows the simultaneous consideration of multiple aspects of concept stores and service quality that usually are analysed separately.

Originality/value. This research analyses of a field of study in a way that is not widely taken into consideration.

Keywords

Concept store; service quality; immersive experience; multisensory

1. Introduction

In the last few decades, the service world has transformed slowly but inexorably, growing the orientation towards the creation of experiences (Helkkula, 2010). The matrices of this change are numerous, but among them is the fact that human beings have gradually lost interest in material goods and are increasingly looking for fulfillment in the sphere of sentiments, in the psychological sphere, and in this sphere, in feelings that stimulate memories.

In their contribution to the economy of experience, Pine and Gilmore (1999a) argue that any memorable event personally engages the consumer in the very act of consumption. Moreover, Pine and Gilmore (1999b) have also argued that “work is theater and every business is a stage” on which only the experiences offered to the customer can generate value.

With service, a person acquires and becomes part of intangible activities that are available. In an experience, on the other hand, a person acquires the possibility of being a part of memorable events staged by a company, as in a theatrical representation. The company has gradually become a producer of experiences and stories (Salmon, 2014), a “director of experiences”: it no longer sells goods or services, but the experiences that derive from them.

The experience is full of sensations and is created with the active participation of the consumer - who becomes a “consumerActor” - for whom the experience assumes a personal value. The personalization of the offer that can arise from a more marked relationship with the customer becomes more and more important.

It is in this changed and dynamic scenario that the concept store proposal emerged as an entity, able to interact specifically with each and every customer and potential customer, presenting a multipurpose, multisensory offer (Wiedmann et al., 2010), and not responding to traditional service standards.

The general question that underlies this work is whether the experience is replacing the quality of service as a central element in the relationship between consumer and offer (Sundbo, 2015). More specifically, the question to be answered is whether the “formula” of the concept store determines a real improvement in the quality of the service and, if the answer is positive, the nature of the quality.

This paper is organized as follows. In the next point, we introduce the idea and characteristics of the concept store. Following this, the methodology is presented, as is the procedure the researchers followed for the realization of the two surveys. After the results of the surveys, some final considerations are discussed.

2. Defining the concept store

At the end of the previous century, a handful of visionaries (Ralph Lauren in New York and Carla Sozzani in Milan) gave life to the first genuine concept stores. Ralph Lauren designed his store to tell the story of American luxury and well-being, using a single building furnished like a house to propose a strong image that takes the user on an adventure in an immersive atmosphere (Imschloss, Kuehnl, 2017). Carla Sozzani’s 10 Corso Como began in a garage, but now it is “a network of spaces all rolled into one experience: a multifunctional space, a meeting place, a union of culture and commerce [that] marks the beginnings of total shopping” (Pavel, 2015: 224).

These examples beg the question of how one can define a concept store. In general, there is no consensus on the definition of a concept store (Pavel, 2016); moreover, it is a topic not yet

adequately dealt with either by management scholars, nor by scholars from other fields. One possible definition is the following: “a new retail format that integrates apparel, home-ware, bookstore, gallery and restaurant under a consistent personality brand and visual merchandising” (Chandan and Lottersberg, 2013: 2). More often, the concept store is defined as a “flagship brand” present in certain capitals. In reality, both defining proposals capture some of the elements of the concept store without fully expressing its essence. The concept store is based on the “concept”, a strong identity that meets the composite needs of consumers in one place by leveraging key factors such as entertainment, design, and activation of the five senses. It is expressed through multi-sensory communication: it is a seductive and refined space where one socializes, experiences oneself, lets oneself go, and, if wants, purchase. It is a place to live immersive experiences.

It has been observed (Petermans, 2013) that the keywords on which the concept store is based are authenticity and originality, meaning the concept store must have a clear image to show to consumers. In reality, concept stores do not follow a specific orientation or are addressed to a specific target, but the variety and breadth of the goods and services offered make it possible to interact “personally” with any potential consumer or, even better, with his or her emotional sphere. Can be useful to underline that combining a number of pleasant stimuli does not necessarily result in a desirable product/service experience (Schifferstein et al., 2010).

In short, it can be noted that the main component of a concept store is the creation of a pleasant environment, combined with excellent service, in which simplicity, proximity, direct contact, and interaction with consumers prevail. With the surveys presented in the following points, we intend to verify whether the quality of service in concept stores has been reduced to give way to experience.

3. Methodology

To adequately answer the research question, two specific surveys were carried out on a sample of concept stores. The first, based on an inductive approach, was realized through the use of a data sheet containing a description of the dimensions to be analyzed and the specific values attributed to them according to a five-point Likert scale (1932), with one being the least and five the maximum. The second survey analyzed the user-generated content extracted from Tripadvisor.

The inductive approach usually focuses on exploring new phenomena or looking at previous researched phenomena from a different perspective. In this case, the aim of highlighting whether the concept store increases the quality of the service is new, also if partially, can be analyzed by adopting tools previously used to study the quality dimension.

The user-generated content, after being extracted using web scraping tools, were analyzed for each concept store.

4. Research procedure

The research directly investigated the selected concept stores. The first survey was carried out either by the authors of this work or by collaborators: two people conducted each survey using a data sheet containing the indicators considered most significant. Analysing the same

concept stores taken into account in the first survey, the second one focused on user-generated content (inserted by consumers on Tripadvisor) to verify whether the client shared the quality supposed by the owners or managers. Teams of two people analyzed each set of client/user observations.

4.1. Sample and data sheet for the concept stores analysis

The analysed concept stores were selected based on the following steps. First, the researchers created a list of the most significant international concept stores, classifying them by field of activity. Next, researchers identified ten concept stores (10 Corso Como, Colette, Burj Al Arab, Forte Village, Colonial Williamsburg, Europa Park, Eatly New York, Formaggio Kitchen, Heineken Experience, Tiffany New York) belonging to different economic sectors and geographic areas to ensure a broad representation of the phenomenon under analysis.

Subsequently, the data sheet shown in Table 1 was prepared containing the dimensions to be collected from each concept store. The table also contains the Likert values attributed to each item of the dimension.

To make each dimension quantitatively assessable, an evaluation system based on the Likert scale model (1932) was adopted. The Likert scale ranged from zero to four, with zero being “Not at all”, one being “Little”, two being “Neutral”, three being “Enough/Some”, and four being “Much/Very much”.

The Likert scale was developed due to the need to measure opinions and attitudes and is significant for the analysis of concept stores, considering each dimension as an item to be assigned a score or level of significance. This process enables a global evaluation based on the sum of the scores of the individual items.

It should be noted that the Likert scale requires some attention to avoid severe distortions in the results. More precisely:

1. Since at least two of each the primary type of concept store was analyzed, it is prudent to have the surveys carried out by two different researchers to avoid potential similar or equal evaluations.
2. It was essential to avoid false double negatives, it occurs when an item is expressed negatively, and the participant accidentally affirms what he/she meant to deny.
3. This study adopted a five-point Likert scale to avoid an excess of answers in the “enough” dimension, which are often present in the six- and eight-point Likert scales.

On the five-point Likert scale used here, the score zero was attributed to the absence of the considered indicator. The case of Strategic Experiential Module (SEM) is different, because the “sense” module is assigned a score of zero even if present. In this case, zero represented the lowest level of experience, allowing for the full expression of the other modules. For example, if a consumer enters a store and becomes involved with the music, the smell diffused in the room, the colors, etc., he or she is more predisposed to live experiences that involve feelings and emotions (feel), of a cognitive type (think), and which require physicality (act). The evaluation of “sense” is implicit in the other modules and incorporated in the “relate”.

4.2. Sample and data sheet for the user-generated content analysis

The second survey is based on the user-generated content extracted from Tripadvisor. The objective of this survey is to evaluate convergence or divergence between the store's design objectives and users' perception and, in particular, which qualitative elements are highlighted.

