



VISUAL DESIGN VARIATIONS ANALYSIS OF LUXURY FASHION FLAGSHIP STORES IN THE GLOBAL MARKET

MERTCAN ÖZTEKİN¹

mertcan.oztekin@yalova.edu.tr

¹ Yalova University, Turkey

KEYWORDS

Global market
Luxury fashion
Brand image
Visual design
Interior design
Flagship store

ABSTRACT

Luxury fashion brands are growing in the global market. The research analysis the visual design relationships between cultural differences in the global market, fashion brand image, and flagship store designs. To analyse the visual content of store designs, A qualitative case study was conducted. Visual data has been coded in parallel with the semiotic analysis developed in the research methodology. In the global market, the most variable aspect of visual design is facade design. Visual indicators related to interior design and display design are both different and similar. In the findings, the visual design relationship between flagship stores is illustrated using a map and a Venn diagram.

Received: 05/ 02 / 2026

Accepted: 30/ 04 / 2026

1. Introduction

The expansion of luxury fashion stores in the global market is increasing. The luxury sector's market growth increased between 2019 and 2025 (Balchandani et al., 2025). Due to competition, visual design strategies incorporating cultural references are being implemented in the global market (Ting & Ahn, 2023). Store spaces are one of the visual design strategies. Flagship stores represent the visual identity of the luxury brand by offering a multifaceted experience (Jeong et al., 2025). Flagship stores belonging to luxury fashion brands play a significant role in the global market.

However, there are some ambiguities regarding luxury fashion store designs in the global market. According to a report published by Bain & Company, cultural shifts have been occurring in the luxury market over the past 15 years (Brand Finance, 2025). It is predicted that the luxury market will slow down from 2025 onwards. The reason for this is the inadequacy of visual designs in exterior and interior spaces (Balchandani et al., 2025). For global consumers, the image of a luxury fashion brand should be perceived not only through its products but also through the visual design of the sales environment (Brand Finance, 2025). Although luxury fashion brands have gained a broad perspective across areas such as management, organisation, sales, and marketing, they have shortcomings in visual image perception in the global market (Donzé & Fujioka, 2018). Luxury brands face visual image problems in global store design due to cultural and regional differences.

In luxury fashion destinations where there are cultural differences, consumers of luxury products expect more service from brands (Sresnewsky et al., 2025). Especially after the COVID-19 pandemic, consumers are seeking social, spiritual and hedonistic values (Gupta & Mukherjee, 2024). The marketability of a brand is linked to the target customer's psychological and environmental compatibility. Therefore, content related to stories, characters, scenarios, and current world events should be designed (Mills & John, 2021). Cultural structure influences consumer purchasing decisions. For this reason, brands require effective segmentation strategies to grow in the global market (Samli, 2013). Flagship stores are an important representation of the brand and require visual design segmentation in the global market.

To influence consumers, brand image must be consistent with the market segment (Bhagya et al., 2025). To achieve this consistency, the strategic elements in the relationship between the perception of luxury brand image and purchasing should be investigated (Jeong et al., 2025). Research on store organisation, cultural impact and visual design is insufficient (Ting & Ahn, 2023). Therefore, future research should address the relationship between the cultural dimension and consumer communication (Sresnewsky et al., 2025). Conducting corporate identity and visual content analyses in the fashion industry is necessary for future research (Wertz, 2023). Research is needed on how flagship stores in global luxury market regions with cultural differences should be designed in line with a shared visual image specific to each region.

This research aims to identify visual design variations among luxury fashion stores in the global market. Hybrid approaches are recommended for the socio-cultural analyses of stores in terms of global market differences (Makgosa & Sangodoyin, 2017), and semiotic research is recommended for the sociocultural reflections of corporate identity (Burghausen, 2023). Within the scope of qualitative research, a hybrid research model has been developed that combines fashion brand image, store design, and cultural reflection in the global market. A case study was conducted in line with the research model developed. Based on visual data, reflections of cultural influence in store design were analysed using semiotic methods and coded with keywords. These codes show the findings of visual design variations in flagship stores.

2. Literature Review and Hypothesis Development

Luxury is a concept seen in many areas. In the fashion industry, luxury refers to products and services offered to consumers that are ostentatious, aesthetic and comfortable (Donzé & Fujioka, 2018). There are some differences between fast fashion and luxury fashion consumers. Luxury fashion consumers seek a traditional and timeless style that differs from current trends (Mrad et al., 2020). The characteristics that define luxury include high-quality materials, rarity, manual production, craftsmanship, and high pricing (Kapferer & Laurent, 2016). Consumers also define luxury as status-indicating products (Mundel et al., 2017).

Consumers' preference towards luxury brands is related to self-expression, social identity and status symbols. Furthermore, financial sufficiency, aesthetic silhouettes, and expressions of lifestyle

philosophy increase consumers' dependence on luxury brands (Mrad et al., 2020). Luxury fashion brands focus on consumer behaviour in their marketing. According to many studies, the most important factors influencing consumption behaviour are linked to elitism and hedonism (Bastien & Kapferer, 2013). Hedonic consumption is a behaviour that stimulates intuitive pleasures based on enjoyment, satisfaction and entertainment (Odabaşı & Barış, 2013). In luxury consumption, subjective internal reactions are more effective than concrete reactions (Wiedmann & Hennigs, 2013). Internal reactions are sensory expressions that arise from the influence of an individual's self-identity, environmental structure, and culture (Wiedmann et al., 2009). Brands that encompass hedonistic values are coming to the fore in luxury fashion consumption (Odabaşı & Barış, 2013). Luxury fashion brand image is constructed according to luxury hedonistic strategies for growth and to be preferred in the global market.

The global luxury market is not homogeneous (Samli, 2013). Luxury is linked to social, personal, and functional perceptions that shape cultural behaviour (Salehzadeh & Pool, 2016). Luxury brand consumption is a cross-cultural field of research that brings together historical context, culture, and traditional values (Seo & Buchanan-Oliver, 2015). Cultural differences between different geographical regions are reflected in consumption behaviour. For this reason, consumption behaviours encompass organisational strategies. Brands require commitment to social impact in order to achieve long-term customer loyalty. To this end, it is recommended that communication strategies targeting social sentiment be developed (Shukla et al., 2016). According to research, the potential for increasing loyal relationships between luxury brands and consumers is linked to country image, cultural assets, fashion value, and technological interaction (Phau et al., 2025).

Kotler and Keller (2012) state that cultural influence is the most important factor affecting purchasing behaviour. In the consumption behaviour of luxury products, cultural values can enhance the customer's brand image perception (Ting & Ahn, 2023). The value image perceived by consumers is linked to functional and emotional benefits. Furthermore, the country image associated with the brand also influences the formation of these benefits (Vijaranakorn & Shannon, 2017). Global luxury brands can contribute to the continuity of purchase intent when associated with local culture and emotional content (Park et al., 2008). Cultural symbolism is utilised to enhance brand value perception (Ting & Ahn, 2023). In this context, cultural expressions reflected in store spaces can positively influence hedonistic consumption (Miao et al., 2020). This is because stores serve as the interface that brings the company and the customer together to create the consumption experience for fashion brands (Beard, 2008). In line with these views, it is evident that the visual design of stores holds significant strategic value in terms of global marketing.

However, in luxury destinations in the global market, one country's attitude towards luxury consumption differs from that of another country. Furthermore, three different consumption attitudes may exist within the same country (Seo & Buchanan-Oliver, 2015). Cultural values of the environmental and social infrastructure that shape consumer behaviour is considered from a marketing perspective (Kotler & Keller, 2012). In line with brands' marketing objectives, store visual design strategies are adapted to global consumer differences (Bäckström & Johansson, 2017). Some differences can be observed in the visual design of the stores. In this context, the following hypothesis is proposed:

H1. Due to cultural differences, the visual design of luxury fashion stores in global market may vary from region to region.

Store atmosphere is important in terms of marketing and influences consumer behaviour (Raggiotto et al., 2021). Creativity is the most important differentiator in the luxury sector (Nueno & Quelch, 1998). In the field of marketing, distinctive features of retail include architecture and store interior design (Kristensen & Gabrielsen, 2023). Architecture invites consumers into the store by leaving a positive impression on their imagination (Abimbola et al., 2010). Aesthetic values attributed through spaces and objects belonging to spaces represent institutional heritage (Burghausen, 2023). Stores with a visual identity give consumers a sense of trust (Kotler & Keller, 2012; Mesher, 2013). During the consumption phase, due to consumers' hedonistic behaviour, the brand's creative and aesthetic image must be perceived through the atmosphere of the premises (Debenedetti, 2021; Parsons, 2011). Visual creativity in store design is important in terms of marketing strategies to attract attention in the global market. In this context, the following hypothesis is proposed:

H2. Luxury fashion brands can project their image to stores through creative visual designs to attract attention in the global market.

