

Operating Cafés as a Brand Extension Strategy for Luxury Brands

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Plagiarism statement

I, Jiyeon Ahn, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this project has been plagiarized.

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JACQUEMUS

TEA HOUSE By Jiyeon Ahn

EXECUTIVE SUMMARY

This project proposes a strategy for Jacquemus to strengthen brand loyalty in the Asian market by launching a Tea House concept. According to Balchandani et al., (2024, p.73). 54% of shoppers prefer offline stores, and experts emphasise the importance of delivering differentiated experiences.

Under this trend, the Jacquemus Tea House offers personalised tea consultations, culturally curated desserts, and monthly menu drops inspired by Jacquemus collections. This experiential store concept allows younger consumers to engage with the brand in a cozy but still high-end experience, reinforcing long-term loyalty through everyday lifestyle experience.



Fig.1.1: *Jacquemus 22fw-1*, Jacquemus (no date j)



Fig.1.2: *Jacquemus 22fw-2*, Jacquemus (no date k)

01. INTRODUCTION

INTRODUCTION

As the global economic situation becomes more difficult and consumer sentiment shrinks, many brands try to show more diverse sales strategies. Fashion companies are showing strategies to make it easier and more frequent for customers to buy products at affordable prices. For example, Chanel and Dior launched their bag miniatures as bag charms to appeal to younger consumers. In addition, brands such as Acne Studio and Bottega Veneta began expanding their businesses in small luxury by launching perfumes for the first time (Scott, 2025).

Economic uncertainty has also brought new trends to the luxury market. As in the past, fewer consumers showed off their status through logos or brand names, and instead, more emotional and personalized consumption began to draw attention. The younger generation wants to show themselves through what space they enjoy rather than the product.

These trends are called “Quiet Luxury” or “Stealth Wealth”, which refers to the tendency of consumers to enjoy brands through experiences, services and moods instead of avoiding logos (Serrano, 2023). According to Schulz (2024), “prominent logos drive intent to purchase down 19 percent”. LVMH also used its first-quarter 2023 earnings report to analyse the luxury industry, which can subtly show wealth by mentioning these consumption trends, has become a new keyword (The Fashion Law, 2023).

Consumers tend to express their taste and social image through the space and experience provided by the brand, and the premium brand cafe or restaurant business functions as a space for the show. For instance, Fendi’s Luxury Beach Club and Karl Lagerfeld’s hotels, strive to connect with consumers through experience and atmosphere (Bell and Napoli, 2024).

In addition, social media has drastically changed how younger consumers record their daily experiences and communicate with others, significantly affecting how the fashion industry reaches consumers. According to Maguire (2024), social media inspires Generation Z, and this generation is more drawn to brands that can share their tastes with them than cool brands. This consumption trend can lead to high-end brand F&B businesses providing a space for consumers to share their tastes and charming content for social media.

Based on this market context, this project examines prior research. It explores how luxury brand cafés affect brand perception and consumption behavior for young generations in the Asian market, from millennials born in the 1990s to Generation Z born in the early 2000s (Dimock, 2019). The final goal of this project is to propose a brand marketing strategy project constructed based on this.

The project has three main goals. First, the study establishes a theoretical background by analyzing existing research on luxury consumption and café culture among younger generations. Second, it compares the marketing strategies and operational approaches of two luxury brand cafes to assess the impact of such spaces on consumer behavior. Last, it identifies key factors that attract younger consumers to brand cafés. To effectively carry out this marketing project, the study will explore these goals in greater depth through a review of existing literature and in-depth interviews with the target demographic.



Fig.2.1: *Jacquemus 22ss-1*, Jacquemus (no date l)



Fig.2.2: *Jacquemus 22ss-2*, Jacquemus (no date m)

02.

LITERATURE REVIEW

2.1 Strategic shifts in the luxury market

As mentioned, luxury brands expand their business to various fields as the economy becomes difficult. In this environment, more and more cases of brands launching cafés. Under this circumstance, where consumption is decreasing, many brands have recently used it to allow consumers to experience brands more naturally and friendly through café launches. For example, the Forty-Five Ten of the United States is a luxury boutique selling clothes from various brands. However, it plays a role in including impulse purchases by providing a familiar space to customers visiting the store through the relatively inexpensive café operation of No Aloha (Abrams, 2020). It is trying to secure a broader consumer base by lowering the barriers for customers to enter luxury brands. Expanding brands into the Food and Beverage (F&B) business is an important phenomenon that reflects changes in brand identity and consumer behaviour, not just trends.

This project analyses the factors that have led younger consumers to engage in luxury brand café culture through a qualitative approach. It explores how these cafés promote brand consumption and enhance brand loyalty and ultimately investigates the impact on perceptions of luxury fashion brands in the Asian market. Based on this research, the project would like to discuss overall brand experience, consumer loyalty, and brand expansion. For example, Townsend et al. (2009, p.544) found that companies in the early stages of expanding their business abroad prefer to enter countries with a similar lifestyle and social appearance rather than a completely different culture from their home country.

Perhaps this fact can explain why luxury brands naturally melt into consumers in those countries through cafes, as people in all countries are familiar with café culture. However, this is only an estimate, and specific studies related to the direct luxury brand café business can be found very rarely. Therefore, this project aims to analyse the impact of luxury brand cafe operations, brand growth, and younger consumer experience by referring to existing literature.

This project is based on three questions: Why do luxury brands run cafés? What experiences and influences do luxury brand café operations have on young consumers? What are the main success factors of operating luxury brand cafés in the Asian market? These questions can help understand the success strategies of existing cafés, and the project presents a café with clear brand value and identity to consumers.

2.2 Luxury brand and Experiential marketing

Luxury brands no longer focus on selling high-end products but on creating experiences that connect consumers emotionally. Experiential marketing attracts attention as a new way for brands to communicate with consumers, and consumers tend to value unique and memorable experiences more than owning products (Maguire, 2025). In addition, conspicuous consumption of these brands reveals an individual's social status, which increases emotional satisfaction and enhances brand loyalty. Consumers engage in this behaviour because they view high-end brand consumption as a symbol of status and actively seek premium brand experiences to associate themselves with the brands' prestige and feel its status firsthand (Wilson, 2024).

The experience economy provides a better understanding of this phenomenon. Pine and Gilmore (2019) argue that experience is the fourth economic offering by classifying it as an independent value distinct from goods, products, and services. In previous studies, economists have classified experience as a service. However, according to Pine and Gilmore, purchasing a service is doing what consumers can do for them, and purchasing an experience is paying money to participate directly and gain a special moment through that experience. In other words, experiential economy refers to being willing to spend money on experiences that contain individuals' emotions and values (Pine and Gilmore, 2019, pp. 3-4).

A recent study has revealed that the experiential economy positively affects attitudes and brand loyalty (Hwang et al., 2022) conducted their study using the framework proposed by Pine and Gilmore. Dividing into four dimensions: education, entertainment, aesthetics, and escapism, the new experience within the restaurant gave customers interest and immersion, which led to high satisfaction and willingness to revisit the brand (Pine and Gilmore, 2019, pp.39-41; Hwang et al., 2022). This result shows that the experience itself, which gives emotional and direct meaning to customers, has a much more important competitive advantage than simple quality services (Hwang et al., 2022).

Based on this theory, luxury brands have recently expanded their businesses to F&B to provide consumers with more emotional and everyday experiences. Luxury brands such as Louis Vuitton run cafés within flagship stores and present F&B services to customers (Lippe-McGraw, 2025). Running an in-store café is an effective way to induce consumers to visit and stay in the store for an extended period, increasing the likelihood that customers will spend more money on shopping while enjoying their leisure time in the store (Abrams, 2021). As well as helping people stay longer, luxury cafés give customers a way to show who they are through the brand. These cafes reflect the brand's style and let people enjoy their time while expressing their personality and social image (Claudiu Catalin & Andreea, 2014, p.104).

2.3 Young generation café culture

Today's café culture is much different from before. Cafés have changed into spaces where people can show their individuality and social status, not just places where they drink coffee. Especially during the pandemic, the younger generation valued small happiness by visiting cafés and making videos of themselves taking out coffee or cooking themselves on social media. Even after the pandemic economic recession, the food industry is still used to expressing itself similarly to luxury goods (Maguire, 2023).

In particular, the younger generation reveals how richer they are than others through conspicuous consumption and uses this consumption behaviour to show off their social status. As the tendency to form a social hierarchy through consuming products that are not essential to life spreads, luxury brands are expanding into F&B businesses to provide an experience that reflects a luxurious brand image, encouraging consumers to use this space to express their social identity (Chen et al., 2021, pp. 313-314).

This culture change goes beyond simply selling products and actively shapes consumer experiences. However, it is becoming an important strategy to provide a daily experience that the customers the brands want to focus on can sympathise with. To this end, many fashion brands are using lifestyle branding as a strategy that allows companies and customers to build relationships with communities that share the same interests and tastes so that they can form a brand-oriented position to create stronger brand loyalty (Perez del Castillo et al., 2020, pp. 367-368).

After the pandemic, consumers felt tired of continuing their online oriented lives and became more interested in communicating and belonging with people in offline spaces. According to a survey conducted in the United States, 92% of Generation Z said that the community of brands that share common interests and values greatly influences forming feelings for the brand (Saunter & Saggese, 2024). This phenomenon will likely to lead to a movement to find an environment where consumers themselves can express themselves, empathise, and feel a sense of belonging within the lifestyle the brand suggests beyond the simple form of consumption.

As such, lifestyle branding builds its community around the identity and values pursued by fashion companies and attracts like-minded consumers as loyal customers, helping them express themselves through the brand. For instance, Tiffany & Co. opened a café in New York's flagship store. This space is not just a cafe, but a space inspired by the film *Breakfast at Tiffany's*. It is designed to allow film fans to experience an emotional and cultural connection with the brand (The Fashion Law, 2017). The cafe of luxury brands is becoming a symbolic space where consumers can express themselves and form a sense of belonging through brands.

2.4 How luxury brands are growing in Asia

As the Asian market grows, many fashion companies use various entry strategies, such as increasing the number of Asian stores or hosting shows there. Thuy (2024), observed that it grew by about 161 billion U.S. Dollars from 2018 to 2022, and the market growth was predicted at a scale of 754 billion U.S. Dollars by 2027. In addition, about 37% of LVMH's revenue is generated in Asia. While Kering group's Gucci, Yves Saint Laurent, and Bottega Veneta revenues all fell in 2024 compared to 2023, growth in the Asian market continued (LVMH, 2024, p. 2; Kering, 2025, pp. 2-4). Under this circumstance, it shows that the luxury brand's position in the Asian market continues to grow, even though the growth of the brand itself is slow.

Under the growth of the Asian market, brands recognize the importance of this region market and are showing various activities before Europe or the West. This strategy aims to create more loyal customers in Asia and succeed in localization to create a new consumer base. For example, Louis Vuitton opened its first café and restaurant in Osaka. By collaborating with renowned chef Yoshihiro Narisa, the brand localised in Japan and offered appealing services to local consumers. Additionally, offline stores used this strategy to differentiate themselves from online stores from a retail business perspective (Taylor, 2020).

According to Beattie (2022), the F&B industry requires different risk factors and expertise from the ordinary fashion and jewellery industries, such as hygiene management and supply chain problems. However, customers still expect the brand to provide good quality and expertise, even if unfamiliar with the F&B field. This expectation eventually allows customers who have never used the brand's products to experience the brand more familiarly and lightly through F&B services.

In particular, the Asian market is used as an ideal experimental stage for luxury brands as the food culture in the Asian market is increasingly developing, and many consumers are interested in overseas food. For instance, Tiffany's Blue Box café in Shanghai is gaining popularity enough to have a six-month waiting list. Cartier and Maison Margiela have also launched a space that combines cultures suitable for the local area (Beattie, 2022). As studied by Keegan (2022), the F&B business not only lowers barriers to entry for brands in Asia but is also effective in creating new contact points with customers, has a positive awareness through café and restaurant experiences, and also plays a role in increasing the likelihood of purchasing fashion products from brands in the future.

2.5 Summary and research gaps

In previous studies, consumers used high-end brands to express their identity and social status beyond simple product purchases. It shows the commonality that these trends are being strengthened through experience-oriented marketing strategies. The community-centered broad experience based on shared interests is an important factor in creating deeper connections for consumers and creating loyal customers. Based on this phenomenon, various luxury brands have recently expanded their brands through F&B businesses such as cafés and restaurants.