The narration was extracted for the same ten concept stores analyzed with the previous

survey to compare the customer and manager evaluations of the elements. The data were extracted with web scraping tools to isolate the 100 most recent reviews in Italian and English (50 + 50) for each of the concept stores analyzed. Subsequently, these reviews were evaluated analytically and individually (Bomi et al., 2016). The survey was carried out during April of 2017. For a summary of the reviews for each concept store, the form in Table 2 was used.

Table 1. The dimensions for the analysis

Dimensions	Elements of analysis and attributable scores
Immersive levels (Ryan 1991)	<p>These are forms of immersion originally formulated for the description of videogame environments:</p> <ul style="list-style-type: none"> - Epistemic immersion: linked to the pleasure of knowing and unveiling the mystery of history (1 point). - Time immersion: generated by the long-term expectations of the customer/user (1 point). - Emotional immersion: born from feelings of victory, defeat, frustration, or curiosity that customers/users experience from their behavior as buyers (1 point).
The 5 Strategic Experiential Module (Schmitt, 1999)	<p>The SEMs outline the different types of experiences of both the act of purchase and the relationships between human beings and the environment:</p> <ul style="list-style-type: none"> - Sense: refers to the partial or total activation of the five senses (sight, sound, taste, touch, smell) to stimulate the client/user's sensory experience (0 points). - Feel: causes the client/user to recall feelings and emotions with the aim of achieving harmony (1 point). - Think: aims to create cognitive and problem-solving experiences that involve the client/user through creative interactions with the company or the product/service (2 points). - Act: tends to influence physical experiences trying to change the client/user's lifestyles and visions of the world (3 points). - Relate: contains the four other SEMs and uses them to stimulate the client/user to reflect not only on himself but in particular on his relationship with the outside world/society (4 points).
Types of storytelling	<p>The following forms of narration are considered. (In the absence of storytelling, 0 points.)</p> <ul style="list-style-type: none"> - Mono-media: takes place in a single media environment that coincides with the narrative platform (a film, a novel) (1 point). - Multimedia: narrative sequences can be represented through different media in a single narrative platform (a single movie or web page) (2 points). - Cross-media: the same story is repeated on various media with a flat/independent narrative (3 points). - Trans-media: a multimedia story takes place on different connected narrative platforms and expands, multiplies, and modifies characters and storylines in the transition from one platform to another, maintaining an unaltered narrative core (albeit weak) that connects the various platforms and ensures the consistency of the story (4 points).
Gamification	<p>The organization of activities (physically present or online) entertaining customers to stimulate their sense of recreation (retailtainment).</p> <ul style="list-style-type: none"> - No gamification (0 points). - There is only one 'game' (1 point). - A cyclic proposal strategy is present, e.g. once a month (2 points). - The store has a detailed plan of gamification activities (3 points). - The gamification strategy also guides other dimensions (immersion, storytelling, SEM, etc.) (4 points).

Staff interactions with customers	<p>The relationship established between store staff and customers, which can vary from the absence to the presence of relationship-forming strategies.</p> <ul style="list-style-type: none"> - No interaction, no staff available to customers/users (0 points). - The personal-customer/user relationship is mediated (1 point). - The personal-customer/user relationship is mediated but necessary for use (eg. guides in museums) (2 points). - We are in the presence of a communication strategy for which the staff is 'centered' on the client/user (3 points). - Staff members take on a strong acting role (4 points).
Media interactions	<p>The interaction between store and media, both 'classic' (telephone, email, site-window) and the social or e-commerce ones.</p> <ul style="list-style-type: none"> - It is not possible to interact with the store through any medium (e.g., only through the physical site) (0 points). - The store can be reached by phone and/or email (1 point). - The store can be reached by phone and/or email + at least one social network (2 points). - The store can be reached by phone and/or email + at least one social network + e-commerce (3 points). - The store can be reached via phone and/or email + at least 3 social networks + e-commerce, and the interaction is treated as multidirectional (4 points).
Technology interactions	<p>The presence of technological devices inside the store (Wi-Fi network, tablets, augmented reality).</p> <ul style="list-style-type: none"> - Information cannot be accessed using technological devices (0 points). - At least one device is available (e.g. Wi-Fi or workstation with PC/tablet) (1 point). - Wi-Fi and more than one device (e.g. workstation with PC and tablet) are available (2 points). - The use of objects is increased by the presence of specific technology (e.g. augmented reality) (3 points). - The store is characterized by a significant presence of technological devices (e.g. interactive museum) (4 points).
Mode of theatricalisation of space and staging of goods	<p>How is the space organized? What are the internal and external architectural organization schemes? What is the function of design and technology? Does the "staging" of the products allow emphasis and the organization of the customers' visit by paths that can be orchestrated by the store?</p> <ul style="list-style-type: none"> - Space is organized in a referential way and is totally functional to the store's objectives (0 points). - Space is organized around a concept that gives a metaphorical reading of the product / service that will be hosted (1 point). - Space is organized around a concept that gives a literal reading of the product/service that will be hosted (2 points). - Space is dramatized both as an external and internal architecture: it is designed both for the parts relating to the structure (walls, openings, signs) and for the interior decoration based on principles of functionality (3 points). - Level 3 + particular attention to design, technology, and communicative effectiveness (4 points).
Myths or topoi used	<p>The myths or images used to exhibit the goods and to attract the customers' attention.</p> <ul style="list-style-type: none"> - No myth or topos used (0 points). - Topoi with low narrative value (based on sense: well-being, taste, etc.) (1 point). - Medium-valent narrative topoi (based on the feel: love, nostalgia, memory, etc.) (2 points). - Topoi with high narrative value (adventure, discovery, etc.) (3 points). - More than 3 topoi with high narrative value (4 points).

Source: Processing of authors

Table 2. Review summary data sheet

Items to be identified in customer comments	Type of comment
Type of experience prevalent in the visit story	Sensory Emotional Intellectual
Are the architectures internal and/or external to the store described?	No Not much Very
Did the visit to the store awaken the visitor's temporal-geographic memory?	Individual/Private Historical/collective Of the territory in which the store is located Of territories linked to goods sold in the store (e.g. exoticism)
Are fun or gamification experiences told?	Quizzes ARGs Riddles Contests
Are any interactions with technologies and media present in the store described? Which?	Portable devices Tactile screens Wi-Fi 3D printers
How is the staff described and how did they interact with the visitor?	No interaction Mere presentation of goods Training function (tour guide type) Staff with an actor or animation role

Source: Processing of authors

5. Findings

At this point, the data collected on the “photograph” of the characteristics of the ten concept stores (the elements considered relevant in the design and construction phases) are presented and commented on. These data were based on the points outlined in Table 1. Subsequently, the analysis of the Tripadvisor reviews of the ten analysed concept stores is the focus.

5.1. Survey into the concept stores

The attention paid to the design was present in all ten of the analysed concept stores. The spaces are carefully studied and the scenarios that characterize the store are prepared, with particular attention, as they constitute the indispensable premise for customer immersion and experiential involvement.

The space theatricalization models are closely related to the concept store type. The research shows that five entities (10 Corso Como, Burj Al Arab, Forte Village, Europa Park, Heineken Experience) of the ten had a maximum score of four, and two other concept stores (Colonial Williamsburg and Eataly New York) scored three points each.

Another essential aspect that emerges from the surveys is the correlation between the theatricalization of space and the presence of the five Strategic Experiential Modules (SEM). The highest-scoring concept stores in both of these aspects are 10 Corso Como, Europa Park, and Heineken Experience. It should be noted that the SEM high scorers also included Colette and Eataly New York. Theatricalised space and SEMs are present in all the concept stores studied,

implying that the attention placed on customer/user involvement is high, and creating a concept store capable of making memorable and emotionally engaging experiences is a priority.

