

Chromatic Identity in Digital Luxury: The Impact of Colour Psychology on Generation Z and Millennial Female Consumers.

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DECLARATION

No portion of the work referred to in this project has been submitted in support of an application for another degree or qualification of this institution or any other university or other institution of learning.

I, Mira Al Aqrabawi, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this MA project has been plagiarised.

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ABSTRACT

Colour has been continuously recognised as a key semiotic and emotional strategy in fashion marketing, though its application in digital luxury branding continues to be slightly overlooked. To continue being successful in a saturated market, with an increased dependence on digital platforms, luxury fashion brands are required to understand how colour aids in digital communication strategies and how it influences consumer perception and emotions. This study explores how classic and contemporary luxury fashion brands use colour in digital communications and how these strategies impact female Generation Z and Millennial consumers.

The study explored the differences between classic luxury fashion brands (Dior and Louis Vuitton) and contemporary brands (Jacquemus and Miu Miu), with an emphasis on how colour influences consumer emotions, perceptions of luxury and brand identity. A qualitative research design was implemented, with interpretivism and inductive reasoning serving as the guiding concepts for this design. Three research methods were used: visual content analysis of Instagram visuals, a comparative shop analysis of brand websites and two focus groups. A thematic analysis of the data was carried out, using the methodology outlined by Braun and Clarke (2006), reinforced by frameworks such as colour psychology, Kapferer's Brand Identity Prism, sensory marketing and web atmospherics.

The originality of this research lies in the comparison of classic and contemporary brand strategies of colour in digital spaces. It presents the diverse perceptions of female consumers and reveals how colour functions as an emotional stimulus and an exclusive marker. Therefore, the results provide managers in the luxury fashion industry with valuable insights on how to maintain their legacy with trend-led approaches to increase interest among younger consumers while maintaining brand equity.

Keywords: Colour psychology, luxury branding, fashion marketing, consumer perception, Generation Z, Millennials, digital communications, brand identity.

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CHAPTER ONE: INTRODUCTION

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Colour transcends visual perception, evoking deeper psychological aspects that extend beyond the human eye. Acknowledging the significant impact of colour on human perception and behaviour, colour psychology is a field of study that investigates how colour influences cognition, emotion and action (Cherry, 2024). Within fashion marketing, colour has been used since the mid-18th century. It is now a key element of luxury fashion brands' marketing strategies, transforming from a solely aesthetic element to a strategic communication technique (Wilson College Communications, 2019). With luxury fashion maintaining a consistent presence, global luxury fashion brands focus on creating an image of exclusivity, high quality, and desirability associated with their products, a marketing strategy known as luxury branding (Vigneron and Johnson, 2004).

Luxury fashion brands are divided into two categories: classic and contemporary brands. Classic luxury brands highlight timelessness, rich heritage and exclusivity, while contemporary luxury brands emphasise modern designs, innovation and experiential significance (Miller, 2020).

Both possess different branding and marketing strategies, yet may share similarities due to global digital trends. To communicate their brand identity, visual elements such as colour play a vital role in conveying it. Luxury brands are aware of the impact of colour to convey their distinct brand identities, serving as a method to reinforce brand positioning and stimulate psychological responses from consumers (Shah, 2024).

In an era where digital is a key source for luxury fashion brands' digital communication strategies, brands utilise various technologies like social media, online platforms, messaging apps, and other channels that transfer data through digital spaces (Ellis, 2025). Due to digital transformations, the importance of emotional connections and visual coherence in digital brand communication has grown more important. When physical encounters are not present, colour is a powerful nonverbal communicator on digital platforms to evoke certain feelings, associations and impressions that influence brand awareness and appeal (Jones & Brown, 2021). To date, published research emphasises the necessity of good visual branding on consumer preferences; elements such as colours, logos, and imagery contribute significantly to building emotional connections with consumers (Bottomley and Doyle, 2006; Céspedes, 2023; Shah, 2024).

While colour psychology has been extensively studied over many years, notably in association with logos, packaging and product design, fewer studies have been conducted as to how colour acts throughout a brand's complete digital footprint, which includes websites, social media feeds, and overall campaign imagery. The vast majority of studies centre on individual visual components, rather than addressing digital branding as a unified and immersive experience (Muhammad, 2022). Additionally, there is an apparent lack of comparative studies between classic and contemporary luxury fashion brands, regardless of their unique approaches to visual communication, consumer engagement and brand storytelling.

To bridge the gap, this report explores how different types of luxury fashion brands utilise colour to affect brand perception and emotions across digital platforms. Hence, it is guided by the overarching research question: *How do classic and contemporary fashion brands use colour in digital communications to influence Generation Z (Gen Z) and Millennial female consumers' emotions and shape brand perception?* Additionally, four sub-questions are created to provide a more in-depth analysis of consumer responses and brand strategies.

1. *How do colour palettes differ between classic and contemporary luxury fashion brands in their digital content?*
2. *What emotional responses do consumers associate with the colour strategies of each brand type?*
3. *How does colour contribute to the construction of each brand's identity and storytelling on digital platforms?*
4. *How does colour in digital fashion branding influence consumer perception, emotion and decision-making on a cognitive level?*

This focus is justified by the growing significance of visual-driven initiatives in digital marketing, where colour serves as an essential emotional and strategic method (Bottomley and Doyle, 2006; Jang et al., 2021; Labrecque & Milne, 2013). Luxury fashion brands are progressively depending on digital platforms such as social media and websites to further develop and maintain their brand identities; hence, the use of colour is an important factor in developing moods, exclusivity and symbolic value (Kapferer & Bastien, 2012).

This dissertation focuses solely on Gen Z and Millennial females, considering they are the most engaged with regard to social media engagement and digital luxury purchasing (Statista, 2024). Additionally, due to their desires for aesthetic innovation and cultural relevance, Gen Z are more inclined to react to emotionally captivating visual content, and in turn, influence how luxury fashion is being perceived (D'Arpizio et al., 2023). An expanded analysis of these concepts will be further discussed in the literature review.

These research questions reflect the aim of this report: *to investigate how classic and contemporary luxury fashion brands use colour in digital brand communication to influence consumer emotion and brand perception.*

To accomplish this aim, research objectives will aid in guiding the analysis of visual strategies, consumer perceptions, and the utilisation of colour in the two types of luxury fashion brands. These include:

- *To study colour psychology in the context of fashion branding.*
- *To analyse how luxury brands use colour in different ways in digital areas.*
- *To examine the emotional impact of colour use on consumer perception.*

Moreover, by analysing how colour serves as an important strategy throughout the entire digital landscape of luxury fashion brands, this study adds to the existing literature on colour psychology, emotional branding, and digital fashion luxury. By filling a research gap and incorporating the sensory marketing theory into a digital-first luxury context, it offers a comparative view on classic and contemporary branding. In terms of practicality, the findings will assist luxury brand managers, marketers, and creative directors to better understand how colour choices in all digital communication platforms affect the emotional and cognitive capacities of female Gen Z and Millennial consumers. On the grounds that it's a highly competitive market, findings may also guide campaign creation, digital design, and brand storytelling to increase emotional connections.

The research will utilise a qualitative, comparative case study methodology to examine the digital colour strategies of classic and contemporary luxury fashion brands and their impact on consumer emotions and brand perception. The focus will be on two classic luxury fashion brands: *Dior and Louis Vuitton (LV)*, and two contemporary luxury brands: *Jacquemus and Miu Miu*.

Dior and LV are the epitome of classic luxury, known for their rich heritage, craftsmanship, and global brand equity. Owing to their established reputations and distinctive visual identities, they are ideal brands for exploring how classic luxury leverages colour to maintain status, build emotional ties with consumers, and retain a strong brand identity (Staff Writer, 2023). Additionally, the two brands are a favoured choice for both Gen Z and Millennial females, as they possess strong cultural and digital relevance, strong initiatives to connect with all generations through social media platforms, and overall strong brand equity (Statista, 2024). On the other hand, Jacquemus is an ideal representation of contemporary luxury fashion, due to its youthful, minimal aesthetic and compelling visual digital storytelling (TacticOne, 2024). Its presence on social media has built extensive engagement from celebrities, influencers, and fashion consumers alike (Lee, Hur & Watkins, 2022). Despite being a subsidiary of Prada, Miu Miu has built a reputation as an exciting, bold and innovative contemporary luxury fashion brand that regularly transcends conventional standards of luxury through its innovative application of colour, style and branding (To, 2025). Thus, it is fitting to explore the aesthetic and emotional impacts of luxury fashion.

The study will utilise three main approaches to primary data collection: Firstly, a visual content analysis will be conducted on the brands' official digital platforms. (social media: Instagram). This will require carefully recording and categorising their visual content, focusing on colour use; dominant and subtle colour schemes, saturation levels, and contrast ratios, in addition to layouts and design choices (Mohamed, 2025). Key aspects that will be identified are the patterns and strategies linked to emotional branding and consumer perception. Simultaneously, a comparative shop analysis will be utilised to investigate how the different brands utilise e-commerce and allow for an in-depth digital comparison of the brands.

Thirdly, two focus groups will take place to evaluate the emotional responses of Gen Z and Millennial female fashion consumers. Following a list of questions and the display of visual stimuli from the digital platforms of the chosen brands, their reactions, opinions and feelings will be observed and recorded. Participants from the focus group will be Gen Z and Millennial female consumers, with the only stipulation being that they are general fashion consumers and are aware of luxury fashion. Both generations represent a key target demographic for digital luxury marketing (Tink, 2025).

As part of the analysis techniques, the visual content analysis will involve systematic coding of colour use, noting the recurring themes, patterns and dominant colours, along with their application contexts. All three methods will utilise thematic coding and analysis, which will be applied to identify themes and recurring patterns. The study will be driven by theoretical frameworks such as web atmospherics, sensory marketing and semiotics, discussed further within the dissertation.

The theoretical report is structured into six main chapters, each concentrating on a specific aspect of chromatic identity in digital luxury.

- *Chapter one provides an overview of the project's context, purpose and objectives, focusing on the emotional influence of colour in digital communications strategies on female Gen Z and Millennial consumers, along with its usage for branding purposes.*
- *Chapter two presents a critical examination of the literature on colour psychology, luxury fashion, emotional branding and digital communication, establishing all theoretical and academic foundations.*
- *Chapter three outlines the methodology approach that will be undertaken, which incorporates the visual content analysis of the 4 luxury brands (Dior, LV, Jacquemus and Miu Miu), a comparative shop analysis and two focus groups.*
- *Chapter four presents and discusses the findings from both participant data and brand analysis, in connection with the theoretical frameworks and research questions.*
- *Chapter five concludes the dissertation by highlighting the theoretical and managerial contributions, addressing any limitations and proposing future actions for further research.*

CHAPTER TWO: LITERATURE REVIEW

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2.1 Introduction

This chapter reviews the current published research that forms the theoretical basis of this study. Beginning with analysing colour psychology in branding and its role in affecting perception, emotion, and consumer behaviour. The review then delves deeper into the area of luxury fashion brand identity, highlighting the similarities and differences between classical and contemporary luxury brands. An emphasis on the ongoing digital transformation of branding strategy, along with visual communications through online platforms like Instagram, is given.

Additionally, with an objective of primarily focusing on female Gen Z and Millennial consumers, this chapter explores how they emotionally engage with digital brand visuals. Collectively, this research establishes the theoretical basis that guides the research design and methodology choices discussed in Chapter Three: Research Design.

2.2 Colour Psychology and Branding

2.2.1 Colour Psychology

An abundant aspect that surrounds the human experience, colour possesses a deep yet nuanced influence on perception, emotion and cognition. Its study looks into the complex links between physics, biology, psychology and culture, uncovering a multifaceted chain of effects (Elliot and Maier, 2014).

The development of colour theory is a powerful phenomenon intertwined with the contributions of numerous individuals. Isaac Newton's (1704) work served as a foundational point for understanding colour with its physical properties. Newton's colour theory revealed that white light, like sunlight, could be broken down into each of its colours: red, orange, green, blue, indigo and violet (Llaguno, 2025). His work contributed to shifting the understanding of colour from a philosophical and artistic ideal to scientific research. Newton, therefore, laid the foundation of understanding the physical aspects of colour.

A solely physical approach to colour reveals only a fraction of its overall nature. Johann Wolfgang von Goethe, among other scientists and philosophers, studied colour's symbolic and emotional aspects in addition to its physical components (Goethe, 1810). This significant development provided the foundation for understanding colour as a powerful psychological means by highlighting the human experience of colour rather than its physical components. Goethe's Theory of Colours (1810) focused on the psychological and physiological effects of colour, looking at how, regardless of their wavelength, they can induce feelings, connections, and symbolic meanings in the viewer's mind. For example, yellow is associated with friendliness and warmth and pink with love and excitement.



Figure 1: Goethe's Theory of Colours (1810)

Furthermore, research continues to demonstrate gender differences in colour perception. It has been proven that women have a higher percentage of cone cells sensitive to red wavelengths, which may help their capacity to perceive slight colour changes, especially in warmer tones. (McGuinness, 1976; Mikhailova et al., 2012). A key factor in colour vision is the OPN1LW gene, which provides a specific photopigment that makes red and green shades visible. Women (due to their two X chromosomes) can inherit distinct gene variations, which affect their ability to distinguish between different colours and shades, explaining why they are more sensitive to different colour variations than men (Lemburg, 2023).

From a marketing and psychological viewpoint, this increased sensitivity leads to a greater emotional response to colour in branding and advertising. Women tend to engage more and respond positively to elegant, warm, toned advertising visuals, connecting them with more emotional feelings and product value, as discovered by Meyers-Levy and Peracchio (1995). This reinforces the conclusions of Valdez and Mehrabian (1994), who noticed that gender controls the effects of colour saturation and brightness on emotional stimulation. The support goes further as it was established by Frank and Gilovich (1988) that women are more inclined to develop brand opinions based on visual factors, mainly colour, where verbal information is not applicable.

Considering that women dominate online fashion, purchasing, and engagement, along with the naturally visual and emotionally expressive aspect of the fashion industry, they influence the way they respond to colour in digital branding (Deloitte, 2021). How they respond to colour in digital branding spaces is useful for understanding how emotional perception leads to brand desirability and significance. Consequently, both biological and behavioural research support these studies, focusing on female Gen Z and Millennial consumers.

2.2.2 Colour in Branding

As a nonverbal communication strategy that may instantly affect consumer perception, signify brand identity and stimulate emotional responses, colour is essential to branding. Colour is chosen thoroughly in marketing; it is a strategic tool that shapes a brand's symbolic meaning and generates emotional connections (Labrecque & Milne, 2012). Multiple research studies have proven that colour affects the perception of a certain brand, purchase decisions and overall brand trust (Aslam, 2006; Bellizzi and Hite, 1992; Bottomley & Doyle, 2006). For example, black is a very common choice of colour for luxury brands, because it symbolises elegance, wealth and sophistication (Aslam, 2006; Richman, 2025).

Colour serves as a visual reference for brand identity, enabling brands to distinguish themselves from the market. In line with Elliot and Maier's (2014) theory, colour works on a psychological and sensory level, providing cognitive responses that shape brand meaning. Notably in the fashion industry, where visual aesthetics contribute significantly to value perception, consumers are drawn to the overall visual aesthetic before considering the product alone.

2.2.3 Colour in Luxury Fashion

In luxury fashion, colour is used as a strategic representation of a brand's heritage, identity and values. To portray exclusivity, sophistication, strength and traditions, classic luxury brands such as Dior and LV tend to utilise neutral and timeless colour palettes like white, black, gold, navy and beige (Kapferer & Bastien, 2012). These colours convey reliability and prestige, supporting the idea that luxury fashion is a culturally defined concept. However, some classic luxury fashion brands contradict the traditional black-and-white luxury aesthetics but nevertheless continue to be closely linked to brand identity. Bold and uncommon colours can represent distinction when used regularly, as seen in the unique visual footprints of Hermès' orange, Tiffany and Co's turquoise and Valentino's pink (Zoviz, 2025). On the other hand, contemporary luxury fashion brands like Jacquemus and Miu Miu often employ brighter, innovative and distinctive colour schemes which correlate with a younger, more expressive audience (Lee et al., 2022). Thus, colour serves as a powerful strategic tool that allows for brand expression, appealing to consumers' appeal for individuality and emotional engagement.

The implementation of colour in this context can be more clearly understood through the perspective of semiotics, the study of signs and symbols as a means of communication. Originating from the work of Ferdinand de Saussure (1916) and further developed by Roland Barthes in 1983, semiotic theory distinguishes between the signifier (the colour itself) and the signified (the meaning it conveys). In luxury branding, brighter pastel colours can symbolise youth or accessibility in luxury branding, while black may be seen as a symbol of exclusivity and higher quality. The meanings are not necessarily permanent to their signs, as they are shaped by cultural context, brand narrative and visual perceptions. Luxury brands utilise these colour signals on purpose to establish themselves symbolically in the minds of their consumers, enabling colour to fabricate a unique brand identity in an emotional and cultural context (Zoviz, 2025).

2.2.4 Limitations in Existing Research

Irrespective of the fact that colour has been comprehensively researched in terms of marketing and fashion, the majority of the existing literature centres on colour use in logos, packaging, physical store environments, and individual campaigns (Labrecque & Milne, 2012; Bellizzi & Hite, 1992). The overall presentation of brand visuals, including background colours, lighting decisions, product choice and the full incorporation of colour into all digital media, is occasionally overlooked in these studies, which separates colour from the larger visual perspective.

In luxury fashion, where brands must generate powerful visuals digitally, understanding how every aspect of a visual design impacts the overall aesthetic is necessary. Furthermore, despite the digital age of many visual-first platforms in luxury brand strategies, not many studies look into colour in connection with full brand communication across these platforms. A smaller amount of research compares the methods in which classic and contemporary luxury fashion brands utilise colour, which is an essential distinction to distinguish as they differ in aesthetics, values, and consumer engagement strategies (Zhou and Gu, 2022). Overall, as colour psychology and sensory marketing may offer a starting point for such research in terms of consumer behaviour, there is a gap to fill theoretically and empirically to explore the impact on consumer perception, opinion and emotions.

2.3 Emotional Branding and Sensory Marketing

2.3.1 Emotional Branding

In modern consumer environments, the strategic focus has evolved from simply highlighting product characteristics to building strong emotional bonds with consumers. The foundation of the success of a brand is through emotional branding, a theoretical model established by Gobé (2009), which is the intentional formation of brand loyalty through appealing to emotions and experiences as opposed to focusing merely on logic and objective attributes. The concept of appealing to consumers' needs and values rather than simply receiving a transaction aids in connecting with individuals, fosters positive emotions and builds a brand narrative. Emotional connections have become an essential component of brand equity and consumer attraction for luxury fashion brands, where aspirational value and brand identity representation often take priority over product value (Huang, 2022). Emotional branding is an essential component in luxury brand positioning since its ability to create emotions of exclusivity, personal satisfaction, privilege and sophistication has a greater effect than the product's physical features.

2.3.2 Emotional Impact of Colour

In this framework, colour becomes an effective emotional promoter. According to multiple studies, colour has a strong impact on mood, emotion and brand preference (Valdez & Mehrabian, 1994; Elliot & Maier, 2014). It has been proven that certain elements of colour, such as hue, saturation, and brightness, frequently evoke specific emotions. To illustrate, bright and highly saturated colours may evoke excitement, while darker, unsaturated hues can convey either elegance or sadness. The brand's recognised identity and emotional connection with its clientele are determined by the various emotions that colour communicates in luxury contexts. These emotions

include, but are not limited to, timeless elegance, intimate appeal, nostalgia, privilege, and confidence. Jacquemus, for instance, regularly uses vibrant, sunny hues that stimulate playfulness and liveliness, complementing the unique French, Mediterranean-rooted style that embraces leisure and contentment.

2.3.3 Sensory Marketing

Sensory marketing emphasises that consumer experiences are primarily multi-sensory, and is defined to be the use of several senses to affect consumer perception, judgement, and overall behaviour (Krishna, 2012). One of the most effective visual sensory signals is colour, which is apparent in visually driven sectors like fashion and in environments where individuals are consuming an increasing amount of digital content. Colour has a significant emotional influence and sensory impact, irrespective of whether there is a direct kinetic or aromatic connection as a result of a technological process instead. Therefore, it substitutes for the absence of other sensory inputs in digital settings by serving as a key visual message that may communicate brand values and induce emotional responses. To exemplify, Hermès builds a multisensory connection between its striking orange colour and the tactile luxury of its products by utilising it not only in packaging, but throughout its digital campaigns as well. This promotes brand recall, customer loyalty and an emotional connection before the use of the actual product (Hoffmann and Coste-Manière, 2012).

2.3.4 Web Atmospherics

This phenomenon leads to the concept of web atmospherics, outlined by Eroglu, Machleit and Davis (2001), suggesting that colour, layout and imagery are all used in online design to collectively affect the emotions and views of a user in a virtual environment. Colour is crucial for setting the larger tone, mood, and perception of a brand in digital luxury domains, such as websites and social media platforms. Such a tool makes a significant enhancement to the look and feel of a virtual store, replicating the layout of a physical store to generate certain emotional responses and offering a cohesive brand experience (Rohlfing, 2021). Effective implementation of colour in web atmospherics may influence a consumer's engagement and purchase decisions by promoting luxury, motivating engagement, and directing their emotional journey. To take one example, Gucci's website has a simple black and white interface for the foundational elements, which in turn allows the brand's vibrant, colourful visuals to take centre stage. Along with Gucci's diverse and maximalist design, this contrast establishes a sophisticated digital base that retains the clean browsing experience while preserving visual energy.

2.4 Luxury Brand Identity in Digital Spaces

2.4.1 Luxury Brand Identity

Brand identity is the strategic combination of several elements that a brand utilises to set itself apart in the eyes of its audience (Aaker, 1996). The framework emphasises perceiving a brand in four perspectives: as an organisation, product, person, and symbol. Brand identity is more complex in the context of luxury fashion, which primarily focuses on emotional resonance, symbolism, and heritage to maintain exclusivity and appeal (UBLAC, 2025).

A framework for understanding how luxury brands express their identity is Kapferer's Brand Identity Prism (1986). It encompasses six dimensions: *physique*, *personality*, *culture*, *relationship*, *reflection* and *self-image*. Each aspect works together to create a cohesive brand story. Given that it integrates brand characteristics such as brand culture and consumer identity with physical elements like visual design, product display and colour schemes, Kapferer's model is valuable in digital spaces (Kapferer, 2012). For instance, in web atmospherics, a brand's online interface and visual layout indicate its 'physique', while the brand's tone of voice and thematic visuals can communicate its 'culture'.

To exemplify, Dior may highlight classic femininity and elegance, while Jacquemus conveys a youthful and Mediterranean minimalist aesthetic. Colour, tone and digital visual media influence the 'physique' and 'personality' elements, which impact first impressions and emotional responses. The perspective that a certain demographic, Gen Z and Millennial females, for instance, view themselves with regards to a brand is formed by these factors' relation with 'reflection' and 'self-image'. Luxury fashion brands use the following indicators to maintain exclusivity and value, giving meaning to their brand, in addition to increasing online engagement through idealistic branding.



Figure 2: Brand Identity Prism – Dior, Louis Vuitton, Jacquemus, Miu Miu (Kapferer, 1986)

2.4.2 Digital vs Traditional Branding in Luxury

To maintain an illusion of exclusivity, traditional luxury branding has always depended on controlled and centralised communication, which may be seen in magazines, fashion runways, and physical flagship stores (Kapferer & Bastien, 2009). These strategies promoted exclusivity and desirability by limiting access to brand items and events. However, this linear movement has been disrupted by the growth of digital platforms. Platforms like Instagram and TikTok, where content is flexible, interactive and entertaining, are how today's luxury consumers, specifically Millennials and Gen Z, interact with brands (Ko, Costello & Taylor, 2019). Luxury brands have now adapted their messaging and branding to accommodate the shift, remaining relevant and preserving their image.

Digital branding significantly differs from traditional strategies in terms of reach and visual storytelling. Platforms like Instagram emphasise professionally developed aesthetics, where mood, colour and layout become the new shopfront. In the context of Schmitt's (1999) experiential marketing theory, online environments require brands to evoke sensory appeal through visuals

and emotionally evocative messages, whereas traditional branding may depend on physical interactions and settings. To exemplify, a fashion brand like Miu Miu, despite its historical roots, uses playful and unconventional colours in its digital platforms to appeal to younger consumers, contributing to its 'personality' and 'reflection' aspects, while brands like Louis Vuitton utilise more sophisticated and popular, neutral colour palettes, to reinforce its 'physique' and 'culture' factors to support their heritage and timeless storytelling. (Kapferer, 2012; Rawitz, 2024).