Although various prior studies have explored these brand expansion strategies, specific gaps remain unaddressed. Existing studies have demonstrated that the F&B space positively affects brand image and contributes to improving consumer loyalty. However, there is a lack of specific analysis on how luxury brands' F&B businesses make consumers perceive their brands and lead to consumer behaviour. As a response to this gap, this project intends to explore questions 5 and 6 (Appendix 1).

Secondly, this study focuses on the Asian market. According to the existing literature, Asia is expanding its scale and influence as a luxury brand consumption market, and accordingly, various global brands are developing F&B businesses in the market. On the other hand, there is a lack of specific explanation on why companies are expanding their businesses in the Asian market. Question 8 in Appendix 1 aims to explore this gap further.

Lastly, as mentioned earlier, although the results suggest that brands positively impact loyalty through restaurant or café operations, few suggestions have been addressed about what consumers expect from these spaces and what strategic expansion brands should consider in the future. Therefore, this project first analyses consumer expectations and experiences through interviews to further research gaps. It also presents a new perspective on F&B business strategies through marketing projects proposed by the author.



Fig.3.1: *Jacquemus 23ss-1*, Jacquemus (no date n)



Fig.3.2: *Jacquemus 23ss-2*, Jacquemus (no date o)

03. METHODOLOGY

03. METHODOLOGY



3.1 Philosophy

Saunders et al. (2023, pp. 150-151) said that interpretivism aims to create new and deep interpretations according to context rather than universal laws.

Since this project aims to discover subjective brand experiences for young consumers in the Asian market, an interpretive perspective that values individual experiences is appropriate. Therefore, interpretivism is adopted as a philosophy in this project.

3.2 Research approach

Most previous studies explain the overall running luxury brands' café situation. Under these circumstances, it is more appropriate to derive concepts by collecting and analyzing specific cases through interviews through an inductive rather than a deductive approach based on limited data.

Since individual interviews in this project have subjective and self-centered characteristics, the inductive approach effectively deeply understands consumer experiences and perceptions (Saunders et al., 2023, pp. 157-158).

3.3 Research strategy

This project is carried out through a qualitative research strategy based on this philosophy and approach. Qualitative research is a method that enables various understandings based on various data, such as verbal and textual, and helps to provide suitable explanations for the situation through the connection of topics and context that appear in the analysis process (Saunders et al., 2023, pp.652-653).

Through qualitative research, it was possible to indirectly explore the experiences of young consumers visiting luxury brand cafés in the Asian market. An approach that included consumers' personal experiences, not just numerical data, effectively discovered factors that could stimulate consumer sentiment.

For instance, respondent 5 explained the experience based on the emotional connection with the brand, saying, "Having a café makes the brand feel more connected to everyday life." (8).



03. METHODOLOGY



3.4 Research Method

The interviews followed a semi-structured format. As Saunders et al. (2023, p. 444) explain, researchers conducted semi-structured interviews using a list of pre-organized questions, applying them flexibly by adjusting the order or content according to participants' responses. This method enables participants in the target market to share personal experiences, such as their reasons for visiting high-end brand cafés, their behaviours within the café, and how they choose which cafés to visit.

Participants were selected through purposive sampling, to exploring a small amount of data in-depth for a clear research goal. As the interview was organized with a total of 5 participants, the method was most relevant for the study (Saunders et al., 2023, p. 322).

Young millennials and Generation Z (Dimock, 2019), born in the late 1990s and early 2000s, participated in the interview. They were from Asian countries such as Korea, China, and Japan and met two conditions.

First, they would have visited cafés run by luxury brands. Second, if they did not meet these standards, they would have visited cafés run by fashion brands such as Carhartt and Maison Kitsuné. According to the Statista Research Department (2025), Gen Y accounted for 46% of global luxury consumption in 2024, and Gen Z accounted for 19%. Various insights, such as brand image recognition and consumption motivation, were provided through interviews.

3.5 Method of analysis

The interview data analysis followed Saunders et al.'s 'thematic coding process' (2023, pp. 665-674). First, a detailed interview transcript review was conducted to develop a deeper understanding of data and identify common patterns for code development. After that, the initial code was generated around similar expressions, analyzed again, and finally, nine codes were derived (Appendix 3).

The most frequently appearing codes are 'Approachable luxury', 'Conditional engagement', 'Community connection', and 'Social media influence'. The remaining six codes were generated by reflecting more specific expressions. Afterward, this study grouped similar or related codes into three main themes: Consumer behaviour, Brand interaction and connection, and Cultural Social Involvement.

The coding process was done manually and was important in generating data suitable for the project's purpose and goals. Through coding, this project obtained young consumer's opinions on café culture these days and their consumption tendency for luxury brands.

3.6 Ethics

Before each interview, the researcher clearly explained the purpose of the study and the interview process. Each participant voluntarily agreed to take part by signing the consent form.

The researcher informed participants that their responses might be cited anonymously in the project and anonymised all personal information in the same manner, such as Respondent 1 and Respondent 2 (Appendix 4-8).



Fig.4.1: *Jacquemus 22fw-3*, Jacquemus (no date p)



Fig.4.2: *Jacquemus 22fw-4*, Jacquemus (no date q)

04.

RESEARCH FINDINGS AND BUSINESS IDEA

04.1. RESEARCH FINDINGS

Market Context

PESTEL

SWOT

STP

Mini Case Study

Interview Analysis

4.1.1 Market Context

Respondents in the interview mentioned luxury brand cafés as common keywords such as “affordable” and “accessible” (Appendix 3). Most respondents said that high-end brands themselves cannot easily purchase them because of their high prices easily. On the other hand, this kind of cafe is recognised as a space where young consumers can experience brands without the burden of luxury goods. In Consumers want to pursue luxury without spending thousands of dollars, and intermediate brands such as Frankie Shop and Toteme are greatly loved (Schulz, 2024).

This insight was crucial to the brand selection for this project. When a brand that can easily reach young consumers and is loved by them enters the cafe business, it will be able to receive a greater response from young consumers. Therefore, this project proposes a marketing campaign for Jacquemus. The younger generation greatly loves this brand. According to Williams (2022 a), it is receiving increasing attention from young consumers between the ages of 25 and 34 as it simultaneously pursues both luxury and practicality. In addition, as existing luxury brands continue to raise prices, the fashion house is receiving a high response from that generation through more rational and friendly storytelling.

The label is looking for investors to expand its business. According to a spokesperson for Jacquemus, it is looking for a minority investor to open more stores in 2025 and 2026 and expand into various categories (Diderich, 2024). As a result, it recently partnered with L’Oreal to substantially expand into the beauty business (Kent, Morosini, 2025). As such, the French brand is constantly evolving for the growth of its brand. So, what kind of business is it after the beauty business?

Jacquemus shows various forms of F&B business. In collaboration with Caviar Kaspia in March 2019, it launched Oursin, a restaurant in October of the same year as Cafe Citron (Bateman, 2019; Newbold, 2019). It also shows various food-related activities, such as opening cafes through pop-ups and distributing ice cream when opening stores worldwide.

However, it is difficult to say that the restaurants and cafes that are currently operating are based on European lifestyles and are directly entering the market because they are based on collaboration with existing restaurants rather than their business. In addition, localization will act as an important factor as the brand’s CEO has plans to expand his business in the Asian market (Binkley, 2025). Therefore, this project proposes a tea house concept business that can harmonize with Asian consumer sentiment while maintaining its luxury.

4.1.2

External Analysis PESTEL

As Varley et al. (2023, p. 22) noted, PESTEL analysis helps assess the impact of external factors on the company’s current and future businesses.

These factors are interconnected, making accurate separation difficult.

This section analyzes external factors affecting Jacquemus in the Asian market, emphasizing economic, social, and technical aspects.

(The full PESTEL analysis can be found in the Appendix 9)

ECONOMIC	SOCIAL	TECHNNICAL
<ul style="list-style-type: none"> • High U.S. tariffs in China are affecting economic downturns not only in China but across Asia (Hoskins, 2025). • US traffic are disrupting Asia’s apparel exports, weakening consumer confidence (aspirational shoppers) and increasing costs across the fashion supply chain (Bain & Kennedy, 2025) 	<ul style="list-style-type: none"> • Due to socioeconomic instability, young consumers in mature markets value for money, and in emerging markets, the occurrence of a new middle class increases the demand for high quality and better services(Wahi & Ho, 2025; Ho, 2024 a). • Consumers in East Asia tend to value cultural values that are connected to their lives rather than just possession (Wahi & WGSN Insight, 2025) As consumers in the APAC market show great interest in experiential marketing, consumers are paying more attention to value than price (Ho, 2024 b; Campaign, 2024; TikTok, no date) . 	<ul style="list-style-type: none"> • Augmented reality (AR) technology makes the space more connected to the brand, while young customers also want digital detox (Hastings-Narayanin, et al., 2024; Starbucks, 2024). • TikTok or Instagram provides services that make it immediately available to purchase without leaving the app, making it faster and easier for customers to spend money (Farrington, et al., 2024). • Digital twin technology or blockchain can be used to check the freshness of food, transportation conditions and transparency of the supply chain (Zara, 2025).

Figure 4.1.2.1 Author’s own parts of PESTEL table

4.1.2

External Analysis

PESTEL

“The old playbook is now obsolete; the industry will need a new formula.”

(Balchandani et al., 2024, p.7)

1

Economics

Economic factors are closely linked to political factors. The U.S. tariff war has affected exports to Asia, and China will have to impose tariffs of more than 104 percent (as of April 2025). Experts said this could reduce the consumption of luxury goods (traveling, eating out) (Schulz, 2025).

Jacquemus Tea House may also experience a drop in luxury consumption. However, this is an opportunity to attract more consumers by targeting those who will increase spending in the domestic market instead of abroad.

In addition, as supply chains in the Asia market are unstable, local supply chains can be secured to mitigate risks. For example, sourcing green tea leaves from Jeju Island in Korea through partnerships with local farms can reduce external dependence.

2

Social

As for social factors, middle-class people are demanding higher quality services despite economic uncertainty due to economic growth in Southeast Asia.

Meanwhile, in mature markets such as Korea, China, and Japan, consumers prioritize experience through brands and value personal and cultural expression over simple purchases.

This trend supports the project’s strategy of providing spaces to meet changing consumer experiences and cultural values.

3

Technical

Technological elements provide innovative marketing and operational tools. Jacquemus already uses it for interesting marketing, such as introducing large bags through computer graphics (AP, 2023). Meanwhile, hygiene and food safety are important in the F&B sector.

Digital twin technologies that create virtual models to optimise real processes can predict food contamination risks and improve preservation (McKinsey & Company, 2024). In addition to operational benefits, these technologies can increase customers’ confidence and deliver the brand’s efforts on quality.

4.1.3 Internal Analysis SWOT

Strength

- Jacquemus is gaining a lot of popularity among young consumers (Kent & Morosini, 2025; Williams, 2022 b)
- Strong branding, creative marketing campaign capabilities e.g., AI technology, unique runway, etc (Li, 2023).
- Barriers to entry are lower in terms of price compared to other luxury brands e.g., Prada maximum 6.200€, Balenciaga maximum 1.990€, Jacquemus maximum 915€ (Deslandes, 2020).
- Showing continued revenue growth, growing by approximately €110 million compared to 2021 while earning €212 million in 2022 (Diderich, 2023)

Weakness

- Financial instability as it has yet to go public and is looking for investors (Fashion Network, 2025).
- Low price point positioning allows it to be perceived as a cheaper brand than luxury goods (Deslandes, 2020).
- Provide services only to department stores or online without flagship stores in Asia, operate stores mainly in Western countries such as Paris, New York, London, Ibiza, etc (Jacquemus, no date a).

Opportunity

- Luxury brands such as Louis Vuitton and Gucci are showing a trend to expand their F&B operations in Asia (Taylor, 2020; Yoo, 2022).
- APAC consumers seek Wellness Life to get over burnout (Theodora Ding, 2025).
- It shows a tendency to pursue cost-effectiveness due to economic uncertainty and a 'lipstick index' (Foroohar, 2024).