Six concept stores (10 Corso Como, Burj Al Arab, Forte Village, Colonial Williamsburg, Eataly New York, Formaggio Kitchen) paid considerable attention to the interaction with media. Two additional stores, Colette and Tiffany New York, scored three out of four, which also indicates attention to media interactions. The media interactions at Europa Park and Heineken Experience are not relevant (score of two for both), which undoubtedly derives from their consolidated high notoriety and popularity.

The score for storytelling types was surprising. Only Colonial Williamsburg reached the score of four, because the park is based on the stories of the past. Forte Village, Eataly New York, and Heineken Experience scored three, showing some attention to storytelling, which in this case depends directly on the type of concept store. Europa Park scored zero, having no care for storytelling, despite being a concept store/park.

Another striking element is the lack of tools for interaction with technology: only Heineken Experience reaches four points, while four stores (10 Corso Como, Colette, Eataly New York, Formaggio Kitchen) scored zero. This may be due to the fact that concept stores aim to make the customer experience unique and emotional, which they might suppose does not require the support of technology.

Concerning the employee/customer interactions only two concept stores received a full score (Colonial Williamsburg and Europa Park). Four concept stores scored three points (10 Corso Como, Burj Al Arab, Forte Village, Formaggio Kitchen), while the two remaining concept stores scored one (Colette and Eataly New York).

This last aspect deserves special attention because more related to the quality of service (Şahin et al., 2016) than the other criteria analyzed. In the past, staff interaction with customers has been a central element in service quality evaluation by applying, for example, the ServQual method (Parasuraman et al., 1988). It comes to wondering if consumers are satisfied by a multi-sensory and emotionally involving experience, unaffected by the considerable reduction in the store staff relationship support. The above is one of the aspects to be carefully considered in analyzing customer comments on these concept stores.

5.2. Customers' point of view

In analyzing the comments and observations of the customers of the ten concept stores, the researchers saw a lack of references to individual and/or collective memory as well as to myths and archetypes, although in some cases these archetypes are a source of inspiration for the store's design.

Some of this lack of attention may be due to the concept stores' investment in sensitive, aesthetic, and emotional components rather than cognitive-intellectual-relational ones. In fact, in many of the users' stories, architecture and design (except in hotels, particularly in Burj al Arab), are not described: what the stories communicate is essentially the customers' emotional (surprise, amazement) or sensory reactions without consideration of the spaces' design, organization, or setup. Similar considerations can be presented for the technologies used in the store. Excluding Heineken Experience and some customer comments about Colette, the relationship with media and technology is not described either internally or externally, except to signal the convenience of the "save tail" (Heineken Experience and Europa Park). On the other hand, this lack of attention was also evident in the researchers' evaluations. When there are technological devices, they tend to be hidden, encouraging interaction processes based on immediacy (which translate into SEMs feeling and sensing) rather than hyper-mediation

(thinking and relating).

Moreover, as can also be inferred from the survey cards, the limited use of gamification and storytelling strategies makes it more difficult to activate the conscious part of the brain in favor of the unconscious or, at least, the preconscious (psychic system), in which the psychological processes are momentarily unconscious, but may pass into the conscious. Therefore, it seems that the concept store tends to stimulate an involuntary association of sensations (astonishment, wonder, beauty, exclusivity) rather than memory, cultural background, and imagination.

One of the main problems that emerge from customer comments is a sort of non-cohesion between the store's design needs and the visitor's need for interaction. To achieve the communicative results planned, the concept store must design space and the disposition of the goods to the minutest detail; moreover, to avoid ruining that perfect staging, the layout often prevents the client from interacting with the space itself and with its objects. Customers of 10 Corso Como, and in part also those of Colette, complain the store's "excess of musealization", which is sometimes not welcoming.

After experiencing amazement at the beauty and originality of the store and its goods, many customers were then negatively amazed at the high prices or at the staff's lack of kindness or inquisitorial, more than friendly and welcoming, attitude. If too rigid, the exclusivity that can be inherent to concept stores can block these reverie processes necessary for every act of consumption, and in general, of identification with the other (be it an environment or a community).

In cases in which storytelling and gamification strategies are introduced (Heineken Experience and Colonial Williamsburg), and in which the staff present more sympathetic behavior, the client can finally interact with the space and its objects, showing appreciation and also a greater analytical capacity in describing his experience. In these cases, the concept store is able to combine both the identification and the projection needs to connect the internal environment and its goods to the surrounding territory and the history, traditions, and values that characterize it.

The greatest disappointment of the customers (Colette, 10 Corso Como, Eataly) concerns the staff's attitude, often judged distant, rude, and irritating. While this attitude could be part of the store's choreography, the doubt that it may be the result of inadequate staff training emerges. For example, the fact that strollers (and children in general) are practically forbidden at 10 Corso Como and, above all, that the staffs interact with clients with arrogance or annoyance is considered very harmful. Colette customers felt they were treated as potential thieves, due to the presence of several security guards. The staffs of Eataly are not always able to answer questions concerning the food exposed, perhaps because they have insufficient knowledge of Italian cuisine. All of these examples make it clear that concept store staff sometimes interact with customers in less-than-pleasant ways.

The unsatisfactory interaction with the staff is the main discrepancy between the customer expectations and experiences lived in the store: concept store employees need more communication skills than traditional store employees. This consideration is corroborated by the fact that at Tiffany's, for example, what the customers point out as an influential factor is the kindness and availability, so much so that in some cases they are able to remember their name.

If the analysis is limited to resorts, customers seem most satisfied by their interactions with the staff: above all, the staff's levels of courtesy, availability, and solicitude so much to point out this aspect as a more positive element of experience. In many customer reviews or, better,

stories, staff members are mentioned by name (Burj al Arab and Forte Village). The quality of the service is fixed in the customer's memory, becoming one of the central elements of his "storytelling", and, indirectly, is a formidable tool for the promotion of the hotel.

Customer comments reveal that the socialization spaces present in the stores (bars, restaurants, educational workshops) are particularly appreciated. This observation is mainly current in comments on the most exclusive stores (Colette, 10 Corso Como). It is as if, faced with the perfect and distant choreography from the traditional sales spaces, the customer feels a need for a place where he can "relax", feel at ease, and re-appropriate the environment. It seems that the visitor devotes attention to understanding who the other customers of the store are ("people watching"). The previous one is perhaps one of the few occasions when an "intellectual" experience is described by the customer who relates to the other visitors and the context.

Attachment 2 contains tables summarizing the customer/user opinions of the ten concept stores investigated.

6. Conclusion

To answer the question posed by this work, it is useful to recall the fact that the consumer is increasingly educated, more likely to travel and experience other cultures, and more closely connected with other consumers. All of this renders consumers ever more able to evaluate the situations in which they are involved. Although customers are fascinated by the experiences and emotional stimuli that concept stores can generate, this does not confuse their evaluation of the quality of service connected with their negative interactions with staff.

This leads us to consider that service quality is enhanced by a unique and memorable concept store experience, where attention is paid to factors such as interaction with the territory and its history and positive interactions with staff (Heineken Experience and Colonial Williamsburg). On the contrary, in cases where the concept store does not combine the experience with other factors, the quality of service seems to be negative.

It should be noted that we are aware of the limitations of this work, especially regarding the number of analyzed concept stores. Nevertheless, it is believed that the results obtained may be of interest both for those working in existing concept stores and for those who intend to design and implement a concept store. Moreover, this study is of academic interest due to the almost non-existence of research on concept stores.