In the 21st century, retail architecture and interior space design are increasingly transforming into environments that reflect new content and brand essence (Kozinets et al., 2002). Various visual arrangements can influence purchasing behaviour. For this reason, visual design should be created according to the customer and product rather than global standards (Miao et al., 2020). Flagship stores are comprehensive spaces that best display corporate identity, brand image and product diversity (Mesher, 2013). Due to global market characteristics, visual differences arise in the architecture, interior space design and display design of stores. However, in order to achieve global growth targets and be preferred by consumer groups, the brand image must be reflected consistently in changing store designs. In this context, the following hypothesis is proposed:

H3. Despite differences in global market regions, brand image can reflect in store space designs through consistent visual expressions.

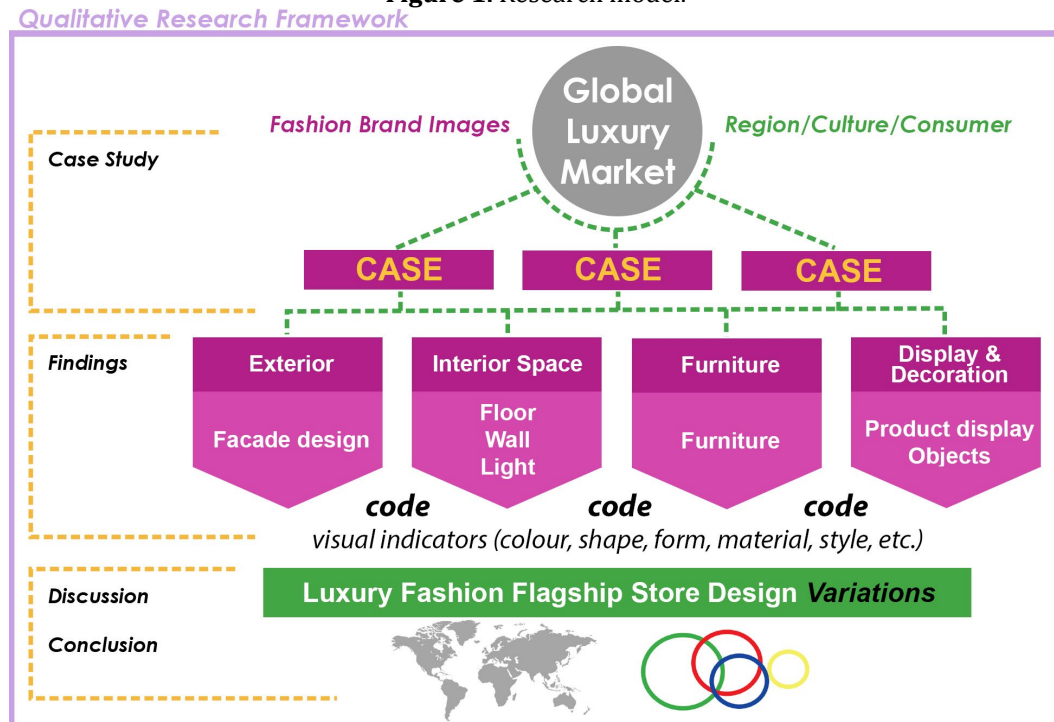
3. Materials and Methods

As shown in the literature review of the research, consumers exhibit different consumption attitudes due to their cultural and demographic characteristics. For this reason, consumer attitudes are difficult to measure as they are environmental, behavioural and psychological (Makgosa & Sangodoyin, 2017). Qualitative research is recommended to interpret and evaluate the intuitive expressions in consumers' internal perceptions (Diaz-Bustamante-Ventisca et al., 2024). Qualitative research is based on methods that examine the relationships between events in social and behavioural studies (Creswell, 2013). Furthermore, qualitative research can provide interpretative and descriptive findings regarding how brand image is perceived (Zenker, 2014). In this parallel, the research has been developed within a qualitative framework.

This research aims to analyse how the image of luxury fashion brands is reflected in the visual design of flagship stores in accordance with the culture of global market regions. For qualitative analyses, sample cases are used as references and all their characteristics are examined (Creswell, 2013). Within this scope, a case study was conducted using store examples applied in the global market in line with the research objective. In the research, a visual analysis method was used to examine the reflection of brand image in store space design. Symbolic associations for visual analysis and indicators depicting the image examined (Ries, 2013). Indicator is an image created by physical objects, while indicated is the abstract meaning perceived with the help of indicators (Fiske, 2004). The abstract meaning, that is, the expression intended to be perceived mentally, can be created through indicators reflected in the space and structure (Barthes, 1993). In design disciplines, the solution of functional and aesthetic problems is achieved through the rational creation of concrete indicators (Heskett, 2013). In this context, concrete visual indicators in store space design are examined and coded during the case study analysis process of the research.

In space design, the functions between subject and object are organised through visual components (Folkmann, 2015). For the purpose of analysing store design variability in the research objective, it is necessary to define the contents of store design components. In general, design variations specific to fashion stores are grouped according to four main components. These are the exterior environment (facade design), general interior (floor, wall and lighting), furniture, decoration and display (product display and decorative objects) elements (Berman & Evans, 2013; Haug & Münster, 2015; Mesher, 2013). In content analysis, data is examined in detail and coded using words, phrases and summary sentences that represent the meaning of the statements (Saldana, 2015). Indicators related to store design are coded qualitatively using a semiotic approach. Design indicators are defined under the categories of exterior, interior space, furniture, and display objects based on visual data. The research model developed is shown in Figure 1. As a result of qualitative visual analysis codes, store visual design variations in the global market are displayed on a map and the findings are discussed using a Venn diagram.

Figure 1. Research model.



Source: Own elaboration, 2025.

3.1. Case selection

For case selection, global luxury fashion brands were examined. In a report published by Brand Finance analysis brands in the fashion industry, the Dior was selected as the strongest luxury fashion brand due to its total growth potential up to 2025. Furthermore, the Dior ranks among the world's 500 most valuable brands and is also among the top 10 global brands (Brand Finance, 2025). In 2025, the Dior's brand reputation is increasing by full points and its rise in the global market regions (Brand Finance, n.d.). As a result of this data, the Dior brand was selected for the case study of the research due to its strong brand value and increased reputation in the global luxury fashion market.

The Dior brand has numerous stores of various types in the global market. As seen in the literature review, flagship stores are of strategic importance in presenting visual identity (Nueno & Quelch, 1998). Because flagship stores display the brand's entire collections and special products (Dion & Arnould, 2011). Additionally, flagship stores offer premium service, a variety of purchasing services and a comprehensive brand experience (Fionda & Moore, 2009). In line with these factors, the Dior flagship stores comprise the case study sample set of this research.

In 2025, luxury consumption remains buoyant in the European and Japanese markets in terms of tourism destinations, while demand for luxury fashion increases in the United States and China in terms of commercial destinations (Brand Finance, 2025). Japan is the global luxury market leader among Asian countries, followed by China in second place (Samli, 2013). Furthermore, in the European luxury fashion market, the city of Paris in France become a hub for branding and retail (Nueno & Quelch, 1998). The global market regions for the consumption of luxury fashion industry products are Europe, Asia-Pacific and North America. In this context, Dior's flagship stores in the global market were examined based on the names on the map locations and the information shared on the official website. For the case study, flagship stores in global market regions are shown in Table 1.

Table 1. List of Dior flagship stores in the global market

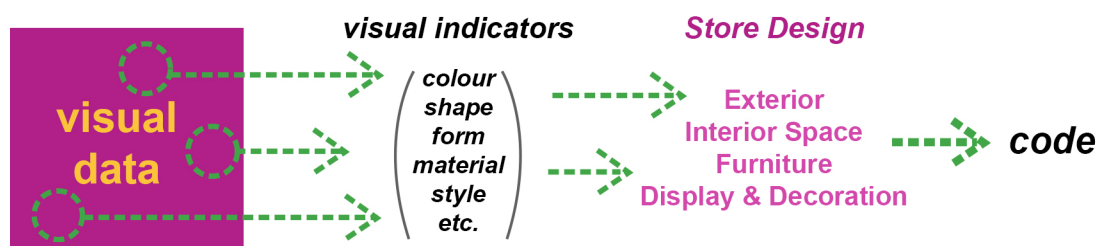

Global Market	Flagship Store Location	
Asia-Pacific	Tokyo, Japan	5
	Seoul, South Korea	
	Beijing, China	
	Hong Kong, China	
	Taipei, Taiwan	
Europe	Paris (Montaigne), France	4
	Paris (Champs-Élysées), France	
	Vienna, Austria	
	Geneva, Switzerland	
North America	New York, United States	2
	Toronto, Canada	

Total Store: 11

Source: Own elaboration, 2025.

