ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

THE ROLE OF COLOR AS A DESIGN ELEMENT AND ITS EFFECTS ON CONSUMER PREFERENCES IN HIGH-END PRODUCTS

M.Sc. THESIS

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ISTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

RENKLERİN TASARIM UNSURU OLARAK ROLÜ VE LÜKS ÜRÜNLERDE TÜKETİCİ TERCİHLERİ ÜZERİNDEKİ ETKİLERİ

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Mariam KOVZIRIDZE, a M.Sc. student of İTU Graduate School student ID 502201911 successfully defended the thesis entitled "THE ROLE OF COLOR AS A DESIGN ELEMENT AND ITS EFFECTS ON CONSUMER PREFERENCES IN HIGH-END PRODUCTS", which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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Date of Submission : 26 May 2023
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To my loving mom and dad,

FOREWORD

Firstly, I would like to express my sincere gratitudes to my supervisor, Prof. Dr. Gülname TURAN, for providing me with valuable guidance and advice throughout the thesis writing process. Your encouragement and support helped me to overcome many challenges and complete this work successfully.

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And finally, I want to send my love to my little lifelong family member, Toni, who came to our family when she was just as big as my palm. And now, she is the core member of the household, spreading cheerfulness and fun all the time. I love you incredibly, my fluffy friend.

In conclusion, I hope that this thesis will provide an insightful and informative contribution to the academic community and contribute to a better understanding of the topic at hand. Once again, I express my deepest gratitude to everyone who has supported me on this journey.

April 2023

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SUMMARY

The concept of color has been found to be essential in understanding the world and the objects within it. It plays a crucial role in identifying and re-identifying items and helps in locating them in space. Color is experienced and understood on various levels, ranging from the fundamentals that all humans share to the most swiftly changing cultural developments. Product designers have been improving both the aesthetic and functionality of produced goods since the introduction of mass production during the Industrial Revolution. Even today, designers still face the challenge of improving the aesthetics and functionality of products and seek to create new forms. The visual domain of a product includes every aspect of its appearance, including shape, color, texture, and material. It is an undeniable fact that a product's external appearance is one of the most important determinants. The structure, form, material, dimension, surface, and color of a product are all factors that influence its visual domain. The visual appearance of a product is vital for delivering information to customers, such as when pricing provides a first impression, and product appearance creates inferences about other product qualities. However, the visual domain of a product is subjective, and there are no specific rules to identify what is "correct" or "wrong" in the context of a product's appearance.

Luxury is a term that fuels a multibillion-dollar worldwide industry and is used to characterize expensive items and affluent lifestyles. The concept of luxury has changed and been redefined as historical milestones affecting social developments and people's ways of life have been reached. Luxury products assume a crucial function in the global economy, drawing a wide spectrum of consumers. Therefore, color plays a crucial role in luxury branding by shaping consumers' attitudes and inclinations. The color of luxury items is associated with different emotions and psychological associations that influence consumers' perceptions and valuation of a product. The selection of colors in luxury branding is often purposeful and tactical, with the goal of establishing a particular brand identity and attracting a specific consumer group. Colors are employed as a tool to establish a unique brand identity and allure the intended audience. The strategic use of color allows luxury brands to establish a unique brand identity and differentiate their products from those of their rivals, enhancing their perceived value and customer loyalty.

The prominence of consumer perceptions in explaining the concept of luxury supports the consideration of the subject from a product design perspective. Product design encompasses a communicative process both within itself and in its interaction with consumers. This communicative process, in which products designed for consumer interaction play an active role, involves the information that designers encode through color into products being perceived by consumers and resulting in various reactions. Based on a literature review, a consensus has been reached that the concrete output of

design through color, each product communicates three types of information to consumers through their designs: functional value of color, experiential value of color, and symbolic value of color. Furthermore, a view has been developed and supported by literature studies that consumer value preferences are an extension of the perceptions elicited by the information communicated through the designed product's color. As a result, a conceptual framework has been proposed within the scope of the thesis that predicts the effects of stated color values in shaping consumers' luxury perceptions through the parallel construction of the dimensions of color values (functional, experiential, and symbolic) and the consumer preferences. Finally, the proposed conceptual framework has led to the development of a revised model. According to this model, color as a design element of products is important for creating a luxury perception and preferences in consumers. The aim of the developed conceptual framework is to shed light on the intricate relationship between consumer-perceived color values and luxury product design. This framework has the potential to provide significant insights for the marketing strategies of luxury brands and can serve as a crucial avenue for further research in this field. As the design literature on luxury is still relatively limited, the theoretical approach presented in this thesis and the new model it proposes can be particularly valuable in advancing the field.

RENKLERİN TASARIM UNSURU OLARAK ROLÜ VE LÜKS ÜRÜNLERDE TÜKETİCİ TERCİHLERİ ÜZERİNDEKİ ETKİLERİ

ÖZET

Renk kavramı, dünyayı ve içindeki nesneleri anlamada önemli olmakla birlikte renk, öğeleri tanımlamada ve yeniden tanımlamada hayati bir rol oynar ve onları belirlemede yardımcı olur. Renk, temelde tüm insanların paylaştığından en hızlı değişen kültürel gelişmelere kadar farklı düzeylerde deneyimlenir ve anlaşılır. Renk, ürün tasarımının temel ve önemli bir yönü olup, tüketicilerin davranışları üzerinde dikkate değer bir etkiye sahiptir. Tasarımda renk kullanımı, güçlü duygusal tepkiler uyandırabilme, ruh hallerini etkileyebilme ve tüketicilerin bir ürün hakkındaki algılarını şekillendirebilme potansiyeline sahiptir. Sanayi Devrimi sırasında seri üretime geçildiğinden beri, ürün tasarımcıları üretilen ürünlerin renkleriyle birlikte hem estetiğini, hem de işlevselliğini geliştirmektedir. Hatta günümüzde bile tasarımcılar, ürünlerin estetiğini ve işlevselliğini iyileştirmek için zorluklarla karşı karşıya kalmakta ve yeni formlar yaratmaya çalışmaktadırlar. Bir ürünün görsel alanı, şekil, renk, dokular ve malzemeler de dahil olmak üzere tüm estetiği içerir. Bir ürünün estetiği o ürünün en önemli belirleyicilerinden biri olduğu kesin bir gerçektir. Ürün estetiği, fiyatın bir izlenim oluşturması gibi, diğer ürün nitelikleriyle birlikte tüketicilerin ürün hakkında çıkarımlar oluşturması adına bir hayli önemlidir. Ancak, bir ürünün estetiği subjektiftir ve bu bağlamında neyin "doğru" veya "yanlış" olduğunu tanımlamak için belirli kurallar yoktur.

Lüks, pahalı ürünleri ve zengin yaşam tarzlarını karakterize etmek için kullanılan, dünya çapında milyar dolarlık bir endüstrinin güç kaynağı olan bir terimdir. Genellikle yüksek maliyet, özel üretim, keyifli deneyimler ve gösterişli bir yaşam tarzı ile ilişkilendirilir. Lüks kavramı, zamanla toplumun ve insanların yaşam biçimlerindeki değişiklikleri yansıtarak evrim geçirmiştir. Lüks ürünler, geniş bir tüketici yelpazesini üstüne çeken küresel ekonomide önemli bir işlev üstlenir. Bu nedenle, renkler de tüketicilerin tutum ve eğilimlerini şekillendirmesi lüks markalarda önemli bir rol oynar ve renk kullanımı lüks ürünlerin tasarımında kritik bir unsurdur. Bu tür ürünler genellikle yüksek kalite, özel üretim ve sofistike bir imajla ilişkilendirildiği için renk, tasarım sürecinde önemli bir bileşendir. Renk, duyguları iletmek ve tüketicilerin ruh halini değiştirmek gibi bir güce sahiptir, böylece lüks deneyimini artırır. Marka kimliğini korurken aynı zamanda trendleri belirleyen kapsamlı bir çerçeveye ihtiyaç duyan lüks markaların, renk teorisinin tüketici davranışları üzerindeki etkisi ve kültürel farklılıklar ve renk ilişkilendirmeleri konusunda derin bir bilgi birikimine sahip olması gerekmektedir. Renkleri etkili bir şekilde kullanarak, lüks markalar hedef kitleleri ile rezonansa girebilen görsel olarak etkileyici ürünler yaratabilir, marka kimliğini oluşturabilir ve tüketiciler için lüks deneyimini artırabilirler. Bu yüzden lüks markalarda renk seçimi bir amaca bağlı ve stratejiktir. Kullanılan renkler belirli bir marka kimliği oluşturma ve belirli bir tüketici grubuna hitap etme hedefiyle belirlenir. Renkler, benzersiz bir marka kimliği oluşturmak ve hedeflenen izleyiciyi çekmek için bir araç olarak kullanılırken stratejik renk kullanımı, lüks markaların rakiplerinden

farklılaşarak algılanan değerlerini ve müşteri sadakatini arttırmalarını sağlar. Lüks markalarda renk kullanımı, ürün satışlarındaki kritik rolünü gösteren bu konu akademisyenler tarafından yoğun bir şekilde incelenmiştir. Lüks markaların ürünlerinde sıkça görülen ayırt edici bir rengi vardır ve tüketiciler bu renkleri marka ile ilişkilendirirler. Dünyanın en iyi lüks markalarının genellikle markayı ve tarihi mirasını temsil eden ayırt edici bir renk şeması vardır. Renk, lüks ürünlere ilişkin tüketicilerin algılarını ve satın alma kararlarını etkileyebilir. Renk ilişkileri durum temelli ve ürüne özgüdür ve tüketicileri sosyal olarak arzu edilen şeyleri satın almaya ikna edebilir. Bu nedenle, renklerin ürün kategorisine göre tüketiciler tarafından nasıl algılandığı arasındaki farklılıkları ayırt etmek önemlidir. Bununla birlikte, farklı bir ürün segmentinde aynı renk, tüketiciler üzerinde farklı duygusal ve bilişsel etkilere sahip olabilir.

Tüketici algısında lüks kavramını açıklamak ve konunun bir ürün tasarımı perspektifinden ele alınması desteklenmektedir. Ürün tasarımı, kendi içinde ve tüketicilerle etkileşiminde iletişimsel bir süreci kapsar. Tüketicilerle etkileşim için tasarlanan ürünlerin aktif rol oynadığı bu iletişimsel süreç, tasarımcıların renk yoluyla ürünlere kodladıkları değerin tüketiciler tarafından algılanması ve çeşitli tepkilere neden olmasıyla ilgilidir. Literatür taraması temel alınarak, her bir lüks tasarımın renk aracılığıyla iletişim kuran somut çıktısının tüketicilere işlevsel, deneyimsel ve sembolik olmak üzere üç tür değer ilettiği konusunda bir uzlaşma sağlanmıştır. Ayrıca tüketicilerin değer tercihlerinin, tasarlanan lüks ürünün rengi yoluyla iletilen değer tarafından uyandırılan algıların bir uzantısı olduğu görüşü geliştirilmiş ve literatür çalışmaları tarafından desteklenmiştir.

Kapsamlı bir literatür taraması ve yarı-yapılandırılmış görüşmeler yoluyla, renklerin işlevsel değerine ilişkin ortak bir zemin belirlenmiştir. Katılımcıların algıları arasındaki farklılıklara rağmen, "renklerin kullanılabilirliği" lüks ürünlerde işlevsel değerin temel yönlerinden biri olarak ortaya çıkmıştır. "Renklerin kullanılabilirliği" tanımı, katılımcıların bireysel tercihleri, yaşam tarzları ve hatta lüks bir üründe belirli bir renge ihtiyaç duymalarına bağlı olarak değişebilir. Özellikle, gereklilik kavramı, lüks bir ürünün renginin algılanan "zamansızlığı" ile bağlantılı olarak tüketici davranışlarını etkileyen bir ana faktör olarak ortaya çıkmıştır.

Renklerin deneyimsel değerinin lüks ürünlerde tüketicilerin tercihlerini etkilemede önemli bir rol oynadığı anlaşılmaktadır. Ancak, deneyimsel değer algısının tüketiciler üzerindeki etkisi, trendler de dahil olmak üzere kişisel zevkler, kültürel geçmiş ve yaşam tarzı tercihleri gibi çeşitli trendlerden önemli ölçüde etkilenebilir. Belirli renkler belli duyguları çağırıp ve lüksü algısını iletebilirken, lüks bir ürüne yönelik olarak rengin deneyimsel değer algısı, ev eşyası, araba veya saat gibi ürünün türüne bağlı olarak değişebilir. Uygun tasarım kullanarak, belirli renkler daha lüks bir deneyim uyandırabilirken, bazı renkler bir ürünü sıradan gösterebilir. Lüks ürünlerdeki renklerin deneyimsel değerin yaygın bir şekilde kabul edilmesine rağmen, tüketicilerin belirli bir rengin lüks algısını nasıl algıladıkları ve bu rengi kişisel ilişkilendirme şekilleri, renk tercihleri gibi çeşitli faktörlerin etkisi altında şekillenebilir.

Literatür taraması ve katılımcılarla yapılan görüşmelerin değerlendirilmesi sonucunda, renklerin sembolik değerinin tüketici tercihleri üzerinde önemli bir etkisi olduğu açıktır. Lüks markaların imza renkleri, satın alma kararlarını etkilemede belirleyici bir rol oynar çünkü önemli sembolik bir etkiye sahiptirler. Belli bir rengin lüks bir markanın sembolü olarak tanınması, tüketiciler arasında yükseltilmiş statü, olağanüstü kalite ve özel mülkiyetle anında bir ilişki kurma duygusu uyandırabilir. Bu duygusal

bağ tüketicinin ürünü edinme isteğini artırabilir ve böylece aynı ürüne sahip olmayanlarla karşılaştırıldığında prestij ve ayrıcalık hissi yaratabilir. Renklerin sembolik değeri lüks markanın imajı, mirası ve kültürü ile sıkı bir şekilde ilişkili, lüks ürünlere yönelik tüketicilerin tercihleri ve seçimleri üzerinde önemli bir etkiye sahiptir. Görüşmelerinin sonuçları, rengin sembolik değerinin lüks ürünlere yönelik tutumları ve satın alma davranışlarını nasıl etkilediğine dair ek kanıt sağlamaktadır. Lüks markanın imza renginin, kültürü ve geçmişi ile tüketicilerin tercihleri üzerindeki önemli etkisine rağmen, çalışmada bir katılımcı, rengin "zamanı aşan" olarak algılanmasının önemine dikkat çekmiştir. Bu durumlarda, sembolik değerini ürünün genel tasarımında korumak için tüketiciler farklı bir renk seçeneği veya aynı markanın "zamansız" modelini tercih edebilirler.

Önerilen kuramsal modele göre, renklerin işlevsel, deneyimsel ve sembolik değerleri ile tüketici tercihleri arasında güçlü bir ilişki bulunmaktadır. Fakat, değer boyutlarını dikkate alırken, bu boyutların eşdeğer olup olmadığını veya hangi boyutun lüks ürünler için tüketici tercihlerini şekillendirmede daha baskın olduğunu belirlemek güçtür. Bu kesin sınıflandırmaların yapılamaması, lüks kavramının her birey için farklı anlamlar taşıyabilmesine bağlanabilir ve bu da renk değer boyutlarına ilişkin algılarında farklılıklara neden olabilir.

Gözlem ve değerlendirmelere dayanarak, lüksü belirli renk değerleriyle ilişkilendirmek geçerli bir yaklaşımdır. Ama aynı zamanda lüks kavramının esnek yapısı nedeniyle, bu kavramla ilişkili ürünleri ölçmek de zor olabilir. Bu bağlamda, lüks ürünler için renk değer boyutlarının esnek bir şekilde değerlendirilmesi önemlidir. Temelde, lüks ürünler için renk değer boyutları, mükemmeliyetçi bir çerçeve içinde en üst düzeyde karşılanması beklenirken, bu boyutların önemi ve hiyerarşisi farklı tüketiciler arasında değişebilir. Görüşmelerin bulgularına uygun olarak, kuramsal çerçevede belirtilen değişkenler birbirlerini modere eden faktörler olarak da hareket edebilir. Özellikle, renklerin işlevsel değeri, sembolik değerine tüketici tercihleri bağlamında önemli ölçüde etki edebilir.

Sonuç olarak, tez kapsamında belirtilen renk değerlerinin tüketicilerin lüks algılarını şekillendirmedeki etkilerini öngören bir kuramsal çerçeve önerilmiştir. Bu çerçeve, renk değer (işlevsel, deneyimsel ve sembolik) boyutlarının ve tüketici tercihlerinin paralel olarak inşasıyla lüks algısını şekillendirmedeki etkileri incelemektedir. Son olarak, önerilen kuramsal çerçeve, revize edilmiş modelinin geliştirilmesine yol açmıştır. Bu modele göre, ürünlerin tasarımında bir tasarım elemanı olarak renk, tüketicilerde lüks algısı ve tercihlerinin oluşturulması açısından önemlidir. Geliştirilen kuramsal çerçevenin amacı, tüketiciler tarafından algılanan renk değerleri ile lüks ürün tasarımı arasındaki karmaşık ilişkiyi aydınlatmaktır. Bu çerçeve, lüks markaların pazarlama stratejileri için önemli bilgiler sağlama potansiyeline sahiptir ve bu alanda daha fazla araştırma için önemli bir yol olarak hizmet edebilir. Lüks üzerine tasarım literatürü hala nispeten sınırlı olduğundan, bu tezde sunulan teorik yaklaşım ve önerilen yeni model, alanı ilerletmek için özellikle değerli olabilir.Bu tez, lüks ürünler alanında, tüketicilerin renk değer algıları, ürün tasarımı ve tercihleri arasındaki karmaşık ilişkiyi açıklayan kuramsal bir çerçeve önermiştir.

1. INTRODUCTION

Color is an essential and significant aspect of product design that can have a significant impact on consumer behavior. The utilization of color in design has the potential to elicit powerful emotional responses, affect mood, and shape consumer perceptions of a product (Veryzer, Jr. & Hutchinson, 1998). As a result, the use of color is a crucial element in the design of luxury products as well. Luxury is often characterized as a concept that is associated with high costs, exclusivity, exceptional product attributes, enjoyable experiences, and an extravagant lifestyle. As noted by Şener et al. (2016), the meaning of luxury has evolved over time, reflecting changes in society and individuals' ways of life. Luxury products have become a significant driver of the global economy, attracting a diverse range of consumers, as noted by Bachmann et al. (2019). Luxury products are typically associated with high quality, exclusivity, and sophistication, making color an essential component of the design process. The selection of colors in luxury branding is often strategic, aimed at establishing a unique brand identity and appealing to a particular target consumer group. Consumer preferences are shaped by multiple factors, including product quality, brand image, and design, among which the color of a luxury item is a crucial determinant of consumer choice, as highlighted by Wang et al. (2022).

Luxury brands are more than just the materials they are made of; they have an impact on personal and social perceptions, and their worth depends on individual opinions. While functional and material aspects are important, experiential and symbolic dimensions are equally significant and subjective. To better understand the complex relationships between consumers, products, and brands in the luxury market, Berthon et al. (2009) proposed a framework that outlines three dimensions of luxury branding, namely functional, experiential, and symbolic. Therefore, designers of luxury products must consider all three dimensions to succeed, and marketers should create strategies that meet the diverse needs of consumers who value luxury for different reasons, including functional, experiential, and symbolic value.

Within the scope of the thesis it has been constructed a comprehensive conceptual framework based on an exhaustive literature review, including Berthon et al. (2009), Bian & Forsythe

(2012), and Wiedmann et al. (2007), shown in Figure 1.1, to establish a perception of luxury and enhance its desirability, luxury brands must satisfy all color value dimensions. By examining the color preferences of luxury consumers, this framework can help explain the diverse aspects of luxury branding and capture the multifaceted nature of luxury consumption.

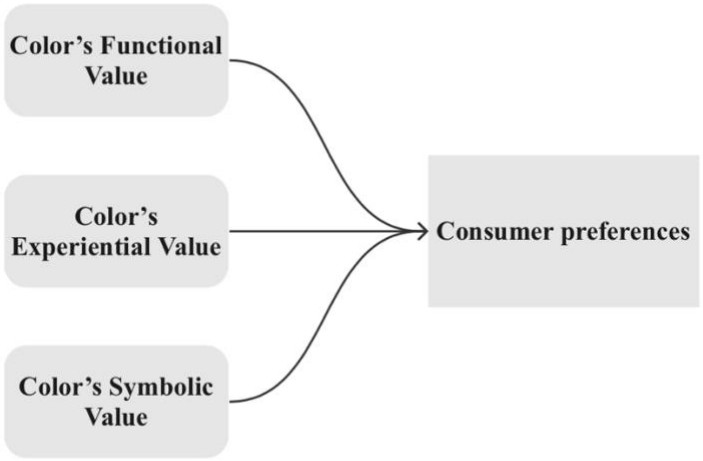

Figure 1.1: Conceptual framework of the thesis.

It can be postulated that a communicative process exists in the design of luxury products, aimed at transmitting information about the decisions made during the design process and shaping consumers' perception of value. This approach, when examined in the context of luxury products, suggests that the dimensions of color values in luxury, including functional, experiential, and symbolic values, align with consumers' preferences for luxury products. As a result, this thesis proposes a conceptual framework that suggests that product design information creates a perception of the luxury value of color and influences consumers' preferences for luxury products.

1.1 Aim and Objectives

Although luxury has been a topic in marketing literature, it has also been examined from different perspectives in fields such as history, sociology, and economics. The increasing trend of luxury consumption in recent years has prompted researchers in marketing to conduct studies on the reasons behind luxury consumption, particularly within the framework of consumer behavior. In addition, other notable topics in marketing literature related to luxury include the management of luxury brands, marketing of luxury, and the dimensions of luxury value.