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Annex 1 - Data sheets of the analysis of 10 concept stores

10 CORSO COMO	In 1990, gallery curator Carla Sozzani opened a gallery at 10 Corso Como in Milan, with an adjoining bookshop, and the following year she opened the first European concept store. The term was coined by sociologist and journalist Francesco Morace who, commenting on the opening of 10 Corso Como, wrote: <i>“the stores of imagination have ended, the concept stores have begun”</i> .
Immersive levels – Score 3	Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 4	<p>SENSE: In the stores, the customer is invited to live a sensory experience through all five senses.</p> <p>FEEL: Customers of 10 Corso Como love spending their time in the stores that present spaces curated down to the smallest details and proposed as unique spaces.</p> <p>THINK: The store's history is promoted in such a way as to underline the exclusivity of the environment and products (both those sold and those exhibited). One of the characteristics is the attention to detail in the design of the location (also architecturally) and the presence of small exhibition spaces. It is important that culture is always present: many tourists, especially foreigners, visit the store as an attraction, even without making purchases.</p> <p>ACT: From the beginning, the store promotes the concept of “slow shopping”, with a research selection of products, apparently very “far away” from each other (from bags to candles, shoes to books, watches to water bottles), all inserted inside a space that used to be a garage. The goal, underline the business owner, was and still is to create a living store.</p> <p>RELATE: The individual relates to an ideal self, emphasizing the myth of beauty and the aspirations of elegance, culture, wealth, and class. There are many correlations between fashion and culture: often the new products that will be proposed and sold in the store, are first presented in the Carla Sozzani gallery.</p>
Types of storytelling – Score 2	<p>The storytelling modalities are limited, but they are nevertheless present in the organized way in which the clothes, objects, and products are exposed. The store tells its story to the public through its exhibitions and through the exhibitions organized in the Carla Sozzani gallery (located in Milan next to the store).</p> <p>The stories are offered in multi-media, cross-media, and trans-media ways.</p>
Gamification – Score 0	There are no clear objectives linked to gamification.
Staff interactions with customers – Score 3	In each section and area of the stores, there are employees available to customers on request. It is also possible to book personal shopping sessions and request the customization of the products on sale, and special services and privileges are available for 10 Corso Como card members.
Media interactions – Score 4	Website, social media [specifically FB, Instagram Milan, Instagram Seoul, Instagram China, Twitter, Pinterest, Sina Weibo (a microblogging platform often used in China)], video section commerce.
Technology interactions – Score 0	In the store there are no opportunities to access information through technological devices.
Mode of theatricalization of space and staging of goods – Score 4	<p>Space is carefully designed to emphasize the beauty of objects, coherently portrayed in posters that use high-quality photographs.</p> <p>The goods are organized in a themed way, by type (furniture, objects, clothing) and environment (store, bookshop, café).</p> <p>The exhibition, as well as the furniture, is precise and consistent.</p>
Myths or topoi used – Score 1	The myth of beauty, of elegance. Customers’ attention is stimulated with an outline linked to exclusivity.

COLETTE	The store opened in 1997 thanks to Colette Roussaux (from which the store takes its name) and her daughter, Sarah Andelman. Their goal was to unite in a single place all that is trendy: fashion, perfumes, design, music, and new technologies. Even today, the shop attracts men and women of all ages, making it a meeting place among the most coveted of the French capital, ideal for spending free time with friends. The shop includes luxury items and a sophisticated café accompanied by background music.
Immersive levels – Score 3	Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 4	SENSE: In the stores, the customer is stimulated to live a sensory experience through all 5 senses. FEEL: Colette's customers (and visitors) love spending their time in the store, continually renewed in its installations, where every object becomes an artwork. THINK: The store aims to be a great gallery of modern art and, as in art galleries, there is a single collection of a specific artist. Even in the boutique there is a limited number of items, a limited edition created especially for Colette. ACT: Colette's story is told in an extraordinarily dynamic and, as in art exhibitions, even momentary fashion. Walking around the store is an entertainment activity, and the store has become, for Parisians and for tourists, a sought-after place to meet. RELATE: One of the peculiarities of Colette is the ability to transform everyday objects into luxury objects, to make the useless useful, persuading customers to buy even the useless. An example above all is the water bar, where some of the huge selection of water bottles are sold at exorbitant prices.
Types of storytelling – Score 1	The storytelling methods are deliberately “weak” so that the product has total autonomy. Even the display of goods is “white cube” style because we intend to make the products on display into contemporary works of art.
Gamification – Score 0	There are no clear objectives linked to gamification activities, although it is worth noting that the layout and style of the store change every week.
Staff interactions with customers – Score 1	In each section and area of the store there are employees available to customers.
Media interactions – Score 3	Website, social media, online shop. Thanks to the implementation of online sales channels and digital technologies, Colette is called a “bricks and clicks” store.
Technology interactions – Score 0	There is no possibility, in the store, to access information through technological devices.
Mode of theatricalization of space and staging of goods – Score 2	The layout and style of the store change every week. Visually, there is no investment, and investments intentionally compensate this choice regarding sound identity, given by sophisticated musical choices (for which Colette is very famous). The goods are organized in a themed but dynamic way, due to the change in style and weekly arrangement.
Myths or topoi used – Score 1	The store aims to stimulate people's desire to be “trendy” and dictate trends.

BURJ AL ARAB	<p>Burj al Arab has become part of the collective imagination to be one of the most luxurious hotels in the world, ranked at seven stars. The sail building, built on a triangular island, rises 321 meters above sea level and has the highest entrance atrium in the world.</p> <p>All the rooms are suites and have surfaces varying between 170sqm and 780sqm, producing an annual income of about 100 million euro; the cost of the rooms varies from a minimum of \$1,000 per night up to \$15,000 for the royal suite.</p> <p>Combining the traditions of Arabian hospitality with the latest technologies, Burj al Arab has set new standards of luxury, service, and comfort. From the wide panoramic views to the smallest details, this monument of the new millennium has been created to offer an unforgettable stay.</p>
Immersive levels – Score 1	Epistemic immersion: 0; Time immersion: 0; Emotional immersion: 1
5 SEM – Score 0	<p>SENSE: Within the hotel, the five senses are stimulated from the moment of entry. You are greeted with cups of herbal teas, dates, aromatic oils with which attendants rub yours hands before wrapping them in warm towels, the sound coming from the water games of the pool that at the entrance, which catches the eyes and ears.</p> <p>FEEL: Exaltation, luxury, pomp, wealth, and well-being – all these feelings are recalled by moving within the luxurious spaces with extraordinarily kind and helpful service personnel.</p> <p>THINK: Not present.</p> <p>ACT: Guests have the opportunity to use the hotel's pools and wellness center, as well as stroll around in various charming environments. The use of the multiple spaces, an extra-luxurious entertainment experience, promotes the act.</p> <p>RELATE: The experience proposed by the hotel aims to relate the guest with his ideal self but also with a way of living in an elitist society, welcoming and kind (the spots always show special attention, for example, to children).</p>
Types of storytelling – Score 1	Low. Storytelling strategies are used in particular to describe the brand and its values.
Gamification – Score 0	There is no type of gamification.
Staff interactions with customers – Score 3	The hotel staff is extremely helpful and accommodating, “centered” on the user.
Media interactions – Score 4	Interaction continues in virtual environments: website and social media profiles (FB, Instagram, Twitter, Pinterest). In 2014, the hotel won the “global award for best social media presence”.
Technology interactions – Score 2	Inside the suites there are various technological devices that the hotel makes available to guests (TV, tablets, laptops, cordless, etc.).
Mode of theatricalization of space and staging of goods – Score 4	Space, both internally and externally, is designed without leaving anything to chance. You move in an extra-luxurious environment in which not only is the space dramatized, but also the materials are luxurious (Carrara marble, gold, silks, Persian carpets). Everything is arranged to encourage the space’s fruition and exploration.
Myths or topoi used – Score 1	The myth of luxury, wealth, and well-being.