Despite these developments, luxury fashion brands nonetheless need to convey exclusivity to create a balance between accessibility and mystique. Although some scholars, like Beverland (2004), suggest that digitalisation may dilute luxury by increasing visibility, others juxtapose that, as with proper management and strategies, this visibility can increase idealistic engagement (Dion & Arnould, 2011). Therefore, colour and visual identity online become effective controllers of perceptions, with carefully chosen visuals serving as an invitation for engagement and desirability.

2.4.3 The Rise of Instagram

The method by which brands communicate with consumers and establish their brand identities has been profoundly transformed by the rise of digital platforms. Among these, Instagram has secured its position as an essential platform for high-end fashion brands, serving as the primary media platform for brand narrative and identity development in today's digital era (Ita, 2025). Lee, Hur and Watkins (2022) emphasised the platform's visual-first design, which allows for engaging storytelling experiences that promote direct emotional engagement. This enables brands to develop communities based on mutual tastes and ideals, expanding beyond mere product display.

The method that different luxury brands generate their distinct identities on Instagram can be identified by the intentional utilisation of visual components, including colour, layout, tone and overall visual style. Well-known brands like Dior and Louis Vuitton often employ elegant, recognisable designs to capitalise on legacy. Classic neutral colours, soft pastels, and striking accents are frequently seen on Dior's Instagram, which represents haute couture elegance and classic femininity. Luxury is also highlighted through editorial photography and videography. Similarly gets different, LV presents a more vibrant, travel-inspired look that represents constant change through the strategic cues of iconic patterns, colourful marketing, visuals, and an experimental, seasonal colour scheme (Zoviz, 2025).

On the contrary, modern brands embrace more modern and innovative strategies. For example, Jacquemus distinguishes itself with a bright aesthetic of warm, earthy shades, vibrant primary colours and natural settings. The visual layouts employed promote authenticity through the combination of behind-the-scenes visuals with professional product shots. Miu Miu's visual style is colourful, useful, and destructive (SiteCulture, 2023). It incorporates bold designs, unusual colour combinations and a mixture of refined and raw imagery. Through distinctive visuals, its cynical tone promotes individuality and appeals to a younger, fashion-forward market.

Instagram's focus on imagery, which meets the visual demands of luxury fashion, justifies its vital position in luxury brand identity curation. Its high engagement rates and wide worldwide reach provide exceptional opportunities for emotional connection and aspirational community growth (Statista, 2024). Storytelling is made possible by features like reels, stories and shoppable posts, which enable brands to create elaborate narratives around collections and brand aspirations. In a way that other brands are unable to, this organised digital space provides specific control over visual storylines, reinforcing brand identity and exclusivity.

Theoretically, how Instagram operates can be explained through visual semiotics, which claims that every visual cue, from colour to composition, serves as a signifier of brand meanings (Chandler, 2017). For brand identity theory to prove effective, these visual codes must be implemented regularly across digital interfaces, as evidenced by the four luxury brands. According to this theory, which was primarily brought forward by Aaker in 1996, constant consumer connections (brand-as-product, symbol, person, and organisation) are the basis of a strong brand identity. These elements are directly formed by uniform colour, schemes, and photography techniques on Instagram, which reinforce the brand's style and principles throughout all digital channels. Moreover, the platform's capability to provide luxury brands with a digital atmosphere improves all aspects of the brand experience in a way that is similar to that of physical retail stores.

2.4.4 Pantone and the Use of Colour in Brand Identity

While it was originally founded as a standard colour-matching tool for the printing industry, Pantone has become an essential element of modern company branding, particularly in online environments. As fashion brands shift their narratives to visual-first platforms like Instagram, the psychological impact, consistency, and recognizability of colour grow more important (Eiseman,2000). Pantone helps to ensure that a brand's visual elements are displayed

consistently across all platforms, from digital marketing to their physical products, by providing a standardised system for the representation of colour (Labrecque and Milne, 2013). For luxury fashion brands whose significance is strongly connected to visual harmony and status, Pantone has made it accessible to ensure that the brands can maintain their visual identity. Pantone codified Valentino's renowned 'Valentino Red' to ensure consistency in marketing campaigns, runway shows and online media, promoting its prominence and strengthening its status as a global luxury brand.

Pantone's significance is also apparent in the Pantone Colour of the Year campaigns. Mocha Mousse (Pantone 17-1230), Pantone's 2025 Colour of the Year, is a warm earth-brown colour that conveys warmth, peacefulness, and gentle sophistication. The colour was combined with five strategically selected colours to represent peace, authenticity and conscious satisfaction, trends that brands are currently employing in 2025 (Pantone, 2025). This highlights concepts of quiet luxury and emotional stability in an age that is emotionally aware of technology (Laurie Pressman, Pantone Colour Institute). A luxury fashion brand that leveraged this colour is Saint Laurent, which used Mocha Mousse in its Spring/Summer 2025 collection, reflecting the 'quiet luxury' trend while signalling subtle sophistication. This action proved how colour forecasting may affect seasonal design and campaign trends in the luxury fashion market (InStyle, 2025).



Figure 3: Pantone Mocha Mousse

Pantone's strategic application is apparent through practical fashion uses. By applying earthy tones in their spring 2025 campaigns with Mocha Mousse-inspired hues, Miu Miu reflected visual imagery and represented the growing cultural emotions that revolve around warmth and authenticity. A prime example of how unique chromatic indicators can enhance global brand identity throughout media platforms is Hermès' use of Pantone-aligned orange in digital marketing and product design. These instances point out Pantone's dual purpose as a semiotic tool, which reflects brand positioning and emotional voice while also establishing colour accuracy (Indian Retailer, 2025).

Theoretically, Pantone's coding corresponds with semiotic theory, what colour becomes a signifier, a sensory signal with emotional and cultural meaning (Barthes, 1983). Trademark colours, such as Tiffany's robin-egg blue "1837 Blue" (Pantone 1837), are a visual identifier that immediately promotes brand recognition, beyond demographics. Pantone created palettes in digital luxury branding to assist in making it possible for luxury brands to develop a visually cohesive brand across digital campaigns, Instagram feeds, and website design, regardless of the differences in display and layout of these platforms.

Notably, Pantone sets limitations, regardless of how it offers quality structure in brand aesthetics. Dependency on distinctive colours may result in visual dependability in an oversaturated industry, which may render innovation, except if brands like Jacquemus oppose expectations with unexpected visual combinations. This study addresses how high-end companies utilise colour as a strategic and symbolic asset through the use of Pantone and its design, particularly in digital settings where emotional coding, uniformity, and distinctiveness are vital. Pantone's presence proves both the theoretical and practical usage for understanding chromatic luxury branding in modern times.

2.5 Consumer Behaviour in Luxury Branding

Understanding consumer behaviour is crucial to determining how visual components, especially colour, impact brand perception in an age where online platforms dominate the luxury fashion industry. This section discusses how colour, particularly when used in digital platforms, performs as a semiotic and psychological strategy in luxury branding. The use of colour and branding has transformed into a method for establishing an identity, aspiration, and emotional engagement with the rise of Gen Z and Millennial consumers. The two generations that are digital natives and highly tuned in to visual aesthetics and emotional signals (Bain & Company, 2023; Djafarova and Bowes, 2021). In their attempt to establish emotional connections with brands that align with their values and ideal lifestyles, these consumer segments interact with luxury fashion in multiple ways, often interpreting the unspoken significance behind visual appearances (McKinsey & Company, 2021). This audience is the key to understanding how colour affects perception.

2.5.1 Gen Z and Millennials in the Digital Luxury Industry

The growing significance of Gen Z and Millennials in the luxury market is extensively redefining brand strategies, specifically in the digital space. It is noted that these generations are predicted to account for more than 80% of luxury purchases worldwide by 2030, with their preferences and

online consumption habits crucial to the continued growth of the industry (Brain and Company, 2023). Given that they have been brought up in a digital world, they possess a high level of design awareness and individual comprehension, making them the most suited for researching colour in luxury branding. Their capacity to procreate meaning with brands in online environments is also suggested by their use of technology (Prahalad and Ramaswamy, 2004).

There are significant differences in colour preferences and emotional reactions between the generations. Gen Z favours real, more subtle luxurious colour schemes and positions, a significant importance on social consciousness, emotional connections, and authenticity (Barton et al., 2022). On the contrary, Millennials tend to search for quality and idealistic symbols, using luxury to present themselves and display their position through well-known brand colours and extravagant imagery (Williams and Omar, 2014). To state, a recent survey determined that three-quarters of Gen Z (76%) and Millennials (75%) would be inclined to pay more for a brand that has a strong reputation, highlighting the important connection between trust, brand identity, and purchase decisions (Tink, 2025). It is crucial to understand the complexity of different generational responses to colour, which involve deeper psychological and sociological factors. Given their dominance in the market, as of the present and in the future, along with their distinctive digital visual interactions, it justifies the concentration of this demographic in this research and methodology.

2.5.2 Visual Literacy and Emotional Engagement

Through the perspective of visual perception, the ability to critically evaluate visual messages, colour can be interpreted as an emotional and symbolic language in digital luxury branding, while serving as a visual indicator. Visual understanding is often demonstrated by Gen Z and millennial consumers, who play a key role in digital media contexts. Due to this, they are capable of perceiving and understanding colour, layout, and aesthetic details more subtly than earlier generations (Pera et al., 2016). Therefore, such consumers are more inclined to build emotional connections with brands that intentionally employ colour and visual expression to foster feelings of aspiration, belonging, and individuality.

In consumer psychology, it is frequently believed that colour has an emotional impact. According to Labrecque and Milne (2013), colours can trigger emotions like excitement, calmness or even feelings of privilege, all of which are considered essential aspects of luxury positioning. For instance, luxury brands regularly employ subtle colours, like beige, pastel pink, blue, or gold, to portray sophistication, while embracing more vibrant colours to provoke and create positive disruption. Colour grows into a signal in emotional and symbolic visuals, altering how a consumer feels towards a campaign or product.

In addition, in digital settings where users are absorbing large quantities of visuals quickly, the emotional impact of colour is intensified. The critical role of first impressions and colour harmony for generating emotional connections is heightened via this emotional saturation. According to research, emotionally connected brand images improve recall, trust and purchase decisions, especially when the colour choices resonate with the consumer (Fiore and Russell, 2020). By distinguishing between specific visual strategies, Gen Z and Millennial consumers have the opportunity to connect with brands rather than simply observing them online.

2.5.3 Colour, Trust and Brand Perception

Colour operates as a convenient and organic way to measure exclusivity, sincerity of a brand and trustworthiness in digital platforms where physical contact is not present (Labrecque and Milne, 2012). Colour-related psychological connections are intentionally utilised to influence consumer perception and emotion. Examples of such may be blue and earthy tones, which are prominent in industries where reliability is crucial, considering that they are believed to stimulate feelings of trust, integrity, and stability (Kauppinen-Räsänen & Luomala, 2010). Notably, a study by Suk and Ilic (2021) revealed that the colour blue, when used by brands, increases trust and perceived trust as opposed to the colour red. Tiffany and Co. utilises its 'Tiffany Blue' to a level that the brand's trademarked colour has transformed into more than merely a visual identifier; it's an effective representation of the brand's history and exclusivity (Schultz, 2021). On the contrary, high-end fashion brands often implement black and gold to reinforce a sense of status and exclusivity since they are symbols of luxury, sophistication, and power. Saturated or bright colours are commonly employed by brands looking to portray a youthful and modern image. Such colours express strength and contemporary times.

Colour also affects perceived authenticity. A consumer's perception of a brand's authenticity may be affected by a disconnected or extremely commercialised brand aesthetic (Sichtmann, 2007). On the contrary, consistent colour schemes enhance parasocial connections and boost emotional intimacy and brand loyalty (Labrecque, 2010). In saturated digital platforms, colour also assists in recall and recognition, fosters positive associations with accustomed colours, enhances subconscious confidence, and aids in staying relevant in a competitive market (Bottomley and Doyle, 2006).

Alongside establishing a brand, a unified colour palette conveys stability and intent, two attributes that consumers recognise, primarily in the online luxury market, where visual indicators often take the form of physical interactions. This principle is significant in the digital environment, as luxury branding now largely depends on visual-first platforms. According to studies on colour palette usage in social media, women, who make up the majority of luxury fashion consumers, are more attracted to visuals with pastel and softer colours, given that they consider them as elegant and innovative. This is supported by data that reveals that pins on Pinterest with colours like pink, red, or purple are saved and shared at a greater level compared to those with other colours (Penji, 2023).

2.6 Literature Gap and Research Contribution

Although there is a rising amount of research on the psychology of consumer perception and the influence of colour and branding, there nevertheless remain certain significant discrepancies, especially when applied to digital luxury fashion as a whole. Instead of considering colour's comprehensive usage across a whole digital footprint, including social media platforms, such as Instagram, current literature typically concentrates on a particular context of colour, such as brand logos and packaging. Additionally, little research has been conducted regarding the comparison of classical luxury brands and contemporary ones concerning their online visual strategies, specifically concerning colour.

Moreover, regardless of sensory marketing and emotional branding being frequent topics of discussion, relatively limited research has concentrated on how consumers understand colour aesthetics in the luxury market, mainly as it relates to Gen Z and Millennial females. Notwithstanding the certainty that this demographic is crucial to the luxury market, given their digital upbringing, eye for design and shifting values, limited information is available on how they perceive certain visual strategies.

This dissertation combines consumer insights from focus groups and a visual analysis of four luxury fashion brands in an effort to fill the gaps in the literature. It highlights the emotional and opinion-based responses of a major consumer segment, offering unique viewpoints on the influence of colour in today's digital luxury branding strategies. Such gaps in the literature and the existing information that has been evaluated have provided a rationale for the methodological choice, outlined in Chapter Three, guaranteeing academic accuracy and theoretical compliance.

CHAPTER THREE: RESEARCH DESIGN

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3.1 Introduction

In order to address the aim of the study: *to investigate how classic and contemporary luxury fashion brands use colour in digital brand communication to influence consumer emotion and brand perception*, this chapter discusses and justifies the research design and methodological approach. The section outlines the general philosophical position, methodological approach and research design by utilising the Research Onion (Saunders et al., 2023). Each stage of the research process was analysed and justified in accordance with the aims and objectives of the project.

Considering the project's focus on visual identity, colour psychology, emotion and perception, a qualitative, interpretivist approach was chosen to analyse personal interpretations and experiences. The study's nature and the limited amount of research on the specific topic were reinforced by the use of an inductive research approach, which enabled themes to emerge from the data. Four luxury fashion brands, Dior, Louis Vuitton, Jacquemus and Miu Miu, were analysed using a comparative case study approach. To obtain extensive insights, visual content analysis, a comparative shop analysis, and focus groups are all methods for primary research, which allowed for a complex understanding of consumer perceptions and brand strategies. The chapter also discusses the sampling method, ethical considerations and analytical techniques used for each method, and apparent ties to the research aim and question are thoroughly examined, discussed and justified.

3.2 Research Philosophy and Approach

To establish the research design, Saunders et al.'s (2023) Research Onion framework was used to direct the methodological decisions in an organised manner. The outermost layer of the model is the research philosophy. The foundation of any research begins with its philosophical approach, providing an outline for the analysis's epistemological position.

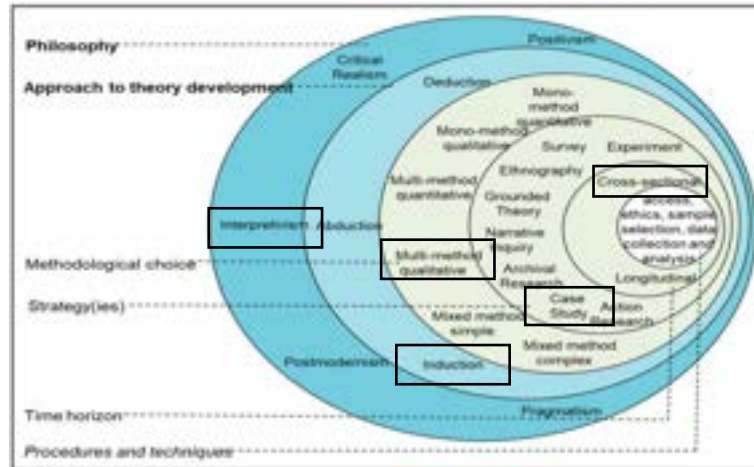


Figure 4: Saunders et al.'s (2023) Research Onion

Interpretivism is the study's philosophical position, meaning that reality is constantly altered by individuals, circumstances and society (Sharma, 2024). Given that this research investigates emotional responses and consumer perceptions, including the psychological effects of colour in digital luxury branding, this approach is relevant as understanding human emotions, meanings, and perceptions is appropriate, as it is part of the central focus of the report. When exploring the visual and emotional components of digital luxury fashion marketing, interpretivism enables a humane analysis.

With the next layer being the research approach, this study implemented an inductive approach. An inductive approach begins with an observation that then develops a theory. It is the ideal approach for qualitative research that aims to reveal in-depth and content-specific information, notably, the role of colour in digital luxury branding. An inductive analysis offers flexibility in discovering new themes and opinions, particularly given the limited comparative research on the use of colour in digital communications between classic and contemporary luxury fashion brands. It helps reach the study's aim in identifying how female consumers feel about visual branding elements and how it leads to specific perceptions and actions. The connection of an interpretivist approach and the use of qualitative research was strengthened by the inductive approach (Hammond, 2016).

3.3 Methodological choice

The type of research design used for the study is a qualitative multi-method approach, ideal for exploring the personalised ways that luxury fashion brands' communication strategies emotionally resonate with consumers. When examining theoretical, visual and emotionally involved topics, a qualitative approach provides in-depth comprehension of participants' perceptions and experiences. *Focus groups, a comparative shop analysis and a visual content analysis* were the qualitative techniques implemented. Together, these methods enable a comprehensive exploration of how consumers create meaning and brands develop strategies without sacrificing analytical depth. This approach aimed to generate insights rather than statistical generalisation.

3.4 Research Strategy and Time Horizon

The study facilitates a thorough analysis of four luxury fashion brands: Dior, LV, Jacquemus and Miu Miu, by employing a comparative case study strategy. Case study research was useful for investigating current events in real-life situations, making it useful to observe exactly how brands construct visual identities in correlation to affect consumer perceptions (Yin, 2018). By comparing the two different types of fashion brands and identifying the similarities and differences in their strategies, the analysis was deepened, and successful strategies were uncovered.

Adopting a cross-sectional time horizon, the analysis gathers digital brand visuals and consumer opinions at a certain point in time, supporting a comparative brand analysis of digital branding strategies within the luxury sector. Additionally, given the nature of this project, the time horizon was seen as suitable.

3.5 Research Methods

There were three primary research methods: *visual content analysis, comparative shop analysis and focus groups*. These qualitative approaches were chosen to facilitate a multifaceted analysis of how colour is utilised in digital branding by classic and contemporary luxury fashion brands, and how Gen Z and Millennial female consumers respond psychologically to these visual strategies. Each method was chosen due to its capability to gather detailed, applicable data that addresses the research questions, aims and objectives, primarily when used in the context of an interpretivist, inductive research design.

3.5.1 Visual Content Analysis

The first research method was a visual content analysis, an approach used to analyse visual media (images and videos) to identify themes and patterns. Such analysis goes beyond the surface of the media, but rather analyses the message it communicates to the viewer. By categorising recurring themes through observation, contexts, meaning and perception, the use of colour was examined (Mohamed, 2025).

Instrument development:

To examine how colour is applied in luxury fashion brand communications, a visual framework was designed with an emphasis on key factors that are characteristics of colour, such as colour contrasts, hues, tone, brightness, saturation and mood. Giving consideration to all aspects of the digital environment surrounding the brand's online presence, other visual components such as background, lighting, layout and typography were given attention (Pantone, 2021).

Data collection:

Online visuals (images and videos) were gathered and screenshotted from the official social media accounts of the four luxury brands: Dior, Louis Vuitton, Jacquemus and Miu Miu. Concerning data collection through social media accounts, Instagram was selected as the primary platform for the two data collection methods (visual content analysis and focus groups), considering it is the most popular and visually-driven social media platform among luxury fashion brands (Lee, Hur & Watkins, 2022). Moreover, content published on Instagram is frequently replicated on other platforms like TikTok, showcasing a consistent brand identity.

To guarantee consistency in content type and relevance to the present brand strategy, material was collected from each brand's 2025 visual campaigns on Instagram. Two posts per month were selected per brand, covering the period from January 2025 to July 2025. Instagram visuals were chosen based on three criteria. Firstly, each visual was targeted to female consumers to ensure relevance to the study's focus on how colour affects Gen Z and Millennial female consumers. Secondly, the posts were obtained from marketing content posts, which included campaign visuals and product shots. This guaranteed that chosen posts showed intentional brand communication strategies.

Lastly, the selected posts showed a wide range of colours, comprising both vivid colour schemes and monochromatic ones, which offered an in-depth analysis of how brands use colour, saturation, and contrast to communicate. These three criteria strengthened brand comparison and coordinated the sample with the study's aims and objectives of studying intentional, consumer-centric digital content. This sample presented the visual trends and colour usage across different times, offering insight into their ongoing digital communication strategy. To represent the user's digital experience, screenshots and screen recordings were utilised.

Analysis:

On account of it is a qualitative visual content analysis, the data was analysed using a thematic analysis and coding, in order to determine the visual trends in colour strategy. Codes were developed gradually through different media and were categorised into themes that aligned with brand characteristics. Microsoft Excel was used to code the visual content, where every visual was methodically assessed to a specific list of visual characteristics: *colour hue, tone, brightness, mood, layout, background, lighting, saturation, visual aesthetic and the signified meaning*. This technique made it possible to find repeating patterns and specific design aesthetics across and among the brands, while maintaining consistency throughout the sample. (Table is showcased in Appendix Six) The data then provided the opportunity to compare and contrast the use of colour in the visual branding of classic and contemporary luxury brands.

3.5.2 Focus Group

The second qualitative research method employed for this study was two focus groups. A focus group comprises a set of participants engaged in a discussion about a certain topic to collect in-depth insights and understand participants' opinions and perceptions to address the research question and investigate how colour impacts Gen Z and Millennial female consumers.

Instrument development:

A focus group, which is seen as a semi-structured discussion, was designed to study how participants perceive colour in luxury brand communications. The focus group included a range of 14 open-ended questions that were aligned with the study's aims and objectives. Two focus groups were conducted, each with the same set of questions and visuals. They were conducted on two separate days (a Sunday and a Tuesday). A PowerPoint presentation was created that included all 14 questions. The questions were divided into three categories: Consumer Context, Visual Stimuli, and Comparative Perceptions (see Appendix Five for the questions and visuals).

The Visual Stimuli category focused on questions related to the four luxury brand visuals, which were shown to the participants in real time through screenshare, fostering open discussion and opinion-based answers. The visual stimuli consisted of four Instagram posts, which were taken from the visual content analysis, and one screenshot of each brand's homepage website. The focus group was one hour in duration, which allowed for a comprehensive discussion while remaining time-efficient.

Sampling:

Two focus groups were conducted, each involving six participants, gathered through purposive and snowball sampling. Purposive sampling assured that participants met the criteria necessary for the research, while snowball sampling aided in the recruitment of other participants who were willing to join. Participants were chosen via social media platforms (Instagram) and participant connections. Instagram was chosen as the initial recruitment platform given that it has a high user engagement among my personal network. The sample consisted of a balanced group of Gen Z and Millennial female fashion consumers, aged 18-35. Their interest in fashion varied from casual shoppers and observers to highly engaged consumers. To ensure a balanced and reliable data experience, three participants possessed a strong interest in fashion, while three participants had a regular interest. Participant combination ensures that various viewpoints on luxury fashion branding and colour perception are represented.

Recruitment:

Before participation, participants received an information sheet and a consent form to read and sign (see Appendix Two). The only requirements needed for participation were: to be a female, to belong to the Gen Z or Millennial generation and to have a basic understanding of luxury fashion brands. Participation was completely voluntary, free of charge, and was scheduled based on the majority's availability. This was done through a poll, made on WhatsApp, after receiving participants' numbers via Outlook. WhatsApp was the platform that all 12 participants preferred for initial communication. They were given three separate dates and times and were then split into two groups based on availability.

Analysis:

The one-hour focus group session was conducted via Microsoft Teams, where it was recorded and transcribed (see Appendix Four for transcriptions). The transcription of the session was analysed using a thematic analysis (Braun and Clarke, 2006). The initial codes were generated by leveraging recurring themes in participant discussions, relating to colour, emotion, brand perception and relatability. The codes were manually generated by identifying and highlighting key words and phrases, which were then organised into broader themes. To ensure anonymity and participant privacy, each participant had an anonymised ID (P1-P12).s

Tools:

- Instagram and WhatsApp were used for recruiting.
- Outlook was used for the formal introduction of the study and communication. Consent forms and information sheets were sent via email.
- Microsoft PowerPoint was used for the creation of the presentation that was displayed throughout the discussion.
- Microsoft Teams was used for conducting the focus group, recording and transcribing. Transcripts automatically save to the UAL's Outlook OneDrive.
- Microsoft Word and Excel were used for initial manual coding.