In addition to the reasons underlying luxury consumption, it is believed that color as a design element plays an important role in satisfying consumer expectations in luxury products. Exploring the relationship between the perceived value of colors that are difficult to define as luxury by consumers and product design is believed to be an important resource for the design and marketing literature.

Research on the evaluation of the luxury concept from a design perspective is limited. In recent years, the increasing demand for luxury, its rapidly expanding market, and the increasingly diverse product groups have provided a framework for examining the subject from a design perspective. This thesis aims to theoretically explain the relationship between consumers' perceived value of color in luxury products. Therefore, it is aimed that this theoretical proposition will provide a new resource that will create a basis for future studies.

1.2 Structure of the Thesis

This thesis is composed of five principal sections, wherein the introductory part is followed by two sections that form the theoretical foundation of the study. The fourth section explores the effects of color on consumer preferences in luxury products. Additionally, explores the multifaceted role of color in luxury products. It delves into the functional, experiential, and symbolic value of color and its impact on the consumer preferences for luxury products. The chapter five presents a summary of the research findings and discusses their implications for the luxury industry. Additionally, the limitations of the research are presented to provide a clear understanding of the scope and limitations of the study. Finally, recommendations for future research are presented to encourage further exploration of the topic.

The second section provides an extensive and detailed explanation of the concept of color and its application to product design. The chapter is divided into three sections: definition of color, visual domain in product design, and overview of the use of color diversity in product design through history (after 1900's). The definition of color is presented to provide a clear understanding of the concept. The visual domain in product design is discussed to emphasize the importance of visual aesthetic in product design. Finally, an overview of the use of color diversity in product design through history is provided to show how the use of color has evolved over time, and how it affects product interaction.

The third section is the concept of luxury brands and consumer perception of luxury. The chapter is divided into four sections: definition of luxury, concept of luxury brand, the use of color in luxury brands and strategies of usage, and consumer perception of luxury brands. The definition of luxury is presented to provide a clear understanding of the concept. The concept of luxury brand is discussed to emphasize the importance of branding in the luxury industry. The use of color in luxury brands and strategies of usage is presented to show how color is used in luxury branding. Finally, consumer perception of luxury brands is discussed, with a focus on the perceived value of color in luxury brands by consumers.

The fourth section explores the effects of color on consumer preferences in luxury products. The chapter is divided into three sections: functional value of color in luxury products for consumers, experiential value of color in luxury products for consumers, and symbolic value of color in luxury products for consumers. The functional value of color is discussed to show how color affects the functionality of luxury products. The experiential value of color is presented to show how color affects the emotional response of consumers to luxury products. Finally, the symbolic value of color is discussed to show how color affects the meaning and symbolism of luxury products.

The fifth and final section provides a discussion and contribution to new knowledge, as well as a presentation of the limitations of the research. The chapter presents a summary of the research findings and discusses their implications for the luxury industry. Additionally, the limitations of the research are presented to provide a clear understanding of the scope and limitations of the study. Finally, recommendations for future research are presented to encourage further exploration of the topic.

1.3 Methodology

The aim of this thesis is to conduct a comprehensive literature review in order to establish a conceptual framework that elucidates the association between consumers' perception of luxury value and product design. The approach taken in this study is theoretical, with the goal of proposing a framework based on the findings of the literature review. Following an extensive review of the literature, a conceptual framework is proposed, which is subsequently evaluated. The visual structure of the methodology could be examined in Figure 1.2.

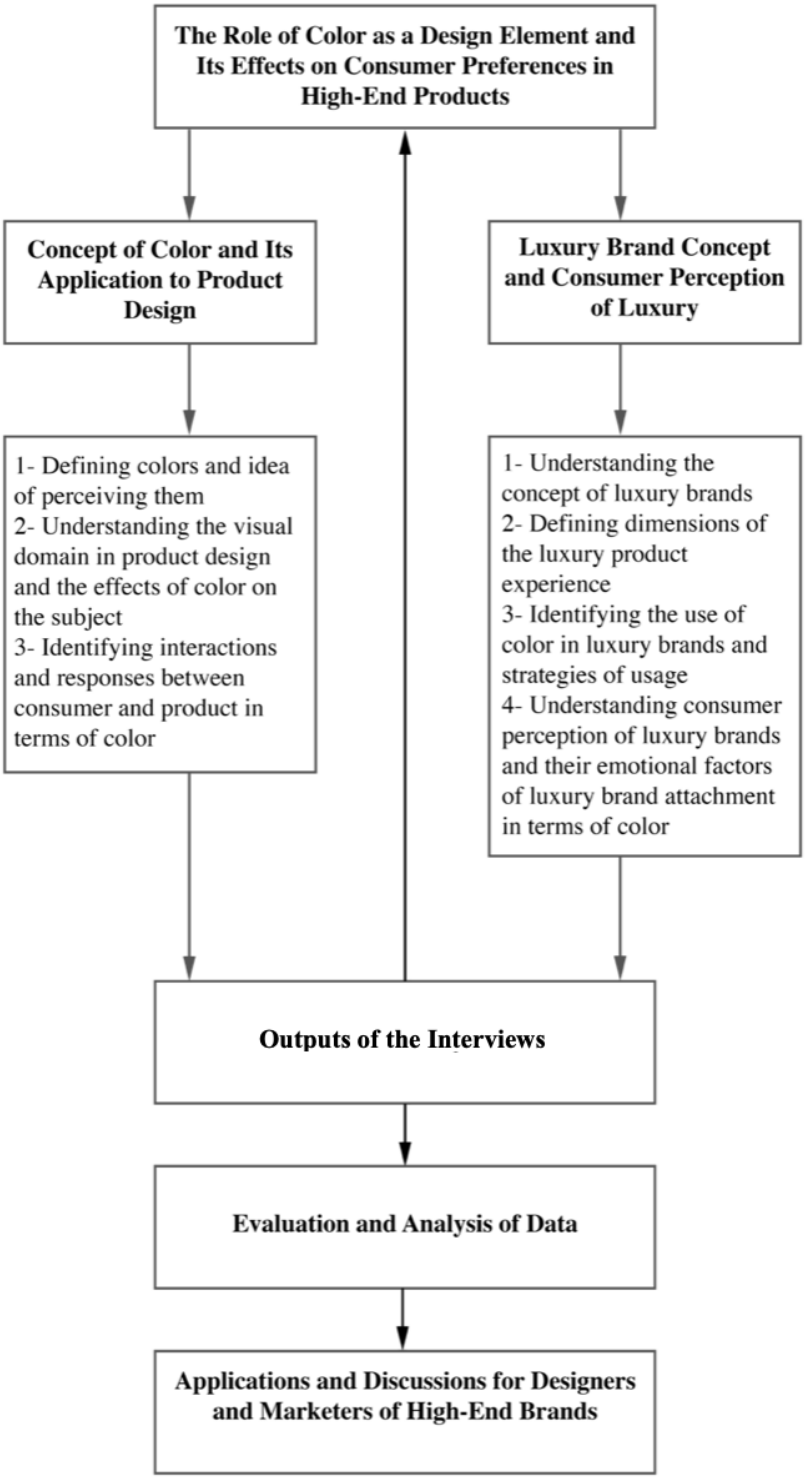

Figure 1.2: Visual structure of the methodology.

The study utilized a semi-structured interview technique to provide observational data in evaluating the proposed model. Qualitative research approach was employed, which is an inductive approach that focuses on describing events and phenomena in their natural settings

and understanding the perspectives and reflections of the participants (McConnell & Smith, 2018). The questions were initially prepared in an outline format, but were adapted and rearranged during the interviews to accommodate the direction and responses of the participants.

For the interviews, a focus group consisting of six high-income individuals who own a "Beymen Platinum One Card" which is a highly exclusive customer program of a chain of luxury department stores in Turkey, was identified. To ensure diversity, it has been aimed to include members ranging in age from 22 to 40 and from various professions, both male and female. Separate interviews, which lasted an average of 25-30 minutes, were conducted with each participant in an online environment to accommodate the busy schedules of the participants. The interviews were recorded on video with the participants' consent and began after a brief introduction about the study.

2. CONCEPT OF COLOR AND ITS APPLICATION TO PRODUCT DESIGN

2.1 Definition of Color

Color is essential to a cohesive aspect in order to internalize the world we live in or the world as we see it. Colors play a role in both identifying and re-identifying items, as well as in locating them in space. Because we identify items by their appearance so much of the time, and because colors are simply fundamental to an object's façade, any description of visual experience must include color as an aspect. Klarén & Anter stated that color, like all sense experiences, is experienced and understood on various levels, ranging from the fundamentals that all humans share to the most swiftly changing cultural developments (2013). It has been noted by DeLong & Martinson (2013) that color is influenced by the goods it has been used with, and that it influences what is seen and experienced in daily life. Colors are named based on natural occurrences such as sky blue, grass green, or dove gray. Additionally, color connections are developed to better understand culture, ourselves, and how we create and communicate with color. Furthermore, it has been observed that colors are often described differently depending on the culture; for instance, Eskimos have several different ways of describing white. The shifting seasons are approached with distinct colors in mind, and autumn hues are frequently warm and mellow (DeLong & Martinson, 2013). Color is lively, energizing, relaxing, expressive, troubling, and symbolic. It pervades every aspect of existence, beautifying the ordinary and imbuing mundane items with elegance and passion. Color has a romantic appeal for everyone, but for designers, it has a considerably greater significance. The basic aspects of design are forms, colors, textures, and material, with color being possibly one of the most powerful features for designers. However, color is a sensory activity that is considered an element of a material that cannot be seen without a light source. Because visual perception is one of the most important sorts of perception and thus of the intake of understanding of the natural world and the environment, including human bodies, color theory is highly essential (Maund, 2022). In other words, there is no such thing as color in a physical sense; there are only light waves of different wavelengths (Stone

et al., 2006). Thanks to the human eye, it has the ability to distinguish different wavelengths, which helps people identify everything else in the world. However, only a small percentage of the electromagnetic spectrum's wide range of frequencies is detectable by human vision, which is called the visible spectrum. Before that, it is important to understand how the human eye perceives light to identify a color.

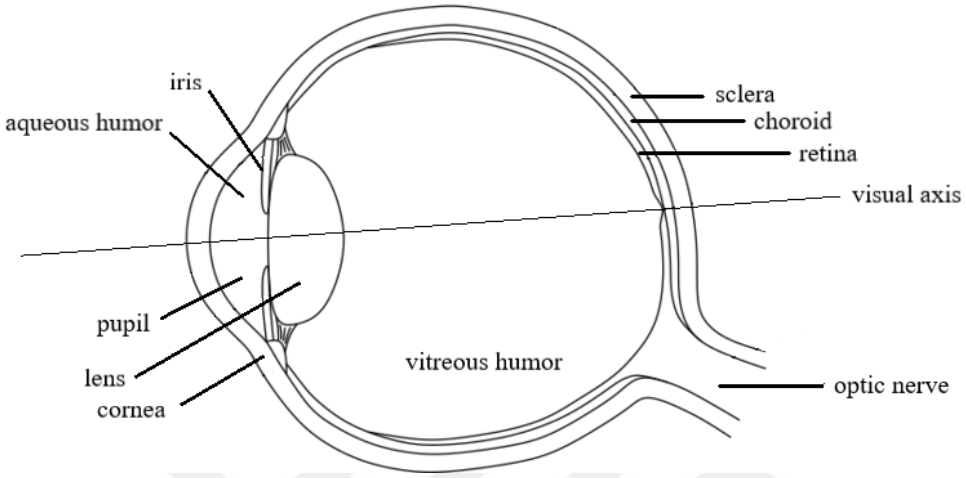

Figure 2.1: A representation of a horizontal segment through an eye in schematic form.

As in the human eye (shown in Fig. 2.1) except for the transparent cornea through which light enters the eye, the shell of the eye is formed of dense white fibrous material. The vitreous humor is a clear fluid that fills the eye and aids the elastic lens, which is suspended in the vitreous fluid and held in place by a muscle tissue system. In other words, the retina, a thin coating that extends across the back inner surface of the eye, absorbs light (Kuehni, 2015). Before reaching the light-sensitive photopigment-containing receptor cells, light must pass through at least five layers of the 10 layers of the retina. Light absorption by a cell generates a reversible chemical transformation in the pigment that includes an electrical change, which effects certain cells closer to the retina's surface, where spike electrical discharges originate (Agoston, 1987). This stimulation travels from each eye's optic nerve tissue to the lateral geniculate nucleus, which processes it, and then to the brain's visual regions in the back. Sensations are formed in the brain that reveal features of the appearance of objects in eyesight (Kuehni, 2015).

As it has been said earlier, to define color, physical acts such as creating a stimulus as light, both directly and indirectly by interacting with an object, as well as subjective

outcomes such as receiving and processing this signal in the eye and the brain or visual system, must be undertaken. As it can be seen in Figure 2.2 all color comes from light, and the sense of sight only works when light reaches the eye; in other words, there is no discernible color without natural or artificial light (Eiseman, 2017).

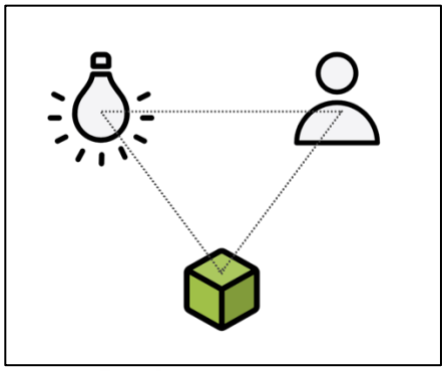

Figure 2.2: The interaction of a light source, an object, and the visual system, results in identifying the color.

Light could be defined as electromagnetic radiation that can radiate from a single point, be completely diffused with photons coming from all directions, or anything in between. Visible radiation, or in other words, light, can be measured by its wavelengths in the unit of nanometer (nm). Even though light can be measured, the visible spectrum is limited to 380 nm to 780 nm, which can be seen in Figure 2.3.

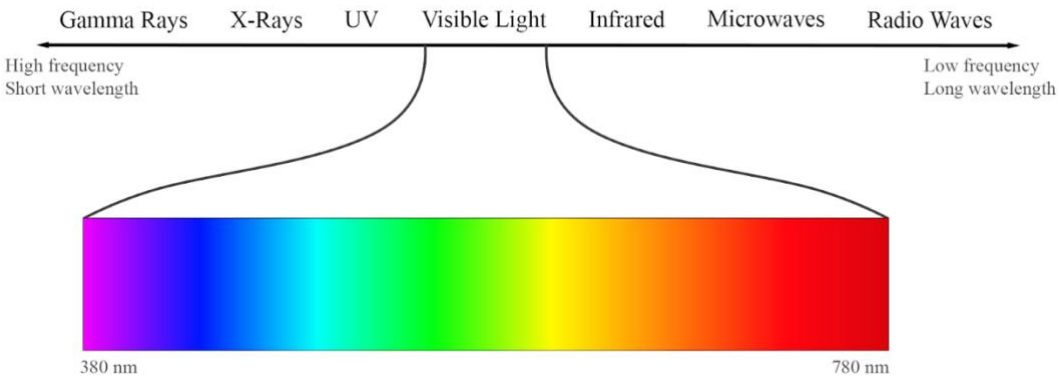

Figure 2.3: The visible spectrum can be seen, which is between 380 nm and 780 nm. Moreover, the electromagnetic spectrum shown below consists of infrared, microwaves, and radio waves, which have long wavelengths compared to visible light, and also UV, X-rays, and gamma rays, which have shorter wavelengths than visible light.

The great majority of colored stimulation is made up of several wavelengths, which are plotted as a function of wavelength in the case of lighting or reflection (Berns, 2019). Newton (1730) utilized a prism to split the light into a spectrum to determine that white light is generally constituted of all visible wavelengths, as seen in Figure 2.4.

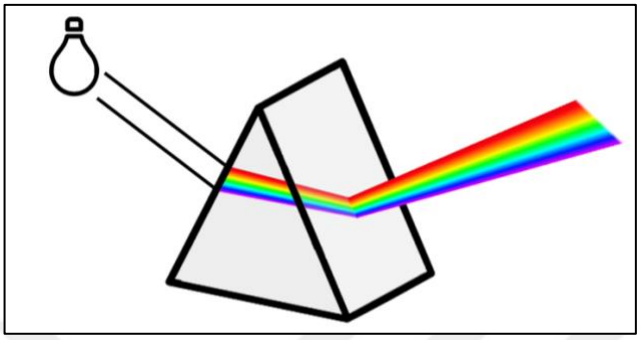

Figure 2.4: White light is dispersed into a spectrum.

Ultimately, it is important to internalize that there are specific factors, which were elucidated above, in order to see, identify, and define the colors.

2.1.1 Perceived colors

In the environment, color plays an important role in the context of the perceivability of things. By using its related features as ornament or symbol, the designer might notice its expressiveness (Swirnoff, 2013). To be more conversant in color following definitions will clarify and express the most fundamental color terms.

Hue

A color's hue is one of its most important characteristics, enabling it to be differentiated from another. Although there are occasional exceptions, such as brown, a dark orange, and pink, a light red with decreased saturation, colors that are identical in hue, adjectives are commonly used to distinguish them relating to value and/or saturation, such as "light blue," "pastel blue," and "vivid blue" (Farris, 2014). Although achromatic implies "without color," black, white, gray, and other grayed neutral tones are rega"ded as colo"s"in a larger "ense "ue to thei" visual and psychological presence (Eiseman, 2017). Figure 2.5 is the visual indication of hue.

Figure 2.5: Hue scheme.

Saturation/Chroma

The degree to which mixing with other hues or achromatic colors dilutes or does not dilute the hue of a given color (Fine, 2021). The less saturated a hue is, the grayer and more neutral it is; royal blue has a high chroma or saturation, while powder blue has a low chroma or saturation (Eiseman, 2017). In other words, a vivid color is one that is extremely saturated (Mollica, 2018). Colors with high saturation (lemon yellow) display the characteristics of their hue loudly, whereas colors with low saturation (mustard yellow) are muted (Fine, 2021). In Figure 2.6 is a visual representation of the saturation degrees of the color red.

Figure 2.6: Saturation scheme.

Value/Lightness

The most basic example of value is a set of intervals between black and white, which means that white has the highest and black has the lowest value. It can be defined as the amount of light that a color emits (Fine, 2021). Each step in a value series is half the brightness of the one before it and twice the brightness of the one after it (Holtzschue, 2016). Value change of black to white could be interpreted as in Figure 2.7.

Figure 2.7: Value scheme.

Hue, saturation, and value are the three fundamental attributes of color. In Figure 2.8 attributes of the color could be examined in a unified scheme.

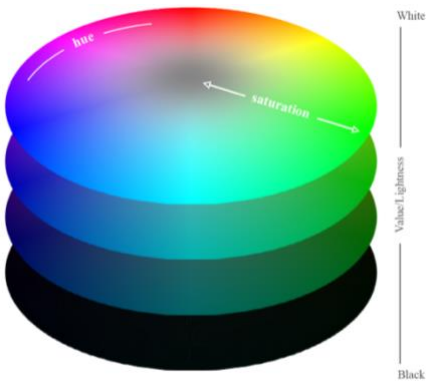

Figure 2.8: Hue/saturation/value scheme.

As it can be seen in Figure 2.8, hue is the differentiation of the wavelength of color around a circle. Saturation, on the other hand, is simply the differentiation of the vividness of a certain color, which does not mean a color change. For instance, when blue is saturated, it becomes a paler blue, but it still remains blue. Lastly, the seen color circle becomes darker when its value, or in other words, lightness, decreases. Conversely, when the value of the color or colors is increased, it will end up white eventually. Puhalla states that these three color qualities (hue/saturation/value) are customizable variables that make up a color language. Structured patterns of color organization can be discovered by visually analyzing the similarities and contrasts of these properties, with the influence of the basic characteristics of size, form, space, and position all influencing perception (2013).

One Hue Many Values

In order to understand how hue and value work and differentiate the colors, Figure 2.9 can be examined. On the figure's left side, the same three red cubes with the same hue and value can be seen. Going to the right, the value of the red changes according to levels (top to bottom; white, gray, black).

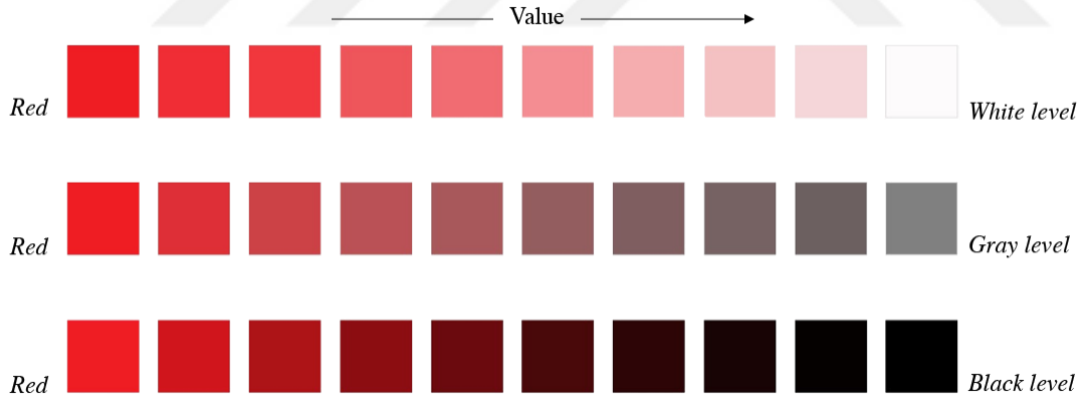

Figure 2.9: Hue/value scheme of red.

The impact of moving values from right to left can be clearly seen in Figure 2.9. As it was mentioned earlier, value is a range of intervals between black and white, with white having the greatest value and black having the lowest. According to that, in Figure 2.9, there are three levels of value to be examined for the differences in the color red. The white level has an effect on red, reducing its vividness to a lighter level. The second value, gray, has the effect of shifting the saturation of the red towards more

grayish tones. The last one, which is black, darkens the red color to a more deep color, closer to black.