4. Findings

In line with the research methodology, this section analysis the Dior flagship store designs located in the Asia-Pacific, Europe and North America regions. The coding stages of visual indicators related to store design based on visual data are shown in Figure 2.

Figure 2. Stages of visual indicator analysis.

Source: Own elaboration, 2025.

4.1. Asia-Pacific

The Asia-Pacific region ranks first in luxury consumption in the global market. Western luxury brands serve Japan, South Korea, China, and other East Asian countries with a collective orientation towards cultural values (Wang et al., 2018). As seen in the literature review of the research, brands must offer services that are in line with the consumption preferences of the region in order to be preferred. In order to globalise brand image, relationships must be established with product policy, local customers, economic and cultural factors (Chandon et al., 2016). Japan, South Korea, China and Taiwan have different store designs. In this context, store space designs are analysed according to colour, shape, form, material, and style indicators based on sample visual data.

Firstly, in parallel with the visual indicator definitions, the visual content of the facade designs in Tokyo, Seoul, Beijing, Hong Kong, and Taipei differs. It has been proven that exterior environments have an impact on consumers' sensory responses (Raggiotto et al., 2021). Patterns with geometric symmetry

reflecting the Dior brand image have been used in the Hong Kong and Taipei facade designs. However, the facades of the Tokyo, Beijing and Seoul stores reflect a different visual variation of the Dior image.

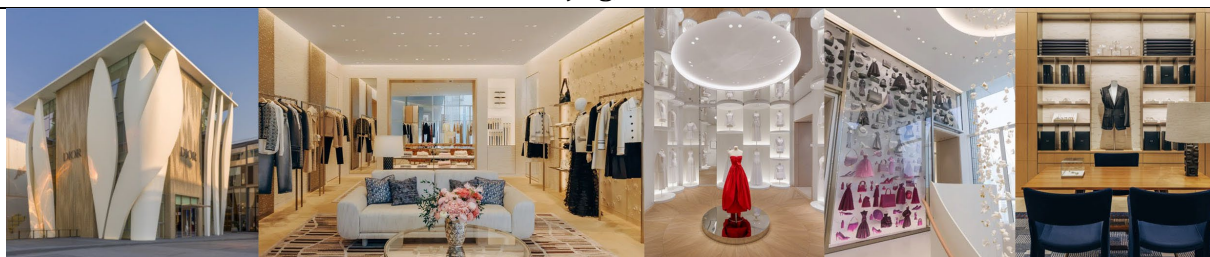
In the interior design, five stores have different styles of parquet and tiled floors. The walls of the five stores are covered with different material and paint coatings. However, the men's sections in all of the Beijing, Hong Kong and Taipei stores, and part of the women's sections, are similar. The lighting is the same in all five stores, consisting of spotlights and linear lighting. Additionally, Seoul, Hong Kong and Taipei have special lighting elements. There are both similarities and differences in the visual indicators that define interior design. The furniture is similar in colour and form in Beijing, Hong Kong-Taipei, Tokyo, and Seoul. Beijing, Hong Kong and Taipei display similarities in floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets and tables. Furthermore, the brand image is reflected in the display and decoration designs of the Tokyo and Seoul stores in different ways. According to the analysis conducted based on the research model, the visual indicators pertaining to the flagship store design have been coded in Table 2.

Table 2. Analysis of flagship stores in the Asia-Pacific

Tokyo, Japan	
	
Photographs: Dior, Retail Design Blog (2017), taken from https://retaildesignblog.net/2017/04/29/dior-dior-homme-flagship-store-by-peter-marino-tokyo-japan/	
Exterior	Facade design: White colour panel cladding with amorphous form. Grid shapes.
Interior Space	Floor: Light colour chevron style parquet. Beige, black and white colour floor tiles. Carpets in shades of grey.
	Wall: Plain white, black and grey colour tones wall paints. Mirror claddings.
	Lighting: Spotlights, linear led and glass chandeliers.
Furniture	Angular shapes. Fabric-covered seating elements in black and grey with plain textures. Neo classic style chairs. Glass and wood coffee tables and side tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables.
	Objects: Not available.
Seoul, South Korea	
	
Photographs: Exterior Nicolas Borel, interior Kyungsub Shin, WA Contents (2015), taken from https://worldarchitecture.org/articles/cmmpc/new-christian-dior-flagship-store-in-seoul-reflects-diors-soft-and-flowing-style.html	
Exterior	Facade design: White colour panel cladding with amorphous form. Asymmetrical composition.
Interior Space	Floor: Light colour Versailles style and herringbone parquet. Plain carpets in beige and blue colour tones.
	Wall: Wood panel and wallpaper cladding. Plain white, grey and beige colour tones for wall paints.
	Lighting: Spot, linear led and chandeliers.
Furniture	Angular shapes. Fabric-covered seating elements in black and grey colours with plain textures. Neo classic style chairs. Glass and wood coffee tables and side tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables.

Objects: Not available

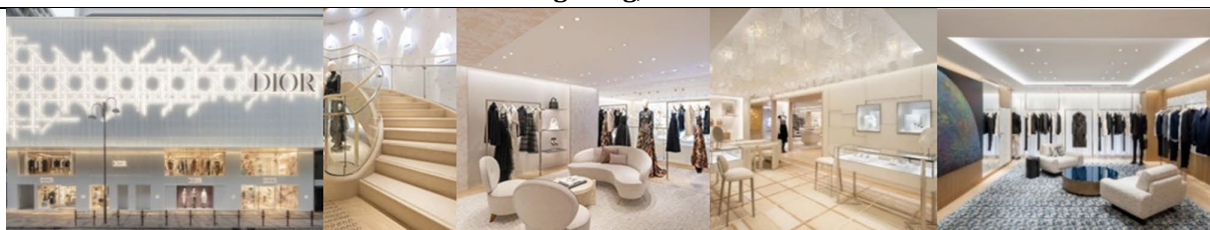
Beijing, China



Photographs: 21studio/WWD, Hu (2025), taken from <https://wwd.com/business-news/retail/house-of-dior-beijing-feature-1238421625/>

Exterior	Facade design: White colour panel cladding with amorphous form and beige colour textured surface coatings. Asymmetrical composition.
Interior Space	Floor: Light colour Versailles style parquet. Beige colour tiles. Patterned and plain carpets in beige, grey and blue colour tones. Wall: Wood panel and wallpaper cladding. Plain white and beige colour wall paints. Beige and gold colour textured surfaces. Lighting: Spot, linear led, chandeliers, and lampshades.
Furniture	Curved and angular shapes. Fabric-covered seating in white, grey, beige, orange, and blue colour tones with plain and jacquard textures. Beige marble, glass and wood coffee tables and side tables. Metal seating element with amorphous form.
Display & Decoration	Product display: Floor-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white and colourful garments hanging on the wall.

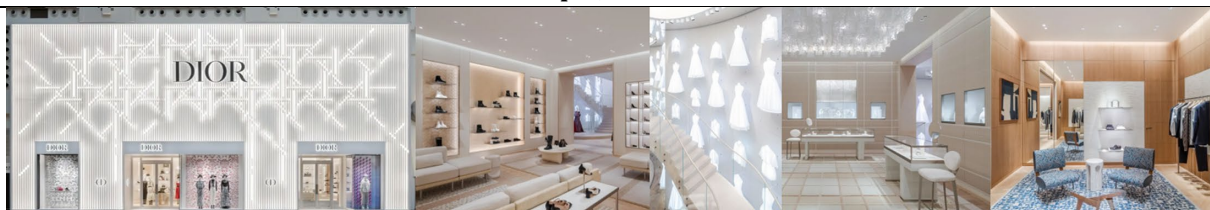
Hong Kong, China



Photographs: Dior, Fung (2022), taken from <https://www.harpersbazaar.com.hk/fashion/dior-harbourcity-new-flagship-store>

Exterior	White colour panel cladding. Brand pattern reflections with lighting and asymmetrical composition.
Interior Space	Floor: Light colour Versailles style parquet. Patterned carpets in beige and blue colour tones. Wall: Wood panel and wallpaper cladding. Plain white and beige colour wall paints. Textured surfaces. Lighting: Spotlights, linear led lighting, glass and crystal chandeliers.
Furniture	Curved shapes. Fabric-covered seating elements in white, light grey, beige and blue colour tones with plain textures. White and beige marble, terrazzo, glass, and wood coffee tables and black side tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white garments hanging on the wall.

Taipei, Taiwan



Photographs: Dior, Kuo (2023), taken from <https://www.shoppingdesign.com.tw/post/view/8599?>

Exterior	White colour panel cladding. Brand pattern reflections with lighting and asymmetrical composition.
	Floor: Light colour Versailles style parquet. Patterned carpets in beige and blue colour tones.