Threats

- As Jacquemus is a French-based brand, cultural differences in the Asian market may make it difficult for Asian customers to empathise deeply.
- There are already many famous cafe chains in Asia. For example, the number of Starbucks in Korea, China, and Japan is 11,383 (Statista Research Department, 2024).

4.1.3

Internal Analysis

SWOT

As Kotler et al. (2016, pp. 101-102), the SWOT analysis provides a proper initial assessment of the internal environment but tends to oversimplify complex problems, resulting in a lack of detailed strategic identification. This section uses SWOT to describe the specific strategic factors of the Jacquemus Tea House.

1 Strength Weakness

Jacquemus typically costs at least £ 370(no date b), making it a more luxurious brand than other high-end brands (Jacquemus, no date b). However, the situation could serve as an opportunity. As seen in Appendix 3, younger consumers more tend to favor accessible luxuries, making the French brand more popular among millennials and Gen Zs. Asian consumers want to preserve cultural traditions in an increasingly modern lifestyle (Nambiar, 2019). Unlike regular cafés, Jacquemus Tea House can attract young Asian consumers by combining Asian cultural elements and brand identity to provide a claim, tea-based space.

2 Opportunity Threats

Although economic uncertainty has led to consumers cutting back on their luxury spending, the ‘lipstick effect’ (Onita, 2024) has also led to people’s interest in relatively affordable luxury goods. Starbucks dominates the café market with more than 11,383 stores in three East Asian countries (as of 2024). However, with the lipstick effect, it has become an unattractive café for consumers in major cities, so Jacquemus Tea House can serve as an opportunity to bring new experiences to young consumers in major cities (Gan, 2024).

4.1.4 STP

Segmentation

Demographic

- Age: from young Millennials to Gen Z
- Income: young professionals to upper-class individuals with middle to high income
- Nationality: Asia – mainly South Korea, China, and Japan.

Psychographic

- Activities: experience-oriented
- Interests: fashion and health conscious
- Opinions: quiet luxury

Fashion lifestyle

- Fashion-conscious, motivated by self-expression and innovation, actively in trend-based shopping
- Values comfort and functionality, prefers simple and practical fashion choices

Targeting

- Asia market
- Young consumer – between young Millennials and Gen Z
- From middle to high income with stable job
- Value over price mindset, experience-oriented, fashion enthusiasts

Segmentation is based on demographic, psychographic, and fashion lifestyle factors. Demographic factors are easy to measure, but in the fashion industry, customer complexity requires an analysis of preferences (Kotler et al., 2016, p. 340; Varley et al., 2016, p 48).

The psychographic factor uses the AIO factor (Kotler et al., 2016, p. 346). In the case of activities corresponding to ‘A’, consumers who actively participated in pop-up stores or new F&B spaces were targeted as being experience-oriented. The interferences corresponding to ‘I’ consisted of consumers pursuing a healthy lifestyle with fashion-conscious and health -conscious consumers pursuing the latest fashion trends. Lastly, the case of the opinion corresponding to ‘O’ was composed of consumers who tended to quietly reveal individual tastes with the equity luxury focus.

Lifestyle segmentation is particularly used in the fashion industry. In a complex market, a detailed understanding of lifestyle preferences is a central differentiating point (Varley et al., 2016, p. 47). Therefore, as it is a Tea House run by a fashion brand, it will be composed of a space that reflects both the lifestyle of consumers who are interested in fashion and those who are not interested in fashion but value practical experiences.

4.1.4 STP

Positioning plays a key role in strategic decision-making in fashion marketing management (Varley et al., 2016, p. 48). Precise positioning helps brands to occupy a desired position in the minds of their target customers. Price and emotional perception of the brand act as important positioning criteria in the fashion market.

This project assumes that the Jacquemus Tea House is operating and has developed a positioning map accordingly. The X-axis is set based on price, and the Y-axis is based on accessibility, indicating how easily consumers can recognize and access the brand.

In terms of accessibility, Maison Margiela is believed to have somewhat lower accessibility than Jacquemus. The younger generation highly favors both brands, but Maison Margiela is likely to give a more exclusive feel and hard to access perception due to its clear and unique brand identity. Jacquemus, on the other hand, has the potential to build a more friendly and accessible brand image.

Starbucks, a major competitor in the café market, maintains a relatively high price point among general café brands but is significantly more accessible than cafés operated by luxury brands. In addition, Arket has relatively high accessibility due to the nature of the SPA brand, but frequent daily visits are limited due to the perception that it is a café operated by a fashion brand.

Overall, the Tea House is expected to effectively target customers born in the 1990s and early 2000s in major East Asian countries (Korea, China, and Japan) with stable purchasing power by forming a position with moderate accessibility in the upper-middle price range.

Positioning Map

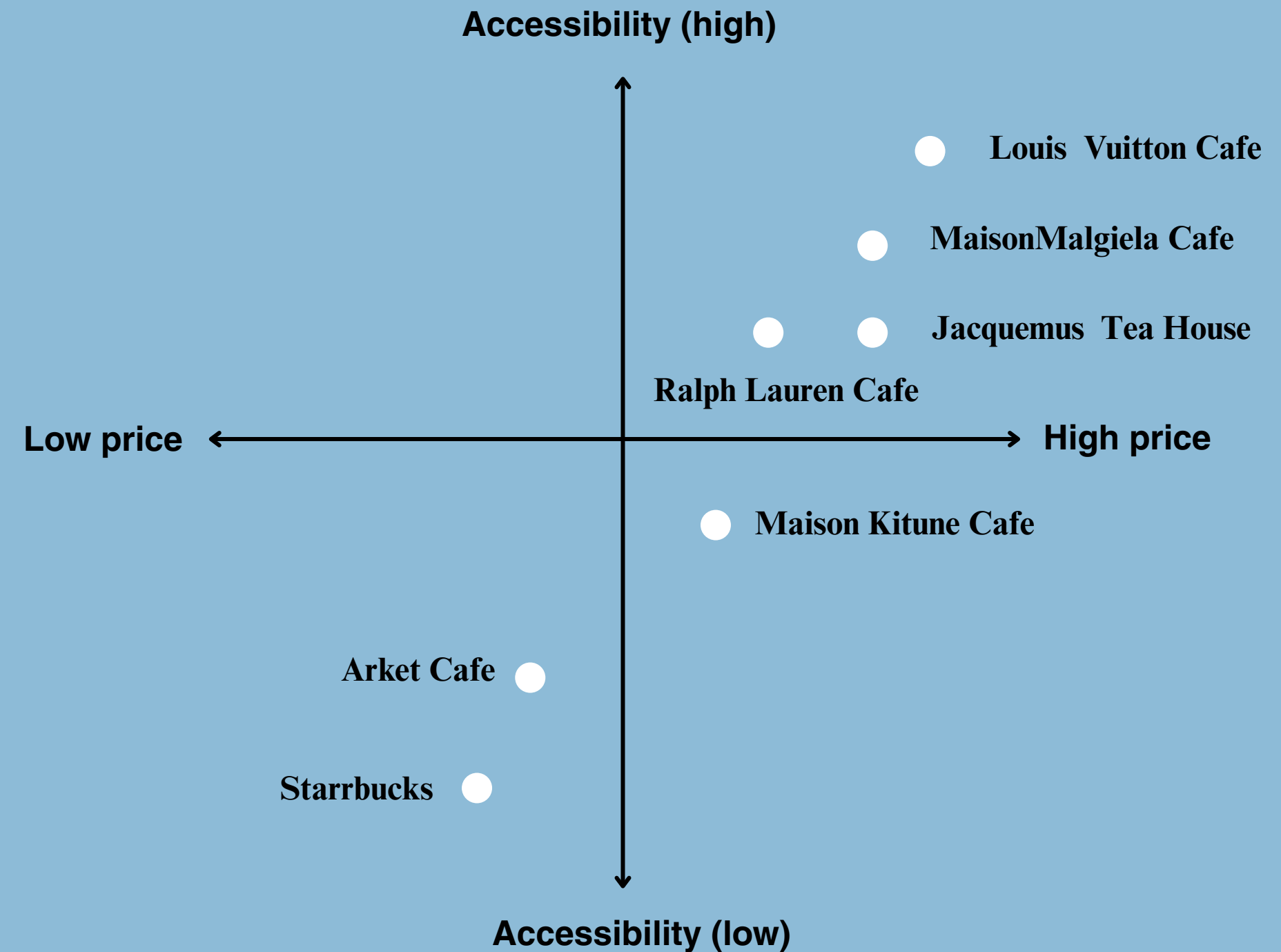


Figure 4.1.4.1 Author's own Positioning map, adapted from Varley, R., 2018, p.49)

4.1.5

Mini Case Study

To establish a clear positioning for the Jacquemus Tea House, a comparative analysis was conducted on two fashion brand's cafés: Louis Vuitton's café and Gentle Monster's NUDAKE. Both have achieved significant success in the Asian market, offering consumers new brand experience and diverse collaboration strategies. These actions provide valuable insights for Jacquemus's potential expansion into the F&B sector.

NUDAKE

Louis Vuitton



DOSAN
SEOUL, KOREA

Fig. 4.1.5 A.1 *Loiis Vuitton Korea Flagship store, Louis Vuitton (2025)*

4.1.5 A Mini Case Study 1 : Louis Vuitton



Fig. 4.1.5 A.2: LV bag
Louis Vuitton (no date a)



Fig. 4.1.5 A.3: LV perfume
Louis Vuitton (no date b)



Fig. 4.1.5 A.4: LV shoes
Louis Vuitton (no date c)



Fig. 4.1.5 A.5: LV bracelet
ouis Vuitton (no date d)

Louis Vuitton has actively expanded its café operations across Asia, starting with Japan. Michael Burke, Chairman of Louis Vuitton, stated that expanding into hotels and dining represents the future growth path for fashion brands (Socha, 2020).

This brand's café primarily targets people who can enjoy high-end brand items, offering a premium experience. In Korea, a cup of Americano is priced around £ 5, reflecting a higher price point than typical cafés.

Although it maintains relatively high prices, it is collaborating with various artists to attract more young customer. For instance, collaboration with Japanese creator Takashi Murakami showed a strategy that makes the brand's image accessible even to the younger generation. This strategy attracts new customers and induces existing customers to revisit, providing effective services even during the downturn in the luxury market (Semic, 2024).

Louis Vuitton's café suggests that even with expensive pricing, Jacauemus Tea House could maintain the interest of younger consumers by providing unique and differentiated experiences. Moreover, collaborations with celebrities, such as K-pop stars, could effectively attract younger Asian consumers (Truman, 20205).



Fig. 4.1.5.B1: NUDAKE SHAGHAI, NUDAKE (no date a)

4.1.5 B

Mini Case Study 2 : NUDAKE

On the other hand, NUDAKE has gained popularity in Korea and China, adopting an accessible pricing strategy. An Americano costs approximately £ 2.6 in Korea, comparable to standard café pricing. NUDAKE makes interesting and artistic desserts and store designs that people love to post on social media, which helps bring more customers.

This approach allows consumers to engage with the brand without significant financial barriers, offering meaningful opportunities for interaction. Additionally, this café maintains a consistent brand identity aligned with Gentle Monster, integrating product promotion into the overall experience (Theodosi, 2021).

These two cases show that the Tea House should strategically incorporate the brand's products and aesthetic elements through its space to provide consumers with an emotionally engaging experience. It is important to let people naturally share the brand on social media without making it look like it is trying too hard to advertise. This phenomenon helps keep the brand looking high-end and successful over time.



Fig. 4.1.5B.2:
NUDAKE DESSERT 1
NUDAKE (no date b)



Fig. 4.1.5B.3:
NUDAKE DESSERT 2
NUDAKE (no date c)



Fig. 4.1.5B.4:
NUDAKE DESSERT 3
NUDAKE (no date d)

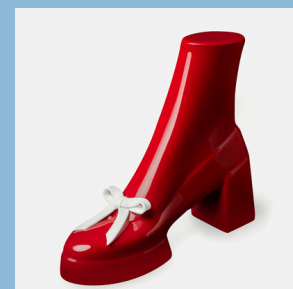


Fig. 4.1.5B.5:
NUDAKE DESSERT 4
NUDAKE (no date e)

4.1.6 Interview Analysis

According to Saunders et al. (2023, pp. 666-668), data with the same meaning can be linked and organised for comparison or contrast.