FORTE VILLAGE	Forte Village, located in Sardinia (Italy), is a tourist hotel complex that includes seven different hotels ranging from large rooms to spacious detached villas, for a total of 771 rooms. It has one of the most luxurious wellness centers in the world, facilities for recreational and entertainment activities, and conference facilities for business meetings. Inside, there are more than 220,000 square meters of tropical gardens. Between 1998 and 2014, the village won the World Travels Awards' award for the best resort in the world.
Immersive levels – Score 2	Epistemic immersion: 0; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 2	<p>SENSE: Inside the hotel, all the senses are stimulated through the different environments that are proposed within the resort (restaurants, spa, shopping center, relaxation area, swimming pools).</p> <p>FEEL: Luxury, wealth, and well-being, are the feelings stimulated by the characteristics of the place and by the courtesy and helpfulness of the staff.</p> <p>THINK: At Forte Village, they are committed to creating experiences of knowledge that engage their clients (youth and adults) from a creative point of view. Worthy of note are the Chelsea football academy, a football school whose teachers are former champions of the Chelsea team, the bike academy, the rugby academy, the dance academy, and, worthy of particular note, the go-kart academy (in which the customers attend the pilot school), while in Marvin's magic school the clients attend a magic and prestidigitation course with the English magician Marvin Berglas.</p> <p>ACT: Guests are accompanied in their desire to live a lifestyle linked to luxury and well-being. Forte Village is renowned for its health centee, restaurants, and sports activities of very high standards.</p> <p>RELATE: The guest is related to his ideal self, to others, and to ideas universally considered positive (health, well-being, sports, teamwork, etc.).</p>
Types of storytelling – Score 3	Medium high. Multimedia storytelling strategies are absent.
Gamification – Score 2	In addition to academies mentioned above, activities linked to gamification, such as Barbie al forte Village and the Wonderland, are cyclically available.
Staff interactions with customers – Score 3	The hotel staff are characterized by a remarkable professionalism, availability, and awareness of the customer's centrality.
Media interactions – Score 4	The interaction continues in virtual environments: website and social media profiles (FB, Instagram, Twitter, Pinterest).
Technology interactions – Score 2	The hotel offers its guests various technological devices (TVs, tablets, laptops, cordless phones, etc.).
Mode of theatricalization of space and staging of goods – Score 4	Space is dramatized in relation to the targeted age groups (e.g. in the center of a square were nine miniature houses, of 10 square meters, each dedicated to a theme: from the fire station to the restaurant, the library to the town hall, the cinema to the supermarket, the gas station to the beauty salon). Every aspect of Forte Village is designed with extreme care and attention.
Myths or topoi used – Score 1	The myth of luxury, well-being, and health.

COLONIAL WILLIAMSBURG	Located in the United States, Virginia, not far from Washington, Williamsburg's historic park is set in a pre-existing physical structure: the former capital of Virginia, decaying as early as the nineteenth century, was restored starting in 1926 by John D. Rockefeller. This setting has become not only an emblem of patronage in architectural and artistic conservation and protection but also the place of cultural operation with a precise pedagogical-didactic orientation of essentially immersive nature, aimed at teaching new generations the inspiring ideals of the American Revolution.
Immersive levels – Score 2	Epistemic immersion: 1; Time immersion: 0; Emotional immersion: 1
5 SEM – Score 3	<p>SENSE: All the senses are stimulated. The sensorial immersion is total. The visitor strolls through an eighteenth-century city: he smells and tastes freshly baked bread, listens to the songs or speeches of the revolutionaries, touches artifacts of the time, and attends reenactments of battles and emergencies.</p> <p>FEEL: The sense of uniqueness of being American, and therefore of belonging to a nation whose myth wants it to be created by itself, is stimulated.</p> <p>THINK: Thoughtfulness is offered essentially by the guest's relationship with the actors of the park. It is possible to discuss with them the main issues related to the birth of the United States.</p> <p>ACT: The experience of the visit aims to persuade the visitor that the American revolution is not a concluded fact but that we must continually fight for its ideals even in the present. In this regard, it is very suggestive to have the protagonists of the revolution (Washington, Hamilton, Jefferson, Franklin) dialogue with each other, and with on-site and online visitors, on current issues such as the economic crisis or immigration.</p> <p>RELATE: We enter into a relationship with a past that is still alive, with original archetypes that are founded (or should be based) on the American identity today.</p>
Types of storytelling – Score 4	All storytelling methods profiled on the kinds of visitors are used. The interaction between physical and virtual space is not only informative but also narrative.
Gamification – Score 4	The tour can be organized into gamification: the children in groups talk with costumed characters who involve them in an adventure inside the park. The task is to save exponents of the revolution by following a series of clues. Other games are present on the site.
Staff interactions with customers – Score 4	Very high level of interaction with the public. Visitors move through the streets of the city between costumed actors and professional historians who answer questions both on-site and, subsequently, on blogs or social networks integrated into the park's website.
Media interactions – Score 4	The site is highly interactive and integrated with the main social networks.
Technology interactions – Score 2	Little use of visible technologies within the park, whose goal is to physically and credibly immerse the visitor in an 18th century city. An app is available to facilitate on-site visits.
Mode of theatricalization of space and staging of goods – Score 3	The construction of the park translates into a gigantic historical reality show. The ancient city of Williamsburg turns into a film set, or a historical television series, where you live like a movie, and everyone feels active. Fiction becomes constitutive of the relationship with history and the construction of American democratic ideology. Even the shops (19 in total) are included within the visit and can be identified based on the immersive reconstructions of the various places of the time (the grocery store, the blacksmith, the tailor). Retail stores are an integral part of the visit.
Myths or topoi used – Score 4	The revolutionary, the hero/group of heroes, the foundation of a nation.

EUROPA PARK	Europa park is an amusement park located in a natural park in the heart of Europe, between the Black Forest and the Vosges. It is one of the most beautiful theme parks in the world. More than 5 million people from all over the world visit in every season, attracted by the hundreds of entertainments and events. The particularity of the park is the European theme: one of the largest parks in Europe; it has sets that change with each season; and numerous differentiated events.
Immersive levels – Score 4	Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 4	SENSE: All the senses are urged and pushed to the extreme by the various games. FEEL: Fun, joy, exaltation. THINK: Theme parks are a place to have fun and get distracted, but you need to plan your visit and navigate through the park areas, each dedicated to a European nation, recognizable by the flags and symbols used. ACT: Visitors to an amusement park and European park in general are driven to play and act, moving from one attraction to another. RELATE: The attractions are integrated into the natural park, in which they are harmoniously inserted.
Types of storytelling – Score 0	Absent
Gamification – Score 4	The game is the concept around which the entire design of the park revolves.
Staff interactions with customers – Score 4	In the park, activities are planned for different types of visitors (children, adults, families), and all events are organized according to who enters the park. The staff welcomes and entertains visitors. There are also performances in which the staff take on acting roles.
Media interactions – Score 2	Website, social media (FB, Instagram, Twitter, Pinterest, Snapchat).
Technology interactions – Score 2	The park is set in a natural park, and the interaction with technology is limited, except for the space in which the immersive cinema is located.
Mode of theatricalization of space and staging of goods – Score 4	Space is structured around the idea of Europe: each area of the park corresponds to a European nation whose symbols, colors, and typical characteristics are reproduced. Therefore, spaces and games are designed to be consistent and appropriate with each idea.
Myths or topoi used – Score 3	The most used topos is that of adventure.