3.5.3 Comparative Shop Analysis

Instrument Development:

The last primary research method adopted was a comparative shop, intending to accurately contextualise the use of colour in luxury fashion brands' digital communications. These brands were chosen based on their distinct positions in the luxury industry. Dior and LV represent the traditional heritage luxury segment, while Jacquemus and Miu Miu reflect modern luxury. Fashion marketing research often employs comparative shop analysis as a standardised, comparative tool to assess consumer-facing strategies, aesthetic decisions, and brand positioning (Easey, 2023). To achieve the research aim, the comparative shop was adopted in this study to focus primarily on the use of colour and online branding. Initially, a pre-existing comparative shop template, with a focus on online activities, was used as a pilot study to examine the practicality of data gathering. It became apparent throughout piloting that, despite colour being essential to the research, minimal data was being recorded on it. With the goal of adhering to the research aim, three colour-specific questions were included in the template:

1. What colours are predominantly used in product imagery, campaign visuals and collections?
2. How is colour used across the website to reflect the brand's identity and tone?
3. Are colours used to guide or influence customer behaviour online (e.g. through navigation cues, call-to-actions, category highlights)? If so, how?

Data Collection:

The brand's official websites were the subject of the analysis, which explored the visual strategies such as UI/UX design, online experiences, and overall online strategies. The homepage, landing page, product pages and campaign visuals for every brand were carefully reviewed. All observations were recorded, and the data collected aligned with the areas specified in the template, allowing for a simultaneous evaluation of the brands and presenting the differences and similarities between the classic and contemporary luxury fashion brands (seen in Appendix Three).

Analysis:

The information gathered was analysed through a thematic analysis approach, where key themes were discovered. To strengthen the validity of the study and facilitate a deeper interpretation, data triangulation was conducted with the findings of all three methods (focus groups, visual content analysis and the comparative shop).

3.6 Validity and Reliability

In qualitative research, the conception of validity and reliability is reinterpreted within the context of trustworthiness. The four main elements are: *credibility, transferability, dependability, and confirmability*. These criteria are vital in guaranteeing that the findings of the study are ethically acceptable, methodologically correct and primarily based on participant perceptions and viewpoints.

3.6.1 Credibility

Credibility refers to the idea that the data and analysis are accurate. This research guaranteed credibility through a straightforward and transparent coding process, using Braun and Clarke's (2006) thematic analysis framework. To identify recurring themes, coding was conducted consistently across the sources of data. Reviewing patterns and minimising interpretive bias was achieved by implementing visual triangulation to support and cross-validate findings across multiple resources, including brand visuals and verbal responses. Moreover, when conducting participant data through focus groups, credibility was ensured through the use of the same presentation and questions for both groups.

3.6.2 Transferability

The level to which the results of the research may be applied to various other contexts is known as transferability (Lincoln & Guba, 1985). The findings provide detailed, contextualised explanations for the participant demographic, colour psychology, digital luxury branding and brand case studies. Future researchers and professionals may assess the research's relevance to other digital branding cases in relation to colour, owing to a detailed analysis.

3.6.3 Dependability

Dependability is the stability and consistency of the research processes over a certain period of time. The study includes a methodological audit trail that documents all research decisions, changes in the research design and the coding process. The following includes logs of visual sampling, analytical decisions, and version tracking of focus groups. Additionally, to comply with standard practices for qualitative research, any influence or own assumptions made throughout the analysis process were critically reflected on to ensure data integrity.

3.6.4 Confirmability

Confirmability is the extent to which the findings are influenced by the participants rather than the researcher's bias. Direct quotes from focus group participants were anonymised and directly quoted, all of which highlight coded themes, ensuring confirmability. The use of multiple data collection methods and transparency in the use and interpretation of data enhances the study's confirmability.

The four criteria of trustworthiness, when implemented correctly, ensure that the research findings are reliable, strong and ethically compliant.

3.7 Limitations of the Research Design

Although the research design was well developed to align with the study's aim and objectives, certain limitations have been identified which may have impacted the reliability and scope of the findings. To begin, due to the qualitative nature of the research and the small sample size of the focus group, the results may not have been designed to be statistically generalised for the entire population. The insights obtained reflected the perspectives of a selected group of female Gen Z and Millennial fashion consumers and may not accurately represent the larger consumer population.

Secondly, there were limitations with the focus group methodology that are frequently observed in group-based data collection. These involved the possibility of participant absence, the probability of more outspoken individuals dominating the conversation, or the chance of conformity bias, where participants may have been affected by the opinions of others in the group. The extent of the individuality of responses may have been influenced by these variables, regardless of the efforts to effectively control discussions and maintain a balanced environment. Furthermore, the subjectivity of the researcher was a risk that was built into the analysis as a result of the interpretive and inductive nature of the study, since meaning was established by personal interpretation as opposed to scientific analysis. Generally, qualitative research where the researcher uses language as the main analytical tool is a noted limitation (Braun and Clarke, 2006). Although this was minimised by maintaining reflectivity and transparent coding, complete objectivity was not achievable.

Moreover, the visual content analysis was limited to digital brand contexts, given that it is the core of the study. However, it leaves a gap for physical branding contexts that may have a psychological impact on consumers. Nonetheless, the method was controlled since the visual analysis was performed by the researcher alone, utilising a systematic coding framework which minimised the discrepancies that typically come with multiple coder biases. Lastly, the cross-sectional time horizon resulted in only a specific timeframe of luxury fashion branding and consumer perceptions. As the focus of the study doesn't examine a timeline spanning multiple years, longitudinal changes in colour usage in digital branding communications and their impact on female consumers are not within the study's time period.

3.8 Ethical Considerations

The study strictly adhered to the UAL Code of Practice on Research Ethics, guaranteeing that all participants were treated with respect, decency and transparency. Ethical approval was obtained by the supervisor before data collection, with the completed Research Ethics Approval (Form found in Appendix One).

Each participant (12 female participants) received a Participant Information Sheet clarifying the study's objectives, the terms of participation, the right to withdraw at any point during the study and the intended utilisation of their data (Form found in Appendix Two). Although the document served as the given consent of the participants, written informed consent was also collected before the focus group began, while they also provided essential background information (Age, gender, ethnic background, and location).

Table 1: Participant Background Information

Participant	Age	Gender	Ethnic Background	Location
1	22	Female	Indian	UK
2	25	Female	Tanzanian	USA
3	18	Female	Indian	UAE
4	31	Female	Palestinian	Jordan
5	23	Female	Colombian	USA
6	29	Female	Jordanian	UAE
7	23	Female	Tanzanian	USA
8	24	Female	Iranian	UAE
9	22	Female	Italian	UK
10	26	Female	Palestinian	Jordan
11	33	Female	Pakistani	UAE
12	19	Female	Saudi Arabian	UAE

All participant data were kept anonymous, and pseudonyms (P1-P12) were employed in transcripts and reporting to maintain confidentiality and anonymity. Audio recordings and transcriptions were stored in the UAL OneDrive, which ensures safekeeping and is only accessible by the researcher.

Additionally, the study followed UAL and GDPR data protection guidelines, enabling the secure processing, storage and deletion of personal information. Considering the research was low risk, conducted online through Microsoft Teams, and participation was voluntary, no physical or psychological harm was expected or documented.

The research design and methodology used to study the impact of colour in digital luxury fashion branding and its emotional impact on female Gen Z and Millennial consumers have been outlined and justified in this chapter. The research used a multi-method qualitative methodology, which involves focus groups, a comparative shop analysis, and visual content analysis, as part of an interpretivist and inductive framework. Every methodological strategy was done to align with the research aim and objectives, ensuring a strong and cohesive method for gathering and analysing data. At every stage, ethical requirements were met, and the study's limitations were taken into consideration. The following chapter will highlight the findings that were concluded using the research methodologies discussed.

CHAPTER FOUR: FINDINGS AND ANALYSIS

CHAPTER FOUR: FINDINGS & ANALYSIS

4.1 Introduction

This chapter highlights the findings of the primary research, as well as an analysis of how luxury fashion brands utilise colour across digital platforms and how this approach impacts consumer perception and emotion, primarily among female Gen Z and Millennial consumers. Primary research employed three qualitative data types: visual content analysis of the brands' Instagram posts, a comparative shop of the brands' websites, and two focus groups, thus providing an extensive and multifaceted overview of colour strategies in digital luxury branding.

In search of patterns, meanings, and connections, data collected from each method were rigorously coded using Braun and Clarke's (2006) six-step model of thematic analysis. Themes were then inductively established from the data: focus group transcripts, visual coding sheet, and the comparative shop table, which ensured the inclusion of participant perceptions and personal visual observations to reinforce the analysis. For transparency and verification, full transcripts and coding frameworks are included in Appendix Four.

Additionally, triangulation is employed through the integration of the concepts derived from the three methods to ensure reliability and depth. This cross-method comparison enhances the credibility of the findings and addresses potential biases and limitations built into any approach. By carrying this out, the chapter delivers a multi-layered understanding of how colour impacts consumer-brand relationships and digital brand identity, also addressing how these effects differ for classic and contemporary luxury fashion brands.

4.2 Visual Content Analysis

The visual content analysis was conducted through Instagram posts from the four luxury brands, which explored the colour usage and related aesthetic features. The sampling strategy, as highlighted in Chapter Three, was utilised for both classic (Dior and Louis Vuitton) and contemporary (Jacquemus and Miu Miu) brands to ensure representation across seasons, collections, and thematic visuals.

A total of 14 posts per brand were selected based on the criteria. The coding system integrated formal analysis, semiotic analysis, and examination of the colour palette. Leveraging Barthes' (1977) semiotics and Arnheim's (1974) visual psychology, the images were assessed on *colour hue, tone, brightness, mood, layout, background, lighting, saturation, visual aesthetic and what the images signify* (see Appendix Six). The analysis was not restricted to product colour, but on the overall digital context created by visual design.

To gain significance, the six-step thematic analysis established by Braun and Clarke (2006) was used. Before being categorised into underlying themes, codes were first generated based on visual aspects. A comparison between classic and contemporary visual storytelling was enabled by these themes, which reflect wider branding strategies and emotional connections. Four significant themes emerged from the data as a result of this analytical method: *neutral minimalism, bold femininity, texture contrast and product focus*.

Neutral Minimalism:

The first theme that emerged is Neutral Minimalism, which was primarily displayed in the visual strategies of the classic brands Dior and Louis Vuitton. Muted colour schemes containing black, white, beige and brown tones were often utilised and frequently combined with soft, ambient lighting and low to medium brightness. Gentle contrasts and cool to neutral tones, visuals produce a serene and symbolic look, with the minimal constraint that communicates exclusivity, which are all established luxury branding principles (Zhou and Gu, 2022). According to the semiotic theory, the understated use of colours induces feelings of stability and class while acting as a cultural symbol of upper-class stance (Barthes, 1977).

To exemplify, Dior's post from January 16, 2025, expressed a sense of elegance and timeless heritage through its muted colours of beige, brown and black with a minimal background. This subtle strategy corresponds with conventional luxury ideals that emphasise quiet luxury and timeless appeal. These types of visuals portray an essence of exclusivity and tradition beyond trend-led styles through the use of symmetrical, minimalistic layouts and soft lighting. Such visual styles are commonly utilised in luxury branding to differentiate luxury heritage from mass-market visual disruptions.

On the other hand, while contemporary luxury brands typically don't employ a similar understated style, they do occasionally utilise a neutral colour scheme, however, with an added flair. For example, in Jacquemus's post of March 17th 2025, the backdrop and overall design are beige-toned and minimalist, which follows classic luxury branding. However, a pop of colour through the product itself (bright red bag), which is presented in black and white, adds contrast and boldness. This indicates that these brands redefine classic luxury cues through a more playful lens.

Bold Femininity:

This, therefore, underscores the second theme, which is Bold Femininity, led by contemporary fashion brands, Jacquemus and Miu Miu. Saturated colour schemes with vibrant hues like pink, yellow, blue, red and lilac were implemented by these brands. The visuals expressed a lighthearted, young and often ironic portrayal of femininity, and were frequently combined with relaxed, studio backgrounds, or natural settings. There are two objectives for the use of colour: it grabs attention in a saturated Instagram feed, a platform known to prefer visual creativity, and it conveys irony, enjoyment, playfulness and a rebellion against conventional norms (Ita, 2025).

To exemplify, one of Miu Miu's posts contrasted a cherry red velvet couch with a beige leather bag, creating a high-saturation, high-contrast image that immediately captured attention. These colour combinations are symbolic of a change in digital branding strategies, where hyper-feminine aesthetics are being used to engage with identity and product functionality, alongside conveying modernity. From a semiotic viewpoint, this strategy redefines luxury as accessible in tone, although not in price. Colour, in this case, becomes an instrument of emotional appeal, connecting with Gen Z and Millennials' visual proficiency and desire for authenticity, humour and disruption (Labrecque & Milne, 2013). Contemporary luxury brands utilise chaos to convey a stylish luxury, while classic brands employ quietness to convey elegance.

Texture Contrast:

The third theme that emerged is Texture Contrast, and it was evident in both classic and contemporary luxury brands' Instagram posts. Brands leveraged colour and lighting contrast to visually display material differences, like velvet with metal components or linen against leather products. To exemplify, Mui Mui captured a mustard yellow suede handbag that was strategically placed against a deep blue textured backdrop to produce a sensory visual experience. Likewise, Dior promoted craftsmanship and sensory depth through incorporating contrasting gloss and matte textures in one composition. Louis Vuitton had multiple posts that integrated Takashi

Murakami's style animated flower designs with real-life backgrounds, such as city skylines. The complexity of the photograph, in combination with flat, artistic graphics, formed a layered visual texture that merged reality and fantasy while sustaining an impressive luxury narrative.

The application of visual contrast gives credibility to Ball and Niven's (2018) claim that fashion imagery is simultaneously symbolic of touch and visual. Through the application of colour and lighting to boost material storytelling, brands promote value and desirability past the product itself, more specifically in digital environments where sensory immersion is required. From a semiotic approach, texture impacts how a colour is viewed, impacting emotional responses and the colour's overall appearance. Seamless and soft elements are prone to conveying modernity and perfection, while unbalanced, versatile elements signify authenticity and craftsmanship, shaping product value through the simultaneous integration of texture and colour.

Product Focus:

The final theme that was ultimately revealed from the visual content analysis is Product Focus. This element explored the composition and framing of clothing and accessories. Many images focused on the product and made it the centre of attention by using symmetrical framing and central, vertical layouts. To make the object prominent, the visuals usually apply even, soft lighting with few distractions from the background. Central framing in classic brands, Dior and LV, was most frequently symmetrical and restrained. The backgrounds were usually neutral, consisting of elements like stone walls and textured studio backgrounds, allowing the product to be the forefront. Alternatively, in Jacquemus and Miu Miu, the image scenery was much more visually attractive, while central framing was maintained. A well-balanced image layout achieved momentum and liveliness through the application of colourful light, saturated colours and unique elements (playful scenes, giant fruits, flowers). Although the product is now part of a bigger visual narrative that symbolises modernity, rebellion, and mysterious femininity, the object of aspiration is still at the focus due to the layout.

This strategy is inspired by the object-oriented branding technique, which perceives products not only as objects, but as iconic symbols (Baudrillard, 1998). Brands promote a deeper emotional connection and a greater perception of luxury by displaying products as artistic pieces. This theme reveals that colour decisions must not be looked at in isolation or in composition. Subject to the colour context in which the visual is featured, the same visual layout can evoke completely different emotional responses.

Combined, these four themes highlight how colour, within tone, placement and setting, acts as a strategic element for inducing visual emotion and claiming a brand identity in digital platforms. Classic luxury brands use subtle colour pallets to express sophistication and timelessness, while contemporary brands use bright tones and ironic placements to appeal to a younger demographic. Regardless of these differences, the brands still share similar strategies to embrace current digital trends (affected by audience expectations, platform visual appeals, or cultural relevance), which generate a common visual language presented through distinct stylistic choices.

4.3 Comparative Shop Analysis

A comparative shop was executed as a systematic primary research study for the goal of investigating official websites' online presentation and colour schemes of the four luxury brands: Dior and Louis Vuitton (classic brands), and Jacquemus and Miu Miu (contemporary brands). These brands were chosen to facilitate a clear analysis of how luxury fashion brands employ certain elements and colours in their online branding.

Only website interactions and visual presentation were studied in this analysis, which examined:

- Site layout and UX: includes the hierarchy of navigation, the homepage structure, and the ease of use of the interface.
- Brand Identity and Tone of Voice: how the content and layout of the website communicate the positioning of the brand.
- Product Categories and Presentation: establishing the balance between all products, how they are organised throughout the website and presented.
- Visual Language: includes the site's content presentation, photography design and campaign visuals.
- Use of Colour: the prominent colour scheme, consistency with the brand's tone, and the practical use of it on the website's Call-To-Actions (CTA's) and navigation.

The results were recorded in a Comparative Shop template (Appendix Three).

Brand-Specific Primary Colour Usage:

White, black, beige, and light pastels are the most used neutral colour schemes employed on Dior and LV's official websites, which emphasise their heritage, timelessness and editorial status. In both scenarios, colour is mainly utilised in seasonal campaign visuals, rather than the main website interface. On the contrary, colour appears as an essential creative instrument in the websites of Jacquemus and Miu Miu. Although their interface is primarily black and white, the website contents, including visuals, are very prominent, and the use of colour is vividly seen. To exemplify, Miu Miu combines young femininity with a rebellious twist by combining colours like red, black, pink and metallics to most of their website content.

Homepage Structure:

The homepage layout for Dior and Louis Vuitton is straightforward, with white space framing large-scale campaign visuals. By deliberately reducing the use of colour, the user's attention shifts from decorative interface elements to high-resolution hero images. The homepages of Jacquemus and Miu Miu are more editorial and moodboard-inspired, emphasising colour saturation in the campaign visuals. In this context, colour is woven into the narrative, and the homepage's dominant tones are heavily influenced by the aesthetics of the seasonal campaigns.

Use of Colour for CTA's and Navigation:

Interactive colour cues are subtle on the Dior and Louis Vuitton websites; hovers and active filters typically switch to light grey, beige, or muted colours to maintain visual harmony and reduce disruption. CTA's, which often use subtle wording with little contrast, blend seamlessly into the luxurious aesthetic. To encourage interaction, Jacquemus' website employs bold product photography and minimal UI colours. Miu Miu gently guides the user's journey, disrupting the editorial narrative with muted hover tones while being slightly more prominent than Dior and LV's in elements like category highlighting.

Tone of Brand Website Through Colour:

Dior's online interface's monochrome simplicity portrays discipline, exclusivity, and timeless heritage. LV's storytelling strategy is linked to its clean presentation, warm tones and seasonal features. Across its product, pages and homepage visuals, Jacquemus' colour palette conveys clean yet creative excitement, and a cultural connection to the south of France. Lastly, Miu Miu's positioning as humorous, youthful and innovative is amplified by the use of pastels and high contrast details within their website.

Observations:

In response to the research question, the comparative shop observations demonstrate obvious strategic differences in colour usage, layout distributions, campaign imagery, and overall branding on the websites of classic and contemporary luxury fashion brands.

Classic brands are seen to use simple, neutral colour schemes and discreetly functional messages to emphasise their brand identity of exclusivity in heritage. Following existing literature by Kapferer and Bastien (2017), muted hues are linked with higher perceptions of superiority and classic attraction. Contemporary brands use colour to symbolise brand personality, implementing bright or soft colour schemes to present a useful brand identity, inspire emotional connections, and appeal to a younger audience. This reinforces previous research, indicating that humorous, high-saturation shades can boost brand reliability and psychological connection with Gen Z and millennial consumers (Labrecque and Milne, 2013). According to the findings, colour serves as a strategic psychological trigger and reflects the brand identity of luxury brands through their online websites.

4.4 Focus Groups

As outlined in Chapter Three: Research Design, two focus groups took place with female Gen Z and Millennial participants to examine perceptions regarding the use of colour in luxury fashion digital marketing. The session consisted of 14 questions and was previewed on a PowerPoint presentation, where the entire one-hour sessions were recorded and transcribed. Transcripts were then downloaded into Microsoft Word (Appendix Four), where words and phrases were highlighted. The process then moved to Microsoft Excel for grouping identified keywords and phrases. Following this, a thematic analysis methodology (Braun and Clarke, 2006) was employed to generate themes, and it was made possible to identify common and distinct perceptions.

The focus groups' (FG) thematic analysis discovered four key themes on how Gen Z and Millennial female consumers recognise the use of colour in digital luxury communications. The themes: *Colour as a Signal of Luxury, Emotional Resonance of Colour, Background, Contrast and Composition, Trend vs Timeless*, derived from the coding of participant responses, revealing shared and different participant perspectives on classic and contemporary luxury brands.

Colour as a Signal of Luxury:

The first theme introduced was Colour as a Signal of Luxury. The concept of luxury was consistently linked by the participants to specific visual and colour cues, such as noticeable use of logos and distinctive brand colours. Heritage luxury brands like Hermès, Chanel and Cartier were instantly stated; black for Chanel and Prada, orange for Hermès, and gold for Cartier. The majority of participants see colour as a visual reference for a brand's prestige, quality and status. As a whole, classic and neutral colours like black, cream, navy, beige and pastels were often associated with sophistication, "prestige" and an "old money aesthetic" (Sunday FG - P5, P1).

The classic brands, Dior and LV, were thought to maintain an "unspoken prestige" through the use of muted and carefully chosen colour palettes. For example, multiple participants used the adjectives "mature", "timeless feel", "muted colours", and "minimalistic" to describe how classical brands portray themselves through their digital platforms. This reinforces the idea that in luxury branding, constraint might prove to be more effective than exaggeration, with colour serving as a semiotic code that indicates exclusivity quietly. Contemporary brands used more vibrant and unconventional combinations, even with traditional palettes; their application was "cool" and "bold" (Sunday FG - P1, P2). To exemplify, multiple participants linked Miu Miu to a particular type of luxury, namely niche, individualistic, playful, and youthful.

These distinct opinions highlight how brand positioning, consumer demands, and social contexts all contribute to the various characteristics of luxury communication through colour. This conforms to the semiotic theory of Barthes (1964), which posits that meaning is created through the combination of the signifier (colour in this instance) and brand messaging.

Emotional Resonance of Colour:

The ability of colour to trigger emotion was a topic of frequent discussion. Participants frequently discussed their emotional, psychological responses to particular palettes. Warm pastel colours and visuals of sun-induced feelings of escapism and leisure in Jacquemus, stating that it gives "summer in the Hamptons aesthetic" and "very Parisian" (Sunday FG - P4). On the contrary, LV's visuals were more "inviting" and "interesting to look at" (Tuesday FG - P2, P4) due to their use of bright lighting in different classic hues, evoking feelings of sophistication and elegance.

Furthermore, metallics like gold, silver and copper were observed to be eye-catching “grabs my attention” (Sunday FG - P1). Similarly, participants also highlighted the appeal of “fun colours” and linked pastel pinks to femininity and chicness, implying that bright or saturated colours were perceived as useful and trendy. Calm and minimalistic luxury were correlated with soft, cool tone and colour schemes, “calming and luxurious” (Sunday FG - P2) were adjectives used to associate Dior’s visuals. Additionally, in some cases, Colour combinations generated curiosity that inspired a deeper interaction with a product, “it’s very intriguing. I think it’s because of the contrasting elements of it” (Tuesday FG - P2).

These results both reflect and contradict the findings of Labrecque and Milne’s (2013), which reveal that colour can impact emotions, which in essence affects buying intention and connection to a brand. However, this was not always the case as multiple participants stated that visuals primarily drive initial attraction and spark interest, but the final purchase decision relies on the evaluation of further product features, “I would walk to the store, not run”, “colour just really influences whether I’m drawn to the brand, but it doesn’t necessarily influence my trust in the brand” (Tuesday FG - P3, P5). Additionally, although bold saturation was seen as youthful and trendy, it may also be overwhelming. One participant noted that two of Miu Miu’s high-contrast visuals are “yes, it’s fun, but it’s hard to see how you would style it” (Tuesday FG - P2). This juxtaposition implies that a single colour can both appeal to and discourage customers based on their individual preferences, lifestyle, and brand standards.

Background, Contrast and Visual Composition:

Beyond paying attention to the colours themselves, participants concentrated on how colour interacted with lighting, texture and background elements. Preferences varied, however, most preferred subtle or minimal backdrops to allow the product to take the spotlight “I always prefer a subtle background to let the product shine” (Sunday FG - P3). Products were also noted to “stand out” when showcased in high contrast compositions, such as a white dress against a black backdrop, while naturalistic and locational backgrounds were described to “show a lifestyle” (Sunday FG - P1) and were frequently described through phrases like “summery” and “aesthetic”.