In addition, through this process, the data can be rearranged and used in the following analysis step. In the coding process, it can create a theme by collecting codes and standard codes. Themes consequently play a role in judging important concepts related to research questions and organizing them to help them become easier and more recognisable briefly (Saunders et al., 2023, pp. 671-673). Based on this, this section analyses the interview through the coding process for the project.

Theme	code	Description
Consumer behavior	Young generation	Luxury cafés attract mainly younger consumer, such as, Gen Z, Millennials.
	Approachable luxury	Luxury brands' café provide an affordable way to experience high-end brands.
	Daily routine	Visiting café has become a daily routine these days.
Brand interaction and connection	Experiential branding	Positive experiences can change brand perceptions.
	Quality and service impression	Good service and atmosphere encourage revisits.
	Conditional engagement	Brand engagement depends on personal taste and preferences.
	Brand experience sustainability	Positive experiences may not guarantee long-term loyalty.
	Community connection	Shared spaces foster a sense of belonging and community.
Cultural social involvement	Social media influence	Social media impacts young consumer.
	Conspicuous consumption	Luxury café are used to express social status by young consumers.

Fig.4.1.6.1: Author's own theme summary table (the full coding table are available in the Appendix 3)

4.1.6 A

Theme 1: Consumer Behavior

The theme centered on the participants' consumption patterns or behaviors (Appendix 3). The codes consist of “young generation”, “approachable luxury”, and “daily routine”, and they were usually found in questions 7,8, and 9 during interviews (Appendix 1). Respondents used the word “affordable”, and the theme featured much content related to “approachable luxury”. According to secondary research, the launch of cafés makes it easier for fashion brands to access themes, allowing customers to make impulse purchases and visit stores more easily.



Fig. 4.1.6.A.1: *Jacquemus chair*
Jacquemus (no date d)



Fig. 4.1.6.A.2: *Jacquemus mug*
Jacquemus (no date c)

Respondent 3 said buying bags or clothes from luxury brands is expensive, so they want to feel the brand at the café instead (Appendix 6). In addition, respondent 4 said it seems like a good approach because they can feel the foreign brand indirectly through the café (Appendix 7). In the case of respondent 5, “It helps me relate to the brand in a softer, more interesting way” (Appendix 8), indicating that the café run by the brand is playing a role in helping young consumers connect better with the brand.

It was confirmed that brand cafés lower barriers to entry for consumers when the interview's findings and previous studies were put together. Jacquemus is gaining popularity among the younger generation through its more accessible price point than other luxury brands, but this strength can simultaneously create new problems in the Tea House pricing. Because excessively lowering the price point of the Tea House could undermine Jacquemus' image as a luxury brand. As a result, interviews provided that a balance between accessibility and the image of the high-end brand should be considered.

4.1.6 B

Theme 2: Brand interaction and connection

The theme has the most codes and consists of codes that show the connection between brands and consumers. It consists of five codes, and most respondent responded to Conditional Engagement and Community Connection in questions 4, 5, and 6 (Appendix 1 and 3).

First, all respondents expected high-quality services when they visited a café operated by luxury brands. Respondent 3 said they would like to visit again next time, especially if the quality of food or service is good in the space (Appendix 3). As such, it helps to find that the basic things of cafés operated by luxury brands are good service and quality.

On the other hand, Conditional Engagement is a code related with Experiential Branding. The commonality of the respondents' answers was that even if the brand had a good experience, it would eventually lead to actions such as revisiting or making purchases according to taste. Based on this behavior, as mentioned earlier, when companies expand their businesses, they try to reflect the lifestyles and tastes of the region. However, ultimately, the most important thing was that they had to match their customers' tastes.

Community Connection is also linked to Brand Experience Sustainability. Studies have shown that Gen Z significantly impacts how communities of the same taste create feelings for brands and that brands can create loyal customers through them. Question 6 gave evidence for the study. Respondent said that communities with similar tastes want to revisit the brand. Respondent 1 and 5 especially answered that they would like to use the brand again, offline or online (Appendix 4,5). However, respondent 2 answered, "It is hard for me to talk with someone. For the first time, It is not an interesting spot for me".

Respondent 1 also commented on the persistence of interest. Even if they had a pleasant experience through a brand's café or store, they said that interest in the brand will quickly disappear because trends change rapidly these days (Appendix 5). This aspect shows that the brand's persistence will continue through a story of a solidly structured community and brand.



Fig. 4.1.6B.1: LACROISIERE set, Jacquemus (no date e)

JACQUEMUS



Fig. 4.1.6B.2: Jacquemus Tissue, Jacquemus (no date f)



Fig. 4.1.6 C.1: *Jacquemus office*
Jacquemus (no date g)

4.1.6 C

Theme 3: Cultural social involvement

As the younger generations use SNS, their behavior can also be checked through social media. When buying or visiting, many younger generations are influenced by social media, especially photos from cafés run by luxury brands. According to respondent 5, “with the rise of social media, people often go to cafés to take photos and video too” (Appendix 8). Respondent 3 said that most younger generations are likely to visit these days for photos and videos (Appendix 6).

04.2. BUSINESS IDEA

Inspiration

Theme development

Online Communication

Offline Communication 1

Offline Communication 2

4.2.1 Business Idea Inspiration

crumbl

Many companies have recently conducted campaigns to stimulate consumers' sentiments about the 'fear of missing out' (FOMO). Drop culture is used in the fashion industry and F&B businesses. For instance, Supreme officially releases limited-edition products to induce loyalty and immediate purchase from fans (Baron, 2018). Crumbl Cookie in the United States introduces six new desserts weekly, inducing consumers' curiosity and revisiting (Stern, 2024).

A survey reveals that 47% of luxury brand consumers are willing to pay the full price for an item if they own it first. Scarcity and exclusivity stimulate their desire to purchase, especially for millennials and Gen Z (Hastings-Narayanin et al., 2023).

Based on these consumer characteristics, Jacquemus Tea House provides a variety of sensory brand experiences through tea and desserts linked to seasonal core collections. The concept stimulates consumers' curiosity by combining the monthly tea drop system and the personalization factor within the tea house, such as teacup selection. In the long run, it can form a new loyal customer base.

Supreme

4.2.2 Theme development

The Jacquemus Tea House campaign aims to narrow down the relationship with customers and expand the brand experience by introducing tea and dessert concepts closely related to Asia culture. By strategically linking Jacquemus's seasonal collection with perfume expansion, it provides a unique experience tailored to the Asian market.

Every month, the Tea House will present new teas that reflect the fashion brand's runway looks and the theme elements of the collection. This monthly drop system keeps consumers interested and encourages continuous engagement with the brand through fresh visual storytelling and sensory experiences. It also stimulates consumer sentiment as consumers check out new collections once more.

Each month's tea types are developed in collaboration with Jacquemus's perfumers, which is in line with the brand's recent entry into the perfume market. These strategic partnerships enhance the brand's luxurious yet exclusive identity while enhancing cross-category promotions and giving customers what they can only experience at Jacquemus.

In addition, upon the launch of the Tea House, various cutlery or tea ceremony sets are launched so that customers can choose their own cutlery or tea ceremony to use when visiting the space, providing a personalized experience and a direct experience of the product.

Offering traditional snacks from different countries for desserts gives people a special local experience. This service helps brands respect local culture and makes customers feel more connected to it.

This idea can help Jacquemus grow in the Asian market by building stronger relationships with local customers. Brands can build loyalty while maintaining their luxury image through connections between the brand's culture and customer's individual experiences to their customers.

Exmaples

Fig. 4.2.2.2: Virtual Jacquemus' citrus tea set
OpenAI ChatGPT (2025 a)



Fig. 4.2.2.5 Virtual Jacquemus' Milk Tea set
OpenAI ChatGPT (2025 b)



Fig. 4.2.2.1: Jacquemus skirt, Jacquemus (no date h)



Fig. 4.2.2.4: Jacquemus dress, Jacquemus (no date i)



Fig. 4.2.2.3: Virtual Jacquemus' citrus perfume
OpenAI ChatGPT (2025 c)



Fig. 4.2.2.6: Virtual Jacquemus' vanilla perfume
OpenAI ChatGPT (2025 d)

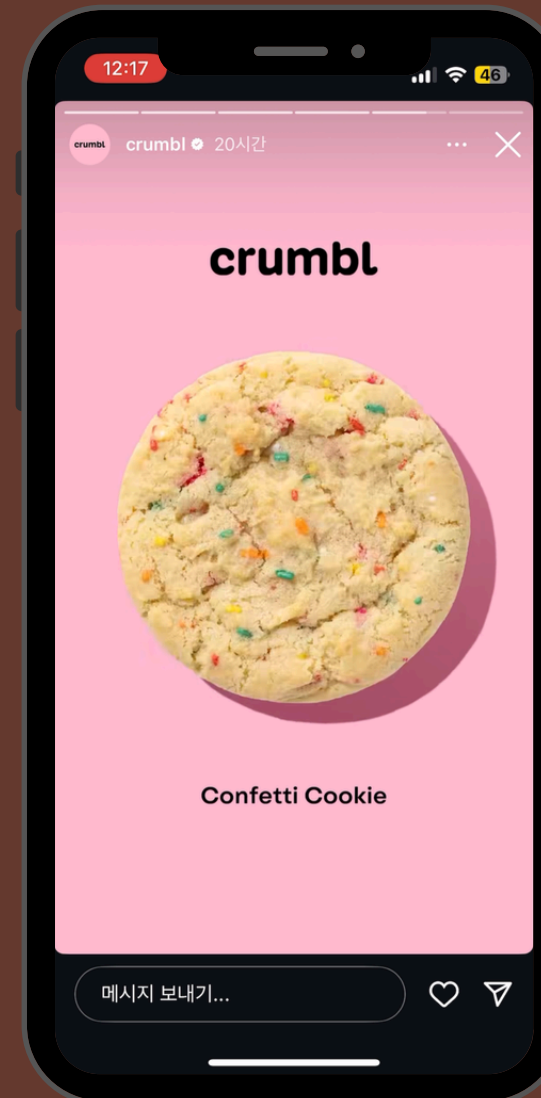


4.2.3 Online Communication

As a popular brand among the younger generation, Jacquemus has shown a strong presence in online sales. In 2021, Jacquemus' Autumn/Winter collection La Montagne showed a system that allows customers to purchase clothes directly they saw on the runway on various platforms and Jacquemus' official website (Guilbault, 2021). As such, Jacquemus is trying new sales methods for luxury brands while making various attempts at online sales.

Therefore, online communication is mainly conducted through Instagram and other official sites. By increasing Instagram followers and inducing customers to visit the website, customers are naturally exposed to Jacquemus' products.

Fig. 4.2.3.1: *Crumbl Confetti cookie*, Crumbl (2025)



Share monthly photos/videos on Instagram featuring this month's menu, along with teasers for the upcoming month.

Release a monthly interview video with the perfumer to highlight the luxurious image and emphasize the collaboration.



Fig. 4.2.3.2: *Simonporte interview*, GQ France (2022)

After the tea reveal, share photos of the inspired lookbook and link directly to products using Instagram Shopping link.

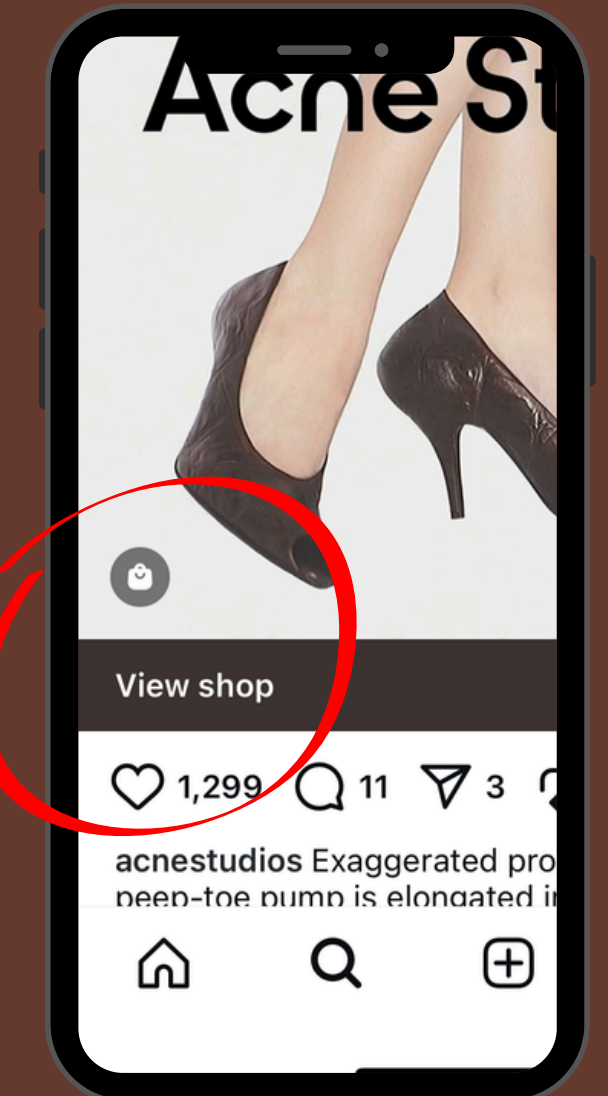


Fig. 4.2.3.3: *AcneStudios' shopping service* AcneStudio (2025)

4.2.4 Offline Communication 1 - Tea consultation

One of the most important points to consider in running this space is that it should provide a different experience from existing cafés. As a space run by a luxury brand, providing a new and personalised experience will be more important than rewards such as discounts or coupons for revisiting existing cafés.