EATALY New York	Eataly is a chain of medium and large sales points specialized in the sale and supply of high-quality Italian foodstuffs.
Immersive levels – Score 3	Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 4	<p>SENSE: In the store, the customer is called to live a sensory experience through all 5 senses.</p> <p>FEEL: Large windows that illuminate the premises in an incredibly natural way characterize the store. Natural light allows those who visit the shop to immerse themselves entirely in an atmosphere that aims to recall nature and the defense of the environment. Here, then, the materials used for furnishings and exhibitions are almost all of natural origin, and the choice of food for sale provides ample space for seasonal and local foods. The underlying philosophy is exceptionally engaging because it is based on the principle that food is the only consumer good that is introduced into the human body and, therefore, is much more important than others.</p> <p>THINK: “Eataly” does not limit itself to selling food, but organizes daily meetings that focus on food (from the history of food to dialogues with nutritionists to food design for kids).</p> <p>ACT: Every day, customers are invited to live a different experience. “Every evening an appointment” is one of the slogans that are shown on the site with, next to it, the calendar introducing what item “happens in store”. In this way, every evening customers can participate in initiatives that have as their guiding thread the food together with stimuli to sociality, for example, between grandparents and grandchildren.</p> <p>RELATE: The store relates the individual with his ideal self, with others, and with other cultures. For example, they act to win the attention of customers by organizing, among other things, free courses for the elderly, showing a “human” side of the company. A company attentive not only to the “quality and value of what is eaten”, to the protection of the environment, and to the saving of finite resources, but also to the creation of possibilities for meeting and training the elderly who, more than others, are the “defenders” of a tradition and are therefore protected and pampered.</p> <p>Eataly has also promoted a social campaign: “we are open to all families” and “we offer Eataly food at the most convenient price regardless of race, sex, social status, religion, sexual orientation and political thought”.</p>
Types of storytelling – Score 3	Cross-media, trans-media, multimedia, mono-media. In the case of some events, the long-term narration is “verticalized” (for example, events relating to the promotion of the quality and value of what is eaten).
Gamification – Score 2	Identification of primary and secondary objectives: contest and prize games are organized; games and competitions related to cooking and food are organized.
Staff interactions with customers – Score 1	In each section of the store, employees interact directly with customers. The interaction also continues in the other proposed activities (cooking classes, competitions, activities for grandparents and grandchildren).
Media interactions – Score 4	The store can be reached through its website and the main social networks. There is an e-commerce platform, and it is possible to interact with Eataly via chat.
Technology interactions – Score 0	There is no possibility, in the store, to access information through technological devices.
Mode of theatricalization of space and staging of goods – Score 3	Space is designed to highlight food and the spaces in which to enjoy it. The products are organized thematically, either by category or by style, color, or genre. (Local foods, typical foods of the world, fair trade foods).
Myths or topoi used – Score 1	Myths of nature, health, and love for food.

<p>FORMAGGIO KITCHEN</p>	<p>Formaggio Kitchen is a store born in Cambridge in 1978 (now with two locations in Boston and one in New York) that offers cheese and other European foods in the United States and online.</p> <p>Around the sale of products, cultural initiatives promote the knowledge of European foods. The store is mainly known for its cheeses: the owners travel through Europe and the United States to visit the producers and select products with the aim of conveying particular emotions related to this type of art/craft.</p> <p>Each location has its own 'personality'; products can vary from one store to another, but the care unites all for authentic food and the passion for 'taste'. In the Cambridge and New York (South End) offices, takeaway foods (sandwiches, salads, real dinners) are also produced, as well as freshly baked bread every day.</p> <p>From the formaggiokitchen.com website, you can buy products online from every state in the United States.</p> <p>The mission of this brand is to offer customers products of the highest quality and mediate with the producers, who can be put in direct contact with consumers. The mission is part of the intent to represent the traditions and ingredients of the region, with particular regard to sustainability and the environment, in the belief that this leads to a guarantee of quality.</p>
<p>Immersive levels – Score 3</p>	<p>Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1</p>
<p>5 SEM – Score 2</p>	<p>SENSE: The most requested sense is taste, through all the various 'taste' initiatives proposed. Touch and sight are also satisfied with the display of foods that can be examined, if packaged.</p> <p>FEEL: Formaggio Kitchen is a shop in which the European culinary environment is reproduced, and the main feeling induced by the setting of 'being at home' for Europeans' and 'traveling to Europe' for Americans.</p> <p>THINK: All reasoning to which the pleasure of tasting food is reconciled with sustainability, genuineness, and health are stimulated, therefore raising a need to learn recipes of a sophisticated level.</p> <p>ACT: In a world where less and less food is favored and fast food is preferred, Formaggio Kitchen invites you to cook and eat selected foods.</p> <p>RELATE: The relationships of this brand with the territory are mediated by the idea of travel, as the foods offered are European and Italian in particular. The brand, therefore relates to a reality distant from the United States but known and appreciated by Americans.</p>
<p>Types of storytelling – Score 1</p>	<p>Low. Storytelling strategies are used above all in social media, in which “stories” related to customers and producers are told. Storytelling techniques are also present in the story of the brand and its values.</p>
<p>Gamification – Score 0</p>	<p>Absent.</p>
<p>Staff interactions with customers – Score 3</p>	<p>Formaggio Kitchen particularly generates relationships with customers, who are not only “purchasers”, but people who share the values of the brand. The education section, themed days with tastings, newsletters, and social networks are the means by which the brand keeps in touch with the community. The interaction is also stimulated through cooking classes, organized events, and tastings.</p>
<p>Media interactions – Score 4</p>	<p>Website, newsletter, social media (FB, Instagram, Twitter, Pinterest,), e-commerce module.</p>
<p>Technology interactions – Score 0</p>	<p>The technology is not used significantly in this store, except for the presence on the Internet.</p>
<p>Mode of theatricalization of space and staging of goods – Score 1</p>	<p>The setting reproduces the 'cellar' style. The store space is a concentration of foods, which are exposed so that customers can reach them: baskets and shelves are at hand.</p>
<p>Myths or topoi used – Score 2</p>	<p>The company's marketing and storytelling actions would seem to implicitly propose the myth of travel and that of returning home.</p>

HEINEKEN EXPERIENCE	It is an old Heineken brewery, located in Amsterdam, transformed into an interactive museum-store and, today, is one of the most visited attractions in the Dutch capital. The basic idea is to alternate the history of the brand and the methods of brewing beer from the craft to the industrial period, with experiential activities aimed at the public: tastings, games, workshops, etc.
Immersive levels – Score 2	Epistemic immersion: 1; Time immersion: 0; Emotional immersion: 1
5 SEM – Score 4	<p>SENSE: All the senses are stimulated. Observation, touch, and learning to use the old brewing and distribution tools. Visitors first smell the ingredients or the contents of the old copper tanks and then the final product. Obviously, at the end, there is the tasting.</p> <p>FEEL: Surprise at the history of Heineken, and fun and relaxation from the friendly atmosphere.</p> <p>THINK: During the guided tour, the visitor is constantly encouraged to guess the use of various objects before learning how to use them, or to recognize the various smells and tastes of different types of beer.</p> <p>ACT: The museum aim is to modify and consolidate the consumer’s perception of the brand. Heineken is an industrial beer that has a long and complicated history, but its manufacturer is simple and has nothing to hide.</p> <p>RELATE: The fundamental relationship is with the surrounding area, the city of Amsterdam. It is a matter of convincing the client that the positive values of Amsterdam (Calvinist work ethic, but also creativity, tolerance, friendly attitudes, and festive atmospheres) are also those of beer and indeed Heineken, with its history, has even helped to create or promote them.</p>
Types of storytelling – Score 3	Moderate. The storytelling methods are quite simple (essentially multimedia-vertical), as they are limited to the story of the brand and its pioneers and brewing techniques. They are continually related to the physical objects present that try to graft into the personal stories of visitors through the classic vintage effect.
Gamification – Score 4	High. Playful strategies during the visit are widely used, and a museum hall is used for interactive games for adults and children. To remind visitors of the relationship that Heineken has with the world of music, visitors can produce their own music videos in the museum.
Staff interactions with customers – Score 2	A guide with an animated attitude accompanies visitors along the way and alternates stories, explanations, and invitations to participate in various activities. In each room an expert helps visitors to participate in the various stages of brewing.
Media interactions – Score 2	The website and social media are merely informative
Technology interactions – Score 4	On-site, the technologies used to dramatize the visit are many: tactile screens, 3D projections. There is a 4D simulation in which you are completely immersed in the life cycle of beer, including water sprays and temperature variations.
Mode of theatricalization of space and staging of goods – Score 4	Space is designed to put the visitor in touch with objects in a sort of cross between a museum and a games room. The design is typically Nordic, with a continuous juxtaposition of styles from the Dutch past, straight and rational lines and a mix of bright colors. Since the purpose of the visit is that the visitor interacts with the objects, the latter are never bundled, but always separated from each other by sufficient space.
Myths or topoi used – Score 2	Dutch and, more precisely, Amsterdam’s positive stereotypes are amplified and used: learning by doing or by playing, friendly communication, hospitality, and entertainment.