Several participants said that lighting choices emphasise texture and product details, with matte tones reflecting a more subtle luxury sense and glossy finishes increasing elegance. This is equivalent to Krishna's (2012) framework for sensory marketing, which discusses how compositional balance and visual contrast may impact perceived quality and appeal while grabbing the viewers' attention.

Focus groups also acknowledged that the background elements affect how a product is interpreted. One participant noted that LV's website visual "makes the product pop" (Sunday FG - P1) due to the subtle gradient background, while another stated after viewing Dior's visuals that included a lot of photographic elements like shoot angles, lighting, and other furniture elements, that she was "very confused. I'm not sure what they are trying to sell" (Tuesday FG - P5). Encompassing all varied opinions, backgrounds, contrasts, and visual composition serves as a controlling variable in colour perception, amplifying or minimising the emotional effect of a specific colour palette.

Trendy vs Timeless:

A common area of discussion was the way that classic and contemporary brands dealt with colour trends. Classic brands like Dior and LV were seen to preserve consistent heritage colours, while seasonally trying to stay relevant through playful imagery and colour. However, in contrast, Jacquemus and Miu Miu were recognised for "keeping up with colour trends" and "appealing to a younger audience" (Sunday FG - P4), through bright colours, seasonal palettes and bold creativity. Participants also pointed out that although Dior and LV were perceived as more classic, they still adapted to trends by implementing seasonal strategies that occasionally incorporate neutral colour schemes and other contrasting colours (e.g. bright pink, yellow, and red), backgrounds and even graphics. As one stated, "Jacquemus and Miu Miu are more relevant in today's time, because they're kind of shaping the trends and Dior and LV are just following it" (Sunday FG - P4)

Contemporary fashion brands are more inclined to use vibrant and seasonal colour schemes to appeal to a younger demographic; however, not everyone was fully supportive of this trend-driven strategy. Several participants argued that it ran the risk of compromising the timeless appeal of luxury, "it's very trendy, but not something you could wear all year round" (Tuesday FG - P2). Others highlighted that although contemporary brands occasionally used a neutral luxury aesthetic, they often included a variation, such as a bright coloured product placed against a

minimalistic page backdrop, to maintain the imagery that symbolises a useful, playful brand positioning. This reinforces the case made by Kapferer and Valette-Florence (2018) that when applied to the context of luxury, trend-driven strategies may promote a sense of excitement but also compromise anticipated long-term value.

Overall, participants in both focus groups revealed an effective understanding of how colour serves as a branding feature in luxury fashion. While classic brands employed muted colour schemes and recognisable colour combinations to portray elegance and timelessness, contemporary brands utilised bolder, more experiential colour schemes to draw attention and conform to current trends. However, both brands implemented seasonal strategies and diverse colour usage across different campaigns depending on the seasons. Background and lighting elements were discovered to have an equal impact on how products are viewed, with composition and contrast being essential in steering the viewer's attention. Conclusively, participants valued both strategies, despite their preferences commonly reflecting their sense of style, preferring either the artistic playfulness of trend-driven contemporary brands or the minimalistic and traditional timelessness of classic brands.

4.5 Triangulation

To address the main research question, *“How do classic and contemporary fashion brands use colour in digital communications to influence Gen Z and Millennial female consumers' emotions and shape brand perception?”*, triangulation was implemented to combine the insights from the three main research methods: visual content analysis (VCA), comparative shop analysis and focus groups. This ensures that the validity of the findings is strengthened (Denzin, 2012). By identifying areas of convergence, where different methods supported each other, and divergence, where each method revealed distinct or conflicting insights, this framework enabled a comprehensive understanding of the findings.

4.5.1 Convergence

In all three approaches, colour appeared as a strategic and intentional brand symbol rather than an unintentional brand decision in all three approaches. To portray stability, perfection and power, the VCA displayed how classic brands like Dior and LV frequently used muted, classic-driven colour schemes such as beige, black, brown and navy. On the other hand, contemporary brands like Jacquemus and Miu Miu regularly employed vivid and highly saturated colours to communicate playfulness, trend recognition and cultural relevance. These differences were

reinforced by the comparative shop analysis, which established a high level of uniformity in the pallet distribution across all digital interfaces for each brand. Focus group members acknowledged these distinctions, where neutral colours symbolised classic luxury and colourful palettes signified trend-driven aesthetics. The results presented reflect the proposition made by Kapferer and Bastien (2012) that visual cues serve a key role in establishing and retaining brand equity in the luxury market.

Another element of strong convergence was emotional engagement. A few instances where quiet gold and beiges (LV) or warm pastels and sunlight (Jacquemus) evoked diverse emotional aesthetics were identified by the VCA. Focus group participants used experiential terminology to convey these moods, expressing feelings of exclusiveness, calmness, escapism and prestige when seeing specific colour pallets. Furthermore, the comparative shop showcases how these tones were incorporated into campaign visuals, website, layouts, and product photography to shape brand identity. In line with Labrecque and Milne (2013), certain colour and emotion connections are occasionally used intentionally in digital branding to impact consumer perception and engagement.

Lastly, the analysis emphasised how background, contrast and visual balance influence how consumers view products. Calculated product-background interactions, lighting choices, and compositional framing all reinforced the intended brand message in multiple visuals during the VCA, where, in some cases, coloured products took centre stage due to the juxtaposition of their muted or neutral backdrop. Focus group members acknowledged the effect of these elements, pointing out that the balance between background and colour offered a more “luxurious” effect. As for the comparative shop, the four brands preserved a consistent approach to contrast; however, contemporary brands utilised bolder and higher contrast visuals.

4.5.2 Divergence

Differences appeared in perceptions of trends versus timelessness. Despite how the VCA and comparative shop positioned trend-led colour usage as dynamic and captivating for contemporary brands, the focus groups revealed age, cultural and social differences. Younger Gen Z participants praised Miu Miu’s pinks and reds, as they were seen as modern and exciting for the season. However, older Gen Z and Millennial participants were more critical and argued that such pallets would prove temporary and unsuitable for high investment purchases. This difference adds

to Bain and Company's (2023) segmentation of luxury consumer demands, which suggests that audience profiles influence the successful execution of colour strategy.

The complex nature of colour application across multiple digital platforms was another point of difference. According to the comparative shop analysis and VCA, even extremely expressive brands tailored their colour schemes based on the platform. Brand websites adopted neutral and minimalistic backgrounds to promote product focus and further exploration, while social media (Instagram) featured more colourful schemes to enhance engagement. This colour complexity was less apparent in focus group responses, which were based on carefully chosen static visuals as a whole, rather than differences in colour focus between platforms. Such information underlines how essential it is to assess brand environments comprehensively rather than separately.

In summary, the triangulation of the findings supports the literature review's primary concepts: composition's effect on perceived quality (Krishna, 2012), colour's semiotic contribution in signalling brand identity (Barthes, 1964; Kapferer, 2012), and colour's ability to evoke particular emotional reactions (Kauppinen-Räsänen & Luomala, 2010; Labrecque & Milne, 2013). It also added to the existing literature by presenting how colour perception varies based on differences, such as self-identity, cultural perceptions, and personal styles, in addition to analysing platform-specific variations in colour palette. This analysis highlights that colour in digital luxury communications is diverse, functioning as a method for maintaining identity consistency across various consumer interactions, an element of positioning, and an emotional driver.

This chapter examined the results of the three research methods: visual content analysis, comparative shop analysis and focus groups. As a whole, these methods have showcased how colour functions as an essential but context-dependent element in luxury fashion communication strategies. Various brand strategies were found, where classic brands focused on legacy neutrals and contemporary brands used rich tones. Among the themes derived, colour was frequently discovered to be an extensive means to communicate brand identity, affect consumer perception and influence early engagement across all these elements. However, the findings revealed that colour had its limitations. While it was extremely effective at attracting attention and generating emotions, participants underlined that brand reputation, quality and style had a greater influence on their final purchasing decisions.

CHAPTER FIVE: DISCUSSION AND CONCLUSIONS

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5.1 Introduction

This discussion evaluates the primary research findings to determine how effectively they support, expand upon, or contradict established theories and studies on colour psychology, luxury branding, and consumer emotions in digital spaces. Thus, the discussion highlights the research question: *How do classic and contemporary fashion brands use colour in digital communications to influence Gen Z and Millennial female consumers' emotions and shape brand perception?*

This analysis facilitates a more thorough understanding of the key role colour serves in creating desirability, reliability, emotional connections and brand differentiation across the luxury market. Additionally, it highlights the practical implications of the results, offering brand practitioners a guide to navigating the changing demands of younger luxury consumers. Lastly, the sections bring light to the research's originality and contribution to theoretical studies, recognising its limitations, and provide possibilities for additional research.

5.2 Discussion

5.2.1 Colour as a Signal of Luxury

The outcomes of this study identified that classic luxury fashion brands like Dior and Louis Vuitton frequently utilise classic colour palettes, which are neutrals, blacks, browns, whites and navy, and only minor variations are introduced seasonally. This colour scheme represents timeless symbols of exclusivity and class. While contemporary brands make use of lighter pastels to convey wealth notions, indicating that although they are trend-forward, their visual tactics subtly employ classic aesthetics to convey luxury. These findings reinforce Kapferer and Bastien's (2012) claims that luxury is dependent on the ongoing implementation of timeless codes.

The VCA demonstrated that colour was an important factor in shaping a brand's identity, aligning with research that indicates trademark colours as semiotic symbols of legacy (Barthes, 1977). Subsequently, participants in focus groups still viewed traditional colour schemes as elegant, but often less relatable, especially in comparison to the vibrant identity of contemporary brands. This slight contradiction corresponds with research on the "aura" of luxury (Benjamin, 1999), which shows that exclusivity can lead to a symbolic separation from the typical everyday experiences of a consumer.

Additionally, it reveals that although colour is still an indication of luxury, its usefulness depends on establishing a balance between understanding consumer needs and luxury traditions, especially when appealing to Gen Z and Millennial consumers who value relatability (Djafarova & Trofimenko, 2019). Hence, the use of colour to communicate luxury acts as both a traditional foundation and a potential barrier to interaction. For professionals, this reinforces that traditional aesthetics must be preserved while experimenting with subtle changes that appeal to younger consumers without compromising brand equity.

5.2.2 Emotional Resonance of Colour

Another significant finding was that colour is an effective strategy for attracting attention and creating emotions, although participants pointed out that colour only impacts the first phase of engagement and not the final purchase decision. According to research on colour psychology, colours behave as emotional triggers that impact mood and perception (Labrecque & Milne, 2012). Nevertheless, broader elements, including brand reputation and quality judgments, mediate final purchase intentions (Kotler & Keller, 2016).

For example, people found that Jacquemus's and Miu Miu's bright and bold tones were fresh and youthful, generating interest and excitement. Although initial emotional responses, final purchase decisions focused on factors like style and brand credibility. This undermines more perspective theories of colour psychology, and suggests a multi-layered system in which colour functions as an access rather than a definite means of persuasion. In theory, this aligns with postmodern ideas that prioritise experience over product in branding (Firat & Venkatesh, 1995). Although its ability to persuade people is limited to colour in luxury, digital communications become an artistic form of engagement, ultimately serving as a behavioural tool that affects mood and desire. Colour is therefore seen by brands as an emotional storytelling strategy, instead of a financial technique, that captures attention, while other factors ensure brand loyalty.

5.2.3 Background, Contrast and Visual Composition

Another consistent theme that became apparent was the importance of background and contrast. Both classic and contemporary brands intentionally apply composition: high contrast combinations (like black and white) that heighten visual impact, or subtle and minimalist backgrounds that let products pop. These findings are in line with semiotic strategies of advertising (Barthes, 1977), where audiences' encoding and decoding of meaning are changed by framing. Such compositional methods were not only aesthetically pleasing choices but also

effective brand identification, which was highlighted by the comparative shop analysis. This reinforced the claim that visual culture is crucial for branding (Schroeder, 2002). Participants in focus groups confirm this by noticing how contrast promoted product visibility and increased desire. This is crucial because it suggests that although colour schemes could vary between classic and contemporary brands, compositional strategies constantly meet, creating an identifiable visual language in luxury digital communications.

Furthermore, this intersection reflects the global platform visual trends in digital media. Instagram's feed-driven design favours contrast, clarity and framing, which includes both types of luxury brand strategies. Consequently, composition acts as a common factor across brand categories, highlighting how digital opportunities regulate visual communication elements, even in contexts that are meant to be distinct.

5.2.4 Trendy vs Timeless

The contrast between trend adaptability and timeless consistency was the last theme to emerge. Participants saw Dior and LV as "*followers*" that carefully changed colour palettes based on trends within the boundaries of classic identity, while contemporary brands like Jacquemus and Miu Miu were seen as "trend-forward" and "*trendsetters*", regularly experimenting with bold and youthful aesthetics. This highlights the difference between "classic luxury" and "new luxury", where the latter focuses on continuity and the classics embrace change (Ko and Megehee, 2012).

Nevertheless, participants did agree that although classic brands strategically adapt by integrating seasonal ideas with neutral colour pallets and designs. One noteworthy example is LV's collaboration with Japanese artists, where graphic elements were placed onto real-life backgrounds, demonstrating that classic brands can also embrace innovation and youthful trends. This mixed strategy supports Okonkwo's (2007) conclusion that luxury must adapt through "controlled innovation," establishing a balance between tradition and cultural relevance.

Hence, the findings reveal an approach with two components: classic brands maintain their legacy while strategically adopting digital trends to remain relevant, whereas contemporary fashion brands build their brand through trends. Significantly, participants concluded that although colour plays a significant role in the process of consumer perception and emotion, it does not entirely influence consumer behaviour, regardless of the type of brand or strategies utilised.

5.3 Managerial Implications

The study's findings have numerous significant implications for managers working in the luxury fashion industry, primarily those assigned to brand communications and digital marketing. Colour has evolved into an effective but context-dependent strategy that may enhance brand identities, improve engagement and affect consumer perceptions. However, it was apparent that its effect was strongest during early phases of attention and emotional correction, with other elements, such as product quality and brand reputation, being the primary influence on purchase behaviour. This provides suggestions on the proper use of colour strategies in digital spaces.

Firstly, while neutral, subdued colour schemes continue to be effective for communicating exclusivity and timelessness, marketers of classic luxury brands need to be mindful of the potential risk of appearing detached or less approachable to younger consumers. The analysis demonstrates that while Gen Z and Millennials are more emotionally attracted to colourful or rich tones, they also associate neutrals with elegance. To increase innovation without having to undermine brand equity, marketers should utilise seasonal campaigns to thoughtfully incorporate modern colour trends into traditional designs. This strategy enables brands like Dior and LV to maintain their cultural and social relevance while retaining their heritage.

Furthermore, the analysis revealed how significant composition, contrast and background are to digital storytelling. High contrast combinations and subtle backgrounds have been repeatedly shown to increase product appeal and visibility. For industry experts, this indicates that visual spacing and staging should be invested in, not only on the products themselves. Therefore, consumer focus can be achieved by ensuring campaign compositions are clear, simple, and product-focused, particularly on stimulating platforms like Instagram. The vitality of carefully selected contrast and lighting is further supported by the focus groups' data, which confirms consumers cognitively recognise these design strategies.

Thirdly, managers of contemporary luxury fashion brands may greatly benefit from the findings that young consumers respond well to vivid, pastel and bright colours, specifically when it's combined with nostalgic designs or feelings. However, considering that colour doesn't influence final purchase decisions, colour must be looked at as an element of an overall brand narrative strategy that is intended to engage and create cultural relevance while maintaining loyalty through consistency in storytelling, status and perceived authenticity.

Moreover, the research highlights how vital trend responsiveness is from a strategic viewpoint. Jacquemus and Miu Miu were seen as “trend shapers” while Dior and Louis Vuitton were seen as “trend followers”. Hence, managers must give significant consideration to how trend adoption impacts brand positioning. Gradual adaptation may aid classic brands’ appeal to trend-conscious consumers while maintaining their status, while bolder colour experimentation could enhance relevance for contemporary brands, yet acknowledging the prevention of elements that may interfere with brand consistency.

Lastly, the outcomes underline the importance of audience segmentation in digital marketing strategies. Gen Z and Millennials may share some of the same preferences, but individuality and specific preferences influence how they react to colour and composition. Hence, visual strategies must be tailored by platform and audience. To exemplify, Brand websites and other luxury retailers’ online stores must have optimised, neutral aesthetics. In contrast, younger generation-focused platforms like Instagram and TikTok could employ more experimental palettes and designs.

To conclude, managers and industry experts should consider colour as an integral part of a whole digital communication strategy, instead of as an independent factor that affects how luxury is perceived. Luxury fashion brands can utilise colour to preserve status, encourage engagement, and ensure relevance in a heavily comparative digital environment, by achieving a balance between traditional codes and trend-led schemes, emphasising the additional importance of composition, contrast and backgrounds.

5.4 Conclusions

5.4.1 Originality and Contribution:

This dissertation builds on the increasing amount of research on luxury branding and colour psychology by exploring how Gen Z and Millennial female consumers perceive colour, and how luxury fashion brands use it in their digital communications strategies. Juxtaposing most of the current literature, which concentrates on consumer psychology experiments or retail environments alone, this project developed a triangulated perspective of the topic by combining a visual content analysis, comparative shop analysis and focus groups.

The originality of this thesis is evident in two elements. First, the study highlights a distinction between classic (Dior and LV) and contemporary (Jacquemus and Miu Miu) luxury fashion brands, showcasing how colour operates differently in each category. The findings discovered that

contemporary brands employ a wider colour scheme with more vibrant hues, while classic brands use traditional, neutral palettes with seasonal colour changes. Secondly, by highlighting the perspectives of younger consumers, the research contributes to scholarly research by offering new insights into how digital-first consumers navigate the differences, their perspectives and emotional responses between the two types of brands. In an age where digital platforms lead brand communications, this combined focus, consumer perceptions, and brand strategies provides an in-depth understanding of how colour forms luxury brand identity.

5.4.2 Limitations

Like those found in any qualitative research, some limitations need to be recognised. Firstly, the sample size for both focus groups was minimal, as there were only two focus groups that consisted of five participants each, instead of six. Although prior attendance was confirmed, two females were unable to attend on the day of the discussion. Even though the discussions produced insightful information, a larger sample might have offered an additional range of perspectives, providing both more profound insights and increased credibility. Secondly, while this dissertation's aim exclusively focused on female Gen Z and Millennial consumers, it does restrict its relevance to other consumer groups, such as older generations or males, who may have different views on luxury visuals.

Next, the visual content analysis's time constraint is another limitation. Although the analysis investigated Instagram campaigns across seven months, social media campaigns are dynamic and seasonal, and the images coded reflect only a part of the individual branding decisions made during a very short period of time rather than a long-term strategy. Lastly, regardless of whether efforts like methodical coding in Microsoft Excel and cross-method triangulation were adopted to guarantee precision, the researcher's personal role in coding could have increased the risk of interpretive bias.

5.4.3 Areas For Future Research

The findings presented could be developed in numerous ways in future research. Primarily, expanding the demographic concentration to incorporate older generations, male consumers, and cross-cultural comparisons would enhance the understanding of how different populations perceive colour in luxury brand communications. Considering the wide range of social connotations with colour, cross-regional studies could offer new perspectives on worldwide brand tactics (Aslam, 2006).

Additionally, a mixed-method approach, which combines quantitative methodology with qualitative results, may be applied in future studies. To exemplify, to support the cognitive insights obtained with behavioural proof, eye-tracking or digital engagement analytics could be utilised to assess how long consumers pay attention to particular colours. Furthermore, there is great potential to look into other digital platforms, like TikTok, where colour schemes may have differed due to the video-first approach of the application. Future research could additionally examine offline contexts as well, such as seasonal pop-ups or in-store displays, to determine if the same colour palettes apply to both digital and physical places. Lastly, by looking at the effects of variations in colour strategy on measurable results like engagement rates, purchase intentions or brand loyalty, research may more clearly emphasise managerial applications. For luxury brand managers, this would aid in converting the theoretical concepts into practical strategies.

5.4.4 Conclusion

In conclusion, this dissertation aimed to explore how colour is used in luxury fashion brands' digital communication strategies, and how younger female consumers perceive them. The research utilised visual content analysis, comparative shop analysis and focus groups to produce a triangulated analysis, which was guided by the research question: *How do classic and contemporary fashion brands use colour in digital communications to influence Gen Z and Millennial female consumers' emotions and shape brand perception?*

The findings established that colour functions as a tool for both consistency and disruption, classic brands implemented to reinforce their elegance in history, and luxury brands employ it to point out the relevance of trends. Consumers view these strategies as effective in terms of perception and attention; however, they are less influential in the final purchase decision. Overall, this research significantly contributes to management and academic discussions on colour psychology, digital branding and luxury fashion. As the luxury fashion sector continues to evolve and adapt to consumer demographics that value digital technology, colour will remain an essential and diverse component of luxury communications.

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APPENDIX ONE: RESEARCH ETHICS APPROVAL FORM

NAME: Mira Al Aqrabawi
COLLEGE: London College of Fashion
IF YOUR RESEARCH INVOLVES PARTICIPANTS, PLEASE COMPLETE QUESTIONS 1 TO 9. IF NOT, GO TO QUESTION 10 BELOW.
<p>1. Will the participants be: (please tick as appropriate) <input type="checkbox"/></p> <p style="margin-left: 20px;">Students at the University Participants <input type="checkbox"/></p> <p style="margin-left: 20px;">outside the University <input checked="" type="checkbox"/></p> <p style="margin-left: 20px;">Other <input type="checkbox"/></p> <p style="margin-left: 20px;">(please specify)</p>
<p>2. How will participants be recruited and how many will be involved?</p> <p>A total of 12 participants will be involved. 6 participants in 2 focus groups. The first couple of participants were chosen through an Instagram story, the others were recruited through the main participants.</p>
<p>3. What will the participants be asked to do? (Explain in terms appropriate to a lay person)</p> <p>Participants will be asked to join a team's meeting, taking form as a focus group. The participants will get to freely answers the questions given, giving their opinion and perspectives on the topic. Additionally, they will do the same for visuals shown to them, answering questions related to the visuals.</p>
<p>4. 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; and their rights of privacy and reputation).</p> <p>All ethical considerations will be taken into account: informed consent before and during the focus group, consent for recording and transcribing, debriefing participants after the focus group where they will ensure that their personal data is kept anonyms.</p>
<p>5. What potential risks to yourself as research student do you foresee and what steps will you take to minimise those risks? (e.g. does your research raise issues of personal safety for you or others involved in the project, especially if taking place outside working hours or off University premises)</p> <p>I do not foresee any potential risks, however personal safety will be taken into account through the voluntary signing of the participant information sheet, which includes getting informed consent and a brief on all the details of the focus group, anonymity will be ensured throughout, participants have the right to leave the focus group whenever they please as well.</p>
<p>6. Please attach a copy of proposed written consent form and information sheet to be given to participants. If you are not obtaining written consent or supplying an information sheet, please explain the reasons for this.</p> <p style="text-align: right; margin-right: 100px;">Attached: <input checked="" type="checkbox"/></p>
<p>7. Does your project involve children or vulnerable adults e.g. a person with a learning disability? YES/NO If YES, you must refer to the Guidance Note on Informed Consent in the Code of Practice on Research Ethics and obtain a Criminal Records Bureau (CRB) check.</p> <p>NO</p> <p>Please tick to confirm this has been obtained: <input type="checkbox"/></p>

Please refer to the guidance note on data protection available at <http://www.arts.ac.uk/research/researching-actual/researcher-support/> before answering the next question. Please consider the value of coding; the importance of secure storage and disposal of personal information, particularly sensitive data (e.g. records of health, origin, criminal record etc.)

8. Will you be obtaining personal data from any of the participants? YES/NO

If YES:

- (a) Give details:
 - Focus group will be conducted on Microsoft Teams and will get consent to record the entire session
- (b) How will you store and use this information during the course of your research
 - Stored in the UAL Outlook OneDrive. Transcripts and recordings will be used for analysis and coding purposes.
- (c) What parts of this information will be confidential?
 - Participant identity (names)
- (d) Will you separate personal identifiers from other (coded) personal data, and if so how will you safeguard the key?
 - Yes, participants will be coded as P1, P2, etc.
- (e) Will personal data be irreversibly anonymised or, if you have separated the data, will the linking code between the two databases be destroyed?
 - Yes, participant data will be anonymous
- (f) At the conclusion of your research:
 - (i) Which of your data sets do you intend to retain personally for use in future research?
 - Participant responses
 - (ii) Which do you intend to archive for other researchers?
 - Analysis and analysis codes
 - (iii) Which do you intend to destroy?
 - Recordings and transcripts
- (g) Depending on your answers to (f):
 - (i) If you intend to retain certain data sets for future use or to archive them:
 - (i.i) How will they be stored?
 - UAL OneDrive
 - (i.ii) Will participants be informed what data will be retained, and will their consent be obtained for this?
 - Yes, through verbal consent pre-session and the participant information sheet
 - (ii) **If you intend to destroy certain data sets at the conclusion of the research:**
 - (ii.i) **Explain why this is appropriate**
 - Out of respect and the privacy of the participant, once the MAP is done, there will be no necessity to keep their recordings, therefore will be destroyed
 - (ii.ii) **How will you ensure that the data will be disposed of in such a way that there is no risk of its confidentiality being compromised.**
 - OneDrive terms and conditions ensures that once a file is deleted it can't be recovered.