Interior Space	Wall: Wood panel and wallpaper cladding. Plain white and beige colour wall paints. Textured surfaces. Lighting: Spotlights, linear led lighting, glass and crystal chandeliers.
Furniture	Curved shapes. Fabric-covered seating elements in white, light grey, beige and blue colour tones with plain textures. White-beige marble and wood coffee tables and black side tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white garments hanging on the wall.

Source: Own elaboration, 2025.

Analysis of design indicators based on visual data reveals certain differences in flagship stores across the Asia-Pacific regions. Facades of the flagship stores in Tokyo, Seoul, Beijing, Hong Kong, and Taipei differ in terms of shape, form and composition. However, the design applications reflecting the corporate pattern, minimal symmetry and curved form of the New Look trend associated with the Dior image are different in each store. Reflecting the figurative image between the logo and identity can provide a market advantage (Guzmán et al., 2012). Store space can be designed in different spatial variations due to hedonistic attitudes. This differentiation can achieve iconic status in the market (Welté et al., 2022). In this context, iconic and store-specific designs have been implemented while remaining faithful to the brand image. The cultural diversity of Asia-Pacific countries, the region's high-tech applications, minimalist lifestyles, commercial, and tourist destinations are reflected in the flagship store designs of the French Dior brand through various visual variations.

4.2. Europe

The Dior brand, based in France, plays a significant role in marketing in Europe. Because the brand represents its country of origin in Europe. The impact of global destinations on luxury fashion shopping is uncertain from a tourism perspective. For example, Asian customers' purchasing behaviour in Paris stores for France-based brands is more symbolic than in their own countries (Hornig et al., 2013). For this reason, both France stores and the stores located in other tourist regions of Europe are important for reflecting the corporate image. This is because it creates a connection with the past through emotional communication, focusing on expressions that reflect the brand's heritage and cultural identity (Dion & Arnould, 2011).

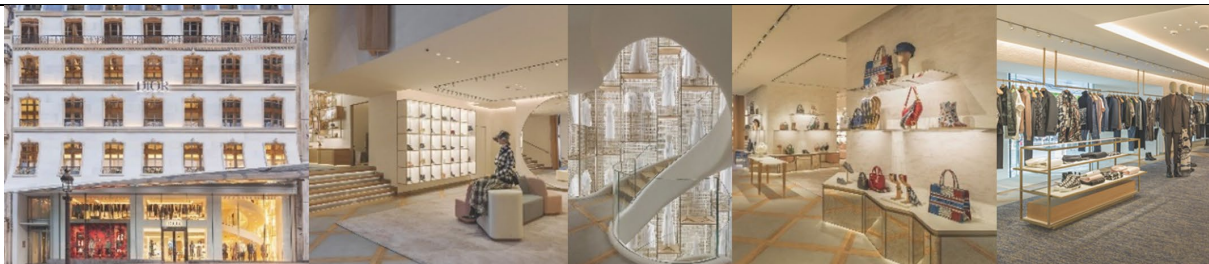
Store designs were analysed in Table 3 based on colour, shape, form, material and style indicator codes applied to visual data. Firstly, the facades of the Paris Montaigne, Champs-Élysées and Vienna stores share similar silhouettes due to their historical architecture. However, the colours and materials used in the facade design of the Vienna store differ from those of the historic architectural facades in Paris. The Geneva store, however, has a post-modern facade design, unlike other Dior flagship stores in Europe.

In terms of interior design, the floors of the Paris Montaigne and Vienna stores are similar. This similarity is in the Versailles-style parquet and monogram tile floors. The walls of the four stores are covered with wood panels, wallpaper and plain paint. Additionally, the entrance wall of the Vienna store is covered with mirrors. The men's sections of the Montaigne, Vienna and Geneva stores have a similar design. All stores have spot and linear led lighting. The furniture designs in the Vienna and Geneva stores are similar. This similarity is a visual design created by the harmony of form, colour and fabric coverings. Products are displayed in similar visual designs in all stores. Additionally, angular forms can be seen on the display stands at the Champs-Élysées store. Artistic products, pedestals, and similar objects not sold in flagship stores are used to create like museum atmosphere (Dion & Arnould, 2011). In this parallel, it can be seen that the decorative garments on the walls create a museum-like atmosphere. Display differences based on colour, form and composition indicators vary depending on the store. Furthermore, as the Montaigne store was the first Dior store, it was created with like museum atmosphere and features a wider range of decorative objects. In this parallelism, visual indicators in store designs have been coded in Table 3 to define visual designs.

Table 3. Analysis of flagship stores in the Europe**Paris Montaigne, France**

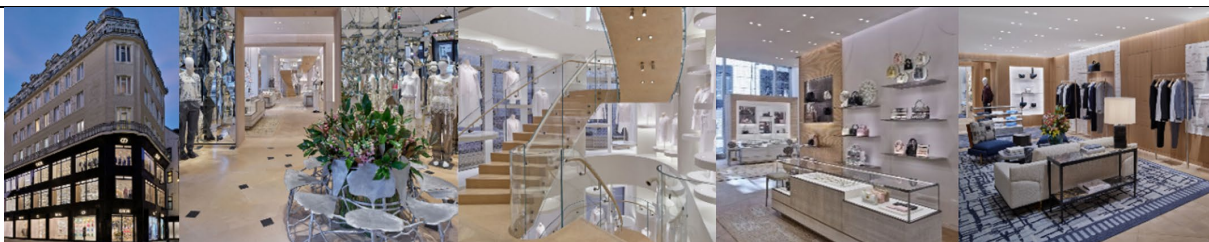
Photographs: Exterior Adrien Dirand, interior Kristen Pelou, De Leon (2022), taken from <https://hypebae.com/2022/3/dior-30-montaigne-store-flagship-re-opening-paris-address-location>

Exterior	Facade design: Historic architecture.
Interior Space	Floor: Light colour Versailles style parquet. Floor tiles. Patterned and plain carpets in beige and blue colour tones. Wall: Wood panel and wallpaper cladding. Plain white and beige colour wall paints. Patterned, textured surfaces. Lighting: Spotlights, linear led and lampshades.
Furniture	Curved and angular shapes. Fabric-covered seating in white, grey, beige, orange, and blue colour tones with plain and jacquard textures. White-beige marble, metal, glass, and wood coffee tables, and side tables. Metal seating element with amorphous form.
Display & Decoration	Product display: Floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white garments hanging on the wall. Red rose sculptures. Flower arrangements.

Paris Champs-Élysées, France

Photographs: Exterior Nicolas Borel, interior Kyungsub Shin, Andreas (2019), taken from <https://superfuture.com/2019/07/new-shops/paris-dior-flagship-store-opening/>

Exterior	Facade design: Historic architecture and postmodern design details.
Interior Space	Floor: Versailles-style floor combining parquet and grey tiles. Plain carpets in beige and grey colour tones. Wall: Plain white and beige colour tones paint. Patterned, textured surfaces. Lighting: Spotlights and linear led.
Furniture	Curved shapes. Fabric-covered seating in white, grey and beige colour tones with plain textures. White marble, glass, and metal coffee tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets, mirrored consoles, and tables. Objects: Decorative white garments hanging on the wall.

Vienna, Austria

Photographs: Dior / Jonathan Taylor – Cloud 9, Andreas (2025), <https://superfuture.com/2025/03/new-shops/vienna-dior-flagship-store-opening/>

Exterior	Historic architecture. Additionally, black surfaces.
Interior Space	Floor: Light colour Versailles style parquet. Beige colour floor tiles. Patterned and plain carpets in beige and blue colour tones.

	Wall: Mirrored walls. Wood panel and wallpaper cladding. Plain white and beige wall paints. Patterned, textured surfaces.
	Lighting: Spotlights, linear led and lampshades.
Furniture	Curved and angular shapes. Fabric-covered seating in white, light grey, beige, yellow, and blue colour tones with plain and jacquard textures. Metal, glass and wood coffee tables, and side tables. Metal seating element with amorphous form. Metal seating element with amorphous form.
Display & Decoration	Product display: Floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white garments hanging on the wall. Flower arrangements.

Geneva, Switzerland



Photographs: Dior, Andreas (2024), taken from <https://superfuture.com/2024/03/new-shops/geneva-dior-store-opening/>

Exterior	White colour panel cladding with amorphous form. Asymmetrical composition.
	Floor: Light colour stack bond style parquet. Patterned and plain carpets in beige and blue colour tones.
Interior Space	Wall: Plain white paint. Patterned wallpaper with beige, blue and grey colour tones. Wood panels.
	Lighting: Spotlights, linear led.
Furniture	Curved and angular shapes. Fabric-covered seating in white, grey, beige, black, and blue with plain and jacquard textures. White and beige marble, metal, glass, and wood coffee tables and side tables.
Display & Decoration	Product display: Floor and ceiling-mounted clothing rack, metal wall shelves, niches, glass display cabinets, and tables. Objects: Decorative white garments hanging on the wall.