Fig. 4.2.4.1: Virtual Jacquemus' tea consulting
OpenAI ChatGPT (2025 e)

For that purpose, a personalized tea consultation is conducted. According to WWD (2025), personalized services are significantly changing the retail market. Especially these days, customers expect brands to know what they prefer and want to provide an experience just for them. Personalized services deepen the connection between brands and customers.

Jacquemus Tea House will provide a tea consultation service twice a week for customers who make a reservation in advance. In a private space, customers can experience services only for them and find their tastes through products provided by the brand. This service will create loyal customers and build good data on upcoming menus and even new collections while getting detailed information on customers' preferred tea flavors.

4.2.5 Offline Communication 2 - in store experience

Store displays are carefully selected and filled with products that best express each month's theme. Rather than listing many products, they focus on clear and sophisticated visual storytelling.

All products on display are linked through QR codes so that customers can access the Jacquemus website with their smartphones. This gives customers a sensory and luxurious experience that connecting visual, smell, and taste.

Maintaining a complete inventory of fashion products inside the Tea House is a practical limitation, so customers who want to buy use strategies to prevent customer loss by guiding them to near-store inventory or actively inducing online purchases.

Fig. 4.2.5.1: *Virtual Jacquemus Tea House, OpenAI ChatGPT (2025 f)*





Fig.5.1: *Jacquemus 22fw-5*, Jacquemus (no date r)



Fig.5.2: *Jacquemus 22fw-6*, Jacquemus (no date s)

05. CONCLUSION AND LIMITATION

5. CONCLUSION AND LIMITATION

The economic recession, which has continued since the pandemic, has worsened since the start of the U.S. tariff war. This phenomenon has reduced consumption among the younger generation, but they still want to enjoy luxury brands. To compensate, consumers enjoy expensive cosmetics and food and purchase relatively inexpensive accessories or small bags. The changing consumption habits of consumers have led to brands entering businesses where they can provide new experiences and sell products. In particular, F&B spaces such as cafés provided a more accessible opportunity for the younger generation to experience brands.

Based on this situation, this project examined how cafés operated by luxury brands affect young consumers' brand perception and consumption behavior. Through interviews and analysis of previous studies, the project confirmed that cafés connect brand value and consumer identity beyond simply enjoying beverages. This project can serve as an opportunity for Jacquemus to create new consumers in the Asian market, not just expand its business.

Nevertheless, there are limitations to the project. Due to the small number of interviews conducted first, it was not easy to obtain a large sample. In the case of five interviews, detailed analysis is possible since the data is relatively small, but it should be noted that excessive generalisation may exist. In addition, since the number of studies conducted on a brand's café was small, there was also a limit to obtaining academic sources. This can also be generalised with less data. Therefore, in the future, it is suggested that research based on this project be conducted in detail and with a larger amount of data.

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[fromSearch=%3Ffilters.region%3D1%26freetext%3DGen%2520Z%2520in%2520APAC%26last_filter%3Dregion%26resultPosition%3D2](https://clients.mintel.com/content/report/marketing-to-gen-z-china-2024?fromSearch=%3Ffilters.region%3D1%26freetext%3DGen%2520Z%2520in%2520APAC%26last_filter%3Dregion%26resultPosition%3D2) (Accessed: 24 April 2025).

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Appendices

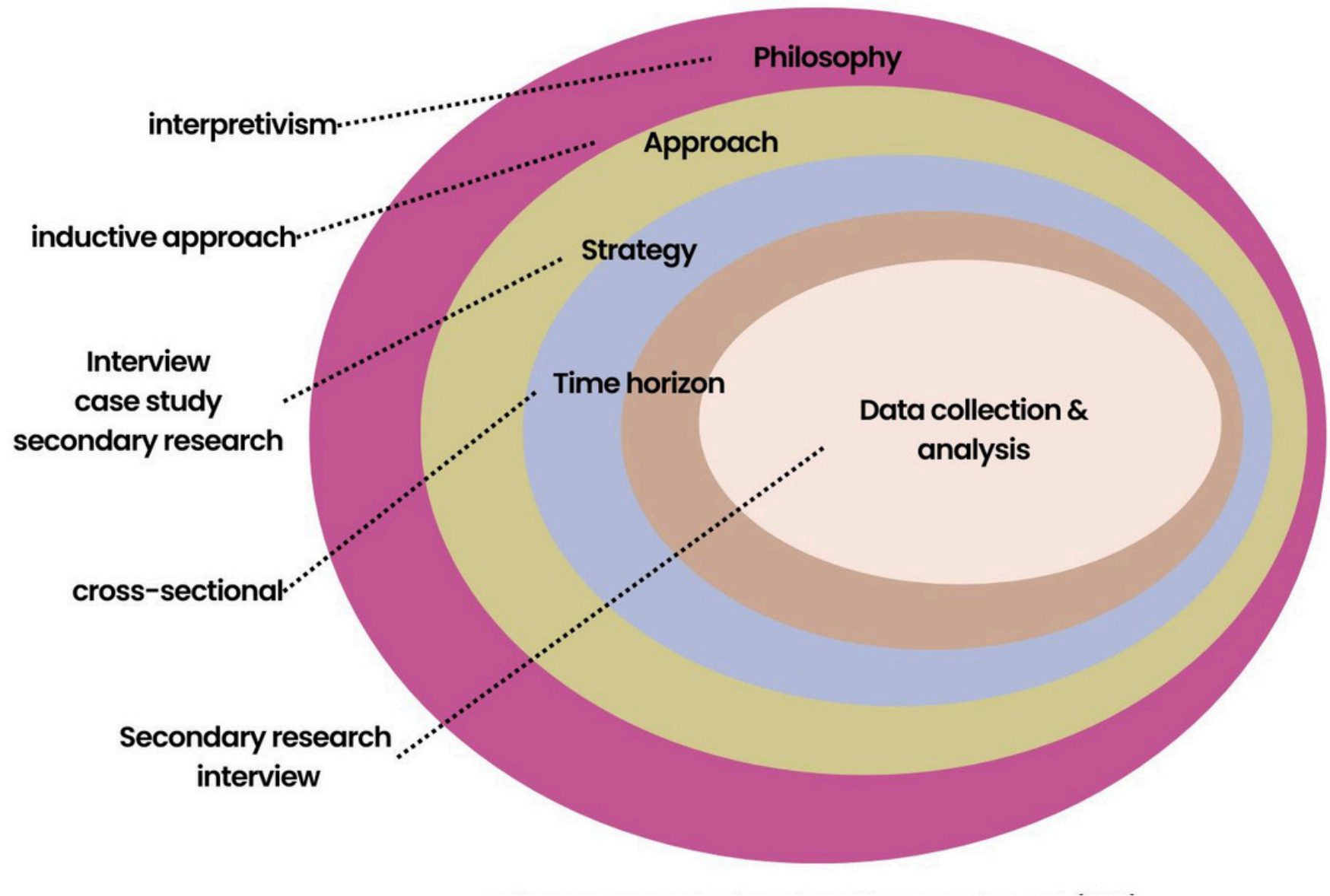
Appendix 1: Author's own Interview Questions

Luxury Brand Café & Young Generation: A New Path to Brand Engagement

Questions:

1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?
2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?
3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?
4. How much time and money are you willing to spend to visit a luxury fashion brand café, and what makes it worth that investment for you?
5. If a fashion brand runs its own café, do you think the experience at that café makes you more interested in the brand and influence your actual purchase?
6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?
7. What types of people do you think are most likely to visit luxury brand cafés, and for what purposes?
8. What is your thought on the idea of luxury fashion brands running cafés in the Asian or your country market? Do you think this kind of approach connects well with younger consumer?
9. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian market or your country?

Appendix 2: Author's own Research Onion, adapted from: Saunders et al, 2023, p. 131, Figure 4.1)



Appendices

Appendix 3: Author's own Coding table (adapted from: Tracy, 2018)

	Theme	code	Description	Example
1	Consumer Behavior	Young generation	This means that the younger generation mainly visits luxury brand cafes	"When it comes to Japan, I feel that younger people, such as Generation Z or Millennials, are more likely to visit luxury brand cafes" "I think there will be a lot of young people" "In my country, cafes are very popular among young people"
		Approachable luxury	This means that luxury brand cafés are playing a role in lowering barriers to entry for luxury brands. It also shows that this café culture is a way for young consumers to connect well with the brand	"But cafes are more affordable" "a luxury cafe is that it's hard to buy expensive clothes or bags from brands, so I wanted to go to a cafe and eat a cute cake and take pictures in the store" "I think it's a good approach in that I can indirectly experience brand experiences in the form of cafes that are difficult to experience if I don't go to the main store overseas" "It helps me relate to the brand in a softer, more interesting way "
		Daily routines	It shows that café culture has become an indispensable space in everyday life	"I think it has become a natural place to look for like a daily routine" "These days, rather than going there because I want to drink coffee, I think it is often used as a space to study or work at a cafe or to handle some daily tasks" "For people my age, I think cafés are not special, but rather a part of daily life"
2	Brand Interaction and Connection	Experiential branding	Experience plays an important role in changing the customer's perception of the brand	"I wasn't very interested in Dior, but I found lifestyle products or interiors to be my taste. I think this experience has changed the image of Dior positively" If the café has beautiful design and offers a good experience, like nice photos or a pleasant atmosphere, I think it's worth it.
		Quality and service impression	When visiting a luxury brand café, expect quality service and experience, and show that it is one of the most important reasons to visit a luxury brand	"I would expect a good atmosphere and high quality" "I'll be willing to visit again then if the service and atmosphere were good contrary to my expectations" "And I don't think I'm actually going to save money in a space like this. Since I'm here, I feel like I want to fully enjoy it and invest" "The place was stylish and beautifully designed. I ordered an afternoon tea set, and the cakes looked like little art pieces"
		Conditional engagement	Even if quality service is provided, personal taste remains the key factor. Still, a good experience can motivate revisits	"If there's something I genuinely like or that fits my taste, I might choose that brand" "when I go to that brand cafe, I think if I see that there are various styles of products other than the image I expected, I will get interested in that brand and my perception will change a lot" "I think the most important criterion is the presence or absence of interest" "If I enjoy the café experience, I might start following the brand more closely and become more open to buying something from them in the future"
		Brand experience sustainability	It means that even if consumers have a positive perception of the brand through the experiencing of visiting the café, the continuation of the behaviour does not last long	"But I think that curiosity would only be temporary, because trends change very quickly" "I think products that last in possession after purchase, like luxury bags, help maintain awareness or loyalty to the brand for a long time"
		community connection	This means that the brand's own space can create a sense of belonging among consumers with the same tastes or ideas and strengthen emotional connections with the brand.	"It's quite hard for me to talk with someone. For the first time, it's not an interesting spot for me." "When I visit such a space, if people with similar tastes to me wear the brand's products of my preferred style, I think I will be willing to revisit the brand online or offline" "It does not end with consumption, but a bond between consumers will be formed by exchanging opinions on products or sharing information", ". If so, wouldn't consumers feel familiar with the brand and increase the rate of revisiting" "Sometimes, when a related designer or official comes and gives a lecture or workshop. And if there are events often, wouldn't the person who really like that brand increase their loyalty?" "Sharing the space with people who have similar tastes would create a sense of belonging and exclusivity", "Even if I didn't visit often, the experience would be memorable and would strengthen my overall impression of the brand"
3	Cultural Social Involvement	Social media influence	This means that social media influences younger generations	"I think social media-especially photos and videos-has a strong influence on our café choices.", "I think products that last in possession after purchase, like luxury bags, help maintain awareness or loyalty to the brand for a long time" "These days, so many young people are interested in pictures and videos, so I think they will visit more for this purpose" "With the rise of social media, people often go to cafés to take photos and video too"
		Conspicuous consumption	It shows that young consumers represent through premium brands as a means of expressing social status due to SNS and social influence	"For me, some people say that owning or buying luxury brand items is a way to express status, but I don't really feel that way." "SNS is so developed these days that there is a desire to share and show such a space"

RESPONDENT 1

INTERVIEWER Q1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?