2.2 Visual Domain in Product Design

For a considerable number of years, people have been designing items. Stone tools as old as two million years have been discovered, and other artifacts made of less durable materials like rope, leather, and wood are likely to have been manufactured far earlier (Morris, 2017). Following the Industrial Revolution's introduction of mass production, designers of the time began to improve both the aesthetic and functionality of produced goods. To this day, designers still face the challenge of improving the aesthetics and functionality of the product and seek to create new forms. The visual domain of the product includes every aspect of its appearance (shape, color, texture, material, and so on). It is an undeniable fact that the product's external appearance is one of the most important determinants. The structure, form, material, dimension, surface, and color of a product are all factors that influence its visual domain. Also, a product's form, or outer look, is vital for delivering information to consumers (Bloch, 1995); such as when pricing provides a first impression, product appearance creates inferences about other product qualities (Bloch, 1995). Even though the visual domain of the product is a highly significant matter, it is subjective. There are no specific rules in order to identify "correct" or "wrong" in the context of the appearance of a product. Additionally, limited progress has been made in developing a "coherent theory with regard to the aesthetic dimension of design" (Crilly et al., 2004). According to Tjalve, the most significant traits are *unity* and *order* in the aesthetic aspect of the product (2015). Tjalve defines *unity* as a product which looks like a whole entity, with all of the individual features and details fitting together logically and harmoniously; there are no aspects that stick out as though they don't fit and cause confusion or surprise (2015). Tjalve also examines *order* as a trait which has degrees: the highest level of order (frequent repetition) can become dull, whereas a more open and variable order might provide an exhilarating sensory experience (2015). However, the most appropriate degree of order is determined by the product's complexity; the more complex the product, the greater the degree of order required. Typically, designers are required to use their intuition to deliberately develop product appearances that elicit the desired emotions. However, in order to keep *unity* and *order* in terms of the

appearance of a product, *prototypicality* and *affordance* are other aspects of this subject (Tjalve, 2015). The extent to which an object is reflective of a classification is known as *prototypicality* or *typicality*. Prototypes are typically described as the focal point of a category or as having the median or mean value of its features (Veryzer, Jr. & Hutchinson, 1998). The perceptible full potential of a human-scaled item that permits the planned activity without needing recollection, inference, or interpretation is referred to as affordability (You & Chen, 2007). The consumer gets a comprehensive perspective of the product from the visual aspects gathered together (Blijlevens et al., 2009). The findings indicate that there are some significant discrepancies between consumers' and designers' perceptions of product form (Hsu et al., 2000). Products' exterior appearance as well as their interior technological elements and technology can influence how unique they are regarded to be. So, when the designer comes up with a new unique usage or form with a novel technology far different than the *prototypical* approach, it could lose its *affordance* for the consumer. Therefore, because this would imply that both the aesthetics and utility of the product attributes are in a state of congruency, consumers do anticipate that both types of innovation will be connected (Mugge & Schoormans, 2012). Even though closing the gap in this situation is fairly difficult, adopting a user-centered strategy could be effective. It is obvious that the visual domain of the product is crucial, but also for its attractiveness and for having a significant impact on its usability.

2.3 Overview of the Use of Color Diversity in Product Design Through History (After 1900's)

Color is utilized to accentuate and enhance a design or product, and it frequently impacts purchasing decisions (Bleicher, 2012). Colors found in early 1900s fashion were also evident in house interiors, as light colored neutral walls, furnishings were substituted with blues, rich beige, and earthy greens. The Arts and Crafts era was a multifaceted approach aesthetic in which graphics inspired from nature and flat colors of red and green were prevalent (Becker, 2016). Following the conclusion of World War I, many countries of the world experienced an economic upswing. In the era 1900-30, the discovery of novel synthetic colors and compounds such as synthetic silk was revolutionary, and the majority of the colors generated previous to this time frame were rarer forms of naturally generated colorants (Becker, 2016). During the Art Deco

era, the contemporary approach marked a departure from conventional and exotic hues in favor of vibrant primary colors. But the development of color did not end there. Around 1917, In the Netherlands, the De Stijl movement first emerged. In response to the excesses of the Art Deco movement and the atrocities of World War I, this way of thinking was most likely founded on aspirational concepts such as balance and the harmony of shape and structure (The Art Story, n.d.). Artists preferred geometrical shapes and primary colors in terms of aesthetics. One of De Stijl's forefathers, Dutch architect Gerrit Rietveld, employed base colors with abstract shapes to develop his iconic "Red and Blue Chair" (Figure 2.10).

Figure 2.10: "Red and Blue Chair" of Gerrit Rietveld, 1918 (Url-1).

In 1919, German School of Arts, Bauhaus was originated, and is often recognized for sparking the Modernist era, thrived practically concurrently with the De Stijl movement. They concentrated on fusing craft and art, producing repeatable shapes, and emphasizing usefulness. Johannes Itten, who is one of the school's instructors, defined key characteristics of contrast: "light vs. dark, cold vs. warm, complimentary colors, analogous colors, saturation, and quantity" (Gage, 1982). In Figure 2.11, "Baby Cradle," designed by Peter Keler, is made of simple designs with geometrical shapes and main colors. It comprises a red and yellow color-block construction with a blue round rocker, a Bauhaus characteristic palette.

Figure 2.11: "Baby Cradle" of Peter Keler, 1923 (Url-2).

Through the mid-century and the decades that followed, design titans emerged (e.g "Le Corbusier, Jacques Adnet, Jean Royère, Gio Ponti, and Frank Lloyd Wright" (Form+Field, 2020)). Although vibrant main colors marked the movement's early stages, many designers at the time also embraced somber hues, earthy browns, and neutral tones (Form+Field, 2020).

More notably uncommon, strong schemes of color started to develop in interior design in the 1950s and after World War II. Pink became popular in textiles, fashion, and cosmetics because of the influence of Eszter Harastzy. In this decade, other daring color combinations were teal and pink with charcoal accents, citrus green, corals and mint green, and black accents (Form+Field, 2020). Color also became popular in the kitchen during this time period, courtesy to advances in color technology, as kitchenware.

Color was pushed to a new degree of brilliance in the 1960s by new dye technologies. Colors were matched to generate effect, metals such as chrome provided flash, and the decade was seen as one of color experimentation. This idea persisted throughout the 1970s, until it was met by technological advances at the decade's end. To meet demand, the popularity of technology and mass manufacturing introduced the use of metals and artificial materials. The design era valued simplicity, and metals were typically left naked, like the combination of chrome and polished steel with the somber shades of gray and brown of industrialized carpets. Color was occasionally added to exposed steel frames, but when it did, the hues were intense. Memphis design was an

Italian design trend that began in 1981 in Milan. This style emphasized vibrant and strong color, abstract shapes, elaborately decorated spaces, materials such as marble, and innovative prints like Ettore Sottass' Bacterio. (Figure 2.12) in response to the minimalism of the 1970s. Over white backdrops, cobalt blue, ruby red, and mustard yellow prevailed, while bright pinks, turquoise, and purples contrasted with darker colors, removing the negative with a consumer's readiness (Hirsch, 2022).

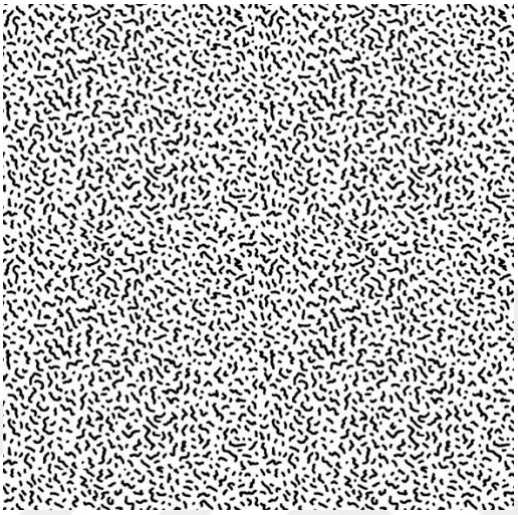

Figure 2.12: "Bacterio" of Ettore Sottass, 1978 (Url-3).

After twenty years of vivid and vibrant hues, the grunge subculture of the 1990s introduced darker, more muted colors into the fashion. Designs shifted to minimalism and color experimentation in the 1990s and opposition in the 1980s grew. Some designs were reduced to their most basic shapes while retaining a sculptural character, which Figure 2.13 could be an example.

Figure 2.13: "S-Chair" of Tom Dixon, 1991 (Url-4).

The 2000s were characterized by cultural decadence and technological innovation. It was also a significant decade for Apple. The business released the iPod, the most popular portable music gadget in history (Figure 2.14). The gadget got smaller and more candy-colored in later incarnations. In the 2000s, homes began to be updated with light browns, whites, and blues to portray a calm and spa-like ambiance. Colors that were favored for relaxation were light brown, tan, tones of white and blue, blue-gray, and blue-greens.

Figure 2.14: "iPod Nano" by Apple, 2006 (Url-5).

The decade of the 2010s is notable for several things, including nostalgia, hipsters, and minimalism. An increasing interest in minimalism, well-crafted, and thoughtfully-designed objects became status symbols in everything from interior design to technology. Rustic wood treatments, metal or stone finishes, shiny copper accents, and comfortable deep greens are popular design elements. Since screen resolution, camera quality, and technology became more complicated, digital design became more simple, leading to what we now term flat design. Geometric forms are trimmed with subtle drop shadows and capped with basic sans-serif writing in flat style. The resulting color palette, on the other hand, adds a more fantasy element to the design. Users will like the joyful gradients and surrealistic vivid hue. Then there's millennial pink, undoubtedly the decade's most iconic color. For many years, the hue has been unmistakable. The hue was prominent in Wes Anderson's The Grand Budapest Hotel, Apple introduced it as an iPhone color (named Rose Gold) (Figure 2.15) for the very first time in 2015, putting it in the hands of millions of people. The color can be found almost anywhere in the world of design, and there's no evidence that we're about to abandon it.

Figure 2.15: "iPhone 6-Rose Gold" by Apple, 2015 (Url-6).

In order to see the evolution of color trends throughout the decades, Figure 2.16 could be examined which is adapted from Juicebox Interactive (2018).

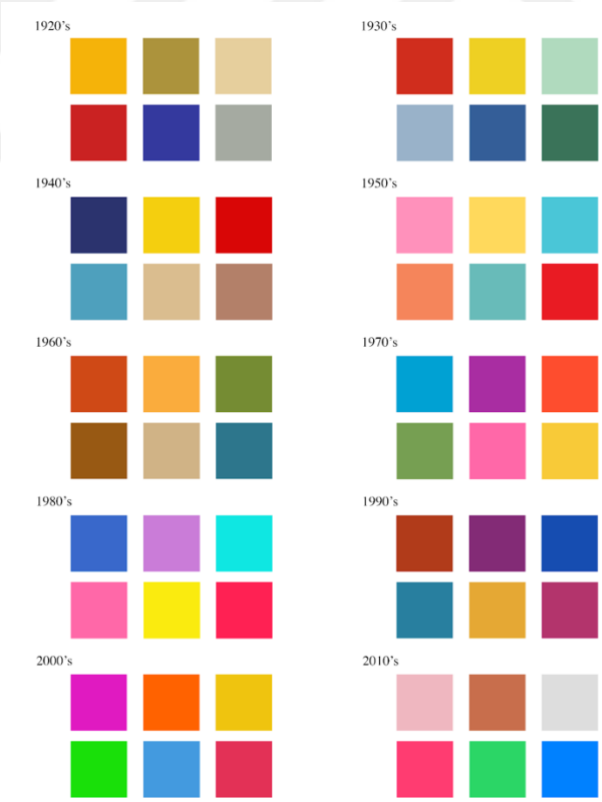

Figure 2.16: Color palettes throughout the decades (Juicebox Interactive, 2018).

2.3.1 Effects of color in terms of the visual domain on product interaction through color

Design features are the components that form an object. Design principles are fundamentally guidelines of perception that concern the interactions between the components of a visual presentation. The design principle of unity, for example, refers to a congruence among the components of a design such that they appear to go together, as if there is a visual association other than coincidence that has brought them together (Veryzer, Jr. & Hutchinson, 1998). The initial element of the product's visual design is color. A good product color design not only captures consumers' attention but also, in product design art, demonstrates that the designer of emotion through color more effectively connects with consumers, boosting consumer product by product and brand impression. As people's aesthetic levels improve, an increasing number of businesses begin focusing on color research in the product design process, which leads to contemporary product color and art design being the emphasis of the product's design and development. Based on Krippendorf, the outcome of the design ought to be understandable or suitable to consumers (1989). When consumers are aware of the importance that a product's look carries, they are better equipped to evaluate its "functional, aesthetic, symbolic, or ergonomic" advantages (Blijlevens et al., 2009). The different physical pr'perties of a product, such as its length, size, the raw materials it is made of, its packag'ng, and its color, are referred to as its characteristics (Kaul & Rao, 1995). Every aspect of the appearance of the product is complementary and significant to the design process, and also has a major impact on consumer preferences. This is supported by the study made by Creusen and Schoormans in 1998, that many consumers found the shape or appearance of the selected product to be pleasurable. Color is a natural property of a material and surfaces, and it is an essential component of design (Olguntürk & Demirkan, 2013). It is a powerful differentiator when it comes to distinguishing between products and places and a directive about products' usage. Because we live in such a visual society, one of the first impressions of a product is visual (Becker, 2016). Therefore, the right color for a product is critical to its commercial success. Color trending might be an excellent place to start when it comes to making the right color choices. All of these elements have an impact on color selection and can aid in selling the storyline of future items. Every new release that enters the market has a narrative behind it, and that narrative typically includes why

the product was made, for whom the product was created, as well as the story of the developer and designer and their reasons for producing this product.

Successful product designs are intended to last in today's competitive environment. It determines a product's aesthetic values, such as color, brand, and general appearance. For the consumer, appealing design and product appeal are critical factors in their purchasing choice. The systematic aspect of visual perception of the domain in the visual aspects arises by the shared characteristics and standards that are established. Various design components (line, plane, color, etc.) and principles are used in both the production and perception of every object (Veryzer, Jr. & Hutchinson, 1998). The meaning that the appearance of the product communicates assists consumers in evaluating the design based on motives that are utilitarian, aesthetical, symbolical, or ergonomical motives. These are the motivations that influence the total perceptions (Blijlevens et al., 2009). Consumers will struggle to evaluate products and offer them a lot less of an appreciation when the product concept is unclear. Blijlevens et al. (2009) states that the process by which a concept is generated from the appearance of the designed product may be divided into two parts (Figure 2.17): To begin, when consumers observe a product's visual domain, they detect specific physical characteristics that collectively comprise the product's design. Second, particular color, material, and physical aspect combinations provide the product a distinct appearance which might have been represented by a particular visual characteristic (Blijlevens et al., 2009). The visual elements, when combined, provide the consumer with the product's overall image. Responses to the visual domain of the product are largely emotional and highly individual (Creusen & Schoormans, 2005).

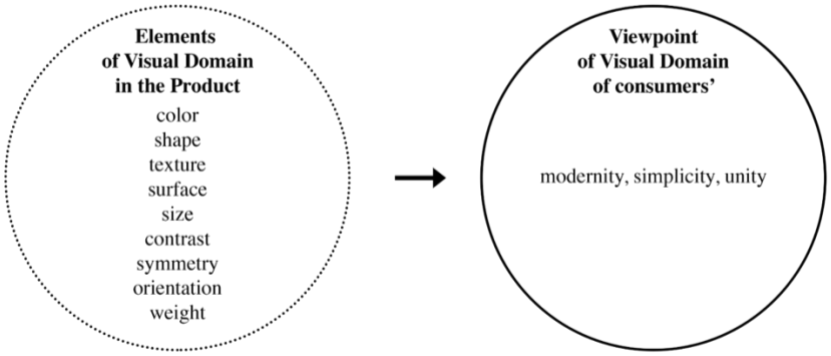

Figure 2.17: A two-step visual domain perception model for a product (Blijlevens et al., 2009).

Color has diverse meanings and perceptions depending on the context. Diverse people have different perceptions of color, therefore color can be quite subjective and thus unpredictable. Color, according to marketers, has a tremendous capacity to establish brand image, influence buyer decision making, and modify consumer mood (Akcay et al., 2012). Moreover, color can influence the total impression of a product held by a consumer as well as the persuasiveness of their buying decisions (Jamalludin et al., 2014). Consumer purchasing preferences are affected by their emotional responses as well as the practicalities of a product such as pricing and functionalities (Akcay et al., 2012). Given that this judgment is frequently impacted by emotional reactions, the product image is a crucial factor to consider in product design. Designers must get a strong grasp of the consumers and investigate what draws them to a certain product. In general, consumers do not have contact with the designers of the products with which they engage. As a result, the primary focus of consumers' impressions of the design is their product engagement (Norman, 1990). Crilly et al. (2004) states the process through which designers communicate their thoughts "for how a product should appear, the product is manufactured, placed in an environment", which the consumer encountered and finally responded to (Figure 2.18).

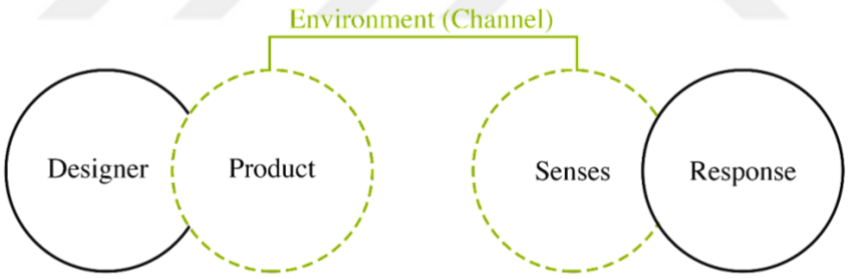

Figure 2.18: The fundamental framework for design as a communication process (Crilly et al., 2004).

A product's aesthetic value refers to the pleasure obtained from looking at it, without regard to utility (Creusen & Schoormans, 2005). A consumer may enjoy a product's "appearance" merely for its own reasons, as gazing at something attractive is pleasurable in and of itself. When product choices are functionally and economically comparable, buyers will choose the one that most appeals to them aesthetically. Aesthetic reactions are primarily subjective and emotional reactions, and as such, they are highly individual (Creusen & Schoormans, 2005).

3. LUXURY BRAND CONCEPT AND CONSUMER PERCEPTION OF LUXURY

3.1 Definition of Luxury

Luxury is a term of our day, fueling a multibillion-dollar worldwide industry and being used to characterize expensive items and affluent lifestyles. Nevertheless, concretely describing the idea is further illusive and challenging. The terms 'high-end' and 'luxury' are closely correlated and are often used synonymously, with 'luxury' being the more common term within the marketing discipline. Most defining issues stem from the concept's extended history and application. The word luxury originates from the term *luxurie* in French, which indicates "excess, lasciviousness, and negative self-indulgence". According to Oxford Dictionaries, it is also related to the Latin term luxus, which means "soft or luxurious living, sumptuousness, wealth." However, these negative connotations were gradually supplanted by positive connections with the Latin root lux (i.e. light), alluding to high-value artifacts made of optically bright and glossy valuable materials (e.g. gold), which were primarily utilized by royalty and the church (Sener et al., 2016). The history of luxury is extensive and intriguing. It can be seen in items from the Egyptian era of opulence, which lasted from 1550 to 1070 B.C. During the Italian Renaissance, there was another massive wave of opulence, a period of outstanding artists. Subsequently, King Louis XIV of France's reign (1638-1715), who exemplified the true French way of life. Then there was British fashion designer Charles Frederick Worth (1825–1895), who developed the idea of haute couture. He relocated to Paris in the middle 1800s to develop and eventually market his business, presenting first-ever fashion shows and becoming the first to utilize fashion brands. Modern concepts and trends were made by Christian Dior (1905–1957) and Coco Chanel (1883–1971). The next Italian luxury wave occurred in the 1960s and 1970s. The first multi-brand organization, the Louis Vuitton Moet Hennessy (LVMH) group, was founded by Gucci and Bernard Arnault, paving the way for strategic management concepts to be used in contemporary luxury. Essentially, the history of luxury is the story of how society changed (Som & Blanckaert, 2015).

At its most basic, luxury is described as unessential; goods or even services that are not necessary. Nonetheless, the powertrain of luxury which derives its connected sectors necessitates the transformation of surplus desires into pressuring needs. Additionally, luxury is a notion that demands objective definition yet relies on individual interpretation. Luxury's objective representation, however, is ever-changing due to subjective perception. According to Berry, luxury is not static but dynamic; it evolves as cravings and the corresponding desires are realized and by that fed with further subjective adjustments or improvements (1994). When scholars strive to arrive at a definition, the fundamental context of the meaning is surely significant. There is a compelling case that objects unable to be classified as luxury or non-luxury based on their looks or intrinsic features; they must be considered in their socioeconomic context (Vickers & Renand, 2003). Also, there is a case to be made that the socioeconomic backdrop must be established within the framework of a nation. A luxury product is anything that is unusual in terms of what is needed for daily life in this setting. BMW, Lexus, and Mercedes, for example, are all considered luxury vehicles in Europe, the United States, and other developed nations.

A basic car, on the other hand, possibly viewed as a luxury in certain nations due to their poor economic situation. A wealthy heir may view a Mercedes S-Class as an average car, while a student may consider a Volkswagen Polo to be a luxury car. This demonstrates how subjective an adjective luxury is, denoting practically anything or nothing depending on who is being asked (Heine, 2012). Many authors fail to distinguish between diverse interpretations of luxury, despite the fact that it is hard to create a precise definition of luxury that encompasses both physical pleasures like Louis Vuitton bags and ethereal luxuries like time and space (Vickers & Renand, 2003; Heine, 2012). Despite their differences, all scholars have a fundamental understanding of luxury. To begin, anything over and beyond is referred to as luxurious, the call of necessity. The accessibility or exclusivity of resources determines the divide between necessity and luxury. While needs are available to almost everyone, pleasures are only available to "a few people, or only on rare" instances (Bearden & Etzel 1982).