Source: Own elaboration, 2025.

The Dior brand image maintains the continuity of its heritage when aligned with the strategies managed by its Paris-based design office (Donzé & Wubs, 2019). Within the scope of these strategies, the facade, which creates the first impression, is within the boundaries of historical architecture, while the Geneva store architecture is innovative in expression and similar in form to the Seoul store facade. French luxury fashion culture is associated with the concept of suites. This concept symbolises the feelings of privacy, comfort and privilege in the luxury purchasing experience (Debenedetti, 2021). A harmonious common image is seen in the interior space design components of the Montaigne, Vienne and Geneva stores. However, the interior design elements of the two Paris stores differ in their strategic appeal. The Dior flagship store designs in Europe differ from one another in terms of their eye-catching strategies in marketing and museum-focused display approaches. However, brand image is a consistent visual style across all stores.

4.3. North America

Luxury consumption is increasing in the North America market, and investment strategies are being developed accordingly. It is known that luxury retailers in the United States offer a wide range of products and an attractive, vibrant ambience that appeals to both local and foreign consumer groups (Wang et al., 2018). Firstly, it can be seen that the facades are designed with different visual design indicators. The facade design is seen to be in harmony with the image of New York City, reflecting cultural and social life. This facade is compatible with New York's high buildings and the dynamics of business life. The facade of the Toronto store is minimalist, with a corporate pattern implemented on the upper floor.

The decorative objects in the store space are associated with hedonism. The luxury store environment is a representation of pleasure values to create a personal, comfortable and intimate

portrayal (Welté et al., 2022). In this context, different representations are found in the interior design of stores in New York and Toronto. For the floor in New York, Versailles-style wood and ceramic materials are created. The New York store walls are covered with wooden panels, wallpaper, and smooth and textured paint finishes. The floor of the Toronto store is covered with Versailles-style floor that combines parquet and grey colour tiles. The walls are plain and have textured paint finishes. Both stores have spot and linear Led lighting. The furniture in both stores is similar in terms of curved and angular form indicators. However, the furniture in the New York store is more different in terms of colour and texture details. The Toronto store furniture is covered in plain beige and light grey colour tones fabric. Within this scope, the design codes analysed based on visual data are defined in Table 4.

Both stores have similar visual design elements, including floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets and tables. However, the shelved display stands in the Toronto store are different. Luxury service should be customised to the company with concrete cues that encourage consumption (Wirtz et al., 2020). Decorative garment items, which reflect these cues, can be seen in the New York store. The originality of the design and style is conveyed to consumers through the combination of colours and materials (De Barnier & Valette-Florence, 2013). Both the interior design components and the decorative display objects create a museum atmosphere in the New York store. In Toronto, on the other hand, a more minimalist interior design is evident. In this context, the conclusions drawn from the visual indicators related to flagship store design are coded in Table 4.

Table 4. Analysis of flagship stores in the North America

New York, United States	
	
Photographs: Jonathan Taylor, Kelly (2025), taken from https://hypebeast.com/2025/8/dior-new-york-flagship-store-opening-spa-info	
Exterior	Facade design: White panels with asymmetrical shapes. Asymmetrical composition.
Interior Space	Floor: Light colour Versailles style parquet. Patterned and plain carpets in beige and blue colours.
	Wall: Plain white and beige colour tones paint. Patterned wallpaper with white, beige and grey colour tones. Wood panels.
Furniture	Lighting: Spot and linear led.
	Curved and angular shapes. Fabric-covered seating in white, light grey, beige, orange, yellow, and blue colour tones with plain and jacquard textures. White and black marble, metal and wood coffee tables and side tables. Metal seating element with amorphous form.
Display & Decoration	Product display: Floor and ceiling-mounted clothing racks, metal wall shelves, niches, glass display cabinets, and tables.
	Objects: Decorative, colourful garments hanging on the wall.
Toronto, Canada	
	
Photographs: Kristen Pelou, Retail Insider (2019), taken from https://retail-insider.com/retail-insider/2019/09/christian-dior-opens-largest-flagship-in-north-america-on-torontos-mink-mile/	
Exterior	Facade design: Glass panel cladding and grey surfaces with rectangular shapes. Brand pattern reflections. Asymmetrical composition with linear lighting.
Interior Space	Floor: Versailles-style floor combining parquet and grey colour tiles. Stack bond style parquet.
	Plain carpets in beige and grey colour tones.
Wall: Plain white paint. Patterned wallpaper with white and beige colours.	

	Lighting: Spot and linear led.
Furniture	Curved shapes. Fabric-covered seating in grey and beige colour tones with plain textures. Neo classic style chairs. White marble and glass coffee tables and side tables.
Display & Decoration	Product display: Ceiling-mounted clothing racks, metal wall shelves, glass display cabinets, and tables. Objects: Not available.

Source: Own elaboration, 2025.

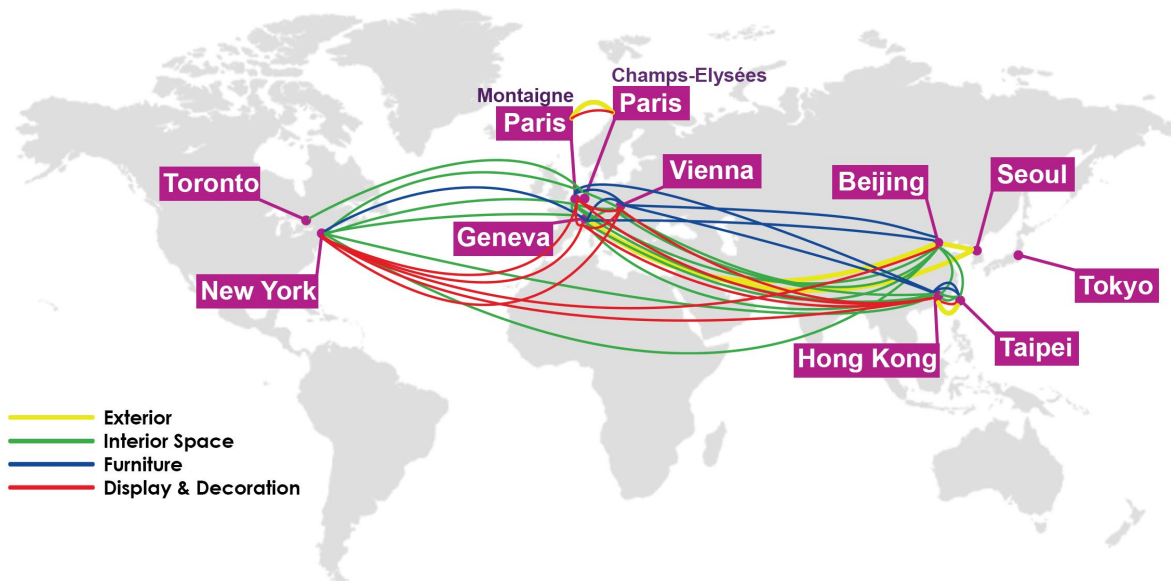
Global market segmentation can happen at both the macro and micro levels. While macro differences are linked to economics, micro differences are linked to culture (Samli, 2013). A macro difference is noticeable in the facade design of the North America market. Compared to other market regions, economic activity and working life have been designed within the limits of modern buildings, which are the first impression on the facade. Due to New York's status as a major global centre, the interior design of its stores is more dynamic and designed to resemble a museum atmosphere. The Toronto Dior store, on the other hand, has been designed in a simpler style, in keeping with the cultural and social infrastructure of the region.

5. Discussion

Analysis of visual indicators shows that there are design differences in Dior's flagship stores depending on their global market. Firstly, the research findings are evaluated in terms of general similarities in the global market, and these similarities are showed on a map. Subsequently, the factors influencing flagship store design components are discussed using a Venn Diagram.

Fashion brands communicate with consumers. In terms of marketing perspective, themes related to quality, status, image, history, culture, and society associated with luxury products are reflected in communication strategies (Cheah et al., 2016). The initial starting point of this communication is facade design. Luxury brand consumption can also be influenced by culture, social class and global trends (Seo & Buchanan-Oliver, 2015). For this reason, it was observed that it is designed in line with consumers' cultural background and social life. Visual design indicators for facades in North America and Europe show similarities. However, facades in the Asia-Pacific region, which is part of the same global market, have been seen to have different visual styles. In the Europe market, only the Geneva, Seoul and Beijing facades are similar in terms of form. The brand pattern has been created using shape indicators on the facades of the Toronto, Hong Kong and Taipei stores.