RESPONDENT1 I visited 10 Corso Como.
The service was noticeably different from regular cafés-it felt more like being at a high-end restaurant. For example, the staff took our orders directly at the table, which added to that premium feeling. It feels like a fine-dining experience.

INTERVIEWER Q2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?

RESPONDENT1 I was curious how this café would be different from regular cafés.
These days, social media influences are huge, so I was more curious because I saw pictures posted by other people on Instagram and felt that it was a completely different atmosphere from regular cafés.
I think most of the reasons why our age group goes to these places are SNS.
We are getting a lot of information through SNS. And since there is a price range, I think the service is the first thing to think about, and then I look forward to the interior or the tableware used.

INTERVIEWER Q3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?

RESPONDENT1 I think these days café is a place where you can do various activities, like a place where you can go to talk and study.
These days, there are so many cafés, and the trend is getting more and more, so I think it has become a natural place to look for like a daily routine.

INTERVIEWER Q4. How much time and money are you willing to spend visiting a luxury fashion brand café, and what makes it worth that investment for you?

RESPONDENT1 If I'm not willing to invest in a place like that in the first place, I don't think I'm going to go at all. But if I decide to go, I think I have enough time and money to invest.
I feel like I can pay that much for the service, the atmosphere, and the menu they sell in that space.
Also, since these cafes are not easy to visit, I have to take time to visit them, but I think this is an experience. So, if I'm willing to invest in a new experience and not overdo it, I'm willing to invest my time and money.

INTERVIEWER Q5. If a fashion brand runs its own café, do you think the experience at that café makes you more interested in the brand and influence your actual purchase?

RESPONDENT1 When my favorite brand opens a café, I will want to have more interest and visit it.
But, if I have only recently recognized about it, just visiting the café may not increase my interest. However, if the café offers unique cups or product, it can be attractive.
I think simply launching a café does not automatically increase my interest in the brand, and I need to have a product that suits my taste to buy.
If I visit a brand's café and discover a variety of styles beyond my initial expectations, my perception can change significantly and my interest in the brand can increase.

RESPONDENT 1

INTERVIEWER Q6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?

RESPONDENT1 When I visit such a space, if people with similar tastes to me wear the brand's products of my preferred style, I think I will be willing to revisit the brand online or offline.
However, there will be a limit to the distance between the consumption of clothing and the space created by the brand, so I believe it is more likely to be an experience than a revisit of such a space.

INTERVIEWER Q7-1. What types of people do you think are most likely to visit luxury brand cafés, and for what purposes?

RESPONDENT1 Rather, I think the middle-aged people from their 30s to 40s will go often, and the younger generation will go relatively less. Because I think someone who is economically stable can enjoy this, because most of the younger generation is in a state of instability.
And there will be a culture where celebrities and high-income people have to maintain their dignity, so I think people with leisure usually find this kind of space.

INTERVIEWER Q7-2. Why do you think people around our age or in their early 30s go to places like this?

RESPONDENT1 I think I can go with simple curiosity, and in fact, SNS is so developed these days that there is a desire to share and show such a space. I think consumer of our age visit this space because of the tendency of the younger generation to show off more than before.

INTERVIEWER Q8. What is your thought on the idea of luxury fashion brands running cafes in the Asian or Korean market? Do you think this kind of approach connects well with younger consumers?

RESPONDENT1 For example, I think products that last in possession after purchase, like luxury bags, help maintain awareness or loyalty to the brand for a long time. However, cafes are more like one-time consumption, so even if there is a marketing effect, it is likely to be only a brief topic, and even if it has a positive effect on the brand, the effect will not last long.

INTERVIEWER Q9. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian market?

RESPONDENT1 Definitely famous for K-pop in Korea.
I think it will be the most effective if a brand where celebrities such as K-pop idols and actors with a lot of overseas fandoms launch a cafe as an ambassador. For example, if the image of the brand and the celebrity are well matched, such as Chanel's Jenny and Prada's NCT, there will be synergy, and in Korea, the celebrity's fandom can change the perception of the brand more positively.

END

Appendix 5: Respondent 2 interview transcript

RESPONDENT 2

INTERVIEWER Q1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?

RESPONDENT2 I don't think I have ever been to a luxury brand café. I have looked up a few famous ones like Ralph Lauren or Dior out of curiosity, but I haven't actually visited any.

INTERVIEWER Q2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?

RESPONDENT2 I think if I chose a luxury brand café, I would expect a good atmosphere and high quality, because they usually offer better service and quality than regular cafés. It would feel like going to a high-end restaurant. I had expect everything to be on a higher level.

INTERVIEWER Q3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?

RESPONDENT2 For young generation, cafés are mainly places to chat and take nice photos. Personally, the two most important factors when choosing a café are whether it's cute and photogenic, and whether the food looks delicious. I think social media-especially photos and videos-has a strong influence on our café choices.

INTERVIEWER Q4-1. How much time and money are you willing to spend visiting a luxury fashion brand café, and what makes it worth that investment for you?

RESPONDENT2 At regular cafés like Starbucks or Blue Bottle, a latte usually costs around 500 yen. Local or independent cafés tend to be a bit more expensive, around 800 to 900 yen. So, I understand that a luxury brand café would probably cost over 1,000yen. But for an ordinary café, I personally wouldn't want to spend more than 500 yen on a latte. For me, cafes are mainly places to take photos or video, not necessarily to enjoy high-quality coffee. If I had to choose between a luxury brand café and a regular one, and the quality seemed similar, I would go for the more affordable option. So, I don't really have strong motivation to choose a luxury brand café, even if it's famous or popular. The amount I'm willing to pay is not that high.

INTERVIEWER Q4-2. Would you stay for just a short time like afternoon tea, or maybe one or two hours?

RESPONDENT2 It really depends on the brand. If it's a very popular brand or if the café is a limited-time experience in Japan, I might spend two or three hours there. Especially if there's something else to do nearby, I'd consider staying longer. But if the café is the only attraction in that area, I probably wouldn't stay for very long.

INTERVIEWER Q4-3. What if the café is in a flagship store where you can also shop? Would that make you stay longer?

RESPONDENT2 Yes, I think so, if I'm interested in shopping and I can enjoy the café at the same time, then it becomes more appealing. And if the place also has a brand museum, for example, that will make me want to stay even longer. It turns into more of a complete experience.

RESPONDENT 2

INTERVIEWER Q5-1. If a fashion brand runs its own café, do you think the experience at that café makes you more interested in the brand and influence your actual purchase?

RESPONDENT2 Maybe. For me, some people say that owning or buying luxury brand items is a way to express status, but I don't really feel that way. If there's something I genuinely like or that fits my taste, I might choose that brand. But I don't really associate that feeling with the brand's café. For example, even if Chanel had a café, I might be curious about it, but I'm not particularly interested in their fashion items or other products. So, for me, the café and the brand itself feel like separate things.

INTERVIEWER Q5-2. Chanel might not be your style, but if you visit their café and experience small items or design elements that match your taste, do you think that would make you more curious about Chanel overall or just those items?

RESPONDENT2 I might become more curious about Chanel. But I think that curiosity would only be temporary, because trends change very quickly. Even if I'm interested in the brand for a while, a few months later their style might change, and I could lose interest just as quickly. So, it really depends.

INTERVIEWER Q5-3. How about actual purchase? Do you think it influences your purchasing sentiment?

RESPONDENT2 Somewhat yes, and somewhat no. When it comes to service-like how the staff treats you-I don't think that really influences my purchasing behavior. But if I see something like plates or cups that match my taste and are reasonably priced, I might become more curious about them. So, while a café experience might help raise interest in a brand, for me, it doesn't directly affect whether I'll purchase from the brand.

INTERVIEWER Q6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?

RESPONDENT2 For me, it feels like just special experience. I'm not that kind of person who likes luxury brands so that not interested in that kind of places. And also, it's quite hard for me to talk with someone. For the first time, it's not an interesting spot for me.

INTERVIEWER Q7-1. What types of people do you think are most likely to visit luxury brand cafés, and for what purposes?

RESPONDENT2 When it comes to Japan, I feel that younger people, such as Generation Z or Millennials, are more likely to visit luxury brand cafes. These visitors often dress in a way that looks wealthy or luxurious, aiming for that stylish, glamorous image, even if they don't own items from that brand. I think many of them visit these cafes not just for the food, but to take aesthetic photos of both the dishes and them-like their outfits or selfies.

INTERVIEWER Q7-2. So you mean people usually visit these kinds of cafes to take photos and post them on social media?

RESPONDENT2 Yes, they want to share their experience. So, they feel like they need to dress stylishly and look glamorous. People who are into that kind of thing tend to go to these cafes, especially in the afternoon or during brunch time.

RESPONDENT 2

INTERVIEWER Q8-1. What is your thought on the idea of luxury fashion brands running cafes in the Asian or Korean market? Do you think this kind of approach connects well with younger consumers?

RESPONDENT2 Yes, I think cafés can be a good way for brands to increase exposure and make younger people more curious about the brand. Especially for big luxury brands, which can be difficult for young people to afford, cafes offer a more accessible entry point. So, in that sense, it can be helpful, but I don't think running a café contributes much to the brand's overall revenue. It's unlikely to have a significant financial impact.

INTERVIEWER Q8-2. From a marketing perspective, do you think it works?

RESPONDENT2 Yes, I think it works from a marketing perspective. For example, BULY, a French fragrance brand, has a café in Japan. It's affordable and gives people a chance to experience the brand, especially for items like cosmetics and accessories.

INTERVIEWER Q9-1. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian market?

RESPONDENT2 Major luxury brands like Chanel or Louis Vuitton are already very well known. In particular, Dior seems to be quite popular among high school and university students. When I visited a cosmetics section, I saw a lot of young people gathered around the Dior counter.

INTERVIEWER Q9-2. Isn't it quite expensive for high school students?

RESPONDENT2 Yes, but items like lipsticks are still relatively affordable. But cafes are more affordable, so I think many young people would be interested in going if they had the chance.

END

Appendix 6: Respondent 3 interview transcript

RESPONDENT 3

INTERVIEWER Q1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?

RESPONDENT3 I went to the Ralph Lauren Cafe. Actually, it felt more like a pop-up food truck than a cafe. It was inside an outlet in Paris, but since it was a pop-up, I drank coffee that was taken out under the parasol. Honestly, I didn't feel any good service or quality. Since the space is open and it's not being conducted inside, there are a lot of people, and there are no cafés nearby, so everyone seems to have come as an alternative. So, I don't think it was a special experience.

INTERVIEWER Q2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?

RESPONDENT3 my motivation to go to a luxury cafe is that it's hard to buy expensive clothes or bags from brands, so I wanted to go to a cafe and eat a cute cake and take pictures in the store. I looked up the Louis Vuitton Café, and the drinks and food were more expensive than the average cafe, but the idea was to give the experience a meaning.

INTERVIEWER Q3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?

RESPONDENT3 I think the cafe is not just a place to drink coffee, but the space itself is more meaningful. These days, rather than going there because I want to drink coffee, I think it is often used as a space to study or work at a cafe or to handle some daily tasks. Also, there are many cafes with various atmospheres, so I think it's a pleasure to take pictures in a space that contains one's taste and post them on Instagram. Wouldn't young people like cafes more because pictures like this can also be an indirect way of self-expression?

INTERVIEWER Q4-1. How much time and money are you willing to spend visiting a luxury fashion brand café, and what makes it worth that investment for you?