9. Will payments to participants be made? **YES/NO**
(If YES, please state amount and whether payment is for out-of-pocket expenses, or a fee)

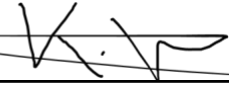
10. Will any restrictions be placed on the publication of results? **YES/NO**
(If YES, please state the nature of the restrictions, e.g. details of any confidentiality agreement)

11. I confirm my responsibility to deliver the project in accordance with the Code of Practice on Research Ethics of the University of the Arts London (the University). In signing this form I am also confirming that:

- a) The form is accurate to the best of my knowledge and belief.
- b) There is no potential material interest that may, or may appear to, impair the independence and objectivity of researchers conducting this project.
- c) I undertake to conduct the project as set out in the application unless deviation is agreed by the University and to comply with any conditions set out in the letter sent by the relevant College Research body and/or the University's Research Ethics Sub-Committee.
- d) I understand and accept that the ethical propriety of this project may be monitored by the relevant College Research body and/or the University's Research Ethics Sub-Committee.

Signature of
Researcher: MIRA AL AQRABAWI Date: 30/07/2025

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

Signature of
Supervisor:  Date: 30/7/25

Karen Manville

APPENDIX TWO: PARTICIPANT INFORMATION SHEET & CONSENT FORMS

ual:

INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

PARTICIPANT INFORMATION

Project Title: Chromatic Identity in Digital Luxury
Student Lead: Mira Al Aqrabawi
Email address: m.alaqrabawi0320241@arts.ac.uk
Phone number: +971554404656

Dear **Participant**,

You are invited to participate in:

You are invited to participate in a research project titled *Chromatic Identity in Digital Luxury: The Impact of Color Psychology on Gen Z and Millennial Female Consumers*, conducted as part of my master's dissertation at the University of the Arts London. This study explores how colour is used by luxury fashion brands in digital media and how it shapes consumer perception and emotional response.

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?

You have been invited as a female Millennial or Gen Z participant, aged between 18–35, with either general interest or active engagement in fashion. Your contribution will help explore how digital visuals are received and understood by target consumers.

If I agree to participate, what will I be required to do?

You will be asked to join a 1 hour online focus group on Microsoft Teams, during which we will discuss your opinions on related topics and your thoughts on selected visuals from luxury fashion brands. The session will be recorded (with your consent) for transcription and analysis.

What are the possible risks or disadvantages?

There are no significant risks excepted. However, as with any group setting, there is a small possibility of discomfort from expressing your views in front of others. You are free to skip any question or leave the session at any time.

What are the benefits associated with participation?

Your insights will contribute to a deeper understanding of how digital branding strategies influence consumers and may help future marketing methods in the luxury fashion industry.

What will happen to the information I provide?

The session will be recorded and transcribed. All data will be anonymised and stored securely in the UAL OneDrive. No identifiable information will be used in the final dissertation or any publications (names will be categorised as P1, P2, etc)

What are my rights as a participant?

- The right to withdraw from participation at any time

ual:

- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?

Mira Al Aqrabawi

m.alaqrabawi0320241@arts.ac.uk

PRIVACY NOTICE

Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

As part of this project, your data will be shared with UAL OneDrive for the same purpose.

Your personal data will be anonymised after transcription has been made in August 2025, and deleted by September 20th 2025 after the project end date.

You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

1. I have had the project explained to me, and I have read the information sheet
2. I agree to participate in the research project as described
3. I agree to the items checked below:
 - to be interviewed
 - that my voice will be audio recorded
 - to take part in a focus group
 - that my photo / a film of me will be taken
 - that information obtained may be published in an anonymised form.
4. I acknowledge that:
 - (a) I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - (b) The project is for the purpose of research. It may not be of direct benefit to me.

ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant :  Date: 14.08.2025
(Signature)

Participants should be given a copy of this after it has been signed.

ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant :  Date: 11/8/25
(Signature)

Participants should be given a copy of this after it has been signed.

ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant : Nancy Date: 10/8/2025
(Signature)

Participants should be given a copy of this after it has been signed.

ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant : [Signature] Date: 8-8-2025
(Signature)


Participants should be given a copy of this after it has been signed.

ual:

- (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
- (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant :  (Signature) Date: 8/10/25

Participants should be given a copy of this after it has been signed.

APPENDIX THREE: COMPARATIVE SHOP ANALYSIS

DIOR:

ONLINE	
Does the brand appear at the top of the page when using search engines? If not how easy is it to find the brand?	Yes, Dior appears at the top of Google search results, This includes: links to <i>Dior's official website</i> , which at times dynamically adapts its offerings based on the user's geographical location. Dior has tailored its websites for at least 37 countries, <i>shopping sections, results from various retailers, and social media pages.</i>
What information and links are displayed when using search engines?	Links include: Dior's official website, Women and Men's Fashion, Beauty Cosmetics, Boutique Locator, and Fragrances.
How does the home page attract attention against its competitors?	The homepage is minimal and visually led, with the hero section featuring high-quality campaign visuals and website sections. UX is straightforward, with menu options being clear. Through design and color pallet (white, black and neutrals) the website reflects a sophisticated, minimal, and editorial tone, reinforcing Dior as timeless yet digitally current.
How does the home/landing page appeal to the target customer?	Its sophisticated typography, aesthetic images, and seamless UX appeals to fashion-conscious consumers of all demographics.
Is it informative, engaging, and inviting the customer to click further?	Yes, it uses cinematic visuals (images & videos), elegant UI, and is intuitive and streamlined. It is evident that the website is visually led. This minimalistic aesthetic reinforces brand exclusivity.
What is the brand communication & impact?	Strong emphasis on status, design and heritage. All online channels share the same tone, with a soft color scheme, serif typefaces and an organized layout. Luxury conveys itself through quality and visuals.
How easy is it to navigate to the department you are looking for?	Navigation is simple and easy. Men's fashion, women's fashion, skincare, jewellery, kids, and bags are all main menu items. Dropdowns are organized and seamlessly interchanges. The entire navigation process is made easier for users and is luxury-aligned, needing 2-3 clicks from the main page to the products page.
How easy is it to navigate around the website - favourites/wish list?	It is easily accessible via user account.

<p>How easy is it to search for specific items?</p>	<p>It is highly responsive. Search for items is straightforward, with suggestions and possible products being showcased. Category product pages include filters: categories, color, size, price, and relevance.</p>
<p>What information is offered to the customer in general?</p>	<p>Customer information that is provided includes information on product care, fabric composition, and sizing charts; increasing satisfaction and reducing uncertainty. Country of origin is sometimes mentioned, sustainability information is listed. All in which highlights Dior's preference for exclusivity over transparency.</p>
<p>How does the online experience vary between mobile app to website?</p>	<p>Mobile and desktop versions of the website are identical. Mobile app is different. There are 2 apps: Dior Beauty: for shopping beauty products only and MyDior: Dior's latest news, trends, tutorials and everything about the brand.</p>
<p>What other services or links are available via the website?</p>	<ul style="list-style-type: none"> - Newsletter - Click and collect - Dior signature packaging - Perfume engraving - Careers - Legal terms - Social media (TikTok, Instagram, X, Facebook, Pinterest, Snapchat, LinkedIn, Podcasts)
<p>Is there opportunity to communicate with the brand - instant messages, questions, help, and review information?</p>	<p>Yes, there is a contact section: call, chat online, instant messaging, FAQ section, order status, and in-store appointment booking.</p>
<p>How much product is featured? Is this different to in-store?</p>	<p>Most products can be seen both online and in-store. However, online offers a wider selection in terms of beauty and accessories. Fashion is seasonal and regional as well, but regardless, similar to in-store.</p>
<p>What information does the website give you about the product?</p>	<p>Details vary depending on product type. Details are usually given for fit, material, care, country of origin, color, and dimensions.</p>
<p>How is the product displayed: Flat lay, modelled, option to view by both, 360-degree, catwalk, video?</p>	<p>They are displayed on models and flat lay. A high-resolution zoom is available, 360 degree view, and occasionally there are videos for key looks. Editorial imagery and the way models pose supports visual storytelling and emotional connection, highlighting the product's details.</p>

What are the search options? (Colour, brand, style, size, price).	Category, color, collection, fabric and price range.
How is pricing communicated? Is it subtle or bold?	Subtle. Prices are shown in a smaller less bolded font, supporting the luxury feel.
Are there any links to - promotions/MDs, newsletter, new product?	No promotions or discounts. 'What's New' menu item and newsletter is through a subscription button the bottom of the page.
Think about the customer journey & experience in-store vs. online, how does it compare?	Online is very direct, visual and curated well for the user to easily find what they are looking for. In-store is multisensory and very service-oriented, well for consumers who want a luxury experience.
What colours are predominantly used in product imagery, campaign visuals and collections?	Dior frequently uses a neutral and muted colour palette, soft whites, beiges, greys, and pastels, in both product visuals and campaigns. Black and navy are used for classic sophistication, while occasional pops of colour appear seasonally.
How is colour used across the website to reflect the brand's identity and tone?	The website leans heavily on a monochrome base (white and black), reflecting elegance and editorial simplicity. The use of colour is minimal and controlled, which enhances the feeling of luxury and timelessness.
Are colours used to guide or influence customer behaviour online (e.g. through navigation cues, call-to-actions, category highlights)? If so, how?	Yes, but subtly. Interactive elements such as hover states and selection highlights change to light greys or neutrals. This keeps the user journey clean and refined while maintaining visual clarity without overwhelming the aesthetic.

LOUIS VUITTON:

ONLINE	
Does the brand appear at the top of the page when using search engines? If not how easy is it to find the brand?	Yes, Louis Vuitton appears at the top of Google search results. This includes links to its official regional websites, which are adaptive based on the users geographical location. The top results also include their product categories, store locator, and official social media accounts
What information and links are displayed when using search engines?	Links include: LVs official website, sections for Women, Handbags, New LV products, Store Locator, and Fashion Week.
How does the home page attract attention against its competitors?	The homepage is very visual and editorial, with cinematic images to convey campaigns and new drops. hero banners feature seasonal launches and high-profile collaborations, immediately catching attention. The design uses white space and sophisticated imagery to highlight status and exclusivity.
How does the home/landing page appeal to the target customer?	Through visuals, smooth animations and layout, seamless UX, the site appeals to well off, fashion-forward consumers. Campaigns display global culture, luxury, and prestige, aligning well with different audiences.
Is it informative, engaging, and inviting the customer to click further?	Yes. The layout is engaging, with dynamic imagery that encourages further scrolling. Call-to-actions are clean and minimal, seamlessly guiding the user.
What is the brand communication & impact?	The tone is elevated and sophisticated. Brand heritage and exclusivity are communicated visually through high production content. typography, layout, and interaction design all reflect luxury without the need of aggressive messaging.
How easy is it to navigate to the department you are looking for?	Navigation is user-friendly and categorized into: Women, Men, Bags, New, Jewellery & Perfumes, Trunks, Travel and Home, Services, The Maison LV. Dropdowns are organized and seamlessly interchanges
How easy is it to navigate around the website - favourites/wish list?	It is easily accessible via user account.
How easy is it to search for specific items?	Search is fast and responsive. Autocomplete and visual suggestions are seen when typing. Filter options are comprehensive, including product category, color, material, price, and collection.
What is information is offered to the customer in general?	Customer information that is provided includes information on product care, sustainability, in store services, and sizing charts; increasing satisfaction and reducing uncertainty.

	Country of origin is sometimes mentioned, sustainability information is listed.
How does the online experience vary between mobile app to website?	Mobile and desktop versions of the website are identical they are well-optimized and mirrored closely. They also have a mobile app that emphasizes shopping, virtual styling, exclusive drops, and appointments.
What other services or links are available via the website?	<ul style="list-style-type: none"> - Book an appointment - Personalisation - Gifting - Store locator - About LV - Newsletter - Careers - Client services (chat, call, email) - Socials (Instagram, X, Pinterest, YouTube, Facebook)
Is there opportunity to communicate with the brand - instant messages, questions, help, and review information?	Yes. Under help, through phone number, email or Whatsapp, and an FAQ section.
How much product is featured? Is this different to in-store?	Most products can be seen both online and in-store. However, online offers a wider selection in terms of beauty and accessories. Fashion is seasonal and regional as well, but regardless, similar to in-store.
What information does the website give you about the product?	Details differ depending on product type. Details are usually given for fit, material, dimensions, product reference number, and care instructions. some items also include styling suggestions.
How is the product displayed: Flat lay, modelled, option to view by both, 360-degree, catwalk, video?	Displayed on models and in flat lay format. High-resolution zoom is available. Key items include 360° rotation or catwalk video. Editorial-style visuals help convey product allure and styling ideas.
What are the search options? (Colour, brand, style, size, price).	Category, color, size and price range.
How is pricing communicated? Is it subtle or bold?	Subtle. Prices are shown in a smaller less bolded font, supporting the luxury feel.
Are there any links to - promotions/MDs, newsletter, new product?	No promotions or discounts. 'What's New' menu item and newsletter is through a subscription button the bottom of the page.

<p>Think about the customer journey & experience in-store vs. online, how does it compare?</p>	<p>The online experience is luxurious yet efficient, visually, designed for quick product discovery and purchase. In-store, the experience is selected, personalized, and tangible, with high-end services and atmosphere. Online complements in-store but lacks the exclusive human element.</p>
<p>What colours are predominantly used in product imagery, campaign visuals and collections?</p>	<p>a mix of earthy tones like browns, camels, beiges and classic black and white. Colors differ based on seasons. Campaigns often feature golden lighting and muted, warm tones. Pops of brighter colours appear in accessories and collaborations.</p>
<p>How is colour used across the website to reflect the brand's identity and tone?</p>	<p>The website uses a clean white background with subtle gold, black, and beige accents. This mirrors the brand's heritage and high-end positioning. Colour is used very carefully, reinforcing the timeless and premium quality of the brand.</p>
<p>Are colours used to guide or influence customer behaviour online (e.g. through navigation cues, call-to-actions, category highlights)? If so, how?</p>	<p>Yes, but subtly and in line with luxury standards. CTAs and selected filters change colour on hover, usually to soft greys or muted beige tones. There is minimal use of vibrant colour, keeping the focus on the product and brand narrative.</p>

JACQUEMUS:

ONLINE	
Does the brand appear at the top of the page when using search engines? If not how easy is it to find the brand?	Yes, Jacquemus appears at the top of Google search results. This includes the official website, featured product categories, latest drops, and discounted items.
What information and links are displayed when using search engines?	Links include: Dior's official website, Women, Men, Bags, Fashion, and New Items.
How does the home page attract attention against its competitors?	Jacquemus's homepage is minimal yet artful. It is filled with editorial imagery, usually from their seasonal campaigns. The layout follows a traditional e-commerce site, with large-format visuals and a clean grid
How does the home/landing page appeal to the target customer?	It speaks to a fashion-forward, aesthetically aware audience. The design reflects modern minimalism with a creative edge. Visual storytelling and artistic layouts target younger luxury consumers who value fun and Instagrammable visuals.
Is it informative, engaging, and inviting the customer to click further?	Yes, in an organized way. The homepage is like a visual gallery with multiple products showcased.
What is the brand communication & impact?	Jacquemus communicates through emotion and visuals. Typography is lowkey, photography is bold, and messaging is there. The brand combines aesthetic direction and traditional branding, reflecting youth, French chic, and playful minimalism.
How easy is it to navigate to the department you are looking for?	Navigation is simple and easy. New in, summer resort, bags, women, men, sale are all main menu items. Dropdowns are organized and seamlessly interchanges. The entire navigation process is made easier for users and is luxury-aligned, needing 2-3 clicks from the main page to the products page.
How easy is it to navigate around the website - favourites/wish list?	It is easily accessible via user account.
How easy is it to search for specific items?	The search function exists and is seen at the top right. It's effective when used, with auto-suggestions and filterable results.
What is information is offered to the customer in general?	Customer information that is provided includes information on fabric composition, fit, delivery, and model sizes. Information is concise and clear.

How does the online experience vary between mobile app to website?	Mobile and desktop versions of the website are very identical. Jacquemus does not have a branded mobile app.
What other services or links are available via the website?	<ul style="list-style-type: none"> - Customer service contact - Shipping & returns policy - Terms and conditions - Track order - Store locations - Account - Returns and exchanges - Size guide - Social links (Instagram, TikTok, Facebook)
Is there opportunity to communicate with the brand - instant messages, questions, help, and review information?	Yes. through phone number, email or contact form, and an FAQ section
How much product is featured? Is this different to in-store?	The full collection is available online, and the online store often receives exclusive releases. Compared to physical stores, the website offers the widest selection.
What information does the website give you about the product?	Details very depending on product type. Details are usually given for fit, material, color, dimensions, reference number, model size.
How is the product displayed: Flat lay, modelled, option to view by both, 360-degree, catwalk, video?	Products are mostly displayed on models in editorial-style photography. Flat lays are for specific products as well.
What are the search options? (Colour, brand, style, size, price).	Category, name, new arrival, best sellers and price range.
How is pricing communicated? Is it subtle or bold?	Subtle. Prices are shown in a smaller less bolded font, supporting the luxury feel.
Are there any links to - promotions/MDs, newsletter, new product?	The brand offers discounted items, with a category 'sale' that leads straight to the sale items page. There is a 'New' menu item and the newsletter is through a subscription button the bottom of the page.
Think about the customer journey & experience in-store vs. online, how does it compare?	Online feels is visually driven. It encourages scrolling and is aligned with fashion-conscious digital natives. In-store (or pop-up) experiences are more immersive. Online imitates this

	through layout and photography but lacks the experiential storytelling of physical events
What colours are predominantly used in product imagery, campaign visuals and collections?	Jacquemus consistently uses sun-washed tones like sand, terracotta, sage, sky blue, with a bit of bold colours like hot pink, lemon, red, depending on the season. Product shots and campaigns suggest Mediterranean warmth and youthfulness.
How is colour used across the website to reflect the brand's identity and tone?	The website background is white and minimal, but product images are colourful and mood-driven. Colour in photography is key to storytelling, capturing the artistic and playful identity of the brand.
Are colours used to guide or influence customer behaviour online (e.g. through navigation cues, call-to-actions, category highlights)? If so, how?	Minimal use of colour in navigation. The brand prefers simplicity and does not rely on bold cues to guide users. Instead, colour appears in the product images themselves, which serve as the main visual focus and emotional driver.

MIU MIU:

ONLINE	
Does the brand appear at the top of the page when using search engines? If not how easy is it to find the brand?	Yes, Miu Miu appears at the top of Google search results. This includes links to its official website that is one for all regions.
What information and links are displayed when using search engines?	Links include: Miu Miu's official website, bags, ready to wear, shoes, collaborations and classic pieces.
How does the home page attract attention against its competitors?	The homepage is visually forward, showcasing campaign visuals, images and videos, or product images. It uses a more maximalist layout, playing with layered visuals, color contrasts, and a swiping scrolling effect to create a youthful and slightly rebellious tone.
How does the home/landing page appeal to the target customer?	It appeals to a trend-aware, experimental consumer. Miu Miu positions itself as playful yet rational, and this is reflected in its homepage, where luxury is paired with boldness. The creative direction is strong, speaking to consumers interested in fashion that is both conceptual and wearable.
Is it informative, engaging, and inviting the customer to click further?	Yes, it has immersive visuals of all kinds, editorial content, and calls-to-action that guide the user to collections, lookbooks, and shopping sections. The site has a curated magazine-like feel.
What is the brand communication & impact?	The brand communicates femininity with edge. Typography is clean and modern, the tone is editorial, and product presentation is always creative. Campaigns balance nostalgia, youth culture, and sophistication
How easy is it to navigate to the department you are looking for?	Navigation is simple and easy. Highlights, bags, shoes, ready to wear, accessories, wallets, fashion jewellery. Dropdowns are organized and seamlessly interchanges. The entire navigation process is made easier for users needing 2-3 clicks from the main page to the products page.
How easy is it to navigate around the website - favourites/wish list?	It is easily accessible via user account.
How easy is it to search for specific items?	The search bar is responsive and straightforward. Typing key terms brings up results with visual previews.
What information is offered to the customer in general?	Customer information that is provided includes information on product details, size guide, fit details, care instructions, find in store, shipping and return

How does the online experience vary between mobile app to website?	Mobile and desktop versions of the website are very identical. Miu Miu does not have a branded mobile app.
What other services or links are available via the website?	<ul style="list-style-type: none"> - Contact - Store locator - Sitemap - Order tracking - Returns - Sustainability - About - Legal
Is there opportunity to communicate with the brand - instant messages, questions, help, and review information?	Yes, communication is through contact forms and customer service email. There is no live chat function. Product reviews are not available.
How much product is featured? Is this different to in-store?	The full seasonal collection is shown online. Product variety online is often the same as in-store, especially with ready-to-wear and accessories. Special or pre-order items are sometimes online-exclusive.
What information does the website give you about the product?	Details very depending on product type. Details are usually given for fit, material, care, color, dimensions and product ID.
How is the product displayed: Flat lay, modelled, option to view by both, 360-degree, catwalk, video?	Products are shown primarily on models, styled in editorial looks. Some items include flat lay shots. Videos are occasionally available, especially for runway looks or new campaigns
What are the search options? (Colour, brand, style, size, price).	Category, color, collection, fabric and price range.
How is pricing communicated? Is it subtle or bold?	Subtle. Prices are shown in a smaller less bolded font, supporting the luxury feel.
Are there any links to - promotions/MDs, newsletter, new product?	No promotions or discounts. 'What's New' menu item and newsletter is through a subscription button the bottom of the page.
Think about the customer journey & experience in-store vs. online, how does it compare?	Online is heavily editorial and curated, evoking the feeling of flipping through a high-fashion magazine. The in-store experience (typically via flagship stores or high-end retailers) offers a tactile, atmospheric setting with personal service

<p>What colours are predominantly used in product imagery, campaign visuals and collections?</p>	<p>Miu Miu uses a playful and dynamic colour palette. Campaigns incorporate vintage tones, blush pinks, pastels, deep navy, mustard, and burgundy, often creating a nostalgic or youthful mood.</p>
<p>How is colour used across the website to reflect the brand's identity and tone?</p>	<p>The site background is white, but colour is introduced through photography, styling, and typography. The visual tone feels youthful and expressive, with colour reinforcing Miu Miu's identity as playful, subversive, and fashion-forward.</p>
<p>Are colours used to guide or influence customer behaviour online (e.g. through navigation cues, call-to-actions, category highlights)? If so, how?</p>	<p>Yes, but subtly. Hover states and selected filters use muted tones to differentiate activity. Colour is not aggressively used to direct behaviour but supports a seamless flow between content and retail.</p>

APPENDIX FOUR: FOCUS GROUP TRANSCRIPTS / CODING

FOCUS GROUP 1:

Meeting with Mira Al Aqrabawi-20250810_201659- Meeting Recording

August 10, 2025, 4:17PM

56m 12s

Mira Al Aqrabawi 1:11

Welcome.

Chromatic identity in digital luxury. The impact of color psychology in classic and contemporary luxury fashion brands on Gen. Z and millennial female consumers, which are you guys? So this focus group is split into three categories. The first one is.

Consumer contacts.

So when you guys think of a luxury fashion brand, what comes to mind?

Participant 1 1:43

Many like good fabrics. I think of like the big brands like LV, Chanel, Hermes, like anything that gives like exclusivity.

Participant 1 2:02

And very expensive.

Participant 3 2:02

Yeah, I was gonna, yeah, I was gonna say like, definitely like the hefty price tag and this assumption that luxury equals quality when it's not always the case. And yeah, maybe like a sense of like.

Mira Al Aqrabawi 2:02

Mm.

Participant 3 2:19

Uh, like luxury can relate to feelings of power, so something like that.

Mira Al Aqrabawi 2:27

Mhm.

Anyone would like to add on or should I move on?

Participant 2 2:32

Like exclusivity also like OK, I'm getting like a fendy bag for logo. Can you hear?

Participant 3 2:38

OK.

Mira Al Aqrabawi 2:43

Yes, perfect.

Participant 5 2:46

Um, I can see.

Mira Al Aqrabawi 2:46

Anyone else would like? Sorry, continue.

Participant 5 2:50

Yes, I could see a distinctive aesthetic and I see so much quality in the piece and it's there's a prestige.

Mira Al Aqrabawi 2:59

OK. Next question.

In your opinion, what stands out as the most important visual element when a luxury fashion brand presents itself online?