Visual harmony of Interior design includes both similarities and differences. In terms of luxury brand management, it is possible to design stores in different styles according to some strategies (Welté et al., 2022). For this purpose, the Dior store designs have visual designs that may vary according to global market regions. Flagship stores belonging to French brands, particularly in Paris, have a high level of interaction. This is because these stores represent the cultural value of the brand with more intense and effective visual expressions (Manlow & Nobbs, 2013). Due to the popularity of tourism in Europe, there are similarities between the stores. The New York, Beijing, Hong Kong and Taipei, which are economic centres, have a similar design to Dior's flagship store on Paris's Avenue Montaigne. These similarities are also seen in the interior design of the Geneva and Vienna stores. The Seoul, Tokyo, Champs-Élysées and Toronto stores differ from other stores in terms of interior design. Similarities in the visual designs of Dior flagship stores, as identified from the research findings, are illustrated on the map in Figure 3.

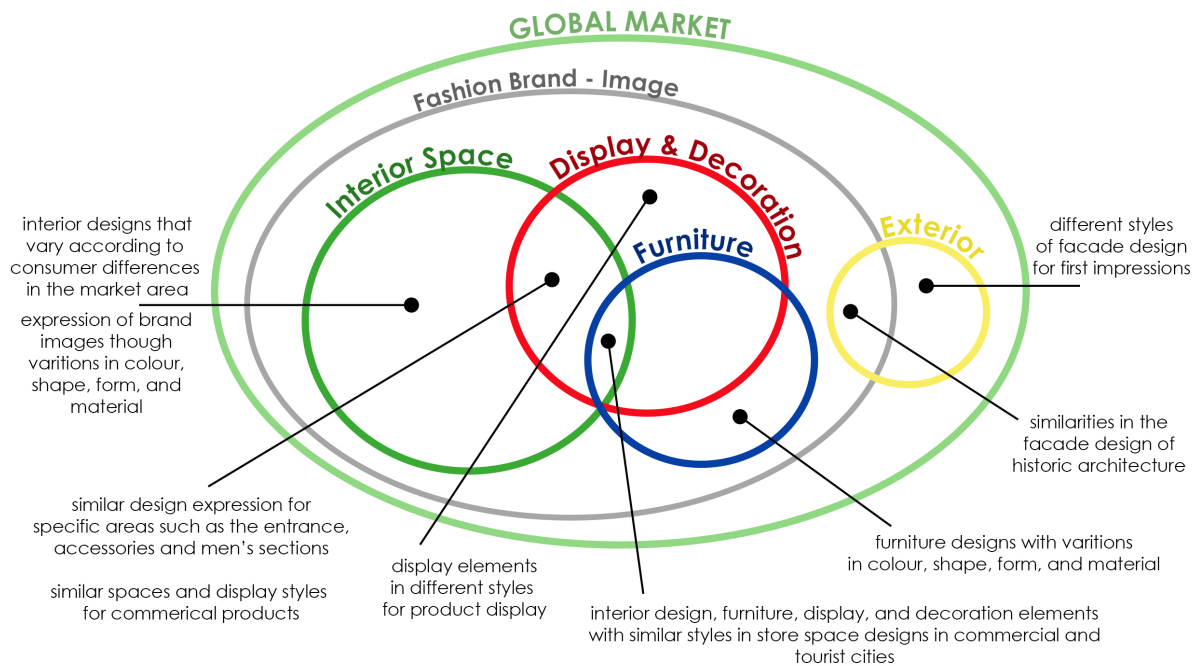
Figure 3. Similarity map of Dior flagship store designs.

Source: Own elaboration, 2025.

There are visual design differences in the floor and wall components of all store interiors in the global market. Different expressions have been created using design indicators such as colour, shape, form, material, and style. However, similarities can be seen in the components of some flagship store designs. There are visual similarities in the interior design components of certain male sections. Furthermore, similar lighting has been used throughout all stores. Although furniture varies from store to store, it reflects the Dior image through different visual cues in terms of form, colour and texture. Similarities can be seen in display and decoration products. Furthermore, decorative objects have been used with similar style in some stores.

The global market and consumer groups can be considered the largest cluster. The Dior brand is located within this cluster and provides services according to market differences. The relationships between the visual design variations in the global market relating to store design components are shown in the Venn diagram in Figure 4. As seen in the findings of the research, brand image varies in interior design according to global market regions. Furniture in the Dior stores shows both similarities and variations. In this parallelism, display and decoration elements also share similarities and differences. The interior, furniture, display, and decoration indicators are similar in all men's sections except Seoul. The facade design is the most eye-catching and variable element, providing the first impression for consumers. Design variations in flagship stores reflect colour, shape, form, material, and style factors based on the cultural differences of consumer groups. The Dior brand image is reflected in store spaces through different design variations. As seen in the literature review and research findings, visual design strategies are preferred for positioning and attracting attention in the global market. The reason for this is that consumer and regional compatibility require striking creativity in marketing. According to the analysis of sample visual data belonging to stores, differences in visual design have been identified depending on global market regions. In this context, hypothesis 2, "Luxury fashion brands can project their image to stores through creative visual designs to attract attention in the global market", can be confirmed.

Figure 4. The relationships between Dior's flagship store designs in the global market.



Source: Own elaboration, 2025.

The powerful luxury image of the Europe lifestyle, production quality and timeless silhouettes are in demand in the global market (Donzé & Wubs, 2019). The North America and Asia-Pacific markets are growing markets for luxury consumption. Flagship stores in these regions are a significant investment. To this end, Dior's French fashion image is reflected in the store design. However, in North America and Asia-Pacific countries, luxury brand consumption is associated with functional and emotional attitudes (Bian & Forsythe, 2012). This relationship reflects the region's cultural structure. At this point, it was observed that the Dior image was reflected within the cultural structure of the region that influences the consumer's purchasing behaviour. It has been analysed that the store designs in the sample visual data have visual designs that vary across regions and even within the same region. Within this scope, hypothesis 1, "Due to cultural differences, the visual design of luxury fashion stores in global market may vary from region to region", can be confirmed. Furthermore, although differences are seen in store visual designs, the findings show that a common visual expression has been created. Even though global market regions vary, the brand image is reflected in a consistent language through colour, shape, form, material and style indicators. According to the research model, the codes belonging to the analysed sample store data show the visual design harmony between stores. Therefore, hypothesis 3, "Despite differences in global market regions, brand image can reflect in store space designs through consistent visual expressions", can be confirmed.

6. Conclusion

This research analysed the design variations of flagship stores belonging to luxury fashion brands located in the global market. Brand image is reflected in store space design through different expressions in the global market. As seen in this research, this reflection stems from the diversity of consumer groups. In market with cultural and social diversity, luxury fashion consumption is organised according to different attitudes (Seo & Buchanan-Oliver, 2015). The reason for this is that consumption behaviour is based on cultural and social relationships.

The brand image reflects in the visual design of the store spaces. In locations where there are cultural differences, the brand image is designed according to different design variations. The common image is designed in different visual expressions with variations in colour, shape, form, material, and texture.

Marketing segmentation requires determining the current geographical location and establishing consumer profiles in the region (Makgosa & Sangodoyin, 2017). This require researching global market locations. Furthermore, cultural values and social relationships must be analysed. Market locating, customer targeting, and the conceptual formation of the brand should be integrated into the creation of a global network (Wiedmann & Hennigs, 2013). In this context, the brand image is reflected in store

designs according to the cultural differences of market regions. According to research findings, reflecting a common image in different visual expressions in design is seen to be advantageous from a marketing perspective. However, these design approaches must be consistent with the brand image and the characteristics of the region. Despite focusing on luxury stores in one city, universal differences in cultural practices are lacking (Debenedetti, 2021). In this context, the research may fill the gap in studies on the global cultural factors of luxury fashion. This research fills the void in store space design based on the visual design and provides a general assessment of the design variability of stores in the global market.

However, there are some limitations to the research. A visual analysis process based on case studies has been conducted within the scope of qualitative research. Firstly, subjective assessments may occur due to the descriptive nature of qualitative research. At this stage, quantitative research methods may further confirm the research findings. Furthermore, measurements focused on consumer perception may be necessary for future research. Different types of stores other than luxury flagship stores could be analysed. Furthermore, the research was limited to the example of Dior, selected as the strongest luxury fashion brand for 2025. No comparison has been made with store design applications belonging to other fashion brands in the global luxury market. The research findings may need to be compared with other competing brands in the same segment. This research can be developed for future studies.