On the other hand, in recent decades, there has been an emerging market known as "new luxury." This new type of luxury classified luxury into two categories: traditional/old luxury and new luxury. Since traditional or old luxury was explained before, it would be beneficial to define "new luxury" too. According to Silverstein et

al., items and services that are greater in standard, perception, and wish than similar products yet inexpensive and beyond the reach of most people fall under the term "new luxury" (2008). Even when addressing fundamental needs, such commodities elicit and stimulate consumers' feelings whilst also fueling their dreams for a higher standard of living. These are referred to as "new-luxury items." Unlike traditional luxury items, they may be produced in large quantities in spite of their high pricing. Silverstein & Fiske identified three branches of the concept of "new luxury", "Accessible SuperPremium, Old-Luxury Brand Extensions, Mass Prestige (Masstige)" which can be examined in Figure 3.1 (2003).

Figure 3.1: Branches of "New Luxury" (Silverstein & Fiske, 2003).

As illustrated in Figure 3.1, it can be said that the *new luxury* market created a new consumer market between the middle and upper income levels. To compare, the conventional definition of luxury could be described as costly and prestigious items and services. The idea of new luxury might be identified as services and items that share the same functionality as luxury products but are aimed at the mainstream market. In other words, the ability to purchase something others are unable to is defined as luxury. Unless one is able to buy anything today that they couldn't before because it is accessible now at a lower cost that is comparable to more costly goods they are not able to, that is a new luxury (Blevis et al., 2007). Several significant reasons have led to the abundance of new luxury brands. To begin with, in Western nations, the desire for consumer goods is at an all-time high, and the increasing middle-class has more discretionary cash to spend on hedonic and prestige items (Truong et al., 2008). Second, considerable increases in productivity have made it possible to mass produce high-quality goods at lower costs and therefore lower prices. These

developments have also contributed to the establishment of low-labor-cost nations as the world's factories. Additionally, consumers' tastes are evolving as they get more sophisticated, educated, they are becoming more culturally interested, and they have developed a demand for product personalisation. They also become more materialistic, emphasizing prestige things. Consequently, a growing number of consumers are willing and capable to purchase products for greater quality, higher prestige items. Twitchell claims that these consumers, compared to traditional luxury clients, are far younger, more widespread, earn their money much sooner, and are a lot more flexible in purchasing and impulsive in choosing (2003). The democratization of luxury is the term used to describe this phenomenon (Truong et al., 2008).

3.2 Concept of Luxury Brand

Luxury is an attitude to the outside environment. Its scarcity stems from more than a scarcity of supplies. It is the contrast that luxury offers to one's everyday existence. Comprehending luxury, then, entails understanding people's lives. Understanding the product is not enough. It must comprehend the dynamics of the community and how people incorporate it into their cognitive processes (Pinkhasov & Nair, 2014). The concept of a "luxury brand" is debatable, and luxury items are typically accepted by the wealthy and affluent before being inevitably altered and reinterpreted for Mainstream markets. This creates additional challenges for marketing strategists (Atwal & Williams, 2009).

The history of luxury branding is a portrait of humanity. Humans are distinguished from other organisms on the globe by their humanity, or more accurately, their cognitive ability. Lu (2019), has a precise example for comparing tangible and intangible things; flowers are only the material combination of molecules. They are, nonetheless, wonderful structures capable of generating and releasing actual feelings. This could be the greatest explanation for the origins of the magic and charisma found in high-end and time-honored brands. Intangible factors, as opposed to tangible ones, are more like gorgeous and colorful bubbles that make your heart race, get your adrenaline pumping, and give you the need for possession, fixation, and servitude.

An individual's status and appearance are highlighted by luxury brands, which go beyond practicality (Liu et al., 2015). Luxury products frequently place more focus on image than objective physical features when compared to needed products. The term

“luxury” can mean different things to different people. To prevent misunderstandings, Vigneron and Johnson (1999) propose that a luxury brand should have five distinct values: prominent value, unique value, social value, hedonic value, and quality value (Liu et al., 2015). Most luxury fashion brands adopt all five of these values, which contribute to the overall image of the company (Berry, 1994; Liu et al., 2015). Brands have the capacity to have a significant symbolic and cultural impact on cultures, civilizations, and generations. They have a daily part in life, from the products people buy to the individuals they choose to communicate with or associate with. They also generate wealth and provide a stable income stream for the companies that hold them (Okonkwo, 2016). Similar to a personal identity, brands are said to have an identity. Brand recognition is a comprehensive meaning-developing strategy that stems from a company’s inner convictions, is guided by a vision, and specifies how management wants a brand to be seen by its consumers and other stakeholders of the organization (Berghaus et al., 2018). For the development of distinctive symbolic brand benefits, luxury brands need a framework that is sufficiently comprehensive; relying on ‘conventional’ positioning on only a few primary qualities is insufficient. Second, luxury brands have a tendency to stay loyal to themselves while also setting trends, rather than adjusting to passing consumer trends (Berghaus et al., 2018).

Understanding luxury brands requires capturing the entire complexity of the relationships between consumers, products, and brands. Berthon et al. generated three components to deduce the luxury brands’ dimensions: the *functional*, the *experiential,* and the *symbolic* (2009). These aspects are explained individually, and also can be seen on Figure 3.2.

- The functional dimension is concerned with the physical elements of a product as well as the service that it provides. For example, a car’s silence or a bag’s durability.
- Brand-related stimuli, such as those present in packaging, a brand’s look and feel messaging, and surroundings, are carried by experimental dimensions and are thought to cause consumers’ feelings, thoughts, perceptions, and behavioral reactions (Brakus et al., 2009).
- The symbolic dimension is concerned with what the brand signifies in the community, such as being a member of a specific society or consumers

indicating to others a particular taste. Consumers of an edgy premium apparel company, for example, may feel a part of the community and identify themselves as an edgy image of that brand.

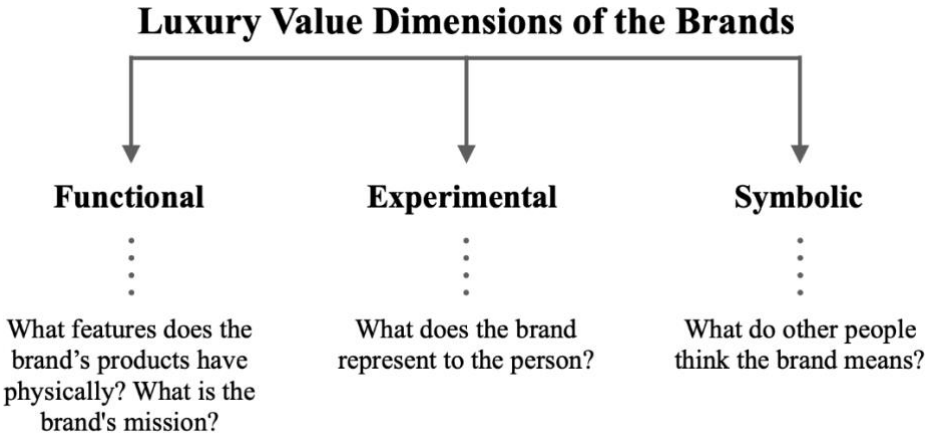

Figure 3.2: Luxury value dimensions of the brands (Berthon et al., 2009).

3.2.1 Dimensions of luxury product experience

Luxury has been connected with excellent attributes of a product or service, higher cost, high-class, rareness of a certain item, enjoyable experience, wasteful consumption, and expensive lifestyles. Quality linkages tend to have a good sense of luxury, but opulence associations tend to have a negative meaning. Over history, concepts and the scope of luxury have developed with sociological, economical, and technological advancements. The concept of luxury has changed and been redefined as historical milestones affecting social developments and people's ways of life have been reached (Şener et al., 2016). In this change that has continued throughout history, luxury products have been defined in the context of experience. Berthon et al. address four types and their relationships to the topic of luxury brand management consequences (2009). These classifications may help interpret the color preferences of luxury product consumers. To connect these terms and interpretations, it is necessary to first comprehend them.

- *The classic:* The expertise and a higher level of taste needed, other than the money to afford it. In this type of luxury, consumerism and commercialization are not a subject. Appreciation of the aesthetics and craftsmanship of the product is one of the main points. Therefore, the consumer should have the

capability, understanding, and developed taste to understand this type of luxury.

- *The modern:* Unlike the classic, the modern type is mainly about commercialized luxury. To comprehend or enjoy luxury goods or services, no special knowledge is required, as in the classic. Berthon et al. state that luxury brands in this sector are often employed for symbolic value; luxury is acquired status because the aesthetic mode is predominately amateur (2009).
- *The postmodern:* Similarly to the modern, to comprehend or value the offering, expertise is not required. The realm of luxury is transient in this place; it is the newest popular trend and is all flash and glamour.
- *The wabi sabi:* This particular type is an amalgam of the postmodern and the classic. It is transient and based on trends, but it requires a higher level of taste and expertise in the subject. According to Juniper, wabi sabi, a Japanese concept, which is based on transience and elevates the impermanence, incompleteness, and imperfection of existence to the highest form of art, may be the best example of a philosophy of the ephemeral (2003).

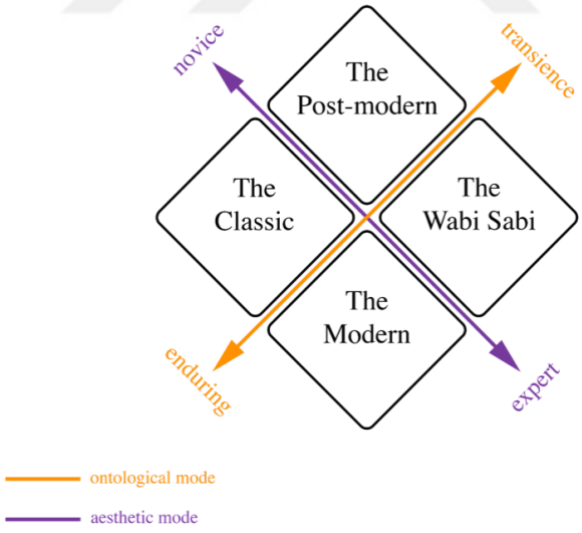

Figure 3.3: Classifications of luxury experience (Berthon et al., 2009).

As seen in Figure 3.3, the classifications that were created by Berthon et al. could be outlined as *aesthetic* and *ontological* modes (2009). Through aesthetics, it could distinguish between the novice and the expert, the uneducated and the educated enthusiast. Ontology distinguishes between being and becoming, enduring and

transitory. Taken together, these give an interesting typology for identifying and exploring luxury consumption.

3.3 The Use of Color in Luxury Brands and Strategies of Usage

Color, as an esthetic stimulus, has the power to influence people's psychology through reference and embodied meaning (Wang et al., 2022). People's physiological reactions to particular colors are reflected in their embodied meaning, which is a biological predisposition (e.g., red causes increased arousal), As opposed to referential meaning, which describes the taught associations a certain color has with similar ideas, meanings, or experiences (e.g., red indicates danger; Wang et al., 2022).

For many apparel firms and businesses, color is one of the most crucial variables in product sales. Due to the consumer becoming accustomed to a wide variety of inspiring color selections, choosing the proper colors to satisfy consumers is critical. Xiong et al. (2017) investigated the frequency, distribution, and development of apparel colors for five exemplary luxury companies (Louis Vuitton, Hermes, Gucci, Chanel, and Prada) by evaluating the color of digital images of ready-to-wear collections held between 2006 and 2015. In this research, different color choice characteristics and alterations were discovered between luxury brands. This research helped to identify color scheme changes of the luxury brands towards their brand image, fashion, seasons, and trend colors. Xiong et al. (2017) briefly summarize the outcomes of this research:

- Each luxury fashion brand's color palette was unique. In both the spring-summer (SS) and autumn-winter (AW) seasons, Louis Vuitton generally implemented warm colors including red, orange, brown, and yellow.
- Hermes frequently used the color brown since their clothing was primarily made of leather. Both Italian fashion houses, Gucci and Prada, favored more vivid and blue green shades.
- Chanel featured a significant amount of black and white for ten years, creating a stark visual contrast to convey a simple yet beautiful impression.
- With the exception of Chanel, which employs black and white as their primary color theme and thus uses achromatic colors up to 80% of the time, most companies used achromatic and chromatic colors at a ratio of 1:1 during the

course of the ten years. The achromatic color that was most frequently utilized was black.

- Chromatic tones were more common in the bright and bright tones in the SS season and in the dull and dark tones in the AW season.
- There were noticeable differences in color use between the SS and AW seasons in a year for the premium labels that showed collections twice a year. Each collection was based on a distinct idea. The seasonal changes in color over ten years revealed that Hermes and Chanel's color palettes did not shift significantly from year to year. Gucci and Prada, on the other hand, varied their color palettes drastically from year to year. Except for 2007 and 2014, Louis Vuitton's color palette has remained pretty consistent throughout the last 10 years.
- It was believed that trend colors had a significant impact on color forecasting in the textile industry.

As it can be seen from the summary discussed by Xiong et al. (2017), the research has a lack of evidence about consumer insights and many other research does not include consumer perceptions. Many big brands in the luxury business have a distinguishing color that is frequently seen in their products. Wang et al. claim that Dior favors gray since it has been thought that it works with everything and looks lovely in every situation; beige is a timeless and iconic color for the company Burberry; and Fendi employs a yellow design code on all of its products, from bags and watches to fragrances (2022). Consumers link color palettes with brands, and when they see, hear, or think of a brand, their brains activate memories associated with specific colors (Wang et al., 2022). The world's finest luxury brands have a distinctive color scheme that is usually used to represent itself in their products, but most significantly in their communication, and because this distinctive shade stems from their historical heritage, it must keep up with the times'and be reinterpreted to remain current (Clerc, 2017).

3.4 Consumer Perception of Luxury Brands

The idea of luxury is not new; it has been around since the birth of civilization. Luxury has evolved over time in numerous forms and levels. Luxury products are one type of luxury that is important to businesses. Recent economic development, particularly in

emerging nations, has enabled more consumers to enjoy things typically associated with the term "luxury." Luxury goods are no longer limited to the wealthy. Chen et al. claim that millions of Chinese buyers, for example, are eager to purchase high-end fashion items such as Gucci bags (2016). The debate over the consumption of luxury goods has a long history. Veblen, one among the first to remark about it, It has been noted that consumers utilize luxury products to exhibit their wealth and social position. Luxury goods are used as a marker of social status to identify its members (Veblen, 1899; Chen et al., 2016). Snyder and Fromkin (2012) investigated the distinctiveness theory of consumers and discovered that different persons had various levels of need for individuality in similar scenarios. Their purchase decisions are influenced by their desire for uniqueness. Tian et al. (2001) discovered that consumers seek out distinctiveness with the purpose of fostering and enhancing their sense of identity and self-worth. These two aspects are inextricably linked and cannot be separated. Furthermore, Belk (1988) discovered that consumerism helps the consumer create his or her image and obtain social respect. Becker et al. generated three points of psychological characteristics based on consumers' perception of a luxury product (2018):

- Consumers form an impression of quality, which is linked with the appearance and price of luxury goods, resulting in potential contentment.

- Luxury products are used by consumers as an extrinsic indication of greater social class and connection with specific social groups, and buyers are likely to rely on the rarity and uniqueness of the item to establish prestige for the brand.

- Luxury goods consumers become more emotional and spiritual, and the product is likely related with rising symbolic qualities for the consumer's self-image and self-identification.

Inferring from three aspects that were generated by Becker et al. (2018), inference that consumers display stronger levels of psychological ties such as commitment, loyalty, and closeness toward luxury products or brands because they reflect larger degrees of desired attributes could be made. In relation to how consumers see luxury brands, Bian & Forsythe (2012) developed a conceptual model and generated a survey with U.S.

and Chinese luxury goods consumers, which proved their hypothesis of the developed conceptual model, which can be examined on Figure 3.4.

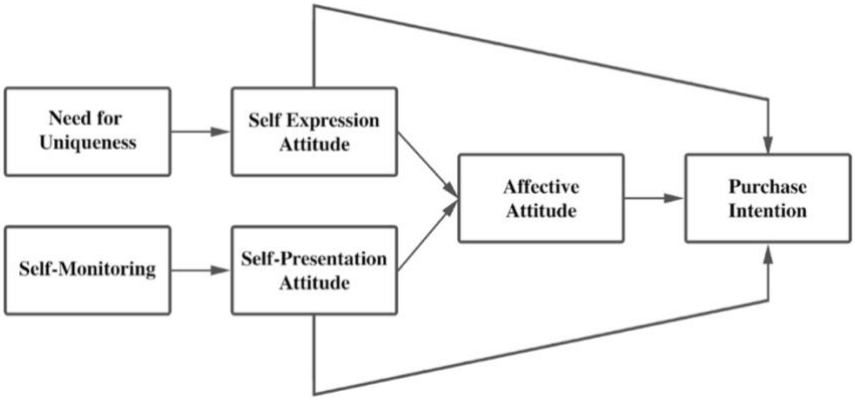

Figure 3.4: Conceptual model of consumers' perceptions of luxury brands (Bian & Forsythe, 2012).

Findings from the survey conducted by Bian & Forsythe (2012) examines the influence of social function attitudes toward luxury goods on consumers' affective attitudes and purchase intentions and demonstrates that feelings are linked to central views, implying that consumers choose brands that are believed to be congruent with their ideals and aims. The study proves the conceptual model of consumers' perceptions of luxury brands (Figure 3.4) that a moderately positive connection between social-function views and purchase intention suggests that both American and Chinese consumers are more likely to buy when the luxury brands are in line with their inherent ideals and social reputation (Bian & Forsythe, 2012). Another worth mentioning study is conducted by Wiedmann et al. (2007) to develop a unified conceptual framework of consumers' perceptions of luxury value for luxury goods researchers and marketers who may desire to test the components of individual luxury perception as a common foundation for marketing techniques to boost buy value for varied consumer segments globally. They also generated a model (Figure 3.5) to demonstrate that global consumer judgments of the value of luxury goods and their consumption are significantly influenced by personal, societal, and economic aspects.

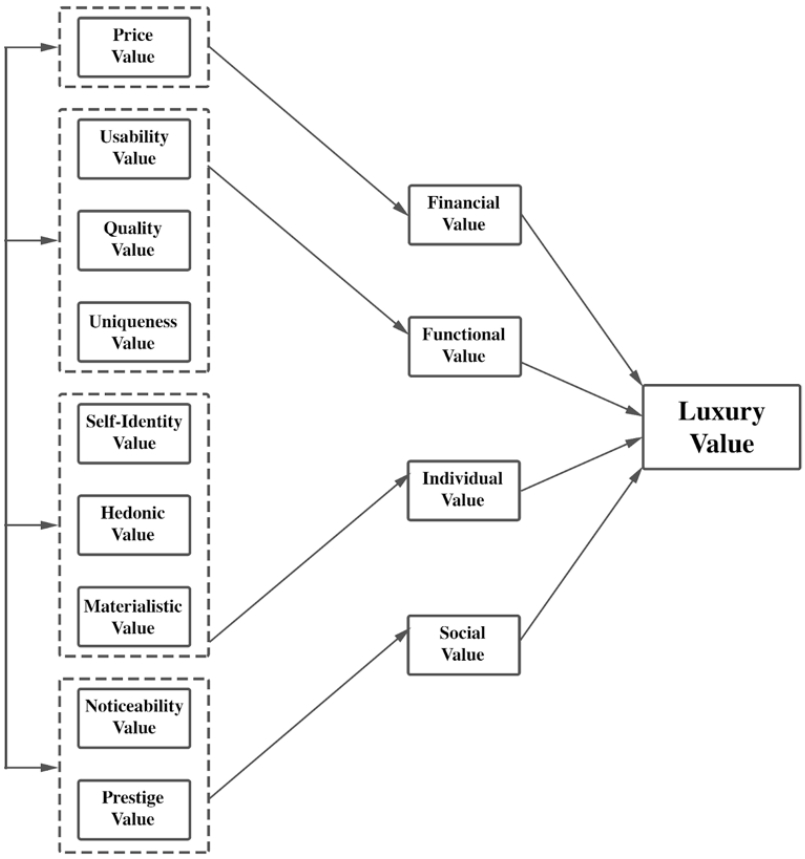

Figure 3.5: Conceptual model of consumers' perceptions of luxury brands (Wiedmann et al., 2007).

Each aspect of the conceptual model of consumers' perception of luxury brands (Figure 3.5) that was generated by Wiedmann et al. (2007) could be examined individually.

- *Price value:* When it comes to luxury goods, several studies have demonstrated and confirmed that a product's price may have a positive impact on deciding the perception of exceptional quality (Wiedmann et al., 2007). Price is frequently utilized as evidence for determining quality, but status-conscious buyers also use them as a proxy indicator of prestige.

- *Usability value:* A product or service is often developed to fulfill a certain purpose; the major advantage may be found in a product's usability to achieve the objective of meeting consumer needs. Consumers expect their purchases to work properly, look good, endure a lot longer, and live up to expectations and promises (Fennel, 1978).

- *Quality value:* One of the reasons why people choose to buy luxury items is the higher quality implied by the brand name (Gentry et al., 2001). Consumers may associate luxury goods with better brand quality and assurance, which raises their perception of value (Wiedmann et al., 2007).