Mhm.

I think that we can focus me.

Participant 1 3:29

Um, maybe like the person who's wearing it?

Participant 4 3:35

Yeah, I was gonna say that too. Like celebrity endorsement on like ad ad campaigns.

Participant 1 3:35

Like.

Participant 3 3:36

OK.

Mira Al Aqrabawi 3:44

Mhm.

OK, so let's say the model and stuff. Anything else like visually.

Participant 3 4:02

Uh, how relevant. Sorry, did I cut someone off?

Participant 2 4:03

Like.

OK, you can go. I'll go after.

Participant 3 4:07

OK. How how relevant it is to like say trends or the time that you're in and if say like the brand has presented itself in this era versus how it would in like?

Say the 19th and whatever you get me the early 2000s.

Mira Al Aqrabawi 4:31

Thank you for your input. OK, what else? I think someone else was going to say something.

Participant 3 4:34

Mm yeah.

Participant 2 4:39

OK like the the the picture like it should be like **high quality** but like you can see like you can feel the picture and like it's like **minimalistic and like clean layout especially with like luxury brands I feel.**

That's like visually, which should be important.

Participant 2 5:02

I'm like a **cool color palette**. Also, it's nice to have in a **consistent color palette**.

Cool. Done.

Participant 1 5:11

Yeah.

Like if the brand changes their color palette, like you know how Burberry went from like brown to that blue color and then like LV from brown to that orange color. Like if I see a change like that, I'll look into it. I'll be like, oh, different color.

Mira Al Agrabawi 5:27

When you come across a fashion brand online, do certain colours grab your attention? If so, what are they?

Participant 3 5:59

Oh.

Participant 4 6:10

I would say like a good example for me is like when I see the skims color palettes that they use like very **neutral beiges, pastel colors.**

Participant 3 6:30

I think similarly like even though like not all of Hermes's products are orange, I associate that brand with the color and like.

Mira Al Aqrabawi 6:31

OK.

Participant 4 6:33

OK.

Participant 3 6:43

I think a lot of like say unboxing videos or like like even the brand themselves posting it. I think they have like hues of that orange in like a larger sense of their social media identity.

Mira Al Aqrabawi 6:59

Mm.

Participant 2 7:02

So I feel like black for Chanel and Prada is their main like color and it's like elegant. That's what Chanel is known for in general. Cartier like gold like is their main thing, main theme like with their when they rise like Cartier and gold.

Like they sell gold, but no, obviously that that's not what I mean. What like for Selene, like they have like cream and like whitish colors. So that's like, so it's not like really like.

Mira Al Aqrabawi 7:37

Yes.

Participant 2 7:38

Colors that are popping like it's more like the neutrals and classics.

Mira Al Agrabawi 7:45

OK.

Participant 3 7:45

Maybe like **baby pink** from Miu Miu.

Mira Al Agrabawi 7:50

Mm-hmm.

Anyone else you'd like to add?

Participant 1 7:58

I like when I see **metallics like gold, silver, copper**. I don't know why. I just like it when I see that.

Mira Al Agrabawi 8:08

You say they're cool and youthful.

Participant 1 8:14

Yeah, it **grabs your attention**.

Participant 4 8:16

Thank you.

I think **butter yellow** too is a big one like over the past year.

Participant 3 8:19

Yeah.

Mira Al Agrabawi 8:23

Yes.

Participant 1 8:26

Oh my God, yeah.

Participant 3 8:32

Yeah. And like, I think from last year, like **Burgundy**.

'Cause there was like in heels, it was like all brands were like hopping on to the.

Mira Al Aqrabawi 8:44

So you guys would say that depending on the season, you guys like certain colors?

Participant 3 8:51

Yeah, like **darker colors in the winter and like pale light colors in the summer**. But that's also like like body science, like darker, darker clothes will retain heat.

Participant 4 8:52

Yeah.

Participant 1 8:53

Yeah.

Mira Al Aqrabawi 8:53

Yeah.

Participant 3 9:11

That's like more of a scientific thing, but.

Participant 4 9:17

I feel like I've noticed recently that like **neutral colors are so in** like people wanna be like a clean girl aesthetic and not do too much with their like color schemes.

So.

Mira Al Agrabawi 9:36

Mm-hmm. That's correct.

Do you think the way a brand presents itself visually online, like through color, lighting and design, can change how emotionally connected you feel to it, even if you're not a customer from that certain brand?

Participant 1 10:11

Um, yes.

Participant 2 10:12

Yes.

Yeah.

Participant 4 10:13

Yes.

Mira Al Agrabawi 10:16

Don't sense it.

Participant 3 10:18

Yes.

Participant 2 10:18

No one's bored. I'm loving this. Continue.

Mira Al Agrabawi 10:24

Thank you. So Part 2 is brand visuals. I will now show you images from four different brands and you guys will answer questions based on it. I will show you the visuals again after each.

Participant 1 10:25

OK.

Participant 2 10:42

What are we meant to do now?

Mira Al Agrabawi 10:44

Look at these visuals, please.

Participant 3 10:48

Done.

Mira Al Agrabawi 10:50

What are your first impressions of this brand based on what you have seen?

Participant 3 11:21

Very editorial and fresh and relevant to the time 'cause I see like colors we would wear now.

Participant 4 11:36

Yeah, I would say like when I look at these four pictures, I don't see a consistent theme. I see probably a brand that's trying to keep up with whatever trend is going on at the time and some of them I feel like a vintage vibe.

Participant 5 11:58

I see it's very lightening and a lot of different color palettes and different design style.

Participant 2 12:09

They're like inclusive in the models which like caters to like all kinds of like there's not all kinds of people, but like the majority of ethnicities can like show up at this brand cause like there's like different models to like when customers look at that feel like they they

would that.

And like, obviously, like really edgy pictures and they're sophisticated yet edgy, I think. No, it's too cool.

Participant 1 12:41

Feel like it's a brand for any girl because you have like 4 different aesthetics going on. One of them is pirate for some reason, but.

Mira Al Aqrabawi 12:51

Mhm.

Participant 1 12:53

And like is a brand that'll work for any girl if she wants to look like chic.

Mira Al Aqrabawi 13:04

OK.

What colors first got your attention?

Participant 1 13:16

Blue.

Participant 3 13:19

The white and pink.

Participant 4 13:22

Yes, the white and pink for me too. And the Blues.

Participant 2 13:28

I think the blue.

Blue black background, I think, yeah.

Mira Al Aqrabawi 13:42

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd actually buy the product itself or not?

Participant 3 14:07

Yeah, definitely. I think I'm more appeal to the product and now I'm like like now I'm interested in knowing like what it is and like especially with the size of the.

I don't know if that's the blush or the perfume, but it's kind of like cool 'cause it's larger than human size and like.

It's very like stark, you know, the colors of it. So it's like, OK, I wanna know more about it.

Participant 4 14:42

I think the only image that I see that like really appeals to me, like that I would actually look into it more is the perfume. But like because there's such a range of of different things here, I think it could appeal to different people.

Participant 1 15:02

Like the blue ones are nice to look at, but then the ones with the white background, I'd actually look into what's in the photo. I'd be like, oh like, let me look at what the address is.

Mira Al Aqrabawi 15:19

what words would you associate with the colors shown here?

Participant 4 15:48

Cool toned.

Mira Al Aqrabawi 15:54

Mhm.

Participant 3 15:54

Fresh.

Mira Al Aqrabawi 15:57

Mhm.

Participant 2 16:00

Calming luxurious.

Yeah.

Mira Al Aqrabawi 16:08

OK.

Anything else to take away and move on?

Participant 3 16:13

Maximal. Maximalism.

Mira Al Aqrabawi 16:22

Would your opinions on the product differ if the images the color of the images were different?

Participant 3 16:45

I think so because I think they've done a good job like choosing colors that allow the outfit or the whatever the product is to stand out. Like if the colors were less neutral, I think it would change my opinion.

Participant 2 17:05

I agree with Sahar.

Mira Al Aqrabawi 17:11

What about the rest?

Participant 3 17:14

Hmm.

Yeah, I think.

I think if, yeah, the colors were different, maybe it would change my opinion on whether I would look at the product that closely again.

Participant 5 17:33

Yes, same. It changes the focus. It's more soft focus.

Participant 3 17:34

Yeah.

Participant 1 17:40

Yeah, I agree with everyone.

Participant 5 17:44

Me too.

Participant 1 17:52

OK, hello.

Mira Al Agrabawi 17:57

OK. Now we will move on to LV and the same questions you will have to answer for the next 4 brands, three brands.. So please take a moment to look at these specific images. Well, while you do so, what are your first impressions of this brand based on what you have seen?

Participant 3 18:25

Definitely more like.

Elevated and mature, even though there is one picture that's a bit like young, like with

the different colors, but I think the other three pictures we're not considering the top left, right?

Mira Al Aqrabawi 18:36

Mhm.

Yes, we are.

Participant 3 18:47

Oh, it's still like, except for the bottom second one, I think all of them give like a more mature and like elevated, very elegant feel.

Mira Al Aqrabawi 19:01

Mhm.

About the rest.

Participant 4 19:07

I think like to me this gives a brand that is comfortable to be more colorful, maybe like appeal to a younger audience and like have some fun a little bit through its. Campaigns and it just has like overall a little bit more emotion than the Dior campaigns did.

Mira Al Aqrabawi 19:35

Mhm.

Participant 1 19:36

I love the backgrounds they used in that like top photo where it's sort of like the classic like boring white or black. They put like a gradient. And I think that makes the product stand out and then. I also like that they showed like a couture piece, like a fun piece and then like. Like more normal ones, like they have a good range of aesthetics.

Mira Al Aqrabawi 20:15

OK.

What colors first got your attention?

Participant 3 20:25

Black and brown.

Participant 2 20:33

Black like the white or cream, yeah.

Participant 4 20:35

Mhm.

Participant 5 20:38

Yeah, same white.

Participant 4 20:42

Yeah, I would say like definitely the colors in the top left, blue, pink, beige and then brown and black too.

Participant 1 20:56

Would also add the red in the little flowers on the Zendaya picture also got my attention.

Mira Al Aqrabawi 21:06

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Mira Al Aqrabawi 21:28

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want to buy the product being shown?

Participant 2 21:41

I really like the **Zendaya picture**. It'll definitely be on my mood board and like, I like the bag that she's holding, so I would. And like the last picture with the **all four women, the dresses are really elegant and it's giving women empowerment** and all that. Stuff that you would like to see, yes.

Mira Al Aqrabawi 22:10

OK.

Yeah.

Participant 1 22:18

Yeah, I like the of um, all **the fun colors because that always draws my attention and I'm like, oh, wanna buy it?**

Mira Al Aqrabawi 22:18

And when?

Participant 4 22:29

Yeah, I I think it's like, sorry.

Mira Al Aqrabawi 22:31

Would you see?

Participant 4 22:35

Go ahead.

Mira Al Aqrabawi 22:36

Would you say the colors of the image or the colors of the product?

Participant 1 22:44

For the top one, it's **the colors of the background making like the neutral colors of the**

products pop.

Actually, same thing with the Zendaya picture. Like it's the background and like the touches of color that make everything pop. Like she's just wearing a white shirt and it's a white bag with color on it.

Mira Al Aqrabawi 23:06

OK. So hi, continue please.

Participant 4 23:09

I was just gonna say like the colors being a little bit like lighter, it feels like more inviting, especially for like being a young person, like feeling like it's like something that's attainable in a way, like something I would like to look into more.

Mira Al Aqrabawi 23:29

OK.

What words would you associate with the colors?

Participant 1 23:45

Youthful.

Participant 3 23:48

Mature.

Mira Al Aqrabawi 23:55

Anything else to add?

Participant 2 24:01

Yeah, you said classy. Um, elegant.

Participant 4 24:01

Mhm.

Participant 5 24:01

I'm in.

Participant 3 24:05

Yeah.

Mira Al Agrabawi 24:12

OK.

Participant 2 24:12

I'll think more and wait.

Participant 4 24:15

Maybe like **feminine?**

Participant 2 24:19

Wow, that's a good one. Who said that?

Participant 4 24:26

Thank you.

Mira Al Agrabawi 24:48

Anything else? I shall move on. Thank you guys.

Would your opinions on the product differ if the image colors were different?

Yeah.

Participant 3 25:03

For the for the products that are with like a plain gradient background no subject or other than the product, I don't think it would matter as much as it would with the **people wearing the product.**

Mira Al Agrabawi 25:21

So for example, if the girl here, if the back.

Participant 3 25:26

Yeah.

Mira Al Agrabawi 25:28

Yellow. Would it not make a difference to you or would it?

Participant 3 25:30

Yeah.

Maybe not, but if the if the top left picture, if you change the background color it would not make a difference to me.

Mira Al Agrabawi 25:42

OK.

Participant 3 25:44

'Cause I'm only looking at the product, I'm not looking at someone wearing the product.

Mira Al Agrabawi 25:46

Yeah.

OK.

Participant 2 25:50

Under code.

Participant 5 26:00

I could say the poster and if it's not elegant or there isn't delicate movements, it could affect.

Participant 4 26:14

I think like other than the last picture, like some of these, even though I love the images like some of them, it's like unclear what the product that they're trying to showcase is or it's like like things are a little distracting like the Zendaya picture the.

Background is so loud that like, I could almost easily miss like the backpack she's wearing, for example.

Participant 3 26:42

That's a really good point.

Participant 1 26:44

Mhm.

Mira Al Aqrabawi 26:54

you said something about delicate movement. So if there if there is delicate movement, like for example this picture or this picture, if they change the color, will it make a difference or it won't make a difference?

Participant 5 27:09

First thing that grabs me in color, in color palette with background and then the poster.

Mira Al Aqrabawi 27:18

OK, so background is important.

We.

Yeah.

Would you guys say you prefer something more subtle than a loud background, or does it depend on?

The situation.

Participant 3 27:39

I always prefer like a subtle background to let the product shine.
The.

Mira Al Agrabawi 27:46

OK.

Participant 4 27:47

Yeah, I agree. I think like the top left, they did a good job using like a colorful background, but still letting the products like showcase themselves.

Participant 1 28:00

Or even a lighter background, like on the last picture, like it's really cute and I the dark castle-y theme like makes the product have like a feeling to it. But if the background was a little bit lighter, I could actually like care about looking at the clothes, less about like the picture in general.

Mira Al Agrabawi 28:21

OK, so there needs to be like a good contrast between.

Participant 4 28:22

Hey.

Participant 1 28:24

Yes.

Participant 4 28:25

Yes.

Mira Al Agrabawi 28:28

OK.

Participant 5 28:28

Yes, same. I don't like the the background to be like shouting and I like to be much like minimal neutral.

Mira Al Aqrabawi 28:39

OK.

Participant 4 28:40

Yeah, they did like a kind of a bad job with the the contrast of a lot of these pictures, I think.

Mira Al Aqrabawi 28:53

Did we do this one?

I guess we did. OK, the third brand is Jacquemuse,

Also, I hope you know that these images are scattered from there. I should have made that clear. Um.

The four images below are from their Instagram feed, very scattered throughout January of 2025 all the way till July 2025. Well yeah, and then the top left corner is their website.

Participant 1 29:31

OK.

Participant 3 29:31

Nice.

Mira Al Aqrabawi 29:32

That's why they're all like themes. OK, So what are your first impressions of this brand based on what you have seen?

Participant 1 29:33

Cool.

Participant 3 29:36

Mhm.

I think very like **bold**.

Mira Al Aqrabawi 29:51

OK.

Participant 1 29:54

Very classy too.

Mira Al Aqrabawi 29:56

Mhm.

Participant 4 29:58

I think **vintage** for sure.

Clock.

Participant 1 30:04

Oh, it's giving like old aesthetic.

Participant 1 30:09

Old money aesthetic.

Mira Al Aqrabawi 30:14

And would you say this is a trend in younger people generation things?

Participant 4 30:19

Yes.

I think like the um middle part of Gen. Z uh would probably resonate with this.

Mira Al Aqrabawi 30:34

Mhm.

That is all. I shall move on.

What colors first got your attention?

Participant 1 31:02

Tile a picture with the contrast of the black and white.

Participant 3 31:08

I think the white on white because there's like this metallic shine thing.

Mira Al Aqrabawi 31:16

M.

Participant 4 31:18

Yeah, I think baby pink, black, white and then the pop of color of red in the last picture.

Mira Al Aqrabawi 31:33

Okay, we shall move on.

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Participant 4 32:03

I would say like certain images, yes, and certain images I feel like feel like a little bit unattainable for like the age I'm at right now, like the last picture, but.

Participant 1 32:09

Yeah.

Participant 4 32:19

Yeah.

Participant 1 32:29

I like the website. It gives like very inviting. It's like, come, we're gonna tell you like a

story or like show you a lifestyle rather than like pitching you a product. And then you're just innately gonna want what they show you because you like.

Mira Al Aqrabawi 32:29

Good.

Participant 1 32:44

The story they're selling.

Participant 4 32:49

I agree with that.

Mira Al Aqrabawi 32:58

Anything else or should I move on?

I will move on.

What words would you associate with the colours being shown?

Participant 4 33:26

Mm.

I don't know like what the aesthetic of Nara Smith is, but like whatever that is for the first image I think, and even the second image, so.

Mira Al Aqrabawi 33:33

Yes.

These two.

Participant 4 33:44

Yeah.

Participant 1 33:46

Like tried wife aesthetic.

Participant 4 33:48

Yes, Tradwife, Old Money, like Summer in the Hamptons.

Participant 1 33:55

Was.

Mira Al Agrabawi 34:02

And you guys would say that the color does play a role in it or just the vibe like if she was OK.

Participant 1 34:03

Play.

Participant 4 34:08

The color too. Yeah, it's that pastel color scheme that makes me feel that way.

Mira Al Agrabawi 34:25

Anything else before I move on?

Participant 4 34:30

Maybe like Parisian too.

Participant 1 34:36

Yeah, for like the last two, they do give paration and the website.

Participant 4 34:39

Yeah.

Mira Al Agrabawi 34:45

Mhm, OK.

Participant 2 34:46

You know, what's the question, please?

Mira Al Agrabawi 34:49

What words would you associate with the colors being shown here?

Participant 2 34:57

Elegant.

Participant 2 35:05

Good catch, she said.

Mira Al Agrabawi 35:16

It's OK, just so.

And.

Moving on.

Would your opinions on the product differ if the image colors were different?

Participant 1 35:32

Yes.

Participant 4 35:34

Yes.

This is a great example of like good color contrast.

Mira Al Agrabawi 35:50

Can the rest say yes? So we chose that.

Participant 2 35:54

Yes.

Mira Al Aqrabawi 35:55

Yes. Perfect. Okay. Fancy snail.

Participant 5 35:59

The two pictures on the left, the shoes and the white suit. If they change the background, you see it becomes much more better.

Mira Al Aqrabawi 36:06

Mhm.

OK.

Participant 5 36:13

Yeah, I didn't like the background.

Mira Al Aqrabawi 36:13

So.

Mhm.

Participant 5 36:21

Especially the first picture.

Mira Al Aqrabawi 36:24

OK.

That's right. OK. So the last brand is Miu Miu. Please have a look they were just shown to you.

What are your first impressions of this brand based on what you have seen?

Participant 4 37:12

A good balance of minimalistic and fun.

Mira Al Aqrabawi 37:17

Mhm.

Anything else?

Participant 4 37:31

Maybe like **gender neutral** too.

Mira Al Aqrabawi 37:40

OK.

Participant 5 37:42

Yes, as she said, it's been **fun, youthful**.

Participant 3 37:46

Colorful.

Mira Al Aqrabawi 37:46

Mhm.

Thank you, guys. We shall move on. We just did this, right? Yes.

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Participant 1 38:11

The **purple and the green** one is really cool. Like **I love how those two colors contrast**.

They did the same thing with the **brown and blue**. Um.

I don't love the red one.

I just, I don't know. I don't like it.

Participant 4 38:31

Yeah, I literally, I thought the same exact thing. Like the the **browner images**. I probably wouldn't pay as much attention, but the **pink, green, brown, blue**, um, really stands out to me.

Mira Al Agrabawi 38:31

What's you like?

Participant 3 38:45

OK.

I.

Participant 1 38:57

Oh, also, the red background on the website pictures doesn't do the product justice, like it's just blending and looking.

Mira Al Agrabawi 39:14

OK.

Participant 3 39:17

I like the two middle pictures that are like a bit more cool toned. I'm more interested in looking at those than the one surrounding it.

Mira Al Agrabawi 40:19

What words would you see is being shown here?

Participant 3 40:27

8.

Mira Al Agrabawi 40:43

Oh, sorry.

Participant 4 40:47

I think I would say mature.

Mira Al Agrabawi 40:48

OK.

Mhm.

Participant 4 40:55

Maybe like **European**?

Participant 1 41:05

We're like.

East Village girl who went to Europe.

Participant 4 41:11

Yes, **like New York.**

Participant 1 41:15

Yeah.

Participant 1 41:25

Like a whole like.

Mira Al Aqrabawi 41:26

To new OK to New York slash Europe vibe OK.

Participant 4 41:33

I think like **city girl** is is like a good description too.

Mira Al Aqrabawi 41:40

Mm.

Participant 1 41:41

It's like **girl who thinks she's really cool** because she wore some like the Mui Mui top with like a skirt and like boots and she was like, oh, I'm too cool.

Participant 4 41:55

Right.

Mira Al Aqrabawi 41:57

OK.

Participant 4 41:57

Yeah, cool.

Mira Al Aqrabawi 41:59

OK, last question which is would your opinions on the product differ if the image colors were different?

Participant 1 42:14

Yes.

Participant 4 42:16

Yeah.

Participant 3 42:17

Yeah.

For the pictures like with the red and brown, yes. For the two in the middle, no.

Participant 5 42:19

Yes.

Participant 2 42:19

Yes.

Participant 3 42:27

Oh yeah, no. If they change the color of those two, yes.

Participant 4 42:33

Yeah, like even when I see Miu Miu on like my own social media feeds, I think the middle two images are like images that I would always like look more into. Like baby pink is a color I always associate with Miu Miu.

Mira Al Aqrabawi 43:05

Thank you. Now we shall move on to the last part, which is Part 3, which is consumer perspective.

Which brands colors use? Huh.

Oh, which brand's color youth felt most emotionally engaging to you and why? If someone would like to look at the pictures again, I would be more than happy to show.

Participant 3 43:37

I think.

Simplicity, but also like the right choice of colors to complement or distinguish the product from the backgrounds.

Mira Al Aqrabawi 43:56

Mhm.

Participant 1 43:58

Um, I would say the two Miu Miu pictures that we all like stood out like for me the most.

Mira Al Aqrabawi 43:58

But.

Mhm.

Participant 4 44:09

Yeah, I would say same for me. Jacquemus was honestly like the best one. And then the two Miu Miu images in the middle.

Mira Al Agrabawi 44:24

OK.

Participant 2 44:29

The Mui Mui and Jacquemus because like they're they resonate the most with like.

Mira Al Agrabawi 44:36

OK.

Participant 2 44:37

What I find visually appealing.

Mira Al Agrabawi 44:45

OK.

Participant 5 44:48

Can I go back to the pictures?

Mira Al Agrabawi 44:52

So this is Miu Miu.

This is Jacquemus.

This is LV and this is Dior.

Participant 4 45:07

The Dior pink and white for me too, I would say.

Mira Al Agrabawi 45:24

Hmm.

Which band?

Participant 1 45:30

Mhm.
OK.

Participant 5 45:34

I see the Dior, the one that she was wearing the red blazer suit, dark red, deep red jacket, the second picture.

Participant 1 45:43

Mhm.

Participant 5 45:50

With a blue background.

Mira Al Aqrabawi 46:03

Did you notice any differences, the differences between the classical brands which are Dior and LV and the contemporary ones which are Jacquemus and Numu in terms of color usage or overall feeling?

Participant 3 46:08

So.

Participant 4 46:21

I think the contemporary brands do the best job at, um, keeping up with color trends.

Um.

And appealing to a younger audience, I think Dior and LV like just kind of are missing the mark on that one.

Mira Al Aqrabawi 46:45

Book.

Participant 1 46:45

Yeah, they kind of stick with the colors already now.

Participant 3 46:53

Me personally, I prefer the ones from the classic brands. To me, somehow they seemed a bit more.

Elevated and elegant. Maybe that's because my perception of a luxury brand is more to do with that. But um, Jacquemus and Miu Miu, I think like Sahar said, it's more relevant to like.

The use or say like more relevant in today's time 'cause they're kind of shaping the trends and I would say like Dior LV might just be following it.

Participant 5 47:39

Mira, I prefer the classic brands and it gives the feeling of confidence and richness, like Dior and LV Moore.

Mira Al Aqrabawi 47:43

Mhms

Participant 3 47:48

Mm.

Oh.

Mira Al Aqrabawi 48:12

Alright, OK.