TIFFANY New York	Its history begins in 1837, when the first Tiffany & Young store opened on Broadway. In the store you could find different types of items, extraordinarily beautiful things including costume jewelry. The name changed to Tiffany & Co. in 1843, when the entrepreneur Charles Lewis Tiffany bought the shares of his two partners, John F. Young and J. L. Ellis.
Immersive levels – Score 3	Epistemic immersion: 1; Time immersion: 1; Emotional immersion: 1
5 SEM – Score 3	<p>SENSE: The most stimulated sense is sight, with the presence of soft lights in the environment and very high near the exhibitions, turning all attention to the jewel, a real artwork.</p> <p>FEEL: Emotions are aroused above all by engagement rings at the moment of the proposal. As a more recent example, the latest campaign, “will you?”, launched for the 130th anniversary of the presentation of the Tiffany Setting. This campaign celebrates love in all its forms, showing real life couples of same and opposite sex. The moment narrated is precisely that of the proposal; we cannot even see the diamond rings: it is pure emotion.</p> <p>THINK: The call made by the company is, more than thought, the “dream”. Tiffany marketers always try to be attentive to their clients’ needs and to push them to dream. This is present in the store and online.</p> <p>ACT: One of the elements that distinguishes Tiffany from other jewelers is the shopping experience: by entering a Tiffany store, you enter another world, especially if the store is one of the largest, like the one on Fifth Avenue in New York. You can see diamonds and other bright jewels everywhere, and all that glitters fascinates you. You are followed, advised, and helped in the best possible way, to allow a unique experience within the store: the standards of service are incredibly high.</p> <p>RELATE: The store relates the individual with his ideal self, with others, and with other cultures, emphasizing the myth of love. A note of attention must also be given to the packaging, the Tiffany Blue Box: it is the box that all women dream of and desire, the most famous in the world. The Tiffany packaging is recognizable everywhere and evokes the values of the brand, such as refined elegance, small and precious richness, romance, and dreams. Even the boxes, together with the white satin ribbon, are covered by copyright and, above all, are reserved only for those who make a purchase. Charles Lewis Tiffany replied so when asked to sell the famous empty boxes: “Tiffany has something in store that cannot be bought for any amount, you can only receive as a gift: one of its boxes”.</p>
Types of storytelling – Score 2	The methods of storytelling are varied, but it is basically a vertical narrative in which there is an immersive emotional type. The stories are proposed in multimedia, cross-media, and transmedia ways.
Gamification – Score 1	The film produced with the Pantone (1837) company can be classified as gamification, in which the story of the color “Blue Tiffany” is told.
Staff interactions with customers – Score 2	In stores, the level of attention and customer care is very high, and the company is very active on social media (Facebook), in which the level of interaction with customers and management of grievances is fast and qualified.
Media interactions – Score 3	Website, social media (FB, Instagram, Twitter, Youtube, Pinterest), e-commerce.
Technology interactions – Score 0	There is no possibility to access information through technological devices.
Mode of theatricalization of space and staging of goods – Score 0	Space is carefully designed to highlight the jewels. In some rooms the floor is black, the walls are black velvet, and the lights are dim and concentrated only near the windows where the jewels are exposed. It is true, in particular, in the diamond hall. Goods are real artworks, and the space around them is as neutral as possible to make sure that the attention is exclusively focused on jewels.
Myths or topoi used – Score 2	Myths of love, “forever”, refined elegance, small and precious wealth, romance, and dreams.

Annex 2 – Data sheets summary of the User generated content analysis extracted from Tripadvisor

10 Corso Como	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The visit to the store is located between the sensory experience and the emotional one, linked to the amazement of a scenographic setup compared by many to that of a museum. The sensorial component of the experience is linked to the service available at the store. Tones excited in the description are referable both to amazement/enthusiasm and annoyance for a service, not up to the snobby staff and policies of supervision (photo ban, ban on entry with strollers).
Are the architectures internal and/or external to the store described?	Few users dwell on architecture. Few emphasize the pleasant contrast between the old Milanese railing house and the ultra-modern layout. Of particular liking is the green furniture and the presence of a roof garden/bar.
Did the visit to the store awaken the visitor's temporal-geographic memory?	Users appreciate the architecture that refers to the Milan of two centuries ago. Some, in describing the store, refer by analogy to other famous cultural containers, such as the MET or Colette Paris. Among the reasons of interest in the visit to the store there is the opportunity to meet fashion icons and characters, such as Sozzani and La-boutin. Less markedly refers to the exoticism of the exhibited articles.
Are fun or gamification experiences told?	Not detected. Emphasized is the sociality of the place and the curiosity to observe the customers of the roof garden bar (“people watching”).
Are any interactions with technologies and media present in the store described? Which?	No. Reviewers refer to the prohibition of taking photographs.
How is the staff described and how did he interact with the visitor?	Guardian function or maximum presentation of the goods. Many underline the annoyance of a certain snobbism/rudeness of the staff, in particular of the restaurant workers.

Colette	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The evaluations of visitors concern all sorts of experiences, telling of sensory stimulation, emotion and excitement for fashion victims, and intellectual stimuli linked to the refinement of the exhibition technique and the curiosity for the trends of international taste. In a significant number of reviews the store is described merely as a department store and with tones that denote great disappointment.
Are the architectures internal and/or external to the store described?	Colette's container is not described by visitors (unlike what happens, for example, for Corso Como 10).
Did the visit to the store awaken the visitor's temporal-geographic memory?	In the sample of reviews analyzed, Colette is described as an emblem of “pariginità”, therefore as a place that condenses in a single place all the common places of taste, of French lifestyle fashion. Some users express their interest in finding concentration in the “everything cool in the world” store, and therefore their totality.
Are fun or gamification experiences told?	None
Are any interactions with technologies and media present in the store described? Which?	The reviews do not mention any technology available in the store. Some users define the user experience of the e-commerce site as pleasant, preferring it to the experience of buying in the store.
How is the staff described and how did he interact with the visitor?	For the majority, the staff is called snobby and rude, as a mere clerk and guardian. The expression “too cool for school” is used in the reviews.