- *Uniqueness value:* According to a study, consumers' desire or preference for a brand increases when they believe a product is unique and rare (Wiedmann et al., 2007). Only when consumption and use of a certain brand is limited to a narrow set of consumers can the desires of consumers for distinctiveness and exclusivity be satisfied. Because of this, it is important to understand that a luxury goods is not, by definition, accessible to and possessed by everyone; otherwise, it would not be regarded as a luxury item. The perceived level of uniqueness as a gauge of the extreme exclusivity and rarity of a premium good or service is positively correlated with the impression of functional luxury value (Wiedmann et al., 2007).

- *Self-Identity value:* Self-image moderates the link between such self-images and one's perception of a good or service, claims consumer behavior theory (Belk 1988). According to this viewpoint, consumers may utilize expensive items to give their own identities symbolic value (Holt 1995), alternatively, they could make and maintain their own identities using luxury brands (Wiedmann et al., 2007). To summarize, it can be said that personal luxury value perception is related positively to the degree to which a luxury object or service perfectly aligns with the consumer's perception of their own or their planned self-image.

- *Hedonic value:* Hedonism, as opposed to personal fulfillment and satisfaction, refers to the perceived subjective usefulness and inherently alluring qualities achieved via the purchase and consumption of a premium brand in order to elicit feelings and emotional states (Wiedmann et al., 2007). To sum up, The perceived degree of hedonism toward a luxury object or service and its capacity to optimally satisfy a sensory urge to experience something new are positively correlated with individual perceptions of luxury value.

- *Materialistic value:* Materialism is explained as the extent to which people regard possessions as playing a key role in their lives. The more materialistic a person is, the more likely they are to purchase items, to have a favorable attitude toward acquisition, and to place a high value on material possessions. In general, those who are more materialistic find things appealing and spend more time and energy on activities that include products (Belk 1985). The degree of materialism and devotion to exceptional material wants and aspirations of the consumer are positively correlated with their own sense of luxury in relation to a possible purchase of a luxury product (Wiedmann et al., 2007).

- *Noticeability value:* The social standing associated with a brand is a crucial component of conspicuous consumption because luxury brands may be necessary for people seeking social status and representation. According to Bearden & Etzel, luxury goods used in public are more likely to be noticed than luxury goods used in private, and conspicuous consumption still heavily influences preferences for many products purchased or used in public settings (1982).

- *Prestige value:* The desire to own high-end brands will serve as a sign of group identification. People are motivated by the "bandwagon effect" to adopt wealthy lifestyles or to set themselves apart from those who lead less affluent lives (Wiedmann et al., 2007). For status-oriented buyers, social luxury perception is positively correlated with the amount of perceived repute and recognition of a luxury product as a symbolic sign of participation in their comparison group.

The use of these terms to conceptualize consumers' perceptions of luxury will be helpful in the analysis and development of a thorough luxury framework that identifies the dimensions of consumer attitudes toward the consumption of luxury goods.

3.4.1 Perceived value of color in luxury brands by consumers

Color is employed by luxury brands in marketing tactics to engage consumers deeply and set themselves apart from other businesses in the market. Brands looking to succeed should investigate color analysis methods that can complement their

consumer-appealing goals in order to guarantee that color is most successful. Color has evolved from the complexities of psychology to become one of the most effective methods of accomplishing this. According to researchers all over the world (Grimes & Doole, 1998), color is becoming increasingly important in engaging increasingly intelligent clients on a deeper level. Color, according to Cunningham, can be used by businesses to inform consumers about product attributes such as cost and quality, which influence consumers' perceptions of a company's good or service (2017). It is definitely worth the expense for businesses to create an identity and a connection with their consumers by using the proper colors in their branding. Color, which has both emotional and physical aspects, informs people about a corporation's brand. From the moment a consumer sees a display in a shop window until they make a purchasing decision, the connection between emotions and color is critical to corporate branding. Color has the ability to alter a consumer's perception of a company's product or service in seconds, even before any other information is provided (Goodgold, 2010). Color is more than simply an attractive design in the eyes of consumers; it is a science. Color perception is a cognitive process that involves increased brain activity, the formation of a memory pattern, and the elicitation of emotion (Cunningham, 2017). When consumers perceive a color, their brains naturally ascribe interpretations or valuations to what that color conceptually represents. People select the colors of their vehicles, homes, clothes, and even footwear based on how they want to portray themselves (Aslam, 2006). Because consumers want to express themselves via luxury brands, to create marketing strategies that boost brand awareness, personality, and loyalty, businesses can use color research. According to Cunningham, corporate brands may employ color into marketing tactics that have an impact on consumer perception, behavior, and purchase intent because of the brand personality and effectiveness of color (2017). According to the literature review mentioned, in luxury consumption, the color aspect is as important as the brand of the product, product shape, and the aim of use for consumers. Previous studies have demonstrated a relationship between a product's characteristics and the emotional reactions or symbolic meanings connected to a particular hue (Lyons & Wien, 2018). The contrast between cool and warm colors is a prominent example of the psychological factors influencing color responses. Red, orange, and yellow are warm colors with long wavelengths, whereas blue, green, and white are cold colors with short wavelengths (Chebat & Morrin, 2007). Crowley (1993) proposed that each color has two components: an excitation element and an

evaluative element. Consequently, it is not always possible to distinguish between warm and cool hues. Color associations are situation-based and product-specific (Grossman & Wisenblit, 1999; Lyons & Wien, 2018). On this point, Grossman and Wisenblit (1999) proposed that color has a dual component in terms of information processing; consumers form attitudes through a cognitive process of belief construction and an emotional process of affect transference (Kim et al., 1996). It is crucial to distinguish between the ways that color is perceived by consumers according to what the product is. These preferences for colors are picked up through connections and past exposure to the product category or related product groupings. A textual analysis of print advertising revealed a high correlation between product category and color, suggesting that marketers frequently use the same colors to represent items in specific product categories (Grossman &; Wisenblit, 1999). These hues may persuade consumers to acquire socially desirable things shown in commercials. There is evidence that in situations with high vs low engagement, decision-making processes and attitudes change. This also may be explained in terms of associative learning. An instance of personal value to an individual has been described as "involvement." More specifically, a product is considered highly involved when the buyer is motivated to make a careful purchasing decision and the acquisition of the product has significance. In the literature on consumer behavior, involvement has received a great deal of interest since it is believed that decision making for low-over-high-involvement items differs (Beatty & Kahle, 1988). According to one study, engagement may induce a buyer to favor a particular brand, think the product class is important, and spend more time weighing alternatives (Grossman & Wisenblit, 1999). Researchers claim that a variety of factors, including emotional responses, may influence purchasing decisions in situations involving high levels of decision-making complexity. Products with a high level of participation may be necessary to the consumer because they are connected to a higher risk, either economic or social, do have emotional appeal, or may be relevant (Grossman & Wisenblit, 1999). In conclusion, they might be termed high-involvement products in the perspective of luxury products. The consequence is that, while color is a significant decision element for a high involvement product. A person's preference of that color may not be influenced by color preference. When a consumer considers acquiring a high involvement product, a more sophisticated set of connections emerges, leading to an emotional response.

4. EFFECTS OF COLOR ON CONSUMER PREFERENCES IN LUXURY PRODUCTS

In the contemporary global market, luxury products assume a crucial function in the global economy, drawing a wide spectrum of consumers (Bachmann et al., 2019). Regarding luxury branding, the color of a product has a considerable impact on shaping consumers' attitudes and inclinations. The color of luxury items is associated with different emotions and psychological associations that influence consumers' perceptions and valuation of a product. The selection of colors in luxury branding is often purposeful and tactical, with the goal of establishing a particular brand identity and attracting a specific consumer group. Consumer preferences are molded by several aspects, such as the quality of the product, the image of the brand, and the design. Among these factors, the color of luxury items is a critical determinant of consumer preferences (Wang et al., 2022). Luxury product designers and marketers acknowledge the significance of color in luxury branding. They have employed color as a tool to establish a unique brand identity and allure their intended audience. For instance, luxury fashion brands frequently utilize black and white hues to communicate a notion of refinement, grace, and perpetuity (Wang et al., 2022). In contrast, red hues are employed to evoke sentiments of ardor and exhilaration. To effectively utilize color in luxury branding, it is essential to have a comprehensive comprehension of consumer behavior and preferences, as well as the cultural and social background of the target market. The strategic use of color allows luxury brands to establish a unique brand identity and differentiate their products from those of their rivals, enhancing their perceived value and consumer loyalty.

Luxury brands encompass more than just the materials that compose them. They have the ability to influence individual and social perceptions, and their worth is dependent on personal opinions, which vary between individuals. Although the functional and material aspects are crucial, the experiential and symbolic dimensions are equally significant and are more subjective in nature. It has been discussed previously that there are three dimensions of luxury brands from the study of Berthon et al. (2009). Additionally, these dimensions are reliant on the context and tend to fluctuate with

time. Hence, it is essential for luxury brands to consider all three dimensions to prosper. Marketers must create strategies that cater to the diverse needs of consumers who value luxury for multiple reasons, whether it's the functional, experience, or symbolic value. Drawing upon an exhaustive literature review encompassing seminal works especially by Berthon et al. (2009), Bian & Forsythe (2012), and Wiedmann et al. (2007), the author has constructed a comprehensive conceptual framework of the thesis, as depicted in Figure 4.1. In order to establish a perception of luxury among consumers and enhance its desirability, it can be posited that the value dimensions of luxury must be satisfied to the utmost degree. Nonetheless, it may not be judicious to ascribe equal importance to all of these dimensions.

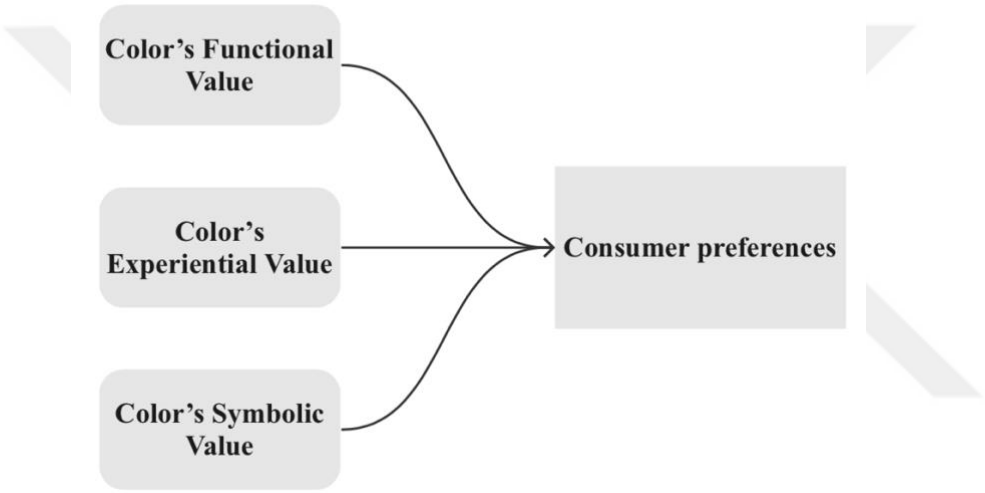

Figure 4.1: Conceptual framework of the thesis.

In summary, it can be posited that there exists a communicative process aimed at transmitting the information embedded within luxury products by designers concerning the decisions made during the product design process and shaping consumers' value perception. When examining this approach in the context of luxury products, it may be suggested that the inference drawn with respect to the dimensions of color values of luxury (namely, color's functional value, color's experiential value, and color's symbolic value) aligns with consumers' luxury product preferences. Consequently, this thesis advances a conceptual framework that proposes that the information conveyed through product design engenders a perception of color's luxury value and preference in consumers.

4.1 Functional Value of Color in Luxury Products for Consumers

The term "function" is a broad and inclusive concept that signifies the purpose of a product, which is typically multifaceted. In the realm of luxury goods, the selection of color in the design context of a luxury product is deemed a crucial factor that can impact both the perception of the product's luxuriousness and its functional value and communication, which are scrutinized in terms of their utilitarian benefits as well as the psychological benefits that engender consumer satisfaction. Designers employ a multidimensional approach in the development of products, which encompasses the consideration of specific objectives and goals. The design process incorporates critical aspects such as the product's form, material selection, texture, color, usability, durability, and usage methods. This perspective is supported by Crilly et al. (2004), who assert that designed products are functional instruments that fulfill tasks related to their intended purposes. Consequently, the value attributed to a product is predicated on its benefits, such as function, performance, and efficiency. The efficacy of these practical features in shaping a consumer's perception of a product's utilitarian benefits is pivotal. This notion is confirmed by Zeithaml's (1988) model, which posits that product information is delineated into multiple levels in a consumer's mind. Specifically, product behaviors represent the simplest level, while the highest level pertains to the consumer's value inference of the product. Analogously, the perceived value of luxury goods may be construed as a high-level abstraction. In essence, the functional, aesthetic, and symbolic information garnered from the design of luxury items is expected to generate a perception of luxury value in consumers based on their psychological outcomes.

The perpetuation of some colors as timeless and their ability to endure over time is attributed to their functional properties. The colors black and white, for instance, are associated with elegance, sophistication, and simplicity, thereby rendering them adaptable to a wide range of design contexts (Wang et al., 2022). In contrast, fashionable colors such as neon and pastels may evoke a sense of youthfulness and playfulness, but they may lack the sophistication and elegance conveyed by black and white. The functional attributes of colors contribute to their continued use in luxury goods. Black, for example, is highly practical as it can efficiently hide dirt or stains while having a slimming effect that enhances the refinement of the wearer, an attribute that is highly sought after in luxury fashion. White is commonly associated with purity

and cleanliness, which is why it is frequently used in luxury goods, including linens and china. Additionally, its reflective quality makes it a popular option for jewelry and precious stones, thus adding to its functionality in luxury design.

The fundamental principle of the functional aesthetic is rooted in the classics of modern design (Kwon, 2017). The functional significance of color in luxury products has been characterized by its utility and essentiality within the consumer's personal possessions. For instance, the color black has been often regarded as a "must-have" attribute among luxury goods consumers, due to its association with sophistication, elegance, and exclusivity (Koh, 2018). Kwon (2017) suggests that the classic color palette mainly comprises deep tones like black, brown, wine, and dark green, accompanied by neutral shades like beige, which are regarded as functional colors. The statement can be corroborated by the findings of the semi-structured interviews that were conducted as a part of this thesis.

Participant A: *"For example, black is a color that everyone needs…"* (Appendix A).

Participant C: *"If I'm going to buy something colorful, I need to have my safe zone ready. If I have black and white, which are the equivalents of it, I'm good to go"* (Appendix C).

Participant E: *"Bottega green is a beautiful color for a bag, but I would prefer to buy the black one instead of the green. Because black is a more timeless color that can stand the test of time for years to come."; "As we discussed in previous questions, my preference generally leans towards timeless colors such as black, white, and beige."; "If we were to differentiate between day and night, during the day I tend to lean towards colors such as black, white, beige, brown, earth tones, and taupe"* (Appendix E).

Consumers have emphasized the importance of essential colors, particularly black, as evident in their statements. This suggests that black is highly valued by consumers as it is deemed "essential" due to its timelessness and versatility. Black is a practical color choice that can be used in various settings and appreciated for years to come, making it a functional and useful option for consumers. Its longevity and popularity make it a signifier of usability and functionality among consumers, as it has stood the test of time and remains a preferred color choice for a diverse range of products. Additionally, black's versatility is evident in its ability to match well with other colors and

complement different styles and designs. Hence, it is clear that essential colors like black hold significant value and functionality for consumers, making them a preferred choice in the market.

The functional value of color is closely linked to its subjective nature, particularly when it comes to the concept of "necessity." Necessity is a highly personal and variable factor, shaped by a range of individual factors such as lifestyle, cultural background, personal taste, and more.This means that every person, regardless of their relationship to luxury brands, has their own unique perception of what is necessary when it comes to color. Some of the responses from the participants provided insights into how their consumer behavior changes in relation to their individual necessities.

Participant A: "*Of course, as I reached an age where I realized that I didn't actually use that bag much, I became more conscious of my needs and opted for more practical colors that better suited my needs. As a person who wears a headscarf, for example, my scarf might be a certain color and I couldn't find a suitable bag in my closet to match it. I experienced this very recently, so I bought a bag in the matching color, which is quite important to me, at least"* (Appendix A).

Participant B: "*When I go shopping, I always have in mind the items that I need in my wardrobe. For example, if I already have a big black bag for traveling and a small one for going out at night, then I might be looking for a black bag that I can use for daily activities"* (Appendix B).

Participant C: *"Priority is inevitably given to necessities. Firstly, I think about the clothes I wear and the accessories I put on, and whether I can combine them"* (Appendix C).

Participant D: "*I prioritize my needs. After all, what I need is already predetermined, regardless of the things I may have purchased before and liked. For example, my need for a white shoe may be due to the fact that it will support the rest of my pieces. Some people, for instance, prefer the color black and all of their pieces are in that color, and they don't want to change that. But I am looking at what will support these items according to my own taste, which has evidently formed my wardrobe"* (Appendix D).

Participant F: *"I consider it based on its function and where I will use it"* (Appendix F).

In order to create products that meet the functional value requirements of products' color and brands' target audience, designers and marketers must be able to grasp and accommodate these diverse preferences. Achieving this requires a deep understanding of the social, cultural, and psychological factors that influence consumer behavior and perception, as well as an ability to adapt to changing trends and consumer preferences. By acknowledging and accommodating these differences, brands can successfully position their products in the market and provide a more satisfactory consumer experience.

In conclusion, the functional value of color in luxury product design refers to the approach taken by designers to create products that are not only aesthetically pleasing but also functional and practical. In luxury goods, the selection of color is a crucial factor that impacts both the perception of the product's luxuriousness and its functional value and communication. The functional significance of color in luxury products has been characterized by its utility and essentiality within the consumer's personal possessions. Essential colors like black are highly valued by consumers as they are deemed "must-have" due to their timelessness and versatility. Consumers have emphasized the importance of essential colors, particularly black, as it is deemed "essential" due to its timelessness and versatility. The functional value of color is closely linked to its subjective nature, particularly when it comes to the concept of "necessity." Hence, the functional aesthetic approach to the selection of color in luxury product design takes into account both the practical and aesthetic aspects of product design, ensuring that the product is not only visually pleasing but also meets the consumer's functional needs.

4.2 The Experiential Value of Color in Luxury Products for Consumers

The experiential dimension pertains to the domain of personal and subjective worth that is unique to each individual according to Berthon et al. (2009). Stated differently, luxury is primarily determined by an individual's subjective taste, where the personal and hedonic value of a brand is located. In the context of the luxury market, the subjective aspect of color perception holds significant relevance, given that consumers in this sector place value not only on the functional attributes of a product, but also on the pleasurable experiences and emotional connections associated with it. The way in which consumers perceive and prefer colors in luxury products can be influenced by

their subjective inclinations and perspectives, as seen in the "old-money" and "new-money" trends (Dion & Borraz, 2017). Consumers with an old-money mindset may lean towards traditional and classic color schemes, such as black, white, and neutral tones, which are associated with timeless elegance and sophistication (Saviolo & Corbellini, 2014). Saviolo & Corbellini's assertion (2014) that consumer behavior can be influenced by justification is supported by one of the interviewees' comments.

Participant B: *"While many brands previously didn't shy away from using color in their products such as clothing, shoes, and bags, in recent years, beige tones and blacks have started to appear more luxurious due to the growing popularity of Scandinavian fashion style. In fact, influenced by the "old money" trend, people are now opting for simpler colors"* (Appendix B).

On the other hand, consumers with a new-money mindset may prefer bolder and brighter colors, like gold, pink, or purple, that are associated with flamboyance and status (Saviolo & Corbellini, 2014). Despite being a widely accepted notion, the subjective nature of experiential value of color in luxury products persists due to the multifaceted factors that can influence consumer preferences regarding the perceived luxury of a given color and the personal associations they attach to it.

For luxury brands, it is important to understand the preferences of their target consumers and create a color palette that resonates with them emotionally (Han & Kim, 2020). Chanel, for example, has incorporated a classic black-and-white color scheme to appeal to consumers who appreciate simplicity and timeless elegance, while brands like Gucci and Versace have included bold and bright colors like pink and gold to appeal to consumers who desire a sense of flamboyance and status (Xiong et al., 2017).

By catering to consumers' subjective inclinations and perspectives towards color in luxury products, brands can create a personalized experience that leads to increased consumer loyalty and satisfaction.

To comprehend the experiential value of color in luxury products for consumers, a pertinent inquiry would be: "What does it mean to the individual?". The way in which consumers experience the value of color in luxury products can also be affected by the specific context in which the product is being used (Priluck Grossman & Wisenblit, 1999). For instance, the same color may be interpreted differently depending on the

type of product and the occasion on which it is being used. The specific context of product usage, including the environment, social setting, and occasion, can significantly influence how consumers perceive the experiential value of color in luxury products. This means that the same color may be viewed differently depending on the product category and the occasion on which it is being used. For instance, a color that is considered elegant and sophisticated in one product category may be perceived as flashy and gaudy in another. Some of the participants' feedback offered valuable insights into how the perception of a particular color can differ across various product categories.

Participant A: *"... I believe that certain colors such as burgundy, khaki, and black add weight and complement a product, such as a car. Sometimes, a product with silver or gold leafing is perceived as more luxurious when people purchase it for their home, not just in terms of clothing. Therefore, I think that color adds a lot of value in that sense. I believe that those first dark colors I mentioned add more weight and quality to clothing or bags when combined with the right material. When it comes to household items or watches, sometimes silver or gold color, combined with a leather strap, can look more high-quality. I'm thinking independently of brands right now, just focusing on color. For example, when you think of a Rolex, it can be said that a silver-colored combination with the same type of strap in a non-Rolex watch may look better. Or, if the inside color of a watch is not plain but more colorful, it can give the impression of being a limited edition or a special production."; "I think not every model can handle every color. Sometimes, a product looks cheap with a certain color. Maybe it's a well-known brand, but that color makes it look cheaper, and that's why you might avoid buying it. Human psychology works in a way that if a product looks cheap, you tend not to buy it"* (Appendix A).