Do you think color influences whether you would trust or buy from a luxury brand online? Yes or no? And why?

Participant 4 48:32

OK.

Participant 3 48:36

No, because I feel like sometimes colors on the screen can be different to how it looks in naturalizing and that can.

I don't know if it's like if you mean it in the sense of like the color of the product or like color generally, but at least when it comes to the product, I prefer to see it in like with my own eyes.

Because half the times when I order something online, the colors can be a tad bit different to what you expect.

And I think, um, like brands spend so much like time, effort, money into like.

Um, fixing the look and lighting and all of that and like color correction. So that could definitely make the product look more appealing than what it actually is in natural lighting.

Participant 1 49:40

I'm also to say no because I care more about the brand and like.

Mira Al Agrabawi 49:41

Yes.

Participant 3 49:42

8.

Participant 1 49:49

Kind of what I hear about the brand or like their reputation more than the colors they use.

Participant 3 49:54

OK.

Participant 4 49:56

Yeah, I think like, um.

Like brand reputation is definitely something I would pay attention to 1st, but when I think of color, I associate that with aesthetic. So like for me personally.

A brand's aesthetic is is important and like seeing how color schemes are like portrayed on a campaign. Like I said, skims. I think what drew me into skims is the their color

scheme and color aesthetic. So that like influenced me to buy from that.
Then.

Mira Al Aqrabawi 50:38

OK. So would you guys say that color influences the initial purchasing behavior, but a brand's reputation and how it looks like in real life finishes that?
Purchasing decision.

Participant 4 50:56

I think that's a perfect description, yeah.

Mira Al Aqrabawi 51:01

All of you guys say yes.

Participant 1 51:03

Mhm.

Mira Al Aqrabawi 51:04

Yes.

Participant 2 51:04

Yes.

Participant 5 51:05

Yes.

Participant 2 51:06

OK.

Mira Al Aqrabawi 51:24

Yeah.

Oh God, do you guys think that the colors used in the overall visual, like the background

or lighting, affect how you perceive the product itself?
We've already talked about this, but can you guys just give me?
You know what? I'm just going to move it.

Did any of the brand's visuals feel less relatable or harder to connect to? I will go through them again.

Participant 1 52:15

I think that the first one felt harder to connect to because it was giving more editorial, while the other ones were giving like a little bit more personality.

Participant 3 52:22

Oh.

Participant 4 52:32

I think Louis Vuitton and.

Everything except the last image for Dior.

Wait, sorry, what was the question again? I just want to make sure I'm wording it right.

Yeah.

Mira Al Aqrabawi 52:47

Did any of his visuals feel less relatable?

Participant 4 52:50

Yeah, tho the those two visuals I mentioned way less relatable to connect with and Jack Moose and Mio Mio felt very easy for me to connect with.

Mira Al Aqrabawi 53:12

Anyone else would like to add or should I move on?

Participant 3 53:21

Please move on.

Mira Al Agrabawi 53:24

After seeing and discussing all the visuals, has your view of any has your view of any of these brands changed in any way?

Oops.

Participant 3 53:42

I think like it just affirmed my opinions of these brands before I did this focus group that I think the classic brands are a little bit like all over the place in terms of trying to relate to the younger generation and the contemporary brands are. Doing the best job at that.

Participant 1 54:09

Miu Miu kind of surprised me because I'm so used to like the Miu Miu that comes with like the sparkles of the denim and like very young, more I guess casual luxury. But I'm like, this was the first time I was seeing more of their serious pieces. And like the Reds, like I've never seen it in that light, so it changed like my view of Mew Mew.

Mira Al Agrabawi 54:35

Would you say they're more luxurious in your eyes now and less casual or no?

Participant 1 54:41

Um, same level, just like different vibes.

Mira Al Agrabawi 54:42

Mhm.

Participant 1 54:50

I think I knew like part of their brand. I didn't know all of it. Like I didn't know there was more depths to them.

Mira Al Agrabawi 54:59

Anyone else would like to add?
Anything?

Participant 5 55:08

Um.

And Mui Mui, for the first time I see this brand, it doesn't embrace any strict elegance. It is so playful and with innocence.

Mira Al Agrabawi 55:23

Mm.

Participant 5 55:23

Yes, I didn't like this brand.

Mira Al Agrabawi 55:26

Well, I think that is it. This is the end of my focus group.

Participant 1 55:48

That was fabulous.

Participant 3 55:51

A round of applause. That's cool.

Mira Al Agrabawi 55:54

OK, Thank you.

Participant 1 56:05

OK.

● **Mira Al Agrabawi** stopped transcription

APPENDIX FOUR: FOUCS GROUP TRANSCRIPTS / CODING FOCUS GROUP 2:

Meeting with Mira Al Aqrabawi-20250812_150705- Meeting Recording

August 12, 2025, 11:07AM

49m 59s

- **Mira Al Aqrabawi** started transcription

Mira Al Aqrabawi 0:31

OK.

So welcome to the focus group, the title of this this is.

Participant 3 0:39

I can't see the screen.

Mira Al Aqrabawi 0:43

Can everyone else see the screen?

Participant 5 0:46

Yeah.

Participant 3 0:46

Yeah.

Participant 1 0:47

Yeah.

Participant 3 0:56

Oh, yes.

Mira Al Aqrabawi 0:57

OK, yes, so chromatic identity in the.

Participant 3 1:07

Now it's I'm trying.

Then chat.

Participant 3 1:27

I can see it now. I can see it now. I can see it now, yeah.

Mira Al Aqrabawi 1:30

Perfect. Thank you. Yes, the impact of colour psychology in classic and contemporary luxury fashion brands on Gen. Z and millennial female consumers. This PowerPoint is split into three parts.

The first part is consumer context. We shall begin. So when you think of a luxury fashion brand, what comes to mind?

Participant 1 2:04

I would say emphasis on quality and rarity.

Mira Al Aqrabawi 2:10

Mhm.

Participant 3 2:13

Oh, dull colors.

Mira Al Aqrabawi 2:17

Mhm.

Participant 3 2:22

Possibly made in China after recent controversies.

Mira Al Aqrabawi 2:22

Mhm.

Participant 3 2:30

And yeah, you **buy the name**, you don't buy the quality.

Mira Al Aqrabawi 2:36

Mhm.

Participant 2 2:38

I think similar as well, like it's just.

You **spend a bunch of money just for the name**, and it's to some extent it can be **classist** as well, because it shows who's the richer of the richest.

Mira Al Aqrabawi 2:46

Mm.

Participant 2 2:58

There's the pore of the pores, and it can be used in that sense as well.

Mira Al Aqrabawi 3:05

OK, thank you. We shall move on. **In your opinion, what stands out as the most important visual element when a luxury fashion brand presents itself online?**

Participant 5 3:17

I think a big part is the **logo**.

Mira Al Aqrabawi 3:20

Mhm.

Participant 5 3:22

Especially with a lot of luxury fashion brands, they usually use the logo in a lot of their items.

Mira Al Aqrabawi 3:32

Mhm.

Participant 3 3:34

I would say the same.

LV bags and they'll just have the logo all over it.

Mira Al Aqrabawi 3:45

Anything specific to online that you guys look out?

Participant 1 3:48

OK.

Participant 2 3:50

Wearability.

Participant 1 3:51

Social media.

Sorry, I cut someone off social media presence like uh, I would say like.

Colors maybe?

Mira Al Aqrabawi 4:07

OK.

Participant 2 4:10

I was gonna say wearability of the item, especially if it's online, you get to see how to actually style a certain piece or how it's supposed to be worn.

Mira Al Agrabawi 4:21

Mhm. OK.

Participant 3 4:25

I'd say maybe shopping bags like you could see the shopping bags online.

Mira Al Agrabawi 4:25

Cool.

Participant 3 4:31

Now when they unbox something and they usually have like a big yellow shopping bag for example.

Say her minutes something like that.

Participant 1 4:38

Yeah.

Mira Al Agrabawi 4:45

When you come across a fashion brand online, do certain colors grab your attention? If so, what are they?

Participant 5 4:56

Um, I feel like orange is a big one. It's very attention grabbing and like you associate it with like Hermes and then even the Louis Vuitton like like this is in terms of packaging. The Louis Vuitton bags are also like a brownish orange, so I think orange is 1.

Participant 3 5:14

In terms of colour, it's usually the opposite. I feel like it doesn't grab my attention because it's AAC and more the Browns and.

Say.

Like brown, black, Gray, white. At least what they're trying to imitate.

Participant 1 5:29

But.

Mira Al Agrabawi 5:37

OK.

Participant 4 5:38

I think anything gold or silver stands out.

Mira Al Agrabawi 5:48

Mhm.

Nice.

Last question for this part is, do you think the way a brand presents itself visually online, like through color, lighting and design can change how you emotionally connected, how emotionally connected you feel to it, even if you're not a consumer?

Participant 1 6:12

I think just on a subconscious level, because we grew up learning so much about the value of color, lighting, design, etcetera. So maybe like not at face value, but like somewhere underneath, like maybe it impacts the way.

You feel towards the brand or the product?

Mira Al Agrabawi 6:35

OK.

Participant 3 6:41

I I don't think I'm impacted online. I would rather go personally.

Participant 4 6:52

I've seen a lot of like vintage-y looking shoots as well that use lighting to make it seem more like old-timey and I think that probably impacts like older customers.

Mira Al Agrabawi 6:53

Yeah.

Mhm.

Participant 2 7:12

Or if you have a certain style, then the lighting and the colour and the design would really affect you as an like. For instance, if you are more, if your aesthetic is more clean girl, or if it's more gothlike well, you're gonna go for lighting that reflects. Both aesthetics compared to just neutral ones.

Mira Al Agrabawi 7:35

OK.

Now we are going to move on to the second part where I will show you certain brand visuals and answer questions based on. So the first brand is Dior.

Please have a look at these visuals.

Yeah.

What are the first impressions of this brand based on what you have seen?

Participant 3 8:27

I think it has a bit of everything.

Mira Al Agrabawi 8:31

Yeah.

Also, just for clarification, the top left one is the website and then four visuals are images from their Instagram. They're not specifically from one main campaign, they're from across multiple ones from January to July 2025.

So a bit of everything, as Sam stated. What are their first impressions?

Participant 2 9:00

Personally, I'm just very confused, especially by some of the things 'cause I'm not sure exactly what they're trying to sell. Seems they're trying to sell the model more than.

Mira Al Agrabawi 9:04

OK.

Participant 2 9:12

The like the actual product, especially the uh the man in a old timey suit. I'm so confused with what that one is specifically, so I think my first impression is just confusion.

Mira Al Agrabawi 9:23

OK.

Participant 3 9:26

I'd say same, but then since you said that it's like from a certain time period and it's not like from the same, I'm assuming not from the same line. I'd say the **two on the right look more summer based.**

And I'm not sure what to think about the two on the left, especially again, the one with the suit. I'm pretty sure it's a it's a bold moment. I don't think it's a man.

Mira Al Agrabawi 9:46

Mhm.

It's the problem.

Participant 2 9:54

Yes, I zoomed in. It wasn't my mistake.

Participant 1 10:00

Personally, I really like the Um.

How do you say this? Like I like all the elements in all of the pictures, how each picture is **standing out from each other**, be it like the **background** or like the.

You know how in one of the pictures it's like really the products really sized up and then

I really like the picture that has that circular element. It kind of focuses on the person again. So I like what's going on, but I don't understand it.

Mira Al Agrabawi 10:40

OK.

What? **What colors first got your attention?**

Participant 4 10:51

The **Blues**, like the deep Blues, draw you in a bit more, I think.

Mira Al Agrabawi 10:56

Mhm.

Participant 3 10:57

Send.

Participant 1 10:58

I would say **blue** as well.

Participant 2 11:05

I would say **blue**, but I'm wondering if that's **because we read from left to right, so automatically our eyes go towards the left. Because if I ignore that and I just look at the two pictures on the right, then it's more of.**

Like the pinks and stuff that stand out, like if I ignore the Blues on the left.

Mira Al Agrabawi 11:34

OK.

Cool. Next question is **looking at the overall image like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?**

Participant 4 11:55

There aren't that many really bright colours, so it comes across more like **classic** for me, which does make it seem more like **high-end**, like **nothing is that trendy**, you know, even the summery colours are kind of **muted**.

Participant 1 12:16

I kind of like it and I think can you just go back to the question please?

Yeah, I think like I would look into the products because the **blue pictures** especially like they've like got me **hooked**, like I really want **to know about the products now**.

Participant 3 12:42

I think **I might be slightly interested**, but nothing is definite until I actually see the piece. But that applies to everything I'm interested in, especially clothing items. So the two women, for example, I lean, more towards this aesthetic, like **brighter colors**. But there's no guarantee that it would actually look good on me since. I'm not even sure how their sizing works. So **I'd walk to the store and I wouldn't run**.

Mira Al Aqrabawi 13:12

Mhm.

What words would you associate with the colors being shown here?

Participant 5 13:37

Classy high end.

Like all of the colors I feel like definitely show you that this is a more high end brand than if.

Another like other colors were used, especially the **shades of the colors**. Like the shade of the **blue is very classy** I would say.

Mira Al Aqrabawi 14:04

OK.

Participant 3 14:07

I think the **detail in the setting** in the two on the left make it look **classy** and the colors in the.

The one with the 2 girls.

Uh, looks like it's something you'd see in like **Euro summer**.

And those are typically like you typically see them as like **trendy and classy** and I don't know what's it called.

Something like **rich**, like old money, new money, rich. I think they're trying to appeal to that.

And I feel like the **more focus you have on the background** and how the models stand and how let's say the setting looks like, **the more luxurious it would look like**. Cause I feel like normal brands would just focus on the item and how someone who would wear it looks like.

When he's look more **artistic**.

Mira Al Agrabawi 15:06

Would anyone like to add anything for a move on?

OK.

Would your opinions on the product differ if the image colors were different?

Participant 1 15:31

Maybe because right now they **look very well curated** and **like well thought of the colour combinations**, especially with like say the third picture where the woman's wearing like a printed.

Scott and like the background display, it kind of like lets the product shine, yeah.

Participant 5 16:05

Um, **yes**, I think it would differ if the colors were different. Like as she said, they're very **perfectly curated**, like in each photo, like either the **clothes stand out** or the product like in the last photo really stands out **because of the colors used** in the background especially.

Participant 3 16:27

I would say **yes** as well.

Participant 2 16:30

I think also for the last two on the right, it's a **yes** as well because **they're perfectly curated** and they do **stand out**. But for the two on the left, I don't know, I'm still personally.

Mira Al Aqrabawi 16:45

Question marks OK.

Participant 4 16:48

I agree. I think, yeah, **my opinion would change if everything was like brighter**, for example.

Mira Al Aqrabawi 16:59

Now we'll move on to the same set of questions, but different visuals.

Please have a look at the visuals in front of you now LV.

Mhm.

What are your first impressions of this brand based on what you have seen?

Participant 2 17:26

I much **prefer their website**. I just, I don't know, compared to the other one where it was a bunch of random things. At least this one **I know what's what** and it's **nicely photographed** as well, which also makes it more, I forgot the word **more inviting** I.

Participant 4 17:39

Yeah.

Participant 2 17:45

Guest to the customer or to the consumer? Um, because it seems **more friendly**.

And I also much prefer the pictures 'cause even though there is the focus on the model, it's there's also an equal or higher focus on the product.

Mira Al Agrabawi 17:54

Mhm.

Participant 2 18:02

Compared to the other one, where for me was only the perfume picture that seemed the focus was more on the product than the model. So this one I think is a lot more coherent in general.

Participant 1 18:15

Me, on the other hand, I think they're selling a vibe here and not a product through their social media. Like I'm more fascinated by how feminine or cool or like effortless or glam they look than actually focusing on.

What they're trying to show me, which is probably the product, hopefully as a brand, but yeah.

Participant 5 18:47

Yeah, I agree. I feel like it's a bit less focused. Like I do agree about the website. I think it's nice and up front already you know what you're getting into with the photos, but I feel like from the social pages I wouldn't necessarily know other than the second picture, what was being advertised.

Participant 4 19:10

I disagree to be honest. I think it's quite. I think this one's more clear what's being advertised. For example, even like the pic, the third picture, but you can tell it's the jewellery. She's like the way her hands are pointing towards it. You can tell it's the dresses, you can tell it's the bag. And I prefer the website as well.

The use of the like the different cues behind the products that makes it.

Like it's clear what's on the website, but it also makes it interesting to look at.

Participant 3 19:41

I think this looks more **consumer targeted**.

And it does. It does look **focused**, especially again, yeah, with the jewelry and the bag. And addresses.

Yes.

Mira Al Aqrabawi 20:04

What colors first got your attention?

Participant 3 20:13

Would **skin tone** be a correct answer? Like a valid answer? Because I feel like there's more **focus on the model** and you recognize these models, at least the the three on the left. You're sure the one on the extreme left might be a K pop.

Mira Al Aqrabawi 20:17

Yes.

Participant 3 20:29

I don't or multiple actress and then the middle two are American. So I guess the focus on the **more human touch** I would say that's the first thing I noticed like more. Scan.

Mira Al Aqrabawi 20:46

Mhm.

Participant 1 20:47

I noticed the **multicolors in the second picture** and I also kind of liked the last picture where the **black, brown, the metallics**, all of them like came together really nice.

Mira Al Aqrabawi 21:07

Mhm.

I will move on now.

Looking at the overall image like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Participant 2 21:30

I think the first three, because of the **bright colors**, the bright lighting, everything, it's a lot **more inviting**, it's a lot more welcoming as well. So I would take a closer look at it. And for the last one, if you're.

Mira Al Aqrabawi 21:34

OK.

Participant 2 21:46

I feel like if someone is looking for a ball gown, black tie dress, this would definitely be very inviting for them because that is the aesthetic, like the lighting that they use, the colors that they've used, it matches.

What did you?

Participant 5 22:03

OK.

Mira Al Aqrabawi 22:16

Anything else?

What words would you would you associate with the colors being shown here?

Participant 1 22:42

Mature.

Participant 3 22:49

Well, I assume it's more **summer**, summer line.

The exception on the one right away, but I think the one on like stream right addresses it might be something they already have.

Mira Al Aqrabawi 23:02

OK.

Participant 3 23:04

Like they always have, for example, formal dresses in their collection, so that might be it.

Participant 5 23:11

I would say elegant. There's this very like pink champagne color hue with a lot of the photos, except maybe the last one. Even if the color isn't present, even on the website, the gradient has that like pink champagne color.

Participant 4 23:35

Yeah, I agree. It's very classic, classic colours.

Mira Al Aqrabawi 23:42

Mhm.

question. Would your opinion on the product differ if the image colors were different?

Participant 2 24:00

I think for me personally, because I do appreciate the colors and lighting that they use now, if they were to be different then.

Obviously my opinions might change, but it also depends on how different, like if it's still within the same.

Like groups of colors, like if it's, you know, the same dark ones for the last one or the same bright light colors, then I don't know if my opinion would change, but if it would be drastically different or a different group of colors, then yeah, my opinion would change.

Mira Al Aqrabawi 24:43

The rest.

Participant 3 24:47

Probably, **yes**, as well.

Participant 5 24:54

Yeah, if the colors were drastically different, then yes.

Participant 1 24:59

It would have changed my opinion.

Participant 3 25:02

Yeah, me too.

Participant 1 25:04

But I'm I'm saying that about the pictures below, maybe the pictures above 'cause the product is kind of like centered in the image. I'm not sure if the colors behind would make a difference 'cause there is no.

Additional like character like there's only one subject which is the product, so I don't know if the background color would or the hues would make a difference.

Mira Al Aqrabawi 25:36

Mm.

Now we have our third brand, which is Jacquemus. Please have a look at this.

Participant 1 25:55

Mhm.

Mira Al Aqrabawi 26:02

What are your first impressions of this brand based on what you have seen?

Participant 2 26:13

Very **old money, very elegant.**

Mira Al Agrabawi 26:13

Yes.

Participant 5 26:17

A bit more **vintage**.

Participant 2 26:18

Those are more **fun**.

Yeah.

Participant 3 26:22

That's a **vintage**, yeah.

And will **money**.

Participant 1 26:28

8.

Yeah, I would say it's also like **inspired by like old money, but also relevant to wear now**.

Participant 4 26:38

Sure.

I actually think it's **more modern**. It comes across more modern than the previous brands. The other one seemed a bit more serious. This one seems a bit less so.

Participant 1 26:45

OK.

Mira Al Agrabawi 27:06

What color?

Participant 1 27:06

Paint.

Mira Al Aqrabawi 27:08

OK, first, what colors first got your attention?
Inc.

Participant 2 27:23

The whites.

Participant 3 27:25

Let's say the whites.

Mira Al Aqrabawi 27:27

Mhm.

Participant 4 27:34

I think the high contrast images like with the really dark dress in front of the white background and then the light dress in front of the dark background.

Mira Al Aqrabawi 27:48

Thank you.

So looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Participant 1 28:13

Maybe because right now the picture that I was looking at for long, it has a completely solid black background which makes the product and the model stand out.

Participant 3 28:33

I agree. Um, the dress review box in that photo.
Yeah.

Participant 4 28:42

I really like the bottom four photos, but the website image for me just seems a bit. I don't know. It looks like it was taken from Pinterest. It doesn't seem that. Like classic to me. I don't like, I don't understand what they're selling and I see that, so it wouldn't entice me to buy.

Participant 1 28:57

Yes.

Participant 3 29:04

OK.

Participant 5 29:10

Yeah, I agree. It looks like someone's mood board rather than focus on a product.

Participant 4 29:13

Yeah.

Mira Al Agrabawi 29:25

Next, what words would you associate with the colors being shown here?

Participant 4 29:36

Still elegant.

Participant 5 29:42

Maybe.

Mira Al Agrabawi 29:45

Elegant was one.

Participant 1 29:49

Um, and I said **feminine**.

Participant 3 29:53

I think **French Southern European**.

Mira Al Agrabawi 30:06

Anyone else would like to add anything before I move on?

Participant 4 30:12

The lighting is very like **golden hour vibes**, so it gives like **summery sunset**.

Mira Al Agrabawi 30:28

Would your opinions on the product differ if the image colors were different?

Participant 1 30:32

OK.

Maybe. I think I really like the hues and the way it it's like.

Mira Al Agrabawi 30:43

Yes.

Participant 1 30:51

Giving the images somebody like the whole like aesthetic I think comes from the editing of the photos too.

Participant 4 31:09

Yeah, I agree. I think the **lighting is more important than the colors of the products themselves**.

Mira Al Agrabawi 31:33

So the last front is new.

Please have a look at.

Images shown.

What are your first impressions of this brand based on what you have seen?

Participant 2 31:58

Very.

Participant 1 31:58

Like something is a mismatch.

Mira Al Aqrabawi 32:04

Someone else who's gonna say something.

Participant 2 32:08

Yeah, I just want to say that it's very intriguing. It looks very interesting and I think it is because of the contrasting elements of it.

Mira Al Aqrabawi 32:25

Mhm.

Participant 4 32:27

It's much more colourful than the previous brands, so I feel like it feels like more youthful.

Mira Al Aqrabawi 32:40

Mm.

Participant 3 32:40

I think it looks um.

Mira Al Aqrabawi 32:43

Mm.

Participant 3 32:44

More like fashion because of fashion rather than fashion because you want to sell.

Participant 2 32:54

Also.

Participant 3 32:54

So fashion for the sake of court.

Participant 2 32:58

You just outside on compared to the other ones that had more timeless elements to it, I don't. This is very trendy. Even the products itself seem a little more trendy than something.

Mira Al Aqrabawi 32:58

M.

Participant 2 33:10

Timeless, I guess.

Mira Al Aqrabawi 33:17

Thank you.

What colors first got your attention?

Participant 1 33:26

The green bag and the brown bag.

Participant 3 33:33

Browns and the Reds.

Mira Al Agrabawi 33:40

Mhm.

Participant 4 33:42

I think the green and blue, but just 'cause they're so different to the brown and Reds around it.

Mira Al Agrabawi 33:52

Cool.

Looking at the overall image, like the background, lighting and tone, how do the colors make you feel and do they influence whether you'd want the product being shown?

Participant 4 34:39

Yeah.

Participant 1 34:39

Yeah.

Participant 4 34:41

I think I'd be more hesitant to buy something that comes across as more trendy, especially when you're dealing with designer prices like I wouldn't want to invest.

Participant 5 34:47

Right.

Participant 4 34:52

Money into something that may go down in value.

Whereas for example, like a Chanel bag would go up because they're so classic.

Participant 3 35:06

I would say again, it's not my style and I think you really have to like that style in order to buy it.

And it's more niche.

Participant 5 35:19

I feel like the contrast and present within like the clothes and that the models are wearing and the background itself really allows a product to pop out. But I feel like that deters me away because I'm like how would you actually style this like everyday?

Participant 3 35:47

Looks like we'll be more in New York fashion.