References

- Abimbola, T., Lim, M., Kirby, A. E., & Kent, A. M. (2010). Architecture as brand: Store design and brand identity. *Journal of Product & Brand Management*, 19(6), 432–439. <https://doi.org/10.1108/10610421011085749>
- Andreas. (2019, July 19). Paris: Dior flagship store opening. *Super Future*. <https://superfuture.com/2019/07/new-shops/paris-dior-flagship-store-opening/>
- Andreas. (2024, March 11). Geneva: Dior store opening. *Super Future*. <https://superfuture.com/2024/03/new-shops/geneva-dior-store-opening/>
- Andreas. (2025, March 13). Vienna: Dior flagship store opening. *Super Future*. <https://superfuture.com/2025/03/new-shops/vienna-dior-flagship-store-opening/>
- Bain & Company. (2025, June 19). Luxury confronts slowdown amid economic headwinds and market disruptions, while industry resilience and strong fundamentals underpin prospects. <https://www.bain.com/about/media-center/press-releases/20252/luxury-confronts-slowdown-amid-economic-headwinds-and-market-disruptions-while-industry-resilience-and-strong-fundamentals-underpin-future-prospects/>
- Balchandani, A., D'Auria, G., Grunberg, J., Olive, A. S., Andre, S., & Amed, I. (2025, January 13). The state of luxury: How to navigate a slowdown. *McKinsey & Company*. <https://www.mckinsey.com/industries/retail/our-insights/state-of-luxury#/>
- Barthes, R. (1993). *Göstergebilimsel serüven* (M. Rifat & S. Rifat Trans.). Yapı Kredi Yayınları.
- Bastien, V., & Kapferer, J.-N. (2013). More on luxury anti-laws of marketing. In K.-P. Wiedmann & N. Hennigs (Eds.), *Luxury marketing a challenge for theory and practice* (pp. 19-34). Springer Gabler. <https://doi.org/10.1007/978-3-8349-4399-6>
- Bäckström, K., & Johansson, U. (2017). An exploration of consumers' experiences in physical stores: comparing consumers' and retailers' perspectives in past and present time. *The International Review of Retail, Distribution and Consumer Research*, 27(3), 241–259. <https://doi.org/10.1080/09593969.2017.1314865>
- Beard, N. D. (2008). The Branding of Ethical Fashion and the Consumer: A luxury niche or mass-market reality? *Fashion Theory*, 12(4), 447–467. <https://doi.org/10.2752/175174108X346931>
- Berman, B. R., & Evans, J. R. (2013). *Retail management: A strategic approach*. Pearson.
- Bhagya, K. P. N., Karunaratne, P. V. M., Ranathunga, G. M., & Ranaweera, A. (2025). Fashion niche market strategies: A systematic literature review. *Journal of Fashion Marketing and Management: An International Journal*, 29(1), 137–163. <https://doi.org/10.1108/JFMM-06-2024-0228>
- Bian, Q., & Forsythe, S. (2012). Purchase intention for luxury brands: A cross cultural comparison. *Journal of Business Research*, 65(10), 1443–1451. <https://doi.org/10.1016/j.jbusres.2011.10.010>
- Brand Finance. (n.d.). Luxury & Premium 2025. <https://brandirectory.com/reports/luxury-and-premium/2025>
- Brand Finance. (2025, May 22). Porsche remains world's most valuable luxury & premium brand; Chanel surpasses Louis Vuitton. <https://brandfinance.com/press-releases/porsche-remains-worlds-most-valuable-luxury-premium-brand-chanel-surpasses-louis-vuitton>
- Burghausen, M. (2023). The presence of the omni-temporal: Theoretical foundations of (corporate) brand heritage design. *Brand Management*, 30, 129–143. <https://doi.org/10.1057/s41262-022-00302-9>
- Chandon, J.-L., Laurent, G., & Valette-Florence, P. (2016). Pursuing the concept of luxury: Introduction to the JBR Special Issue on "Luxury Marketing from Tradition to Innovation". *Journal of Business Research*, 69(1), 299–303. <https://doi.org/10.1016/j.jbusres.2015.08.001>
- Cheah, I., Zainol, Z., & Phau, I. (2016). Conceptualizing country-of-ingredient authenticity of luxury brands. *Journal of Business Research*, 69(12), 5819–5826. <https://doi.org/10.1016/j.jbusres.2016.04.179>
- Creswell, J. W. (2013). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage Publications.
- De Barnier, V., & Valette-Florence, P. (2013). Culture and luxury: An analysis of luxury perceptions across frontiers. In K.-P. Wiedmann & N. Hennigs (Eds.), *Luxury marketing a challenge for theory and practice* (pp. 37-56). Springer Gabler. <https://doi.org/10.1007/978-3-8349-4399-6>

- De Leon, P. (2022, May 7). Take a Look Inside Dior's Newly Renovated Flagship in Paris. *Hypebae*. <https://hypebae.com/2022/3/dior-30-montaigne-store-flagship-re-opening-paris-address-location>
- Debenedetti, A. (2021). Luxury stores as home-like places: How domestic meanings are staged and mobilized in luxury retail. *Journal of Business Research*, 129, 304-313. <https://doi.org/10.1016/j.jbusres.2021.03.010>
- Diaz-Bustamante-Ventisca, M., Carcelén-García, S., Díaz-Soloaga, P., & Kolotouchkina, O. (2024). Greenwashing perception in Spanish fast-fashion brands' communication: Modelling sustainable behaviours and attitudes. *International Journal of Fashion Design, Technology and Education*, 18(2), 179-189. <https://doi.org/10.1080/17543266.2024.2343934>
- Dion, D., & Arnould, E. (2011). Retail luxury strategy: Assembling charisma through art and magic. *Journal of Retailing*, 87(4), 502-520. <https://doi.org/10.1016/j.jretai.2011.09.001>
- Donzé, P-Y., & Fujioka, R. (Eds.). (2018). *Global luxury: Organisational change and emerging markets since the 1970s*. Palgrave Macmillan.
- Donzé, P-Y., & Wubs, B. (2019). Storytelling and the making of a global luxury fashion brand: Christian Dior. *International Journal of Fashion Studies*, 6(1), 83-102. https://doi.org/10.1386/inf.6.1.83_1
- Fionda, A., & Moore, C. (2009). The anatomy of the luxury fashion brand. *Brand Management*, 16(5-6), 347-363. <https://doi.org/10.1057/bm.2008.45>
- Fiske, J. (2004). *Introduction to communication studies*. Routledge.
- Folkmann, M. N. (2015). Aesthetic Coding in Interior Design. In J. A. A. Thompson & H. H. Blossom (Eds.), *The Handbook of Interior Design* (pp. 97-111). Wiley.
- Fung, K. (2022, September 20). A legacy of classic style, Dior's new flagship store opens in Harbour City, Tsim Sha Tsui. *Harpers Bazaar*. <https://www.harpersbazaar.com.hk/fashion/dior-harbourcity-new-flagship-store>
- Gupta, A. S., & Mukherjee, J. (2024). Reviving unorganised retail stores post-COVID-19. *Journal of Strategic Marketing*, 32(2), 230-250. <https://doi.org/10.1080/0965254X.2024.2323954>
- Guzmán, F., Iglesias, O., Machado, J. C., Vacas-de-Carvalho, L., Costa, P., & Lencastre, P. (2012). Brand mergers: Examining consumers' responses to name and logo design. *Journal of Product & Brand Management*, 21(6), 418-427. <https://doi.org/10.1108/10610421211264900>
- Haug, A., & Münster, M. B. (2015). Design variables and constraints in fashion store design processes. *International Journal of Retail & Distribution Management*, 43(9), 831-848. <https://doi.org/10.1108/IJRDM-11-2013-0207>
- Heskett, J. (2013). *Tasarım* (E. Uzun Trans.). Dost Kitapevi Yayınları.
- Hornig, T., Fischer, M., & Schollmeyer, T. (2013). The role of culture for pricing luxury fashion brands. *Marketing ZFP*, 35(2), 118-130. https://doi.org/10.15358/0344-1369_2013_2_118
- Hu, D. (2025, December 11). House of Dior Beijing Lights Up Taikoo Li Sanlitun. *WWD*. <https://wwd.com/business-news/retail/house-of-dior-beijing-feature-1238421625/>
- Jeong, J., Lee, H. L., & Lee, Y. (2025). Café or art exhibition? Which experience is more effective in luxury fashion flagships? *Journal of Fashion Marketing and Management: An International Journal*, 29(2), 252-268. <https://doi.org/10.1108/JFMM-12-2022-0269>
- Kapferer, J-N., & Laurent, G. (2016). Where do consumers think luxury begins? A study of perceived minimum price for 21 luxury goods in 7 countries. *Journal of Business Research*, 69(1), 332-340. <https://doi.org/10.1016/j.jbusres.2015.08.005>
- Kelly, D. (2025, August 13). Dior Opens Four-Story New York City Flagship with Luxurious Spa. *Hypebeast*. <https://hypebeast.com/2025/8/dior-new-york-flagship-store-opening-spa-info>
- Kotler, P., & Keller, K. L. (2012). *Marketing management* (14th Ed.). Prentice Hall.
- Kozinets, R. V., Sherry, J. F., De Berry-Spence, B., Duhachek, A., Nuttavuthisit, K., & Storm, D. (2002). Themed flagship brand stores in the new millennium: Theory, practice, prospects. *Journal of Retailing*, 78(1), 17-29. [https://doi.org/10.1016/S0022-4359\(01\)00063-X](https://doi.org/10.1016/S0022-4359(01)00063-X)
- Kristensen, T., & Gabrielsen, G. (2023). Design challenging the Concept of Market. In M. J. Lehtonen, T. Kaupinnen, & L. Sivula (Eds.), *Design education across disciplines: Transformative learning experiences for the 21st Century* (pp. 159-171). Palgrave Macmillan. https://doi.org/10.1007/978-3-031-23152-0_10