Participant D: *"For example, when it comes to watches, for some reason, I find silver color to be more luxurious than yellow color for the metal. It might be because I don't think the yellow color is nice for that product."; "For example, white is often used in shoes, but sometimes it seems to make certain shoe models look too ordinary. Using a specific color in shoes, like in cars, may create a more luxurious perception. Of course, it also depends on the design, as not every color suits everything, and highlighting the uniqueness of the shoes may also create a sense of luxury."; "For example, there are colors that highlight certain materials in shoes, inevitably. If the material is well*

matched, I prefer its original color. For example, leather comes in many tones, but if the leather used is a brown one, which gives me a sense of richness and quality, I tend to prefer it more at that point" (Appendix D).

The statements of Participant A and Participant D shed light on how people perceive and link colors to luxury goods. Participant A contends that particular colors can contribute to a product's substance and complement it, while others may make it appear low-cost. They highlight that selecting the appropriate color blend with the proper material is critical to increasing the product's quality. Furthermore, they suggest that color may have varying impacts on different goods, and the color scheme should be customized to the product category. Participant D expresses a preference for silver over yellow in watches, which they associate with luxury. They argue that certain colors, when combined with the appropriate design, can elicit a more luxurious perception, whereas others can make a product appear ordinary.

These observations underscore the subjective nature of color perception and the importance for luxury brands to take into account their target consumers' preferences and settings when selecting color palettes for their goods. They also imply that color has a significant influence on a product's perceived quality and luxury and that some colors can enhance or diminish its worth.

The task of comprehending color responses is likely to be complicated as consumers may have formed a diverse range of color associations in various product contexts (Priluck Grossman & Wisenblit, 1999). The discovery that color preferences are influenced by associations has important implications for marketing professionals seeking to choose colors for their products. Instead of studying overall color preferences of consumers, it may be more advantageous to investigate the color associations of consumers in order to comprehend the targeted dimensions of color in certain fields. One of the interviewee's responses indicated that specific colors are linked to luxury in their perception.

Participant E: *"While moving forward with a luxury product, there are certain premium colors that appeal to me. For example, blacks, golds, and metallics always give me a more luxurious feeling. I prefer to go with these types of colors because they make me feel more premium"* (Appendix E).

In conclusion, the experiential value of color in luxury goods pertains to the personal and subjective worth that is exclusive to each consumer. In the luxury market, buyers value not only the functional aspects of a product, but also the pleasurable experiences and emotional connections associated with it. The subjective inclinations and perspectives of consumers may influence their preferences for color in luxury items, as evidenced by the "old-money" and "new-money" trends. The interpretation of a particular color can differ depending on the type of product and the occasion it is used for. Consequently, luxury brands should comprehend the preferences of their intended clientele and devise a color palette that resonates with them emotionally. The context in which a product is utilized, such as the environment, social setting, and occasion, can significantly impact how consumers perceive the experiential value of color in luxury goods. By catering to consumers' subjective inclinations and perspectives on color in luxury goods, brands can provide a customized experience that enhances consumer loyalty and satisfaction.

4.3 The Symbolic Value of Color in Luxury Products for Consumers

The symbolic value of color combinations is significant, and they have varying effects on human perception (Rompilla, 2005). In the realm of luxury branding, color is an essential component of marketing and branding strategies for luxury products. The careful selection of signature colors is crucial for luxury brands to accurately represent their identity and values. The choice of colors in luxury branding is critical to the communication process between the brand and the consumer because colors can evoke immediate emotions and associations in consumers (Xiong et al., 2017). Luxury brands should meticulously consider the connotations linked to each color and select colors that represent their unique identity and values. Luxury brands must allocate significant effort and resources to choose signature colors as it is an essential aspect of their branding strategies. Luxury brands can differentiate themselves from their rivals and establish a strong brand identity that consumers can quickly identify by selecting colors that appeal to their target audience. Choosing a harmonious and coherent color palette is vital to increase brand recognition and brand loyalty.

Luxury brands' signature colors have a noteworthy symbolic influence on how consumers perceive and behave regarding purchasing decisions. An example of this is Christian Louboutin's instantly recognizable red sole (Figure 4.2), which represents

the brand's characteristics of being daring, elegant, and opulent (Thelin, 2020). This demonstrates how signature colors are an essential aspect of luxury branding, as they play a significant role in conveying a brand's image and personality to consumers.

Figure 4.2: Christian Louboutin's "Kate" pumps (Url-7).

Another example is Tiffany and Co.'s signature blue color. Tiffany & Co. is known for being a luxury brand associated with sophistication and elegance, and one of the most recognizable features of its brand is its signature blue color (Figure 4.3), which is referred to as "Tiffany Blue" (Kaur, 2016). This unique blue color was first introduced in 1845 on the cover of the company's Blue Book catalog, and it has since become a significant aspect of the brand's visual identity (Tiffany & Co., n.d.). Tiffany's blue color strongly symbolizes the brand's iconic jewelry pieces, including engagement rings, bracelets, and diamond necklaces. The blue box that the company uses is renowned and associated with luxury and exclusivity. Tiffany & Co. is highly conscious of the use of its signature color, making sure it is consistent across all its products, packaging, and marketing materials. The color is even trademarked, preventing other brands from using the same shade of blue. The company's attention to detail and commitment to quality is evident in every aspect of its brand, from packaging to jewelry design. As a result, Tiffany & Co. has developed a unique brand identity that is sought after by consumers worldwide (Kaur, 2016).

Figure 4.3: Tiffany & Co.'s blue box (Url-8).

Therefore color that represents a luxury brand can greatly influence how consumers decide to make purchases. When consumers see a particular color symbolizes a luxury brand, it can create an emotional tie and an instant link to high status, excellence, and exclusivity. This emotional tie can result in a stronger urge to possess the product, generating a sense of prestige and distinctiveness from others who do not have the same item. Participants' comments also claim that color is a significant symbolic influence towards brand identity.

Participant A: *"So generally, for example, the color of Louis Vuitton is brown, they produce other colors as well, but the signature color is brown. If the signature color belongs to them, it is more reliable for me to stick with it. Or Off-White's neon colors... Off-White naturally releases products in this band, and when everyone sees the neon and logo, it becomes more normal to associate it with the brand. That's why I either buy Off-White's black and white product or a neon-colored, yellow, or pink one. Off-White may not produce a burgundy product easily, but even if they did, I wouldn't buy that color. There is something about color that we associate with brands. For example, the soles of Louboutin shoes are red, which is their signature. Yes, there are production models that do not have red soles, but I prefer not to buy them because adding that color detail to the sole makes it a signature product and takes it somewhere else. Therefore, I prefer the soles to be red. In short, I can say that it is a combination of need, my own desire, and the integration of color-product-brand as an answer"* (Appendix A).

Participant C: *"When I say Versace, black or white doesn't come to my mind. Immediately, a golden medusa comes to my mind. Or all the forms they use in their underwear are gilded with gold"* (Appendix C).

Participant D: *"After all, Ferrari has its own shade of red." ; "In the end, certain brands can have certain colors, so I prefer those colors in those brands. Because that color reminds me of the brand and also makes what I buy a reference to that brand for me"* (Appendix D).

Participant E: *"Usually, luxury brands have their own unique color. For example, Tiffany blue or Hermès orange. These colors associate the products with the brands and create a premium feeling. When I see the use of Tiffany blue somewhere, it gives*

me a premium feeling, maybe because it creates a certain association in my mind" (Appendix E).

According to studies and participants' responses, it is an inevitable fact that the signature color of a luxury brand symbolizes the brand's image and values. Although Participant E claims that the signature color of a brand has a correlation with the premium feeling of that color and generates an association, the participant also claims that due to its functional value for her, she might not purchase a product with the brand's signature color if it is not "timeless".

Participant E: *"So, I can't say that every brand's associated color becomes timeless. For example, the color of Hermès is already registered as orange. But when I buy a Kelly bag, I wouldn't buy it in orange. I would prefer to buy the one in black with gold details." ; "Let's say, the reason why the brown Louis Vuitton bag is timeless in my wardrobe is actually because it's a neutral earthy tone. Louis Vuitton also has red bags with the LV logo, which I believe are made of mink leather, but I never feel compelled to purchase them. However, the brown shade is truly beautiful and elevates any outfit. That's why I prefer it"* (Appendix E).

The response suggests that consumers of luxury products may prioritize certain values of color over others in a hierarchical manner. In this case, functional value is deemed to be more significant than the symbolic value of color.

The symbolic value of color carries a significant effect on a brand's image and can indirectly convey the brand's history and culture. There are multiple factors that influence the formation of brand culture, including the founder's vision and the nature of the product or service offered. Brand culture is a broad concept that carries significant importance for a brand. According to Peishan and Yufei's study (2021), a brand's identity can be analyzed through three elements: target audience, logo, and color. Although this study primarily focuses on color, all three factors are interrelated and cannot be entirely disregarded. For instance, the sign of Chanel incorporates a simple combination of black and white colors, which complement its logo consisting of two distinct C's. This color scheme effectively portrays the qualities and features of Chanel's products as sophisticated, enigmatic, and stylish, with particular emphasis on the color black (Peishan & Yufei, 2021). Lady Gabrielle "Coco" Chanel (founder of

Chanel, Figure 4.4) viewed black as a color that could make women stand out and make a statement.

Figure 4.4: Lady Gabrielle “Coco” Chanel (Url-9).

In the past, black was primarily used for the formal attire worn by missionaries and orphans. However, with Chanel's introduction of the classic black dress (Figure 4.5) in 1926, black became associated with elegance and sophistication, despite its previous association with mourning and uniforms.

Figure 4.5: The black dress of Chanel (Url-10).

The black dress played a crucial role in inspiring the creation of the Chanel brand, and it continues to be an important element of the brand's design concept. At the inception of the brand, the focus was on a simple style that primarily used black and white colors. According to Chanel's stylists, simplicity is timeless and enduring. The combination of black and white is considered a classic design that has remained unchanged throughout the brand's development (Peishan & Yufei, 2021). While it's true that many

luxury brands, including Chanel, have a black and white color scheme, each brand also has its unique representative color and culture associated with its logo. For example, Hermès Paris is often associated with the color orange, while Louis Vuitton is known for its brown color. These distinctive colors have become synonymous with the respective brands and are often used to identify them in online searches and other marketing materials.

Other than Chanel, when it comes to luxury goods, it is impossible not to mention the French brand Hermès Paris. Known for its impeccable style and effortless opulence, the brand is also famous for its distinctive orange packaging box and the iconic marigold Kelly bag, which have become synonymous with the brand's identity (Eiseman, 2014). While orange may not have always been a part of Hermès' identity, it has now become more than just a logo color. The bright orange hue has become incorporated into the brand's logo and has become an essential element of the brand's overall perception among the public. During World War II, Paris and Europe as a whole faced severe shortages of essential products, including packaging materials (Kushnirenko, 2021). When the Hermès brand ran out of their usual packaging stock, Emile-Maurice Hermès had to make a quick decision and ended up using boxes of a color that nobody else wanted (Kushnirenko, 2021). Without any other options, he started selling Hermès goods in these orange packages, which he then decorated with a brown ribbon on top. This decision led to the birth of the brand's distinctive corporate color, which was a result of the social conditions at the time. In Figure 4.6 the evolution of Hermès boxes could be examined.

Figure 4.6: Evolution of Hermès Paris's Boxes (Url-11).

The symbolic value of color is highly correlated with a luxury brand's image, history, and culture, thereby influencing consumer preferences and shaping their choices when it comes to luxury products. To further support this claim, comments obtained from interviews with consumers also provide evidence of the influence of color symbolism on their perception and choices when it comes to luxury products.

Participant B: *"I also look at all brands' classic models in this regard. For instance, it is important for me that they are still producing a model they made in 1950. I would like to choose that model as well"* (Appendix B).

Participant C: *"The most critical thing is that it is well-designed and carries a good idea. When we look at why Chanel is Chanel, it is because there is a story, an idea behind the stamps on it that come from World War I"* (Appendix C).

Participant D: *"Also, depending on the brand, the product's history may contribute to its luxury appeal"* (Appendix D).

Participant F: *"What we call luxury should carry a culture beyond its price, and it should have a meaning. Therefore, before buying a luxury product, I pay attention to its background, its story"* (Appendix F).

In conclusion the selection of signature colors is an important aspect of luxury branding that communicates a brand's image and personality to consumers. Luxury brands must choose colors that represent their identity and values, as colors can influence consumer perceptions and emotions. By selecting colors that appeal to their target audience, luxury brands can differentiate themselves and establish a strong brand identity. A coherent color palette is necessary to increase brand recognition and loyalty. The symbolic value of color combinations is significant, and luxury brands' signature colors can greatly influence consumer purchasing decisions. Therefore, luxury brands must devote significant effort and resources to choose signature colors as it is a crucial aspect of their branding strategies.

5. DISCUSSION AND CONTRIBUTION TO NEW KNOWLEDGE, LIMITATIONS, SUGGESTIONS FOR FUTURE RESEARCH

Color is a fundamental and significant aspect of product design, with a notable impact on consumer behavior. The utilization of color in design has the potential to elicit powerful emotional responses, affect mood, and mold consumer perceptions of a product (Veryzer, Jr. & Hutchinson, 1998). Therefore, the use of color is a crucial element in the design of luxury products. Such products are typically associated with high quality, exclusivity, and sophistication, making color an essential component of the design process. Color has the power to communicate emotions and alter consumer mood, thereby enhancing the luxury experience.

Luxury is often associated with high cost, exclusivity, excellent product attributes, enjoyable experiences, and an extravagant lifestyle, according to Şener et al. (2016). The concept of luxury has evolved over time, reflecting changes in society and people's ways of life. Berthon et al. (2009) proposed that luxury brands should embody three dimensions of luxury branding, namely functional, experiential, and symbolic, which can help explain the color preferences of luxury consumers, in order to capture the complexity of the relationships between consumers, products, and brands.

To develop distinctive brand benefits, luxury brands need a comprehensive framework that is both loyal to their brand identity while also setting trends (Berghaus et al., 2018). Understanding the role of color in luxury branding requires a deep knowledge of color theory and its impact on consumer behavior, as well as an understanding of cultural differences and color associations. Luxury brands can create visually stunning products that resonate with their target audience, establish brand identity, and enhance the luxury experience for consumers by leveraging color effectively.

The use of color in luxury brands has been studied extensively by scholars, revealing that color plays a crucial role in product sales. Xiong et al. (2017) conducted research on the color palette of luxury fashion brands such as Louis Vuitton, Hermes, Gucci, Chanel, and Prada, and found that each brand has a unique color palette that reflects its brand image, fashion, seasons, and trend colors. Wang et al. (2022) noted that

luxury brands have a distinguishing color that is frequently seen in their products, and consumers associate these colors with the brand. The world's finest luxury brands have a distinctive color scheme that usually represents the brand and its historical heritage. According to Wang et al.'s claim (2022) it can be inferred that color can influence consumers' perceptions of luxury products and affect their purchase decisions. The use of color in luxury brands is an important element that businesses need to consider to meet consumers' needs and preferences. Luxury brand consumers are drawn to a brand's visual identity and develop a stronger attachment to that image when they want to convey elegance. Color associations are situation-based and product-specific, and they may persuade consumers to acquire socially desirable things. Therefore, it is crucial to distinguish between the ways that color is perceived by consumers according to the product category. However, the same color in a different product segment could have different emotional and cognitive effects on consumers.

Within the scope of the thesis, the products are represented as stimuli that encode the values of color as functional, experiential, and symbolic information conveyed by the designers of the brand. As a result of the literature review conducted based on the design communication model, it has been concluded that the perceived value develops in line with the psychological behavioral reactions of consumers.

In the context of the thesis, a proposition has been developed based on the parallelism of the effects of stated color values in shaping consumers' luxury perceptions through the parallel construction of the dimensions of color values (functional, experiential, and symbolic) and the consumer preferences, and a conceptual framework has been defined to create a perception of color value in consumers through preferences of luxury products. In this regard, the thesis has made evaluations on parallel relationships based on the proposed model.

Through a comprehensive literature review and a series of interviews, a common ground has been identified regarding the functional value of color. Despite variations in perceptions among participants, it was observed that the "usability of color" emerged as one of the primary aspects of functional value in luxury products. The definition of "usability of color" may vary among participants based on their individual preferences, lifestyle, and even specific needs for a particular color in a luxury product. Notably, the concept of necessity emerged as a key factor that influences consumer

behavior, particularly in relation to the perceived "timelessness" of a luxury product's color. This aspect was highlighted by the majority of participants during the interviews, indicating its significant impact on their perception of the functional value of color.

Based on a literature review and interviews conducted, it is apparent that experiential value of color plays a vital role in influencing consumer preferences towards luxury products. However, it is important to note that consumer perceptions of experiential value of color can be significantly impacted by various trends, including the "new money" or "old money" trends previously discussed, as well as by personal taste, cultural background, and lifestyle preferences. While certain colors may evoke specific emotions and convey luxury, it should be noted that the experiential value of color may vary based on the type of luxury product being considered, such as a household item, car, or watch. The assertion has been made that by utilizing suitable design, specific colors can evoke a more luxurious experience, whereas some colors can make a product seem ordinary. Although the experiential value of color in luxury products is widely acknowledged, its subjective nature prevails due to the various factors that can impact consumer preferences with regards to how they perceive the luxury of a particular color, as well as the personal associations they may have formed with it.

Based on a review of the literature and insights from interviews with participants, it is clear that the symbolic value of color has a significant impact on consumer preferences. The signature colors of luxury brands play a crucial role in influencing consumers' perception and behavior when it comes to making purchasing decisions, as they carry a significant symbolic impact. The recognition of a particular color as a symbol of a luxury brand can engender an emotional connection and an instantaneous association with elevated status, exceptional quality, and exclusivity among consumers. Such emotional linkage can heighten the consumer's desire to acquire the product, culminating in a sense of prestige and distinctiveness relative to those who do not possess the same item. The symbolic value of color is intricately associated with a luxury brand's image, heritage, and culture, and exerts a substantial influence on consumer preferences and choices concerning luxury items. To bolster this claim, the results of the consumer interviews provide supplementary evidence of the influence of color symbolism on their attitudes and purchase behaviors in relation to luxury

products. Despite the significant influence of a luxury brand's signature color, culture, and history on consumer preferences, a participant in the study highlighted the importance of the color being perceived as "timeless". In such cases, consumers may choose a different color option or a "timeless" model of the same brand to ensure the preservation of the symbolic value of the color throughout the overall design of the product.

Based on the suggested conceptual model, there appears to be a strong correlation between the functional, experiential, and symbolic values of color, and consumer preferences. Furthermore, the evaluations indicate that when considering the value dimensions of color, it is difficult to determine whether these dimensions are equivalent, or which dimension holds more dominance in shaping consumer preferences for luxury products. This inability to make definitive categorizations may be attributed to the fact that the concept of luxury can hold different meanings for each individual, leading to variations in their perceptions of color value dimensions. Furthermore, based on the observation and evaluation, it is a valid approach to link luxury with stated values of color. Therefore, due to the flexible nature of the luxury concept, it can also be challenging to measure luxury products in relation to this concept. Considering this context, it is important to evaluate the value dimensions of color for luxury products in a flexible manner. In essence, although the value dimensions of color for luxury products are expected to be fulfilled at the utmost level within a perfectionist framework, the significance and hierarchy of these dimensions may vary across different consumers. It is essential to note, in accordance with the findings from the interviews, that these variables may act as moderating factors to one another. Specifically, the functional value of color can significantly impact the symbolic value of color in the context of consumer preferences. A revision of the proposed conceptual model has been undertaken and is presented in Figure 5.1 for examination.

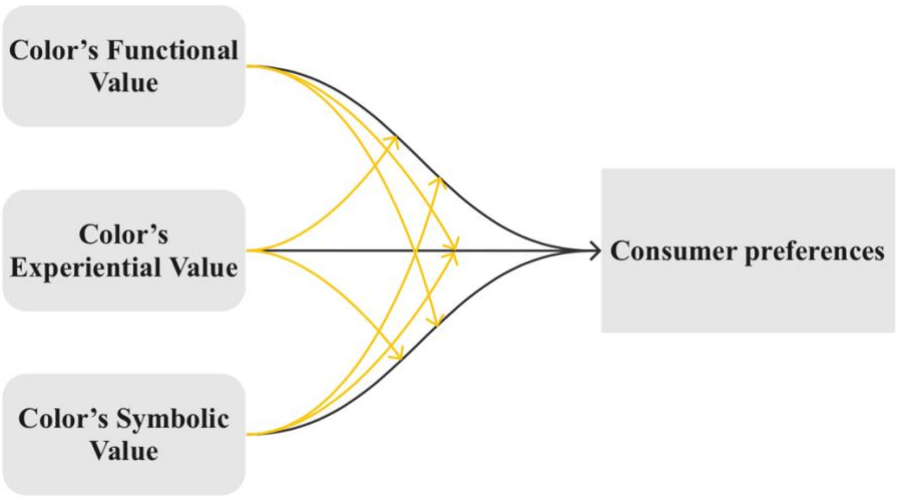

Figure 5.1: Revised conceptual framework of the thesis.