Mira Al Aqrabawi 36:00

Oh.

What words would you associate with the colors being shown here?

Participant 4 36:09

They're very rich, warm colours.

She.

Participant 3 36:22

Maybe typical high-end fashion, but isn't really worn or styled every day.

Participant 5 36:37

I would say youthful again, like the especially cause of the blue and the green and the pink.

Like they're not targeting older consumers.

Participant 1 36:54

OK.

Yeah, this is definitely aimed for the young girl demographics.

OK.

Mira Al Aqrabawi 37:10

Would your opinions on the product differ if the image colors were different?

Participant 2 37:18

Probably might actually be more. I forgot who it was. Sorry, but someone had mentioned that because they're so contrasting, yes its fun but, it's hard to see how you would style it. So yeah, if the colors were different, if the lighting was different, it might make it more.

Inviting for people to look closer at the product and possibly think about purchasing it.

Mira Al Aqrabawi 37:49

And the rest.

Participant 3 37:58

I'd say if they gave more realistic.

At least from like realistic outfits I would. So yeah, the style definitely matters in this case, more than the color.

Mira Al Aqrabawi 38:23

OK.

Now we move on to last part, which is the consumer perspective based on what you guys have seen.

Which brands colors use felt most emotionally engaging to you and why?

Participant 3 38:50

I would say that LV.

Just because it looks like something that you could buy.

Participant 2 38:54

Same.

Participant 3 38:58

Feels more consumer based.

Participant 4 39:06

I think the Jacquemus one, because I think because it felt so summery, I could really imagine myself like buying and using these products during the summer time, like to go on holiday and whatever. Whereas the other ones were just kind of like I was just looking at an ad and I wasn't really imagining myself.

Participant 2 39:07

Thanks.

Participant 4 39:23

Wearing those clothes or using those products?

Mira Al Aqrabawi 39:28

Mhm.

Participant 2 39:55

Um, I had the same thoughts as her. The LV one was definitely a lot more engaging, felt a lot more.

Participant 2 40:05

Welcoming something that I could actually wear all year round for many, many, many years to come compared to just specific time periods and specific time periods of my life.

Mira Al Agrabawi 40:20

Mhm.

Yeah.

Anyone else gonna answer with it?.

Participant 4 40:39

Oh, sorry. Um.

Participant 5 40:44

I.

I feel like I can't choose between two of them. I would definitely not go for the first one or the 4th one 'cause I feel like they feel a bit more eccentric to me and I couldn't envision myself actually using any of the products.

But I really like, uh, sorry. I really like the third one because of the different hues they use and everything did feel a bit timeless, but again, it didn't really feel like something I could.

Wear every day or I'd want to purchase. So I guess I would agree with the others, like with LV being the most engaging cause I feel like you could actually wear the products that they're selling.

Mira Al Agrabawi 41:46

Well, the second question is, did you notice any differences between the classic brands which are Dior and LV and the contemporary ones which are Jacqueline and new new in terms of color, use or overall feeling?

Participant 2 42:14

I think definitely the contemporary ones did feel a lot more trendy, a lot more catered to. The younger consumers.

Um, a lot more new money, I guess. Something that.

Mira Al Agrabawi 42:28

OK.

Participant 2 42:32

You know a lot of like you'd see it more on like TikTok and things like this, whereas the classic brands, specifically LVR.

They they still kept their **timeless feel**, something you know that that you can see that they're a lot more **mature** in their companies, their designs and all of that. I don't know if that made any sense.

Mira Al Agrabawi 42:55

You did. Thank you.

Participant 3 43:00

I would say that the **Jacques and Miomi, they're both very niche, like they have specific target audience compared to LV.**

Dior was a bit mixed.

So I would I would separate viewing from LV.

Mira Al Agrabawi 43:23

OK.

Anyone would like to add anything before I move on?

Do you think color influences whether you would trust or buy from a luxury fashion brand? Why or why not?

Participant 3 44:00

I think **color would influence whether I would go to the store.**

And maybe check the item out.

But online I would not trust anything online regardless of whether it's luxury or not.

Mira Al Aqrabawi 44:19

Mhm.

Participant 3 44:20

Maybe the only exception will be a bug, but even then, unless I see it face to face and feel the quality and.

Maybe look at other details then I would consider it, but in general I would not trust anything online, especially a luxury brand because they're I'm assuming their sizes. do not cater to everyone.

Since it's meant to be niche and you know, not mass produced.

Even though it it is mass produced.

Participant 4 45:08

I don't think colours would make me change whether or not I trust a brand. **It's more to do with like the product itself, whether or not I like the colour of it.** For example, if I saw a really brightly coloured bag that I liked, like the design and shape of, but it was in a colour I don't wear, I wouldn't think to myself, I don't trust this brand, I think.

Do they do it in another color?

Um, yeah.

Mira Al Aqrabawi 45:41

And the rest.

Participant 5 45:47

I agree. I feel like **color just really influences whether I'm drawn to the brand, but it doesn't necessarily influence my trust in the brand.** Like that would have to do with actually going and feeling the product and the quality of it and if it's something I would actually wear rather than.

Um, just based on color.

Mira Al Agrabawi 46:20

Did any of the brand visuals feel less relatable or harder to connect to?

Participant 2 46:33

The **first one** and the **last one** for me.

Participant 4 46:41

I think the **first one felt a bit outdated**, like it was nothing new, so it didn't really excite me to look at it. Um, even though I do like Dior as a brand, it just I didn't like their advertisements.

Mira Al Agrabawi 46:58

OK.

The rest.

Participant 3 47:09

I would say for **Miu Miu and Jacques, yeah, I feel like they're less relatable.**

You are not more funny.

Like something you would see maybe after a runway show, at least the images on the left, the right felt more for the mass, like for consumption.

Mira Al Agrabawi 47:50

I think this is the last question.

After seeing and discussing all the visuals, has your voice of any of these brands changed in any way?

As you view.

Participant 3 48:25

I don't think so.

Because I go for, you know, I go for what I like. I don't go for what's trending.

Participant 2 48:30

Yeah, same not.

Mira Al Agrabawi 48:43

Anyone else would like to add anything?

Participant 5 48:49

I don't think it's changed my view because I feel like all of these brands are very consistent in the way they present themselves through all their socials, especially with who they decide to be their like spokesman, like what celebrities they use usually match that same aesthetic. Even the colors that they put them in is very consistent.

Participant 4 49:18

Yeah, I agree. Nothing was that surprising, um, going through the images. So I don't think anything has really changed my view, um, on the brands as a whole.

Mira Al Agrabawi 49:37

Well, we're now at the end of this focus group.

I will stop sharing my screen. Thank you guys so much for sharing your information. I will just before you guys leave, stop the recording so it doesn't.

● **Mira Al Agrabawi** stopped transcription

APPENDIX FIVE: FOCUS GROUP PRESENTATION

Chromatic Identity in Digital Luxury: The Impact of Color Psychology in Classic and Contemporary Luxury Fashion Brands on Gen Z and Millennial Female Consumers.

Focus Group

Part 1: Consumer Context

When you think of a “luxury fashion brand,” what comes to mind?

In your opinion, what stands out as the most important visual element when a luxury fashion brand presents itself online?

When you come across a fashion brand online, do certain colours grab your attention. If so, what are they?

Do you think the way a brand presents itself visually online, like through colour, lighting, and design, can change how emotionally connected you feel to it, even if you're not a customer?

Part 2: Brand Visuals



What are your first impressions of this brand based on what you've just seen?

What colors first got your attention?

Looking at the overall image, like the background, lighting, and tone, how do the colours make you feel, and do they influence whether you'd want the product being shown?

What words would you associate with the colours shown here?

Would your opinions on the product differ if the image colors were different?



Louis Vuitton



What are your first impressions of this brand based on what you've just seen?

What colors first got your attention?

Looking at the overall image, like the background, lighting, and tone, how do the colours make you feel, and do they influence whether you'd want the product being shown?

What words would you associate with the colours shown here?

Would your opinions on the product differ if the image colors were different?



Jacquemus



What are your first impressions of this brand based on what you've just seen?

What colors first got your attention?

Looking at the overall image, like the background, lighting, and tone, how do the colours make you feel, and do they influence whether you'd want the product being shown?

What words would you associate with the colours shown here?

Would your opinions on the product differ if the image colors were different?

Miu Miu



What are your first impressions of this brand based on what you've just seen?

What colors first got your attention?

Looking at the overall image, like the background, lighting, and tone, how do the colours make you feel, and do they influence whether you'd want the product being shown?

What words would you associate with the colours shown here?

Would your opinions on the product differ if the image colors were different?

Part 3: Consumer Perspective

Which brand's colour use felt most emotionally engaging to you, and why?

Did you notice any differences between the classic brands (Dior/LV) and the contemporary ones (Jacquemus/Miu Miu) in terms of colour use or overall feeling?

Do you think colour influences whether you would trust or buy from a luxury brand online?
Why or why not?

Did any of the brand visuals feel less
relatable or harder to connect with?

After seeing and discussing all the
visuals, has your view of any of these
brands changed in any way?









APPENDIX SIX: VISUAL CONTENT ANALYSIS

Brand	Site	Color palette	Tone	Brightness	Mood	Layout	Background	Lighting	Subject	Visual aesthetics	Signified
Brand		Yellow, red, orange, white	Warm	Vibrant	Optimistic, glamorous, vibrant, bold	Central, vertical composition	Studio background, vibrant	High contrast, focused lighting	High	bold, vibrant and graphic	The image signifies vibrant luxury with a modern touch, evoking feelings of confidence, vibrancy, elegance and sophistication.
Brand		Brown, beige, black	Neutral	Muted	refined, classic, high-end, soft, modern	Close up	large grid, heavy wall	golden hour	Medium	Clean, sophisticated, glamorous,	The image signifies quiet luxury, elegance and modern beauty through warm tones and glossy looks, it conveys sophistication and femininity.
Brand		Blue, black, white	Neutral	Dark	bold, dramatic, editorial, mysterious, dramatic	Central, symmetrical	Studio, solid color (black)	low key, studio light	Medium	Experimental, modern editorial, energetic	The image signifies dramatic and bold content with a sleek, futuristic aesthetic, evoking tech design.
Brand		White, pink, clear glass	Cool	Light	feminine, delicate, clean, soft	Central, vertical composition	Studio, white background	high key, studio light	Low	feminine energy, minimalist, subtle drama	The image signifies minimalist beauty, femininity, freshness, creating a soft, elegant look.
Brand		Blue, black, white	Neutral	Dark	dark, dark tones, bold, classic, mysterious	Central, framing	Studio, custom built, blue wall	studio, rim, low key	Medium	bold, mysterious, edgy	The image signifies bold femininity, high-end modern fashion, edgy hair, to make editorial style.
Brand		Yellow, gold, beige	Warm	Muted	soft, glamorous, timeless, classic, modern	side of frame, maximalist	decorative, classic, neutral wall	golden hour	low	timeless, sophisticated, aspirational	The image signifies timeless elegance in fashion, classic elegance with modern feel, evoking warmth and sense of wealth.
Brand		white, green, brown, pink	Cool	Light	fresh, clean, soft, intimate	symmetrical, close up	nature, garden scene	high key, natural, daylight	Low	intimate, natural, youthful	The image signifies a sense of freshness, natural beauty, conveying softness, bright feelings.
Dir		Brown, pink, black, grey	Neutral	Muted	feminine, classic, soft, elegant, vibrant, pretty	central, framed	natural outdoor, Japanese garden	natural daylight, slightly filtered light	Medium	Heritage, feminine, means, natural	The image signifies a sense of grace, femininity, cultural appreciation, evoking elegant charm with artistic softness.
Dir		Black, green, clear	Neutral	Dark	dark, sophisticated, high-end, mysterious	Asymetric	set design, artificial forest, hallway	high contrast, artificial forest, low key light	High	editorial, bold	The image signifies boldness, mystery, and high-end luxury fashion statement, conveying elegance and mysterious looks and feel.

DS	white, black	Neutral	Dark	heritage, Parisian, minimalist, nostalgic, dreams	Centered mid shot	black backdrops with Polaris high contrast dark	Monochrome	dreams, effortless, natural	The image signifies modern femininity, summery nights, chic looks, and minimalist luxury looks	
DS	Brown, blue, pink pastel	Cool	Light	clean, soft, airy, vintage, dreams, sensualism, nostalgic, fresh	Asymmetrical	custom built outdoor beach scene	natural daylight	low	minimalistic luxury, heritage, natural, aspirational	
DS	White, blue, brown, yellow, green	Cool	Vibrant	ethic, modern, editorial, vintage, sophisticated	Central, Symmetrical	white studio light	studio light	Medium	editorial, bold, modern, playful	
DS	Green, white, white, brown	Cool	Vibrant / Muted	ethic, calm, clean, timeless, young, stability	Close-up, focused	nature setting, ethnic	natural light, slight shadow play	Medium	natural, clean, timeless	
DS	Blue, red, white, black	Warm	Vibrant/Dark	heritage, passion, dark, subtle, poetic	Full eye-line, framed	custom built box like blue room	studio light	low	editorial, experimental, bold, unique	
UV	white, brown, gold, blue, pink	cool	light	playful, striking, fresh, nostalgic	Central, diagonal composition	Chicago, graphic, overex	soft studio lighting	high	Playful, nostalgic, high fashion	
UV	black, white, silver	Neutral	Muted	classic, bold, timeless, minimalist, editorial	Central, vertical composition	Studio background, minimalist	even, diffused studio light	high	Elegant, regal, sculptural	
UV	black, yellow, gold, silver, white	warm	Dark	seductive, intimate, bold, editorial	asymmetrical, off center, classic	gradient, graphic, studio light	dramatic spotlight with deep shadowing	low	Sculptural, luxurious, ethereal	
UV	black, burnt orange, beige, silver, brown	warm	Muted/Vibrant	ethic, modern, confident, primary	Central, Neutral composition	Painted-style landscape background	soft, even lighting	Medium	Subtle, ethnic, composed	
UV	pink, blue, brown, white	warm	Light	playful, feminine, bold, modern	Central, Neutral composition	Urban skyline with mirrored nature graphic	high-contrast lighting with warm tones	high	Playful, bold, naturally natural	

IX	pink, white, brown	cool	light	feminine, classic, soft, artistic, intimate	centered, closeup	soft black-toned studio background	diffused, bright light	Medium	Feminine, graceful, intimate	The image signifies delicate elegance and modern femininity, evoking warmth, softness, and understated luxury	
IX	pink, black, white, red, blue	warm	light	modern, playful, storytelling	central, dynamic	natural settings: bathroom, city walk, closeup	natural daylight	medium	Elegant, modern, editorial	The video signifies modern luxury in motion, blending style and movement to create a sense of energy, confidence, and desire	
IX	lavender, purple, grey, black	cool	Muted	High-end, classic, modern, editorial, cinematic	Centered, slightly low angle	Natural landscape during sunset	Golden hour with soft shadows	Medium	Minimalist, serene, elevated	The image signifies refined sensuality and elemental beauty, evoking calm, clarity, and sophisticated sophistication	
IX	red, blue, white, green, gold, brown	warm	Vibrant	arty, bold, abstract	Three-quarter, side-facing	Mediteranean coastal town	Warm, golden hour	High	Romantic, nostalgic and editorial	The image signifies heritage, sensuality, and effortless elegance, and evokes timeless glamour	
IX	white, black	Neutral	Muted	prestige, dramatic, soft, intimate	Central, vertical	natural backlight	high-key lighting	Monochrome	Minimalist, architectural, ethereal	The image signifies elegance and cinematic serenity, evoking grace, stillness, and sophisticated sophistication	
IV	navy blue, blue, green, gold	cool	Muted	structure, lush, vintage, sophisticated, feminine, bold	Group-centered, symmetrical	Historic architecture	Low lighting with soft shadows	Medium	Regal, dramatic, haute couture	The image signifies timeless elegance and collective power, evoking reverence, timelessness, and a modern feel	
IV	black, silver, brown, white, several green	Neutral	Light	confident, aspirational, modern, timeless	centered, mid shot, low angle	outdoor backdrop with clear sky	Natural daylight	Medium	Powerful, contemporary, minimal	The image signifies modern authority and confidence, evoking ambition and effortless sophistication	
IV	white, blue, orange, red	Warm	Dark	cinematic, airy, summery, clean, artistic	split frame	pool setting	harsh sunlight with high contrast	High	Chic, spontaneous, sun-drenched, vacation	The image signifies relaxed luxury with a bold edge, evoking summer vibes, confidence, and modern ease	
IV	white, silver, salmon, brown	warm	Light	feminine, timeless, classic, clean, soft	Reframed, off-center	patterned soft light couch	warm studio lighting	low	Vintage, soft, intimate, feminine	The image signifies quiet luxury and nostalgic elegance, evoking calm, thoughtfulness, and femininity	
IX	black, beige, brown	warm	Muted	serene, confident, graceful, modern	Side profile, central, vertical composition	soft textured neutral-toned studio background	warm studio lighting	low/medium	minimalist, sculptural, elegant, empowering	The image signifies quiet power and contemporary sensuality, evoking strength, grace, and modern femininity silhouette	

sequence	black, cream, grey	cool	neutral	structured, modern, artistic, compressed	Central, vertical	multi-grey studio background	soft diffused studio lighting	low	architectural, minimal, graphic, editorial	The image signifies elegance and quiet strength, giving a sense of balance, sophistication, and beauty	
sequence	beige, brown, white, grey	neutral	neutral	architectural, clean, minimalist, neutral, playful	Central still-life composition	multi-grey studio background	soft, warm studio lighting	low	Conceptual, minimal, styled, modern	The image signifies quiet and timeless luxury, evoking simplicity, design-consciousness, and the playfulness of fashion as an object	
sequence	black, ivory, white, brown, grey	neutral	neutral	form, performative, playful, compressed	Central, full-body vertical composition	studio equipment with sewing equipment	natural light with spotlight accents	medium	theatrical, humorous, editorial	The image signifies a playful interplay between fashion and behind-the-scenes labor, evoking a sense of irony, precision, and the staged beauty behind image-making	
sequence	black, white, red, grey	cool	neutral	stylish, sexy, form, compressed	full-body, central	neutral toned studio backdrop	soft studio lighting	medium	Vintage revival, polished, performative, editorial	The image signifies mid-century fashion, evoking nostalgia, elegance, and the vintage glamour of magazine femininity	
sequence	pink, beige, blue	warm	high	playful, cinematic, glamorous, light-hearted	full-body, angled off-center composition	soft pink in the scene, golden hour	golden hour	medium/high	nostalgic, nostalgic, whimsical, journey video	The image signifies cinematic luxury and romantic aesthetics, evoking joy, elegance, and the playful drama of cinematic storytelling	
sequence	white, green, red, maroon	cool	Muted/Vibrant	serene, grounded, refined, unconventional	Central, vertical, low's eye view	natural setting on a lake with greenery and a rustic wooden boat	daylight	medium	minimalist, quiet elegance, editorial focus	The image signifies refined simplicity with nature, evoking stillness, clarity, and the fine balance between nature and daily life	
sequence	yellow, green, blue, beige	warm	high	playful, cinematic, sunny, airy, fresh	Central, deep perspective	LA palm street with Hollywood sign in background	daylight	high	Whimsical, campaign-forward, nostalgic, natural	The image signifies a cheerful fusion of nature and pop culture, evoking anticipation, playfulness, and the cinematic charm of LA summer	
sequence	white, black, beige, pink	neutral	low	intimate, nostalgic, glamorous, refined	Central mid-shot	black backdrop with polished silver white border	flash lighting with soft glow	low	neo-glam, cinematic, vintage editorial	The image signifies timeless beauty through a nostalgic lens, giving a sense of intimacy and glamour	
sequence	white, cream	warm	high	clean, soft, minimal, serene	central, close-up	skin background	soft light	low	Quiet luxury, minimalism, lifestyle editorial	The image signifies purity and ease, evoking comfort, simplicity, and the sophistication of everyday things	
sequence	black, beige, green, white	neutral	high	serene, grounded, soulful, compressed	Full-body, central	soft backdrops, organic, vegetable baskets	daylight	medium	Minimalist, utilitarian, elegant, ethereal	The image signifies a balance between nature and modernity, evoking calm, self-sufficiency, and luxury fashion	

Jeans	black, white, gold, beige	Neutral	Neutral	slight, composed, subtle, timeless	vertical, classic	white backdrop with plain wall	studio light	low	Quiet luxury, minimalism, heritage, timeless	The image signifies understated elegance and classic, working fashion, craftsmanship, and the balance between utility and sophistication	
Jeans	black, beige	cool	Muted	bold, sculptural, dignified, minimal	Central, full-body vertical composition	large multi background	studio light	low	Contemporary, utilitarian, minimalist, bold, expressive	The image signifies quiet luxury through bold simplicity, working elegance, and powerful silhouette	
Jeans	red, beige, navy, white, gold, green	Neutral	high	confident, timeless, powerful, chic	central, off-center	city streets with people walking	studio light	high	Powerful, urban, refined street style, modern elegance	The image signifies effortless style and refined sophistication, working confidence, consciousness, and the bold flare	
Mix Mix	blue, red, navy, pink, grey	cool	high	playful, whimsical, elegant, fresh	slightly angled full body shot	boating setting with floral decorations	studio light	medium	Retro-feminine, playful, romantic, whimsical, sweetness	The image signifies youthful charm and playful femininity, working freshness, nostalgia, and the classic beauty of modern femininity	
Mix Mix	blue, burgundy, gold	cool	high	clean, refined, effortless, timeless	flat lay	neutral matte surface	studio light with shadows	medium	Gender-fluid, chic, elevated basics	The image signifies practical sophistication with a touch of heritage, working polish and the timeless charm of understated products	
Mix Mix	champagne, beige, gold, grey	warm	medium	seductive, intimate, elegant, polished	vertical full body shot	hotel hallway with carpets	indoor flash lighting	medium	Soaring glamour, 70s revival, cinematic, playful	The image signifies film elegance, working drama, sensuality, and vintage sophistication with a modern twist	
Mix Mix	lime green, grey, black, white, brown	cool	high	innovative, edgy, business, smart	full body off-center	white wall	sunlight	high	Retro-neutral, 80s aesthetic, refined	The image signifies cool and bold individuality, working attitude, retro chic, and the unexpected mix of glamour and practicality	
Mix Mix	brown, yellow, beige, pink, black	warm	high	renewed, poised, intellectual, minimal, classy	mid shot portrait	neutral painted background	natural or flash white light	Medium	Retro-futurist chic, understated glamour, 70s-modern look	The image signifies controlled elegance and refined style, giving a sense of strength, warmth, nostalgia and simplicity	
Mix Mix	black, white, gold, brown	cool	low	slight, serious, elegant, intellectual	frontal full-body shot	neutral classical studio background	studio light	low	bold, editorial, regal, high-fashion	The image signifies sculptural and cold-weather glamour, working intensity, confidence, and the raw allure of fashion's edge	
Mix Mix	pink, blue, green, purple	cool	high	playful, fresh, optimistic, joyful	mid shot	neutral background	softbox lighting	Medium	playfulness, femininity, 70s, nostalgia	The image signifies the playfulness of color and material, working a sense of femininity that's both vibrant yet subtle	

Ms. Ms	06/01/2023	navy, cream, red, brown, blue	warm	muted	nostalgic, preppy, naturalistic, girly	wide shot, central composition	nature setting, artistic	daylight	medium	modern, natural, and nostalgic preppy, capsule femininity	
Ms. Ms	06/01/2023	brown, teal, pink, salmon, black	warm	Muted	vintage, tactile, nostalgic, intimate	centered, closeup	on a wall	warm lighting	medium	Romantic, nostalgic, editorial, quiet luxury	
Ms. Ms	06/01/2023	pink, navy, brown, red, white, grey	warm	Muted	warm, nostalgic, editorial, romantic	wide angle with symmetry	vintage room set	natural light with soft shadows	medium	neo femininity, editorial, girlyhood, intimate	
Ms. Ms	06/01/2023	yellow, blue, gold	warm	high	playful, tactile, grounded, abstract	centered close up	studio high contrast backdrop	studio light	Medium	neo prep, minimalist, 70s tactile, nostalgic, contemporary product portrait	
Ms. Ms	06/01/2023	grey, navy, olive, brown, white	cool	low	elegant, restrained, cinematic, vintage	full-body shot	architectural focus background	soft diffused light	low	romantic, subtle glamour, historical, artistic	
Ms. Ms	06/01/2023	umber, beige, green, brown, red	warm	Muted	natural tactile, nostalgic, grounded, nature	cleanse shot	outdoor, vintage match	daylight	medium	quiet luxury, natural, editorial, softness	
Ms. Ms	18/02/2023	brown, cream, gold	warm	high	retro, composed, tactile, sharp	mid shot three quarter	wood paneled background	diffused studio light	medium/high	modern vintage, editorial, power high-end luxury, and high-fashion artistic look	