- Kuo, S. (2023, January 16). Taipei 101 welcomes a new Dior! A brand-new brand experience space that is both futuristic and classic, reminiscent of an 18th-century salon. *Shopping Design*. <https://www.shoppingdesign.com.tw/post/view/8599?>
- Makgosa, R., & Sangodoyin, O. (2017). Retail market segmentation: The use of consumer decision-making styles, overall satisfaction and demographics. *The International Review of Retail, Distribution and Consumer Research*, 28(1), 64–91. <https://doi.org/10.1080/09593969.2017.1334690>
- Manlow, V., & Nobbs, K. (2013). Form and function of luxury flagships: An international exploratory study of the meaning of the flagship store for managers and customers. *Journal of Fashion Marketing and Management: An International Journal*, 17(1), 49–64. <https://doi.org/10.1108/13612021311305137>
- Mesher, L. (2013). *İç mekân tasarımı mağaza tasarımı*. Literatür Yayınları.
- Miao, M., Jalees, T., Qabool, S., & Zaman, S. I. (2020). The effects of personality, culture and store stimuli on impulsive buying behaviour: Evidence from emerging market of Pakistan. *Asia Pacific Journal of Marketing and Logistics*, 32(1), 188–204. <https://doi.org/10.1108/APJML-09-2018-0377>
- Mills, A. J., & John, J. (2021). Brand stories: Bringing narrative theory to brand management. *Journal of Strategic Marketing*, 33(1), 35–53. <https://doi.org/10.1080/0965254X.2020.1853201>
- Mrad, M., Majdalani, J., Chi Cui, C., & El Khansa, A. (2020). Brand addiction in the contexts of luxury and fast-fashion brands. *Journal of Retailing and Consumer Services*, 55, 102089. <https://doi.org/10.1016/j.jretconser.2020.102089>
- Mundel, J., Huddleston, P., & Vodermeier, M. (2017). An exploratory study of consumers' perceptions: What are affordable luxuries? *Journal of Retailing and Consumer Services*, 35, 68–75. <https://doi.org/10.1016/j.jretconser.2016.12.004>
- Nueno, J. L., & Quelch, J. A. (1998). The mass marketing of luxury. *Business Horizons*, November–December. [https://doi.org/10.1016/S0007-6813\(98\)90023-4](https://doi.org/10.1016/S0007-6813(98)90023-4)
- Odabaşı, Y., & Barış, G. (2013). *Tüketici davranışı*. Mediacat Akademi.
- Park, H.-J., Rabolt, N. J., & Jeon, K. S. (2008). Purchasing global luxury brands among young Korean consumers. *Journal of Fashion Marketing and Management*, 12(2), 244–259. <https://doi.org/10.1108/13612020810874917>
- Parsons, A. G. (2011). Atmosphere in fashion stores: Do you need to change? *Journal of Fashion Marketing and Management: An International Journal*, 15(4), 428–445. <https://doi.org/10.1108/13612021111169933>
- Phau, I., Teah, M., Jung, H. Y., Lee, Y., Kim, H. J., & Yang, H. (2025). Impacts of country images on a luxury fashion brand: facilitating with the brand resonance model. *Journal of Fashion Marketing and Management: An International Journal*, 18(2), 187–205. <https://doi.org/10.1108/JFMM-10-2013-0113>
- Raggiotto, F., Mason, M. C., Moretti, A., & Paggiaro, A. (2021). How do customers respond to external store environment? Analyzing the new luxury segment. *Journal of Global Scholars of Marketing Science*, 33(3), 332–348. <https://doi.org/10.1080/21639159.2020.1808846>
- Retail Design Blog (2017, April 29). Dior + Dior Homme flagship store by Peter Marino, Tokyo – Japan. <https://retaildesignblog.net/2017/04/29/dior-dior-homme-flagship-store-by-peter-marino-tokyo-japan/>
- Retail Insider. (2019, September 24). Christian Dior Opens Largest Flagship in North America on Toronto's Mink Mile. <https://retail-insider.com/retail-insider/2019/09/christian-dior-opens-largest-flagship-in-north-america-on-torontos-mink-mile/>
- Ries, L. (2013). *Visual hammer*. MediaCat.
- Saldana, J. (2015). *The coding manual for qualitative researchers*. Sage.
- Salehzadeh, R., & Pool, J. K. (2016). Brand attitude and perceived value and purchase intention toward global luxury brands. *Journal of International Consumer Marketing*, 29(2), 74–82. <https://doi.org/10.1080/08961530.2016.1236311>
- Samli, A. C. (2013). *International consumer behavior in the 21st century*. Springer.
- Seo, Y., & Buchanan-Oliver, M. (2015). Luxury branding: The industry, trends, and future conceptualisations. *Asia Pacific Journal of Marketing and Logistics*, 27(1), 82–98. <https://doi.org/10.1108/APJML-10-2014-0148>

- Shukla, P., Banerjee, M., & Singh, J. (2016). Customer commitment to luxury brands: Antecedents and consequences. *Journal of Business Research*, 69(1), 323-331. <https://doi.org/10.1016/j.jbusres.2015.08.004>
- Sresnewsky, K. B. V. G., Yoyo, A. S., Veloso, A. R., & Torresi, L. (2025). Rapport-building in luxury fashion retail: A collectivist culture case. *Journal of Fashion Marketing and Management: An International Journal*, 24(2), 251-276. <https://doi.org/10.1108/JFMM-04-2018-0048>
- Ting, L., & Ahn, J. (2023). Luxury brand cultural symbolism: Signaling effect on customer well-being. *Journal of Strategic Marketing*, 32(5), 590-605. <https://doi.org/10.1080/0965254X.2023.2275134>
- Vijaranakorn, K., & Shannon, R. (2017). The influence of country image on luxury value perception and purchase intention. *Journal of Asia Business Studies*, 11(1), 88-110. <https://doi.org/10.1108/JABS-08-2015-0142>
- WA Contents. (2017, October 08). New Christian Dior Flagship store in Seoul reflects Dior's soft and flowing style. WA. <https://worldarchitecture.org/articles/ccmpc/new-christian-dior-flagship-store-in-seoul-reflects-diors-soft-and-flowing-style.html>
- Wang, S. W., Pelton, L. E., & Hsu, M. K. (2018). Analysis of consumers' attitudinal and emotional factors on luxury apparel brand purchase intentions. *The Service Industries Journal*, 39(11-12), 836-854. <https://doi.org/10.1080/02642069.2018.1494158>
- Welté, J-B., Cayla, J., & Fischer, E. (2022). Navigating contradictory logics in the field of luxury retailing. *Journal of Retailing*, 98(3), 510-526. <https://doi.org/10.1016/j.jretai.2021.11.002>
- Wertz, R. A. (2023). Brand new: How visual context shapes initial response to logos and corporate visual identity systems. *Journal of Product & Brand Management*, 32(8), 1388-1398. <https://doi.org/10.1108/JPBM-08-2022-4124>
- Wiedmann, K., Hennigs, N., & Siebels, A. (2009). Value-based segmentation of luxury consumption behavior. *Psychology and Marketing*, 26, 625-651. <https://doi.org/10.1002/mar.20292>
- Wiedmann, K-P., & Hennigs, N. (2013). Placing luxury marketing on the research agenda not only for the sake of luxury – An introduction. In K-P. Wiedmann, and N. Hennigs (Eds.), *Luxury marketing a challenge for theory and practice* (pp. 3-17). Springer Gabler. <https://doi.org/10.1007/978-3-8349-4399-6>
- Wirtz, J., Holmqvist, J., & Fritze, M. P. (2020). Luxury services. *Journal of Service Management*, 31(4), 665-691. <https://doi.org/10.1108/JOSM-11-2019-0342>
- Zenker, S. (2014). Measuring place brand equity with the advanced Brand Concept Map (aBCM) method. *Place Branding and Public Diplomacy*, 10(2), 158-166. <https://doi.org/10.1057/pb.2014.2>