According to Figure 5.1, the yellow arrows represent the moderating effect that each value has on each other. Therefore, to measure the hierarchical impact of each value on one another and on consumer preferences, further research is advised. This research could involve quantitative or mixed research methods. The interview questions were open-ended and designed not to influence the participants' responses. It is evident that most participants showed a strong inclination towards fashion items rather than other products. This inclination could be attributed to various reasons, one of which might be that fashion items are more easily accessible within the luxury industry compared to luxury cars, for example. However, it's important to note that this is just an assumption, and further investigation would be needed through a different set of questions or research methods to explore the underlying factors contributing to participants' preferences. The thesis advanced a conceptual framework that explicated the intricate interrelationship between color value perceptions held by consumers, and preferences in the realm of luxury products. Subsequent investigations can advance the literature on luxury goods using the proposed model by exploring the hierarchical interplay between color value dimensions and consumer preferences, incorporating variables such as culture or lifestyle, and testing the framework across specific product categories. Additionally, the scope of the thesis was limited to "color", which resulted in excluding other design elements, such as the "material" of the product, even though they are complementary aspects of each other. The decision to focus solely on "color" was beneficial for the study's purposes. However, it may be valuable for future studies

to consider incorporating one or more additional elements of design to better understand their correlations.

The interviews carried out in this study were viewed as qualitative data that complemented the existing literature by offering evaluative insights. However, it is important to acknowledge that the limited sample size of the interviews precludes statistical analysis. Furthermore, it is noteworthy to mention that the study's scope was limited to recurrent customers of a particular brand, thereby presenting a potential constraint to the generalizability of the findings.

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APPENDICES

APPENDIX A

- What are three luxury products that come to your mind?

Bag, watch, shoes.

- What thoughts and feelings does a luxury product evoke in you?

Well, I feel better when I use it. I think I look more stylish. For some reason, (laughs) I feel that way. Apart from that, I think the things we use are like our storefront. So, I think it gives information to the outside world about both my own standards of living and my own taste. I also think that people use luxury items because of the impression they give to others. Maybe there is also some personal satisfaction involved. It may also satisfy me that I can access it. I'm not completely sure (laughs).

- What do you think makes a product look luxurious?

The logo, definitely. The material can be important, such as leather, snake skin appearance, shiny appearance, which gives a dazzling and luxurious feel to the product. I think it's also about being correctly combined. If it is matched with the right pieces, and if the other pieces used by the person also give a luxurious look, sometimes the product can give a luxurious appearance even if it is not a luxury item. Apart from that, it can also be about the color. If it is a color that can be used for a lifetime, and if that color is also used correctly with other pieces, it can give a luxurious and high-quality impression.

- You mentioned color... What kind of relationship do you think there is between luxury and color?

That's a difficult question... Normally, when it is first asked, it doesn't seem like there is much of a relationship between them. Because people decide on the color based on their needs rather than because of the color itself. However, I think that some colors, such as burgundy, khaki, and black, add weight and complement the product. This can be a car sometimes. Sometimes it can be silver or gold leafed... People buy these luxury items for their homes, not just clothing, and sometimes they buy them because they look more luxurious when they are gold leafed. Therefore, I think that color can add a lot of value in that sense. I think that those first dark colors I mentioned, when combined with the right material, add more weight and quality. When it comes to home items or watches, sometimes silver or gold color can look more high-quality than leather straps. I'm currently only thinking about color regardless of the brand. For example, when you think of a Rolex, it can be said that a silver-colored strap in a non-Rolex watch gives a better color. Or if the inside color of a watch is not just plain but more colorful, it can give an impression that it is a limited edition or a special production. Therefore, I think that using color in some products can add a much more luxurious impression. This can be diversified much more, but these are the first things that come to my mind right now.

- Can we say that the relationship between luxury and color varies according to the product and its different uses?

Definitely, many factors contribute to this. For example, I recently bought a not-so-expensive bag that was completely "gold." With its shine and color, it looked like an expensive product. I had bought it because it was a stylish product, but everyone who saw it was surprised when they heard the brand. I had bought it from Zara, but it didn't give off a Zara impression at all. It was perceived as if it were a bag from a world-renowned brand. Therefore, it varies according to the product, the way it's combined, and sometimes even a logo attached to a certain part of the product. I didn't think about it only in terms of color and product. But of course, colors can add a lot. I think not every model can handle every color, sometimes a color can make a product look cheap. Sometimes, even if it's a well-known brand, a particular color can make it look cheaper, and that's why you avoid buying it. When people think a product is cheap, they tend not to buy it due to psychology.

- How important is the color of a luxury product for you when purchasing it?

I think this also varies. So, if I am very attracted to a color and it is a color that I love a lot… It has happened before, for example, I really love orange and I think it is difficult to combine. Orange is a color that does not go well with every color. However, I bought a small orange Prada bag when I was very young because I loved the color so much. It was a color that I couldn't use at that age, and it was a vision I didn't have. But I bought that bag because I liked the color so much. Of course, later when I realized that I couldn't use that bag very much and that I actually needed a bag that was more functional, I reached an age where I needed more usable colors for my needs. For example, I am a headscarf-wearing person and my scarf is of a certain color, and I couldn't find a bag that matched it in my closet. I experienced this recently, so I bought a bag in a color that matched it. This is quite important, at least for me. For example, the scarf is very important in my attire and I prefer to buy it from luxury brands. So, another color is added to the general combination. I can easily match it with a bag. If I don't have a bag that matches it, I need to buy a bag or shoes in that color. So, you realize your needs and turn to the color you need depending on the combination you wear. For example, black is a color that everyone needs at some point, you get black, red, etc. But I recently experienced a situation, I had a red Dolce & Gabbana Sicily bag and I questioned why I chose that color a lot, the model was very classy and would never go out of style, why this color… So, I searched for the light brown color for a long time but it was sold out, it was a very popular color but I searched for it and couldn't find it. That color was consumed very quickly. So, after a little research, while thinking about which color I could buy since it was a model I really wanted, I recently bought its khaki color. When I bought it, I also thought; I didn't have any khaki color in my closet. It was a model that gave a snake-skin look, which made it look more luxurious and had a "limited" look. At the same time, I bought it with the idea of using it in my future years. Maybe I wouldn't be able to use an orange bag in my 40s or 50s, but these bags don't become disposable bags in luxury consumption at some point, so it was a color that I could use later. That's why I am drawn to burgundy, khaki colors more. Although it's not that big, the idea of being able to use it in the future comes into play. That's why I bought its khaki color, which has a snake-skin appearance. I had made that decision with this mentality. It goes hand in hand with the answer to the previous question for me, it integrates with many things. When I look at my closet, it meets both my needs and a little bit of my favorite color… I wouldn't buy and wear a color that I don't like just because of my need. If I don't like that color, I won't need it naturally. The fact that it is a color I love and the

energy it gives off… I dress very colorful and have a colorful wardrobe. When I do so, my hand tends to go towards colorful products, but after a while, I realize that I cannot use them with every combination. That's why I tend to go for heavier tones. Actually, this varies with time, one's psychology, changing fashion style, and needs. That's how I think about this matter, to be honest.

- Can we say that your purchasing factors start to change with your outlook on life then?

Yes, both with that and with my clothing style at the time... A person's clothing style can change in certain periods, maybe depending on the job they work, or the environments they enter. It changes in every way. Sometimes you see a color, and you find a bag in a color that you never thought of, but you really like it. Sometimes it depends on the mood of that moment. In this, the color choices change a bit according to a person's state of mind. For me, at least, it happened that way. I have very colorful bags in my closet now. I bought a neon green bag in the past, but I never used it (laughs), but my spiritual state at the time made me lean towards it a bit. Now, darker tones like black, beige, burgundy, and khaki dominate. Now I'm trying to make up for that deficiency (laughs).

- So, did you have an "impulse buy" factor before?

Exactly, I was more attracted to the color, and I was buying without thinking much about whether I would use them or not. But I was buying them, and I couldn't use them efficiently, I couldn't make them stand out nicely. So, naturally, I turned to darker colors a bit more in the last five or six years, perhaps because of the age factor.

- How do you decide on the color of the luxury bag you will buy, for example?

To answer your question, my decision on the color of a luxury bag I will buy is mainly based on my need for it. However, there are other factors that can also influence my decision. For example, I sometimes share my bags with my mother, so if she already has a bag in a certain color, I would try to avoid buying a bag in the same color. I would also consider colors that are not present in either of our wardrobes. Sometimes, even if I don't feel like buying a particular color, if it fulfills my need, I would still consider buying it as I would want to have a complete set of accessories. For instance, when it comes to shoes, I often find it challenging to find a pair of winter boots that fit my preferred colors, as most of them are either black or white. However, I would persistently search for boots in colors such as camel, taupe, or gray as they complement my wardrobe better. If I cannot find the right color, I would still opt for the color that fits my need the most. In terms of luxury products, I consider my purchase as a need if the item is not available in my wardrobe or my mother's wardrobe. I also purchase some luxury products like high-heeled shoes for special occasions. When I buy shoes, I tend to choose nude colors that would match with any dress. However, when it comes to bags, I initially buy colorful bags and then move to darker colors. Furthermore, some brands have signature products that never go out of style, like Louis Vuitton's classic brown bag. These signature colors are usually the safest choice for me because I know they will never go out of style. Additionally, I also consider brand image and choose colors that are associated with a brand. For example, Off-White's neon colors have become a signature look of the brand, so I would opt for their neon-colored products. So, I either buy a black and white product

or a neon colored one from Off-White. Maybe Off-White wouldn't easily produce a product in burgundy, for example, but even if they did, I wouldn't buy it. There is something about the color that we associate with brands. For example, the soles of Louboutin shoes are red, it's their signature. Yes, there are some of their products that don't have red soles, but I prefer not to buy them because the red sole detail makes that product a signature one and takes it to another level. So, I prefer the sole to be red. In short, I can say that it is a combination of my needs, my personal preferences, and the color-product-brand integration that matters to me. I wouldn't choose a color that wouldn't create the feeling of that brand for me. I think brands are trying to overcome this, though. Louis Vuitton was progressing in that direction. They are now working on more plain models, logo-less colors. But people still can't easily break that perception, because people still think, "let it be logoed or brown, because it's more Louis Vuitton." Or, for another product, it can be labeled as more "Fendi." For example, Fendi used neon yellows in their products they made with Karl Lagerfeld, people always chose those neons when buying those products, and so did I. People's eyes are seeking that color-brand integration a bit.

APPENDIX B

- What are three luxury products that come to mind?
The first three products that come to mind are shoes, bags, and perhaps jewelry. More accessories than clothing.
- What thoughts and emotions does a luxury product evoke in you?
For example, when I think of a shoe, bag, or piece of jewelry, if I know it is truly a good brand and I paid enough for it, it creates an incredible feeling of value in me. Not only is the product valuable to me because I invested in it, but I also feel like I have increased my own value by buying such a luxurious item. Because I valued myself, spent money on myself, and bought a luxury product.
- Would you say the feeling of satisfaction outweighs others?
Yes.
- In your opinion, what makes a product appear luxurious?
For me, the most important thing when buying a luxury product is the material. If I'm not particularly drawn to the design, especially if I'm not buying it for its design, I look at the material. If it's clothing, the percentage of cashmere or wool, or even where that cashmere comes from, is important to me. But as I said, if I'm not drawn to the design, the stitching, leather, and material can sometimes overshadow the brand. Instead of buying a bag from brand X, I can also opt for a handmade leather bag made in a country. The important thing is that a valuable and beautiful material is used and it looks nice.
- In your opinion, what is the relationship between luxury and color?
Actually, I think this has changed a lot in recent years. I can observe this for myself as well. While many brands used to not shy away from using color - in clothing, shoes, and bags - in recent years, with the Scandinavian style becoming more attractive, more beige tones and blacks have become more luxurious, and with the influence of the "old money" trend, people are actually choosing simpler colors. When I look at it, someone wearing a pink coat can seem less luxurious than someone wearing a beige coat.
- Does your taste or luxury perception change with changing trends or movements?
Yes, luxury perception definitely changes. It has changed a lot over the years anyway. Maybe it's because I'm getting older. As you get older, you start dressing more heavily, so you naturally prefer more natural colors.
- Does "timelessness" become more important as you age?
Absolutely. When you're young, you may not weigh many things. You can shop without thinking, but as you get older and things settle in your mind, you place more importance on buying timeless pieces.
- For you, are the colors of timeless pieces more beige, brown...?
Actually, they are natural tones, tones found in nature.
- How important is the color of a luxury item in your purchasing factors?
If there is a black bag that I always use among my clothes and accessories, when buying a luxury item, I try not to buy the black one again so that I don't get indecisive. Even if the design of the product is beautiful, if neon colors are used or it is not suitable for daily use, I prefer not to buy it. Because it is not only difficult to use but also a product that I will use less than a natural color bag. This can be considered a dead investment for me. Therefore, color is an important factor for me when choosing a product.
- So, can we say that you shop more towards your needs?

Yes, if I don't choose a star piece -for example, if I'm not looking for a gold bag that I can use on a day when I'm dressed all in black- I prefer normal colors. But depending on the design, I try to add star pieces to my wardrobe.

- Does the overall design affect you along with the color?

Absolutely.

- For example, how do you decide on the color of a luxury bag when purchasing it? You mentioned that timelessness and meeting your needs are important to you. Are there any other factors?

The design is actually much more effective. When shopping, I already have my shortcomings in my wardrobe in mind, depending on what I need. For example, if I already have a large black bag for traveling and a small one for going out at night, I am now looking for a black bag that I can use daily. In this regard, I look at all the classic models of all brands. It is important to me that they still produce a model that they also produced in 1950. I would also prefer to choose that model for it to truly be a timeless piece because I know it will still exist years later.

APPENDIX C

- What are three luxury products that come to mind?

When it comes to luxury among the products we use, I think I will give the answer of "I pay attention to what is considered luxury". Shoes probably come first because it is somewhat related to brand perception and I also pay more attention to the brand of shoes when choosing my outfit. So, I often associate luxury with brand as a logic. Second, I can say watches. Accessories are more eye-catching. Also, I think of products with a higher price range as luxury items. Third, I think I can say sunglasses. Generally, we can talk about accessories, and maybe we can talk about clothing behind them, but I pay more attention to the brand in these. Or, I think it is more critical for me that it is above a certain quality or carries a certain brand, or that it has that label.

- So, can we say that you are more interested in accessories?

It depends on the brand or quality or luxury perception, because I think it is also about showing that it is luxury to some extent, and I think they are more detectable products. Perhaps we can also show the bag as an example for women, maybe it is somewhat related to gender.

- What thoughts and feelings does a luxury product evoke in you?

I think understanding what is considered luxury is also related to one's lifestyle. I don't believe that everyone's perception of luxury is the same, or that there is even a universal perception of luxury. When asked why something is important to me as a luxury, I would say "because it makes me feel good." Using a high-quality or well-known brand product can be satisfying. Of course, one should also consider the background of why we categorize these products as luxury and why they are considered high-quality. I think one factor is the material, but before the material, I believe it is about having original designs and ideas behind them. That's why I have a few brands that I value and appreciate - one of them is Tom Ford - and I think my love for Tom Ford is also related to my admiration for the designer. When we talk about Chanel, we think of Karl Lagerfeld, and the same goes for Versace. For example, when we talk about luxury, I immediately think of fashion brands. I now realize that when Donatella Versace took over the brand after Gianni Versace, the way she created her designs and how they were displayed were very important. One crucial thing to note is that when I was a child, what made a clothing brand famous was seeing it on celebrities. Now, for example, the MET Gala organized by Vogue is a huge showroom for fashion brands. New designers also promote their products by having celebrities wear their creations, which creates a design taste that separates what you like or don't like. Afterwards, the things you separated are usually, at least in my case, more high-end and expensive products. When I make a purchase decision regarding my clothes, accessories, shoes, or bags, I base my choice on these examples. Therefore, if the product is within my reach, in terms of affordability or location, I try to choose it. Or, I look for similar products based on its concept. The initial impact on me is feeling good. Feeling good and being appreciated by myself and those around me... At the end of the day, I say "I am what I wear." My mood can change depending on what I wear, or my clothes can change my mood. That's why I see it as a matter of presenting oneself well. Therefore, if I want to present a good display, I try to choose good products.

- You have mentioned "feeling good" a few times. Could you explain a bit more about what it means to feel good?

Maybe it will come across as arrogant, but I think it has something to do with feeling a bit superior to the people around you or the people in the environment you're in.

- Maybe it's about standing out?

Yes, we can say it's about standing out. Or being in a situation where you're not in the background. I don't mean to be noticeable in a flashy way. But it's like fulfilling the potential of the place you're in. There's a character in The Devil Wears Prada played by Anne Hathaway. She's from a lower middle-class background and starts working as an assistant at Vogue. She receives some sample products there and gives them to her friends. She has a female friend who she gives a Marc Jacobs bag to, and her boyfriend asks, "Why is this so important to you?" The answer is, "Because it is pretty." It's about liking something, carrying it with you, like falling in love.

- In your opinion, what makes a product look luxurious?

What I mentioned earlier is actually about what makes a brand luxurious. The most critical thing is that it is well designed and has a good idea. When we look at why Chanel is Chanel, it has a story behind the stamps on it, which date back to World War I. Or let's get out of clothing altogether, why is the Volkswagen Beetle a good design? Because it was designed to be the most suitable car for war during World War II. It had to carry two people and be fast and practical. The same goes for clothing. Along with design, it should also serve its purpose, if it's a jacket, it should fulfill the role of a jacket. Of course, there's also the material. But they seem like a given. The absence of one can greatly undermine the presence of the other two.

- In your opinion, what is the relationship between luxury and color?

This seems like something we can look at from different perspectives. Because luxury has often been associated with colors that are considered safe, such as black, white, gray, and maybe navy blue. For example, why are official cars black? They still are... Even if you go to the most marginal country. That's why colors may have certain meanings that complement what we define as luxury, and when they match with what we consider as luxury, they evoke those associations in our minds. But it should also be noted that gold, silver, and bronze are metallic colors and definitely associated with luxury. When we think of Versace, my mind doesn't go to black or white. I immediately think of a golden medusa. Or the shapes they use in their lingerie collections are all gold-plated. But I also see that now luxury is not necessarily about being glittery. One of the moments when I felt this most clearly was when Sebastian Stan appeared at the MET Gala last year in a bright pink Valentino suit. Until then, that color was not what we had in mind for a suit. It was probably one of the most vibrant pinks I have ever seen, and I don't even like pink. I think luxury now involves creating contrast and using colors that are not typically associated with luxury brands. But of course, I feel that this is more apparent in certain brands than others. It's not easy to say the same thing for every brand. The reason we tend to stick with safe colors may be due to the need for a cycle, and also the influence of consumer culture. Blacks and whites are more or less present every year. This year, everything could be pink, and we might see pink everywhere in stores. Those pinks could be seen as disposable. Or you might put them in your closet and they could become valuable again after 20 years. But they stay there for those 20 years. In that sense, color is both an advantage and a risk for luxury. However, I never approach it as "if something is colorful, it doesn't make it luxurious".

- How important is the color of a luxury product for you in terms of purchasing factors?

I will say something similar to last time. If I'm going to buy something colorful, I need to have my safe-zone ready. If I already have the equivalent of black and white, or if the safe color for that product is, say, metal for a watch, then I would go for colorful items. Of course, unless I really like something in an emotional way. We don't always shop in a logical way. Consumption is not always like that. Sometimes you can buy

something you don't really need just because you really like it. At that point, I don't really care whether it's colorful or not. But when you ask how important color is in the purchasing process, under normal circumstances, I would ask if I have spare parts, how up-to-date the product I'm buying is, because I don't want to buy something outdated, which is probably the manipulative side of what we call fashion. Another very important thing is that there are colors that look good on some people but not on others. For myself, I can say that I'm not someone who looks good in yellow. Even if it's a really good product and it looks great on the hanger, it won't look good on me. I have my own set of color rules. There are colors that don't suit me at all or colors that match my skin tone very well. For example, I'm someone who prefers black and white over other colors because I believe I look better in black. Or I might think that I look good in army green. But, for example, burgundy or red are more difficult for me. Right now you see in my mind's eye a pair of black-framed glasses. The reason they're black is that it's my safe-zone. If I don't have any glasses, I wouldn't go and choose a pistachio green frame, even if it's the same model. I might have concerns about how sustainable it is.

- So, if you already have shoes, watches, glasses, and clothes in your safe-zone colors, then you turn to other colors unless it's an emotional impulse.

Yes, unless it's an emotional impulse.

- I understand that something beyond your basic needs is what you refer to as "other colors", right?

Yes.

- Could the reason for your inclination towards other colors be related to trying to fit something into something else?

I think it's related to excitement. When you see a new color or see something on someone else that you haven't imagined on yourself before and you really like it, it's related to training your eye, and you start to find the courage to try new things. When you find the courage to try, it opens up a new chapter in your vision. Now, for my part, I'm in the part of my life where I've taken care of my safe zone a bit, it's in my inventory. Sometimes when they expire, they need to be renewed, but generally speaking, my shoes, clothes, and everyday standard items are already there. But I also pay attention to one thing; it's important to me that the things I buy are of good quality. Instead of going and spending money on low-quality things and buying a lot of them, I prefer to buy fewer but higher quality items.

- So is it about being minimalistic or about being authentic?

I'm not entirely sure about being minimalistic, but I am very certain about being authentic. Because I cannot claim to be a very minimalist person. I also tend to favor diversity as much as possible. But I'm talking about preferring to have 11 qualified players instead of taking a hundred people into my soccer team and constantly changing the starting 11 to make everyone happy. But if it needs to be 11, then it will be 11.

- Do you shop to meet all your needs?

Yes.

- For example, when you buy a luxury shoe, how do you decide on the color of the shoe you will buy?