RESPONDENT3 I think it's about that, as I said before, the price is around the café's minimum cost, but I think it's enough to pay for a new experience at least once.

INTERVIEWER Q4-2. But do you think it's worth investing that kind of money or time?

RESPONDENT3 It depends on which café it is, but if it's a brand I like, I think I'll take the time to visit it. But even though it's famous like Chanel, Louis Vuitton, I don't think I'll take the time to visit it because I don't think it's right for my age group yet. Of course, if someone asks me to go with them, I can go there at least once, but the conclusion is that the degree of value will vary depending on which brand it is.

INTERVIEWER Q5. If a fashion brand runs its own café, do you think the experience at that café makes you more interested in the brand and influence your actual purchase?

RESPONDENT3 The most important criterion is the presence or absence of interest. For instance, I visited Nudake, a Korean dessert café launched by Gentle Monster's parent company, in person because of my taste. Still, I didn't want to go to Dior Café because I felt it was too feminine and not young. However, the atmosphere and the products displayed inside are my style when I visit. In that case, I can change my perception a little. Also, contrary to expectations, if the service and atmosphere were good, I would be willing to visit again. Café operation has a more impact on brand image formation than buying directly from consumers. I think actual purchases are made based on more practical and reasonable standards such as brand name, design, price, practicality, etc. For example, if you don't know the brand, you might accidentally visit a café run by that brand and get a good impression, which could lead to a purchase later.

RESPONDENT 3

INTERVIEWER Q6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?

RESPONDENT3 Although there are opportunities for consumers to meet people with similar tastes voluntarily, the brand provided them, and there are not many opportunities to meet consumers with same taste, so the brand's favourability will increase. It does not end with consumption, but a bond between consumers will be formed by exchanging opinions on products or sharing information. In the sense of providing an experience to consumers, rather than making consumers feel that this brand is for simple sales or promotion purposes (though there may be that), consumers and brands can build trust by conveying a branding story and building a consensus. If so, wouldn't consumers feel familiar with the brand and increase the rate of revisiting.

INTERVIEWER Q7-1. What types of people do you think are most likely to visit luxury brand cafes, during which times of day, and for what purposes?

RESPONDENT3 I think the purpose of visiting the brand cafe depends on the age group. I think the younger generation like us will visit to post pictures on Instagram or take pictures in pretty spaces and display their experiences, and the older generation will visit with affection for the brand.

INTERVIEWER Q7-2. which generation do you think will be more common between the younger consumer and the older customer base?

RESPONDENT3 I think there will be a lot of young people. These days, so many young people are interested in pictures and videos, so I think I will visit more for this purpose. There are only young people in Dior Café in Seoul.

INTERVIEWER Q8. What is your thought on the idea of luxury fashion brands running cafes in the Asian or Korean market? Do you think this kind of approach connects well with younger consumers?

RESPONDENT3 Since young people do various activities in cafés, I think a light approach like a café is appropriate to attract young consumers from the brand's point of view. Other forms of business seem to be vague to convey a clear brand image. For example, I personally think that restaurants are difficult to convey the brand image in a short time. There are a lot of pop-ups these days, so I think cafes are a more natural way to promote and experience brands. I think the cafe is a good place to enjoy and come out.

INTERVIEWER Q9. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian or Korean market?

RESPONDENT3 High and brands are mostly European brands, so it would be a bit burdensome for the younger generation in Asia to access them easily. In that sense, I think it will be much more popular if Japanese brands open cafes. It is more accessible at a price, and Korean fashion trends tend to follow the trend of Japan to some extent, so I think it will be highly acceptable in the Korean market. In fact, pop-ups of Japanese brands are frequently held in Korea, for example, brands such as BEAMS and Capital?

END

RESPONDENT 4

INTERVIEWER Q1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?

RESPONDENT4 I visited Dior Café in Seoul. I had a completely different mindset from when I went to the local café. Rather than just going out to drink coffee, I had a new experience and expected better service, so I paid more attention to each step of the day.

INTERVIEWER Q2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?

RESPONDENT4 If I feel like I want to go again, I think I will look for it when I am tired of my social life and want to receive someone's full service. It's not just curiosity, it's trust that you can receive really good service, so I think I'll want to visit with this motivation. As the price range is high, there are no customers as much as regular cafés, so I think I can talk more quietly and calmly, so I think I look forward to a stable space.

INTERVIEWER Q3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?

RESPONDENT4 For people my age, I think cafés are not special, but rather a part of daily life. In the past, cafes were considered luxurious, and mainly felt like a space where parents spend their time. But now, it has become a routine in daily life, and I think it's a natural trend that there are many unique private cafes

INTERVIEWER Q4. How much time and money are you willing to spend visiting a luxury fashion brand café, and what makes it worth that investment for you?

RESPONDENT4 I think it's well worth the investment. In fact, I've been interested in other brands of cafes since I've been there once, so I've looked for them myself. The satisfaction of the service and atmospheric food quality at the cafe was high, so I wanted to stay longer, and I wanted to enjoy my time in that space. And I don't think I'm actually going to save money in a space like this. Since I'm here, I feel like I want to fully enjoy it and invest.

INTERVIEWER Q5. If a fashion brand runs its own café, do you think the experience at the café makes you more interested in the brand and influence your actual purchase?

RESPONDENT4 Usually, I think I'm interested in the brand first and then I get to know the café service run by the brand. For example, I like Sain Laurent, so I discovered that Saint Laurent runs a Japanese restaurant. I wouldn't have been able to get the information if I hadn't been interested in the brand. However, I recently changed my mind after visiting Dior Café. I wasn't very interested in Dior, but I preferred lifestyle products or interiors. This experience changed Dior's image positively. And it's going to affect the actual purchase. As a space designer, I'd like to put Dior's products on my purchase list when working on or constructing such an atmospheric space.

RESPONDENT 4

INTERVIEWER Q6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?

RESPONDENT4 If I'm a loyal customer of a brand, I'll come and go every day. I think I'll only go if I'm not a loyal customer or if there's an event. But on the premise that the curation is changed frequently? And there are not just product displays and cafes. Sometimes, when a related designer or official comes and gives a lecture or workshop. And if there are events often, wouldn't the person who really like that brand increase their loyalty?

INTERVIEWER Q7. What types of people do you think are most likely to visit luxury brand cafes, during which times of day, and for what purposes?

RESPONDENT4 I think the luxury brand cafe is not just a place to go for coffee, it's a place to go to get something that's guaranteed to some extent. Of course, there are people who just go out to enjoy themselves, but even that, I think they choose this cafe because they expect guaranteed enjoyment. Most people in their late 20s and 30s are likely to be the most, and most people who are economically stable will visit because of the brand's characteristics or price range.

INTERVIEWER Q8. What is your thought on the idea of luxury fashion brands running cafes in the Asian market? Do you think this kind of approach connects well with younger consumers?

RESPONDENT4 I think it's a good approach in that you can indirectly experience brand experiences in the form of cafes that are difficult to experience if you don't go to the main store overseas. Especially, I think a cafe is a space where you can see, taste, and experience various things, so I think it will be effective in making you recognize the image or concept of the brand. And wouldn't it play a good role as a new inflow channel because it thinks it plays a role in lowering entry barriers for brands?

INTERVIEWER Q9. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian market?

RESPONDENT4 I can't remember the brand exactly, but there was a space where a jewellery brand displayed dessert with the product, and I think it was impressive. This composition seems to make the brand and café blend well and the product shine more, so I think this kind of marketing would be interesting.

END

RESPONDENT 5

INTERVIEWER Q1. Have you ever visited a luxury brand café? If yes, which one and what was your experience like?

RESPONDENTS Yes, I visited the Louis Vuitton Café in Shanghai. The place was stylish and beautifully designed. I ordered an afternoon tea set, and the cakes looked like little art pieces. But to be honest, they looked better than they tasted.

INTERVIEWER Q2. What motivates you to choose a luxury brand café over a regular one, and what kinds of experiences or benefits do you expect from it?

RESPONDENTS As an art student, I'm very interested in design and spatial aesthetics. Luxury brand cafes give more a chance to experience the brand's style in a creative way. I expect to see interesting interior design, colours, and details that can inspire me. It's not just about the coffee-it's about the entire atmosphere and feeling.

INTERVIEWER Q3. In your home country, what role do you think cafes play in the daily lives of young people nowadays?

RESPONDENTS In my country, cafes are very popular among young people. They go there to study work on their tablets or laptops or meet with friends. It's not just about the drinks-it's more of a social or creative space. With the rise of social media, people often go to cafés to take photos and video too.

INTERVIEWER Q4. How much time and money are you willing to spend visiting a luxury fashion brand café, and what makes it worth that investment for you?

RESPONDENTS I think I would spend maybe two hours, or even an entire afternoon, and around 20 to 30 pounds for a cup of coffee. If the café has beautiful design and offers a good experience, like nice photos or a pleasant atmosphere, I think it's worth it. Investment in experience.

INTERVIEWER Q4-1. So, if the space gives you a good experience, it feels like money well spent?

RESPONDENTS Yes, it gives me a nice memory. That makes it worth it.

INTERVIEWER Q5. If a fashion brand runs its own café, do you think the experience at that café makes you more interested in the brand and influence your actual purchase?

RESPONDENTS Yes, I think so. Having a café makes the brand feel more connected to everyday life. It helps me relate to the brand in a softer, more interesting way for example, brands like Balenciaga sometimes fell hard to understand through just their fashion shows, but a café can make them feel more approachable. And it maybe influences my consumption sentiment, but not directly. If I enjoy the café experience, I might start following the brand more closely and become more open to buying something from them in the future.

INTERVIEWER Q6. If you have a brand's own space to connect with people with similar tastes, how will it affect your perception of the brand?

RESPONDENTS A luxury brand coffee shop would make me feel more emotionally connected to the brand. Sharing the space with people who have similar tastes would create a sense of belonging and exclusivity. Even if I didn't visit often, the experience would be memorable and would strengthen my overall impression of the brand.

RESPONDENT 5

INTERVIEWER Q7. What types of people do you think are most likely to visit luxury brand cafes, during which times of day, and for what purposes?

RESPONDENTS Yeah, I think main visitors are young women, influencers, and curious people. They usually go in the afternoon to relax, take photos, or meet with friends.

INTERVIEWER Q8-1. What is your thought on the idea of luxury fashion brands running cafes in the Asian or Chinese market? Do you think this kind of approach connects well with younger consumers?

RESPONDENTS I think it's a good idea. Many young people in China loves stylish place and they are taking photos. Luxury Cafes can help brands stay trendy and build a stronger connection with the younger generation.

INTERVIEWER Q8-2. Do you think Chinese young generation really enjoys experience-based marketing, like pop-up stores or D.I.Y classes?

RESPONDENTS Yes, I think so. China has a huge population, so there's a big market for all kinds of experiences. Even for niche ideas, there will always be people who are interested.

INTERVIEWER Q9-1. Can you name a luxury fashion brand that you think would benefit from launching a café in the Asian market?

RESPONDENTS I think maybe, maybe Prada. It's famous and creative brand, but not active in café space. A Prada café could attract more attention from younger customers.

INTERVIEWER Q9-2. Do you think Prada has more of an old or young vibe?

RESPONDENTS I think Prada feels younger now. Even though my father owns some Prada items, I see that the brand often works with very famous celebrities to promote itself-so I think young people would like it too.