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Burj Al Arab	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The experience, under its extraordinary nature and the excitement of the reviews, is part of the emotional experience, whose primary driver is the unusual nature of the architecture. The experience is extraordinary even on the front reception and relaxation, such as to generate a holistic feeling of well-being.
Are the architectures internal and/or external to the store described?	The architecture and scenography constitute the “wow” element of the visit. It highlights the charm of lighting, and of course the possibility of panoramic views.
Did the visit to the store awaken the visitor's temporal-geographic memory?	Reviewers refer to several restaurants with ethnic cuisines from other countries. The most relevant aspect in the reviews, however, is linking the visit to biographical events: being a high-cost experience, many visitors report having been granted the stay to celebrate special occasions. This aspect is known and honored by the hotel, which offers dedicated services.
Are fun or gamification experiences told?	None
Are any interactions with technologies and media present in the store described? Which?	It generally refers to domotic technologies, but it is not clear if/how much these contribute to the management of parameters referable to the setting.
How is the staff described and how did he interact with the visitor?	The reviews mention the highest level of professionalism and service, which, to meet every visitor need, reach high levels of “personalization”. Service staff are remembered by name.

Forte Village	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	Reviews oscillate between sensory and emotional experiences. In the sensory aspect, the food and health center are always included, while in the emotional aspect, the staff plays an important role, so kind and competent that they are ever mentioned by name and foster a friendly feeling.
Are the architectures internal and/or external to the store described?	The visitors emphasize, more than the architecture, its perfect integration with the beauty of the natural scenography, also in relation to the care of the green of the gardens.
Did the visit to the store awaken the visitor's temporal-geographic memory?	The guests of the resort are granted a stay during special biographical events that therefore condition the memory of the visit and the review.
Are fun or gamification experiences told?	None
Are any interactions with technologies and media present in the store described? Which?	None
How is the staff described and how did he interact with the visitor?	The role of the staff does not go beyond the classical functions of the receptive sector. However, the friendly approach and the solicitude of service are part of the experience: in many reviews all the staff members with whom the guest has interacted are mentioned by name, from the director down.
Colonial Williamsburg	

Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	Intellectual. The experience described in the reviews is a real time travel, involving and instructive. Authentic feel, engaging, living history/museum are some of the recurring attributes in the descriptions. Many users frequently visit the site, both to see the new attractions and to “always learn something new”, as in a game that is always enriched with new scenarios.
Are the architectures internal and/or external to the store described?	All the buildings - original - are appreciated just as unique and realistic scenography.
Did the visit to the store awaken the visitor's temporal-geographic memory?	Due to the specific nature of the site, all users define the visit as a real journey back in time.
Are fun or gamification experiences told?	Users mention the possibility of participating in activities and workshops for re-enactment.
Are any interactions with technologies and media present in the store described? Which?	None
How is the staff described and how did he interact with the visitor?	The role of the staff in the park is of course acting. In the reviews of visitors the operators are defined: storytellers, re-enactors.

Europa Park	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The experience described by visitors is mainly emotional, but many also consider the educational aspects. It springs from a deep immersion in a coherent theme and is driven by the smallest details, supported by an impeccable organization that does not interrupt the continuity of the experience. Visitors emphasize that they periodically visit the park to discover new details or see new attractions, in loyalty that is also added to the storytelling of the park.
Are the architectures internal and/or external to the store described?	The reviews also underline the thematization of the refreshment areas. A very significant role is the architecture of greenery - both to orientate the visit and to constitute experience in the experience - lighting, music and seasonal scenery (e.g., Halloween, Christmas).
Did the visit to the store awaken the visitor's temporal-geographic memory?	Many reviews underline the evocative and educational effectiveness of the countries represented in the park. Being a park frequented by families and visited periodically, many visitors relive the subjective and biographical experience of previous visits during each visit. Moreover, the fairytale and playful dimensions awaken a general return to childhood.
Are fun or gamification experiences told?	The game is inherent to the purpose of the park.
Are any interactions with technologies and media present in the store described? Which?	Users sporadically nominate the app of the Park, in common function of safeguarding. For the same purpose, visitors frequent the website. The other technologies mentioned are virtual reality and 4D display, included in the themes of attractions.
How is the staff described and how did he interact with the visitor?	The role of the staff is to support the visitors.
Eataly New York	

Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The experience described by users is mainly sensorial. Hints of a more complex and emotional experience can be found in the reviews in Italian, in which the theme of nostalgia touches visitors. Some negative reviews describe the experience as chaotic and artificial, so much so that one reviewer prefers a visit to Little Italy.
Are the architectures internal and/or external to the store described??	More than the architectures, the reviews seem to want to provide a reading of the functional articulation of the spaces, which are “difficult” to read at first sight. Some users emphasize their appreciation for the mixture of exhibition facilities and restaurant spaces. Some interpret the area as “a sequence of squares”.
Did the visit to the store awaken the visitor's temporal-geographic memory?	For all users, the visit from Eataly is an opportunity for a journey through Italian flavors and settings.
Are fun or gamification experiences told?	Occasionally, moments of involvement are cited, such as cooking class.
Are any interactions with technologies and media present in the store described? Which?	None
How is the staff described and how did he interact with the visitor?	The role of the staff does not emerge. Some users, however, point out the lack of knowledge of Italian food and complain that the staff is not Italian, as if the fact were in the overall staging.

Formaggio Kitchen	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The experience is considered predominantly sensory.
Are the architectures internal and/or external to the store described?	None/little. The reviews refer to a pleasant outdoor area for the barbecue on Saturday morning.
Did the visit to the store awaken the visitor's temporal-geographic memory?	Users report that cheese tasting evokes food production sites and, with them, the individual memory of trips to France.
Are fun or gamification experiences told?	None
Are any interactions with technologies and media present in the store described? Which?	None. The website is occasionally suggested as a pre-information platform.
How is the staff described and how did he interact with the visitor?	The staff act by merely presenting the goods. We emphasize that the extreme competence of the operators be “instructive”.

Heineken Experience

Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	The type of experience most recorded by visitors is a global involvement, both sensory and intellectual. Site definitions oscillate between “experience” and “museum”.
Are the architectures internal and/or external to the store described?	The authenticity of the container is appreciated, also intended as a true testimony of local history.
Did the visit to the store awaken the visitor's temporal-geographic memory?	The close relationship with the city of Amsterdam and its history is underlined.
Are fun or gamification experiences told?	Several moments of leisure, play, and interaction are mentioned, both digital and mechanical/hands-on.
Are any interactions with technologies and media present in the store described? Which?	Interactive screens, an audio-guide app, a 4D experience, and green screen positions for selfies are expressly mentioned. The website is only quoted as a source for buying jump tickets (the queues being one of the negative elements of the experience).
How is the staff described and how did he interact with the visitor?	The role of the staff is mainly that of driving; vocational training conducive to friendliness makes operators animated.

Tiffany New York	
Items to be identified in customer comments	Comments summary
Type of experience prevalent in the visit story	Sensory/emotional. The luxury, the cinematographic memory, and the timeless charm evoked by precious stones place the experience of the visit in an area of extraordinary and therefore emotional, also because of the standard connection to important biographical events. The drivers of the experience are the exhibition care and the kindness of the staff.
Are the architectures internal and/or external to the store described?	The architecture of the building is not the object of particular attention, but the attention to detail is emphasized, which with lights and displays tends to bring out the jewels.
Did the visit to the store awaken the visitor's temporal-geographic memory?	On the one hand, the reviews refer to the famous film <i>Breakfast at Tiffany's</i> , a heritage of collective historical memory. On the other hand, the visit to the store is often linked to biographical events sanctioned by the gift or purchase of a jewel (engagements, anniversaries), for which the first visit focuses on the emotion and the place is subsequently visited to celebrate successive anniversaries of the event. The repetition of the visit is encouraged through lines of jewels that invite to add a new element each year.
Are fun or gamification experiences told?	Many reviews refer to the film <i>Breakfast at Tiffany's</i> , but no one presents the narrative scheme.
Are any interactions with technologies and media present in the store described? Which?	None
How is the staff described and how did he interact with the visitor?	The role of the staff does not go beyond the mere presentation of the goods. Kindness and availability are emphasized on several occasions, not only from the clerks but also from the lift staff.