Firstly, it depends on what the model of that luxury shoe is. For example, if it has metal studs on it, I wouldn't prefer it to be white. Of course, it also depends on how it is designed. I'm not sure if the person who decides on the color of the products I choose is me. I usually decide whether to buy it or not based on the overall design, not just the color. For example, yellow is a color I would never prefer. Or if blue is too vivid

and is in a place I can't imagine, I can't combine it with myself. But if it is presented to me as a finished design example that I never imagined before but in colors and shapes that I will like, then the color is not important to me. The color becomes one of the components that make that design good. That's why I don't say "I will buy it if it is this color, and I won't buy it if it is that color." But this can happen; white sneakers. It is a very clear and fundamental thing in all of our lives. If I need white sneakers, it should be white, but there's no need to delve into too many details. I decide on the model, but I want the color to be white. That's a different type of consumer or purchasing process. But in other cases, the colors that come together, color harmonies, and how the material carries that color are important. For example, navy blue is a color I really like, but I also hate navy blue leather. I don't think it matches leather at all. Some materials may not match with certain colors. But of course, I'm not prejudiced about this. If the person who designs it convinces me with that design, that color, that material, then I could be a potential buyer. What matters is how that design works with that color.

- So, can we say that the purchasing process is divided into two for you? One is based on needs, and the other is based on overall taste?

Yes, you can say that.

APPENDIX D

- What are three luxury products that come to mind?
Firstly, a car comes to mind if it is considered a luxury product. Then, a watch comes to mind. After that, I think it's shoes.
- What thoughts and emotions does a luxury product evoke in you?
Honestly, when I purchase a luxury product, it makes me feel the quality. If it is a product that I will wear or carry, it seems to be in the forefront no matter how I combine it, as if it is pulling the whole combination together. When I wear it somewhere, it gives me its confidence, and I feel safe. Even in products that I cannot wear, such as the car I mentioned earlier, I feel as if it is bringing me closer to the desired standard of living, serving as a vehicle for it.
- So, would you say a sense of satisfaction arises?
Yes.
- In your opinion, what makes a product appear luxurious?
First and foremost, the brand's value immediately comes to mind. If we know that brand, we can't help but view the products within the brand as luxurious, because they are more difficult to access than other products. Additionally, depending on the brand, the product's past may also make it appear luxurious. After all, not every product from the brand gives the same feeling of luxury. I think more specially crafted pieces make them more important. Being exclusive and limited also contributes to the perception of luxury, because it narrows access to luxury.
- So, can we say that a brand launching a "Limited Edition" product increases the sense of luxury?
Yes, absolutely. I think so. In general, narrowing access to luxury by making it unavailable to everyone, while being limited, takes the perception of luxury to a different level. In terms of the product, I think the texture and material can add luxury to it. Some materials give me a more high-quality look, making it feel more luxurious. Additionally, color can also be added to this in the context of the product. Therefore, the target audience to whom it appeals can also be one of the factors that make a product appear luxurious.
- The brand's target audience, right?
Yes, the target audience that the brand reaches. If we generalize, the style or lifestyle of that target audience, of course, it can vary from person to person, but if we can generalize, it creates a sense of luxury for me.
- You said that the material, along with the color, provides a luxurious appearance. Based on this, I will ask a question. In your opinion, what is the relationship between color and luxury?
If we generalize, I think that the appearance of luxury through color is very much related to a person's overall style. For example, the ability to wear completely white or light-toned earth colors creates a sense of luxury in me, perhaps because it conveys a luxurious lifestyle. It seems to me that it supports a luxurious lifestyle. In some products, if very specific colors are used - more eye-catching or lively, so to speak - a luxurious appearance can be achieved. This also depends on the product itself. For example, a product may not typically use a certain color, but a brand may choose that color and support it with materials. I think this creates a sense of luxury. It's necessary to consider the product context a bit more. The value of the color in the product we choose is also important.
- As far as I understand, we are talking about how the same color can be perceived differently in two different products. Can you give an example of this? You

mentioned that luxury products include cars, watches, and shoes. How do you see the balance between luxury and color in these products?

If we take watches as an example, for some reason, silver-colored metal seems more luxurious to me than yellow. This may be because I can't imagine yellow on that product. In the case of cars, reducing the paint color to a specific shade - like Ferrari's red, for example - or a brand's more eye-catching color can make the car more prominent. When applied properly, a color other than white creates more of a sense of luxury for me. For example, white is widely used in shoes, but sometimes it seems ordinary in certain shoe models. Perhaps using a specific color for shoes, like a car, creates a sense of luxury. It may also be related to the product itself not fitting everything, but rather standing out due to the importance of the shoe.

- So, can we say that the relationship between luxury and color varies depending on the context?

In my opinion, yes, it varies.

- How important is the color of a luxury product for you as a purchasing factor?

As I said, it depends on the context. Needs inevitably come first. I first think about whether I can combine it with the clothes and accessories I wear. But if I reach a point where my need is met, I buy colors that make me feel special. So I can emphasize the product where I want it to stand out. I can place the color one step after the need. Because when you look at a product, color is one of the first things you perceive in its design. Maybe not everyone can perceive its form from the outside, but color is the first thing that makes the design readable. If the design is different, I think the product is emphasized with color instead of material. The material becomes supportive, inevitably. In terms of needs, if the color is less noticeable, it will stand out for me. But right after that, the design and form of the product become more important.

- Let's say, for example, a luxury handbag or a shoe - because in your previous response you mentioned shoes as one of the luxury products that come to mind. When buying shoes, how do you decide on the color? We can discuss all possible scenarios, including the need-based or the desire to stand out, as you mentioned in your previous response.

I prioritize the need. After all, the things I need are already determined, unlike the things I buy because I like them. Perhaps I need a white shoe because it will complement the rest of my wardrobe. Some people, for example, prefer black, as all their pieces are black, and they don't want to change that. But since I have already created a wardrobe based on my own taste, I look at what will support it. Of course, since I also like certain colors, I try to choose shoes that match those colors. Or, in cases where I dress neutrally, having a more striking shoe is more important to me for all my combinations. I value shoes more as a luxury product. So, I try to choose colors or materials that will highlight the shoe. Or I prefer the color recommendations that the brand offers me - certain brands can have certain colors - in that case, I also choose those colors. Because that color reminds me of the brand, and it becomes a purchase made for that brand. I prefer to choose a color that will remind me of that brand. Or according to my current need, I try to choose a color that will emphasize the brand. For example, if the shoe is pure white, and the brand uses its own color at some point, and its other colors are not as prominent, then I would prefer to choose that color. There are also colors that highlight certain materials used in the shoe. If the material is properly matched, then I choose the shoe's original color. Leather, for example, has many shades, but if the leather used is a brown leather that looks more solid and high-quality to me, then I tend to choose that one.

- If we move away from "need," it seems that you don't shy away from stepping out of your comfort zone when it comes to shoes or luxury products?
Yes, I don't prioritize the comfort zone too much. If I like the product, and if the colors satisfy me when I look at the product alone, then I buy it. Instead of choosing one of ten different types of white shoes, for example, if I don't need it, I can shape the rest of my choices based on the shoes or the luxury product I have chosen. I try to shape them according to the luxury product I bought and bring it to the forefront by stepping out of my comfort zone.
- As far as I understand, please correct me if I'm wrong, you have a process of adapting and shaping yourself according to the luxury products you buy. I understand that you are able to adapt your wardrobe to the product/products you have bought, rather than just buying products that fit your wardrobe.
Yes. When we go beyond the need, I think luxury products require a little bit of that, adapting as much as we can (laughs). Luxury also comes into play where the need ends. So luxury is also related to quality. Of course, you also want the product you buy to be long-lasting. But adapting the product to the wardrobe seems like a more appropriate attitude for luxury. I think you understood correctly, that's why.

APPENDIX E

- What are three luxury products that come to your mind?
Car, watch, bag.
- What thoughts and emotions does owning a luxury product evoke in you?
First of all, buying a luxury product makes me incredibly satisfied. This may be an egotistical situation, but it creates a more premium feeling in me and really makes me happy. Owning it feels like something not everyone can do... That's why having it makes me feel better, probably because of my ego.
- What do you think makes a product look luxurious?
First of all, I think the material is very important. The durability of the material used, being able to be used for a long time, timelessness, color, and texture make the product look luxurious. What makes a luxury product look luxurious when you look at it is that everything is of the highest quality. For example, if a car's wheel rim is made of a material that is more sophisticated than plastic, it makes it a higher quality product. Because it becomes more durable against collisions. Or when we buy a bag, the fact that its accessories don't tarnish and it can last for a long time without breaking, even at the level that my child's child can use it, is related to the quality of its material. That's why the most important thing is the material, in my opinion.
- What do you think makes a product look luxurious?
First of all, I think the value of the brand directly comes to mind. If we know that brand, we can look at the products that the brand includes as luxurious. Because it is harder to reach than other products. Also, depending on the brand, the product's past may make it look luxurious. After all, not every product of the brand feels the same level of luxury. I think that pieces that are produced more exclusively make them more important. It's important to be exclusive.
- You mentioned "color" in your answer. What do you think is the relationship between luxury and color?
Generally, all luxury brands have their own specific color. For example, Tiffany blue, Hermès orange, etc. These actually link the products to the brands and that color creates a premium feeling. When I see that Tiffany blue is used somewhere, it gives me a more premium feeling, perhaps because of the association it creates.
- If we focus more on your buying habits, how important is the color of a luxury product for you as a purchasing factor?
Actually, when I buy products that are not luxurious from other brands, I can move towards different color palettes. Because I can buy more variety from them. When moving forward with a luxury product, there are certain premium colors for me. For example, blacks, golds, metals always give me a more premium feeling, make me feel more luxurious. I prefer to move forward with these types of colors because of the feeling they create. But for example, when I buy clothes or bags from Zara or elsewhere, I can move towards different colors because they are already products that are available and that go away.
- So, when you can afford luxury products, you pay attention to timelessness?
Exactly, right. Actually, for example, now Bottega's green bags were being bought like a frenzy. It's also incredibly used by everyone. Bottega green is indeed a beautiful bag, but I prefer to buy its black one rather than its green. Because it's more timeless, a color that can challenge the years. That's why when buying luxury products, I tend to choose colors that can challenge the years rather than the current trend.

- If I ask a question about your wardrobe, do you tend to choose trendy pieces more often while shopping, whether it's luxurious or not, or can we say that you actually have a timeless style?

I used to lean more towards trends. Probably, when I was younger, I wanted to buy whatever was trendy at that time. When looking at my body type, low waist is not a model that fits me well in jeans. But since everyone wore low waist and skinny jeans at that time, it was something I bought. But later, I realized that I am in a period where I started to think a little more about consumption. That's why I try to choose products that I can use for a lifetime. I really try to buy products that are timeless, that can always stay with me, and that I can even leave for my child.

- For example, how do you decide on the color of a luxury bag when you buy it? We actually touched on this a bit, you generally tend to choose black and more timeless colors. But if we think a little more about your shopping process and detail it, how would you answer?

My shopping process actually starts at home. Social media is a factor that everyone uses, has been in our lives for a long time, and affects us all greatly. It also affects me a lot, to be honest. The more I see a product or a color on someone else, the more it sticks with me. For example, Apple's headphones are considered a luxury item. They come in pink and green, but the colors we all see are white and black. These are more timeless and usable colors. But when I see the pink ones, I start thinking, 'It's so beautiful, I can actually get the pink ones too.' My process is like this: if I go to a product three times, I buy it on the fourth time. Generally, my hand naturally goes to more timeless colors like black, white, and beige, as we have talked about in previous questions. But I also like having some pop colors in my wardrobe, like green, indigo, or red. Sometimes, I might buy a trendy piece that's not timeless, but I believe I can adapt it to my style. For example, I really liked a red bag from Prada, even though it might not be timeless. But since it was black, it could match all my clothes and could be worn in any situation, so I chose to get the black one. I try to avoid following trends or colors that I like for a short period of time. For example, I used to love red and only wore red for a while. Now I'm really interested in indigo. If there's a high-end bag in both indigo and black, I would initially lean towards indigo, but then I would think and convince myself to choose black. This is how the whole process works, and I try to choose colors that can go with me for years and match everything I wear.

- You mentioned timeless colors like black, white, and beige. What are some other timeless colors for luxury items that you have in your wardrobe?

It depends on the brand. For example, I have a Louis Vuitton monogram bag that's brown with a beige monogram. I have a black bag from Chloe, and I have shiny gray bags from Alexander Wang that work well for going out at night. If we differentiate between day and night, daytime colors could be more black, white, beige, brown, earth tones, or camel. For going out at night, I tend to go for more shiny, eye-catching colors. If my outfit is black, at least the bag should stand out, so I tend to buy a lot of metallic bags.

- Can we say that the color associated with a brand becomes timeless for you?

I cannot say that every brand's associated color becomes timeless. For example, Hermès' color is already orange and it has been registered as a color. However, I wouldn't buy a Kelly bag in orange. I would prefer to buy one with black and gold details. For instance, Bottega's green is not a timeless color. Bottega has started to show this green color in an extra way recently. That green may be purchasable there or it may be the color of the year. As for me, I am currently a big fan of indigo, and I used to love bright green in my clothing style last year. If it matches the color of that

period and what I want, I would buy it. For example, Louis Vuitton's brown is timeless in my wardrobe because it is an earth color. Louis Vuitton also has red bags with LV logos and they should be made of mink leather. They have those red bags, but I never feel like buying them. However, the brown color is really nice and it elevates the clothing. That's why I prefer it. I'm thinking if there is any product from another brand that is the color of the brand and that I already have or want to buy. For example, Dior has some, but actually, the brand does not have only one color. I don't think I look at it that way. Maybe black, white, earth tones, and grays... A bag should be a complement to the outfit as an accessory, of course. But I don't think it should overshadow the clothing. Therefore, I prefer models that are as muted as possible but still make themselves known.

- So, you're not too focused on the brand's signature color or the current trend colors when making purchases. You continue with your own preferences during the buying process.

I try not to fall into trends as much as possible. As I said before, there are things that I fall for. For example, at that time I really liked green, so I would buy Bottega's green bag. But as I mentioned, it's seasonal. This is related to my own taste. I try to go for timeless colors rather than trends. Also, as I said, I think blacks, whites, beiges, and gold accessory details make the products look more premium. Other colors can be a bit forced. By the way, I work in the fashion industry. In the fashion industry, we also bring out colors according to seasonal tastes. For example, that color becomes the color that is displayed in the storefront and is a color that calls out to people. But when we enter its assortment, we mostly enter the black or white, not the green. This is how our sales strategy works. Other colors become the actual selling colors. I think, as I said, black and white colors create a more premium effect on people because they are simpler.

APPENDIX F

- What are three luxury products that come to mind?
Firstly, I can give the example of a car. Secondly, a watch and finally jewelry, such as bracelets, rings, earrings.
- What are the thoughts and feelings that a luxury product evokes in you?
When I look at a luxury product, I am not just looking at the price. The luxury item needs to carry a culture beyond its price and it needs to have meaning. Therefore, before buying a luxury item, I pay attention to its background and story.
- What does this background, culture, and story make you feel about a luxury product?
Being able to be a part of this story gives me happiness. At the same time, I feel like I am in a different community than other people. This also makes me happy, of course.
- So does the feeling of belonging to a different community make you feel happy?
To put it in more accurate words, I can say that since the people who buy these products are people like me, there is more opportunity to meet more people depending on the community. I like this idea.
- So, can we say that people who consume luxury products are actually belonging to a club or community? Does it create a connection for you with people?
Definitely. For example, you can see these communities more in people interested in cars. For instance, Ferrari has many community within itself. Communities have formed based on the segment of cars. Being a part of these is very privileged and makes you feel different from everyone else.
- What do you think makes a product look luxurious?
In my opinion, what makes it look luxurious is that everything is done perfectly down to every detail. When you look at brands such as Armani, Hugo Boss, you can see the high quality in the cuts, colors, and every detail of their pants. You can buy a very similar product from a lower-tier brand, but you will see that its quality has decreased after a certain number of washes or uses. When I encounter this, it ruins my taste because I want to see the value of the money I spend. This is one of the things that is important to me. Therefore, it seems more logical for me to shop from luxury brands.
- Do you think it is more sustainable?
Absolutely. Also, their patterns are much better and different, we can see almost custom-made patterns. These are points that attract my attention about this subject.
- So, I understand that an item reaching perfection with craftsmanship makes it look luxurious to you. At the same time, durability and sustainability. Also, you mentioned uniqueness. Can you elaborate on that a bit more?
When I talk about difference, I mean it in the following way. The goal of mid-range brands is to sell the same product to as many people as possible, and when you think about this logic, they need to sell in as standard sizes as possible. Because of my body type, standard sizes do not look good on me. That's why I prefer clothes that are made with more special cuts, which luxury brands provide. Luxury brands don't have the concern of selling to everyone. They have more goals like sharing their culture and creating a community. But since mid-range brands aim to sell to everyone, we see designs that everyone can like and access. Luxury brands have a goal of reaching something more different, individual, and unique. After all, we only live once, and I want to feel that I am valuable and special in every aspect of my life.
- In your opinion, what kind of relationship is there between luxury and color?
To tell you the truth, I don't really understand trends. I don't know what the color of this summer or winter is. When I shop at a luxury store and see the colors, those colors

catch your eye. When I say that they catch your eye, it's not necessary for that color to be a completely different color, like pistachio green. Even if it's just standard black, its tone and every detail are taken care of so much that it naturally stands out. Because as humans, when we look at something, we may not notice it directly, but we examine every detail.

- Do certain colors evoke more or less luxury for you?

Of course. For example, I can say that tones that are compatible with gold or yellow and black are more luxurious colors. Or bright colors, bright red for example. Eye-catching colors…

- Do you think this situation varies from product to product? Or do black and gold or black and yellow make every product luxurious for you?

It can make every product luxurious, but it depends on the design. You can create various variations using those two colors. You can create a luxury product. For example, if you cover half of a car with black and gold, you might say it has no meaning. However, if you see delicate, detailed gold embroidery on a completely black car, you can say that there is luxury design and workmanship on the car. You can understand the difference.

- I see. So, the design needs to be more comprehensive for you?

Exactly. I think what we call luxury is not just about the high quality of the materials used. It's all about how well the design, creativity, culture, and history can be reflected on a product.

- How important is the color of a luxury product for you in purchasing factors?

I have a situation like this. I look at the functionality before the color. I'm not someone who goes shopping just because I'm bored. I go when I need something. For example, I prefer black to go to work, and when you look at it, it's a standard color. It's not that luxurious for me. For summer months, a cream or beige espadrille... It varies depending on the function and place for me.

- As far as I understand, does color carry different meanings for you depending on where you will use it?

Absolutely.

- When you mentioned three luxury products that came to mind, one of them was jewelry. For example, when buying a luxury piece of jewelry, how do you decide on the color of the piece? I would be glad if you could also describe what type of jewelry it is.

I would think about it based on its function and the environment where it will be used. I look for examples on the internet. That's why I can't give a specific color.

- If we think about your wardrobe, what colors can we see?

You may see more black and white combinations for my work life, but in my daily life, you can see every color from green to every other color.

APPENDIX G

Figure G.1: Example of silver Rolex watch (shorturl.at/cHJ26).

Figure G.2: Example of Rolex watch with a leather band. (shorturl.at/fxFO9).

Figure G.3: Orange Prada shoulder bag (shorturl.at/hpBIR).

Figure G.4: Dolce Gabbana Sicily bag in red (https://www.harrods.com/en-gb/shopping/dolce-gabbana-small-leather-sicily-bag-14864745).

Figure G.5: Dolce Gabbana Sicily bag in light brown (https://www.dolcegabbana.com/en/fashion/women/bags/handbags/medium-sicily-handbag-in-dauphine-leather-grey-BB4347A100187195.html).

Figure G.6: Dolce Gabbana Sicily bag in khaki color (shorturl.at/blvPY).

Figure G.6: Sebastian Stan in Valentino at MET Gala in 2022 (https://people.com/style/met-gala-2022-sebastian-stan-neon-maison-valentino-pink-look/).

Figure G.7: Ferrari in signature red color (https://www.ferrari.com/en-EN/magazine/articles/ferrari-colors-rosso-portofino-rosso-corsa-racing-red).

Figure G.8: Apple Airpods Max in colors
(https://www.ebay.com/itm/185617400577).

Figure G.9: Prada Nylon mini bag in beige
(https://www.prada.com/ww/en/women/bags/mini_bags/products.Prada_Re_Edition_2005_Re_Nylon_mini_bag.1NE204_R064_F0F24.html).

Figure G.10: Prada Nylon mini bag in pink (https://www.prada.com/fr/en/women/bags/mini_bags/products.Prada_Re_Edition_2005_Re_Nylon_mini_bag.1NE204_R064_F0E18.html).

Figure G.11: Prada Nylon mini bag in blue (https://www.prada.com/cn/en/women/bags/mini_bags/products.Re_Edition_2000_Nylon_Mini_Bag.1NE515_2DH0_F0237.html).

Figure G.12: Prada Nylon mini bag in black (shorturl.at/druFS).

Figure G.13: Louis Vuitton Pochette Metis (https://en.louisvuitton.com/eng-nl/products/pochette-metis-monogram-nvprod1770372v/M44875).

Figure G.14: Chloé Marcie shoulder bag (shorturl.at/mwFIR).

Figure G.15: Alexander Wang shoulder bag (shorturl.at/nuyNR).

Figure G.16: Hermès Kelly bag in orange (shorturl.at/dzKMY).

Figure G.17: Hermès Kelly bag in black (shorturl.at/qKNW0).

Figure G.18: Bottega Venetta Candy Jodie bag in green (https://www.debijenkorf.nl/bottega-veneta-candy-jodie-handtas-van-lamsleer-9880011360-

988001136000000?gclid=Cj0KCQjwuLShBhC_ARIsAFod4fLV94v0lWCldcwCnb2tbUG77jS7pTiPRraIE9BrjHFujWyLZ7J56GAaAlqbEALw_wcB&gclsrc=aw.ds).

Figure G.19: Louis Vuitton Pochette Félicie bag in red (https://en.louisvuitton.com/eng-nl/products/felicie-pochette-monogram-empreinte-nvprod390058v/M63

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