END

Appendices

Appendix 9: Author’s own PESTEL, addpated from Varley et al., p.22

P	E	S	T	E	L
<ul style="list-style-type: none"> • Trump said he would impose a 104% tariff in China, and he said the tariff hike would continue if not negotiated. He also said the negotiating table was always open for other Asian countries (Jones, et al., 2025). • Trump's promise to "end the war within 24 hours" has not been kept. This has led to growing concerns within Ukraine that Trump may be excluded from the negotiations (Foy, et al., 2025). 	<ul style="list-style-type: none"> • High U.S. tariffs in China are affecting economic downturns not only in China but across Asia (Hoskins, 2025). • US traffic are disrupting Asia’s apparel exports, weakening consumer confidence (aspirational shoppers) and increasing costs across the fashion supply chain (Bain & Kennedy, 2025) 	<ul style="list-style-type: none"> • Due to socioeconomic instability, young consumers in mature markets value for money, and in emerging markets, the occurrence of a new middle class increases the demand for high quality and better services(Wahi & Ho, 2025; Ho, 2024 a). • Consumers in East Asia tend to value cultural values that are connected to their lives rather than just possession (Wahi & WGSN Insight, 2025) • As consumers in the APAC market show great interest in experiential marketing, consumers are paying more attention to value than price (Ho, 2024 b; Campaign, 2024; TikTok, no date) . 	<ul style="list-style-type: none"> • Augmented reality (AR) technology makes the space more connected to the brand, while young customers also want digital detox (Hastings-Narayanan, et al., 2024; Starbucks, 2024). • TikTok or Instagram provides services that make it immediately available to purchase without leaving the app, making it faster and easier for customers to spend money (Farrington, et al., 2024). • Digital twin technology or blockchain can be used to check the freshness of food, transportation conditions and transparency of the supply chain (Zara, 2025). 	<ul style="list-style-type: none"> • AI technology helps to use things in the long term through personalized restoration services before they lose its value (LS: N Global & Arbor Communications, 2025) • As young consumers become more stressed about environmental issues, they value protecting themselves and their communities from the environment Rocca, et al., 2025). 	<ul style="list-style-type: none"> • The three East Asian countries (Korea, China, and Japan) have strict food regulations. All three countries follow the HACCP standards and are strengthening their own standards such as FSMS and JFS (Ministry of Food and Drug Safety ,no date; China Quality Certification Centre, no date; Japan Food Safety Management Association, no date). • Disposable products are not available in cafes in Korea, and 973.6 million people are using this payment method because they recommend payment through QR codes in China(Boram, 2022; Statista Research Department, 2025).

Appendix 10: Author's own educational ethics approval form

ual:

Educational Ethics Approval Form

IMPORTANT: UAL staff, please refer to the Educational Ethics Code of Practice and associated flowchart which indicates if the use of this form is required.

Declaration to be completed by the student: <ul style="list-style-type: none"> I have read the Educational Ethics Code of Practice I have accessed the Ethics of Making https://ethics.arts.ac.uk website and applied the learning to my work I have reviewed the ethics resources on Academic Support Online to help me consider the ethical parameters of the Code of Practice I have discussed my work with my unit leader Please use these resources to inform your answers to questions 1 to 7 in the boxes below.	Please tick: <table border="0"> <tr> <td>Yes</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>Yes</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>Yes</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>Yes</td> <td><input checked="" type="checkbox"/></td> </tr> </table>	Yes	<input checked="" type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	Yes	<input checked="" type="checkbox"/>	Yes	<input checked="" type="checkbox"/>
Yes	<input checked="" type="checkbox"/>								
Yes	<input checked="" type="checkbox"/>								
Yes	<input checked="" type="checkbox"/>								
Yes	<input checked="" type="checkbox"/>								

Applicant name:	Jiyoon Ahn
Course Title:	Graduate diploma Fashion management
Unit Title:	Final major project

If you are a tutor applying on behalf of a student or student group, please give your name here:	
Tutor name:	Stephanie Liberman

1. The code of practice sets out four key areas for ethical consideration. Which one or more of these ethical principles does this application for ethical consideration relate to?

a. An ethics of care is supported by the Educational Ethics subcommittee as a positive ethic that is the University's responsibility to foster in relation to students, educational content, educational process including material resources, and in students' relations with anyone who participates or interacts with their work.	Yes / No
b. The principle of social justice obliges the student to identify the risks and benefits of participation in creative or investigative practice. Any risks to persons participating should be weighed against any potential benefits – to the participants or the student, and also the wider benefits to society of the knowledge gained. As with the principle of respect for persons, there is a need to promote equality and racial justice and protect vulnerable groups.	Yes / No

c. Respect for persons recognises the capacity and rights of all individuals to make their own choices and decisions. It refers to the autonomy and rights to self-determination of all human beings, acknowledges their equality, dignity, freedom and rights. An important component of this principle is the need to provide special protection to vulnerable persons, both students and in student activity involving others.	Yes / No
d. Beneficence is the principle of acting for the good and wellbeing of others. It requires students to serve the interests of others. In so doing, students comply with the principle of neither doing, nor permitting, any foreseeable harm as a consequence of creative or investigative practice. This is the principle of non-maleficence , it is the principle of doing no harm. The specific duties of promoting equality and good relations are assumed under these principles, as defined by the Equality Act 2010.	Yes / No

2. Please provide a 100-word summary of the ethical issues that relate to the work/enquiry that is planned. Please relate it directly to one or more areas of the code and resources above.

This research explores young consumers' perceptions and engagement with a proposed Jacquemus Tea House through interviews. This study respects participants' autonomy and decision-making by ensuring anonymity and providing clear, advance information about the research. Measures have been taken to minimize the risk of personal data or opinions being disclosed. All participants were asked the same questions and engaged under the same conditions, regardless of their background, race, or personal circumstance, promoting fairness and equality throughout the research process.

Does your work or enquiry require you to work with participants, or reuse personal data that has been obtained elsewhere? If people are participating directly, please ensure they fill in the participant information and consent template (Ask your Course Leader to provide these). If not, go to Questions 6 to 9.

3. Who will the participants be? Please tick the boxes as appropriate.

<input type="checkbox"/>	Students at the University
<input type="checkbox"/>	Staff at the University
<input type="checkbox"/>	Other. Please specify:

4. What will participants be asked to do and/or how will their personal information be used? Explain in terms appropriate to a layperson.

Appendices

Appendix 10: Author's own educational ethics approval form

5. What potential risks to the interests of participants do you foresee and what steps will you take to minimise those risks?

A participant's interests include their physical and psychological well-being, their commercial interests e.g. IP; and their rights of privacy and reputation. Please note that compliance with the Data Protection Act 2018 and GDPR is a legal obligation.

6. Does your project involve children or minors (anyone under the age of 18) or vulnerable adults (e.g. a person with a learning disability)?

v	No. Go to Question 6.
	Yes. Please be aware that a project involving children or vulnerable adults is likely to require you to have a Disclosure and Barring Service (DBS) check. Please discuss this with your unit or course leader. Please be aware that a DBS check normally takes 4 weeks but can take longer.

7. What potential risks do you foresee to yourself and what steps will you take to minimise those risks? E.g. does your work raise issues of personal safety, impact on vulnerabilities for you (or anyone with whom you are collaborating), especially if taking place outside working hours or off University premises?

Although the project does not pose a significant risk as it is a marketing campaign, conducting interviews outside of school can pose minor safety concerns. To minimize these risks, interviews are conducted in public or online via Teams.

8. Are there other areas of ethical concern? How do you plan to manage these ethical considerations?

Participants might feel uncomfortable sharing opinions. To handle this problem, all participants will be reminded that they can withdraw the interview at any time. Moreover, data will be stored securely to protect their privacy.

9. I confirm my responsibility to deliver the project in accordance with the Code of Practice on Educational Ethics of the University of the Arts London (the University)

If I am using personal data: I will only store it on UAL-managed systems and will use the Participant Information and Consent Template to collect personal data. I will ensure I follow the [data protection principles](#) at all times.

Print name of applicant:	Jiyeon Ahn
Signature of applicant:	안지연
Date:	1 st May 2025

10. I support this project and have reviewed it with the applicant.

Print name of Tutor:	Stephanie Liberman
Signature of Tutor:	Stephanie Liberman
Date:	2nd May 2025

Please submit this form and the relevant attachments to your Unit Leader/Course Leader/Programme Director.

Appendix 11 : Participant information sheet

Participant Information sheet

Title: Operating Cafés as a Brand Extension Strategy for Luxury Brands.

Name: Jiyeon Ahn

Course: Graduate Diploma Fashion Management, London College of Fashion

A. Purpose of the study

This project explores how café operated by luxury fashion brands influence brand perception and consumer behaviour among young consumers in the Asian market. It mainly focuses on how these fashion brands' spaces can strengthen connection between fashion brands and young consumers.

B. Participants rights and privacy

Participation in the project is voluntary. You are free to pass any question or refuse the interview at any point. Participant's information will be kept confidential and used only for academic purposes. Name and any identifying details will not appear in the paper.

C. About the interview

Participation involves an interview lasting approximately 20-30 minutes in person or online (via Teams). The discussion will focus on your experiences with luxury brands' café and thoughts on how they relate to brand identity and consumer engagement. The interview will be audio or video recorded and transcribed for analysis. If you do not have permission to record, please let me know.

D. Contact information

For any questions to regard this interview, please contact via email

Contact: j.ahn0220231@arts.ac.uk

Appendices

Appendix 12: Respondent's ethics form

ual: university of the arts london

Participant Consent Form

Project Title: Luxury brand cafes & Young generation: A new path to brand engagement

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on luxury fashion brand cafes and their impact on consumer experiences and behaviour.
- I fully give my consent to take part.
- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.
- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.
- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.
- Having given this consent, I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.
- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

Participant's name (BLOCK CAPITALS): Asaki Tahara

Participant's signature: 田原 亜咲 Date: 11/April/2025

Investigator's name (BLOCK CAPITALS): Jiyeon Ahn

Investigator's signature: 안지연 Date: 3/April/2025

Contact: j.ahn0220231@arts.ac.uk

Appendix 13: Respondent's ethics form 2

ual: university of the arts london

Participant Consent Form

Project Title: Luxury brand cafes & Young generation: A new path to brand engagement

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on luxury fashion brand cafes and their impact on consumer experiences and behaviour.
- I fully give my consent to take part.
- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.
- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.
- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.
- Having given this consent, I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.
- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

Participant's name (BLOCK CAPITALS): Jisu Yoo

Participant's signature: Jisu Date: 3/April/2025

Investigator's name (BLOCK CAPITALS): Jiyeon Ahn

Investigator's signature: 안지연 Date: 3/April/2025

Contact: j.ahn0220231@arts.ac.uk

Appendices

Appendix 14: Respondent's ethics form 3

ual: university of the arts london

Participant Consent Form

Project Title: Luxury brand cafes & Young generation: A new path to brand engagement

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on luxury fashion brand cafes and their impact on consumer experiences and behaviour.
- I fully give my consent to take part.
- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.
- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.
- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.
- Having given this consent, I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.
- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

Participant's name (BLOCK CAPITALS): Yeeun Kwak

Participant's signature: 곽예은 Date: 7/April/2025

Investigator's name (BLOCK CAPITALS): Jiyeon Ahn

Investigator's signature: 안지윤 Date: 3/April/2025

Contact: j.ahn0220231@arts.ac.uk

Appendix 15: Respondent's ethics form 4

ual: university of the arts london

Participant Consent Form

Project Title: Luxury brand cafes & Young generation: A new path to brand engagement

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on luxury fashion brand cafes and their impact on consumer experiences and behaviour.
- I fully give my consent to take part.
- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.
- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.
- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.
- Having given this consent, I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.
- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

Participant's name (BLOCK CAPITALS): Seunghyun Lee

Participant's signature: 이승현 Date: 4/April/2025

Investigator's name (BLOCK CAPITALS): Jiyeon Ahn

Investigator's signature: 안지윤 Date: 3/April/2025

Contact: j.ahn0220231@arts.ac.uk

Appendix 16: Respondent's ethics form 5

ual: university of the arts london

Participant Consent Form

Project Title: Luxury brand cafes & Young generation: A new path to brand engagement

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

- I understand that I have given my consent to be interviewed about my thoughts on luxury fashion brand cafes and their impact on consumer experiences and behaviour.
- I fully give my consent to take part.
- I understand that I have given approval for my opinions to be included in the research outputs. Anything I say may be used in academic papers relating to the project, although these quotations will be anonymous.
- I have read the information sheet about the research project, which I have been asked to take part in and have been given a copy of this information to keep.
- What is going to happen and why it is being done has been explained to me, and I have had the opportunity to discuss the details and ask questions.
- Having given this consent, I understand that I have the right to withdraw from the research programme at any time without disadvantage to myself and without having to give any reason.
- I hereby fully and freely consent to participation in the study, which has been fully explained to me.

Participant's name (BLOCK CAPITALS): Jiayi Tang

Participant's signature: 唐佳怡 Date: 5/April/2025

Investigator's name (BLOCK CAPITALS): Jiyeon Ahn

Investigator's signature: 안지윤 Date: 3/April/2025

Contact: j.ahn0220231@arts.ac.uk