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Brand identity and web atmospherics in luxury fashion brand website design

by

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Abstract

Luxury fashion brands must evolve new ways to differentiate themselves within a highly competitive online market. It is argued that a luxury fashion brands exposure to the internet can result in the loss of exclusivity and can diminish its reputation. This paper explores how luxury fashion brands integrate design language into their websites and identifies how it impacts consumer's perception of a brands identity. A conceptual model of a luxury fashion brand gathered primary data surrounding design language. Implications from the results may alter the way brands shape themselves online. For the luxury fashion industry this opens new doors to a subject matter that has not been widely explored, and how the overarching scheme and style of their websites should be held in just as high regard as the merchandise the brands produce.

Contents

List of tables and figures	
Acknowledgements	1
Preface	1
Chapter 1: Introduction	1
1.1: Background and Context	1
1.2: Aims and Objectives	2
1.3: What is Design Language?	3
Chapter 2: Literature Review and Hypotheses Building	4
2.1: Brand	4
2.2: Web Design Principles and Audience Attitude	5
2.3: Gucci Case Study	8
2.4: In-store Environment	10
2.5: Conclusion and Hypotheses	12
Chapter 3: Methodology	14
3.1: Philosophy	14
3.2: Agile Methodology	15
3.3: Strategy and Research Design	15
3.4: Data Collection and Analysis Methods	16
3.4.1: Ethics	17
3.4.2: Validity	17
3.4.3: Generalizability	18
Chapter 4: Project management	19
4.1: SWOT Analysis	19
4.2: Gantt chart	19
Chapter 5: Conceptual Design	21
5.1: Introduction	21
5.2: Brand Identity of Henry Poole	21
5.2.1: Store Exterior	22
5.2.2: Store Interior	23
5.2.3: Store Layout	24
5.2.4: Merchandise Display	25
5.3: Initial Designs	25
5.4: User Journey	26
5.5: Summary	27
Chapter 6: Results and Discussion	28

6.1: Introduction	28
6.1.1: Quantitative Data	28
6.1.2: Qualitative Data	29
6.1.3: Summary	29
6.2: Discussion	30
6.2.1: Introduction	30
6.2.2: Discussion of research findings	30
6.2.3: Summary	33
Chapter 7: Conclusion and Implications	34
7.1: Introduction	34
7.2: Conclusion and implications	34
7.3: Summary	34
Chapter 8: Limitations and future research	36
Reference List	38
Glossary of terms	45
Appendices	46
Appendix A	46
Appendix B	47
Appendix C	48
Appendix D	49
Appendix E	50
Appendix F	51

List of tables and figures

Figure 1	Retrieved from Emmanouela E. Manganari, George J. Siomkos, Adam P. Vrechopoulos, (2009) "Store atmosphere in web retailing", European Journal of Marketing, Vol. 43 Issue: 9/10, pp.1140-1153, https://doi.org/10.1108/03090560910976401	Page 4
Figure 2	Retrieved from Emmanouela E. Manganari, George J. Siomkos, Adam P. Vrechopoulos, (2009) "Store atmosphere in web retailing", European Journal of Marketing, Vol. 43 Issue: 9/10, pp.1140-1153, https://doi.org/10.1108/03090560910976401	Page 6
Figure 3	Retrieved from https://www.gucci.com/uk/en_gb/	Page 8
Figure 4	Retrieved from http://www.buro247.me/fashion/buro-loves/gucci-unveils-new-displays-for-cruise-2016.html	Page 8
Figure 5	Retrieved from https://www.gucci.com/uk/en_gb/	Page 9
Figure 6	Retrieved from https://goo.gl/kASBcM	Page 9
Figure 7	Retrieved from Emmanouela E. Manganari, George J. Siomkos, Adam P. Vrechopoulos, (2009) "Store atmosphere in web retailing", European Journal of Marketing, Vol. 43 Issue: 9/10, pp.1140-1153, https://doi.org/10.1108/03090560910976401	Page 10
Figure 8	[Primary source]	Page 11
Figure 9	Retrieved from http://d-scholarship.pitt.edu/9670/1/Dissertation_ChenLi_2010.pdf	Page 12
Figure 10	Retrieved from https://henrypoole.com/hp/	Page 14
Figure 11	Retrieved from https://www.bloomcs.com/agile-methodology-for-mobile-app-development/	Page 15
Figure 12	Retrieved from https://goo.gl/hFnnUk	Page 21
Figure 13	[Primary source]	Page 21

Figure 14	Retrieved from https://goo.gl/KQrVLP	Page 22
Figure 15	[Primary source]	Page 22
Figure 16	Retrieved from https://goo.gl/CWXFjL	Page 23
Figure 17	[Primary source]	Page 24
Figure 18	[Primary source]	Page 24
Figure 19	[Primary source]	Page 25
Figure 20	[Primary source]	Page 26
Figure 21	[Primary source]	Page 32

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Preface

Design language is defined as a complex style of design that creates consistency throughout a platform in a harmonious manner. The design method creates a holistic relationship between many entities due to the patterns and familiarity of the consistent design. “This invokes a sense of comfort and security to the user” (Power, 2016).

Brand Identity and the notion of identity was clearly defined by Karjalainen, (2003). In the corporate context that it suggests that, similarly to human beings, also companies can be described through specific characteristics. The “character” gives meaning to the company and its artefacts by evoking specific associations that are attached to the corporate brand name.

Maurya, and Mishra (2018) found “Considerable amount of research has defined brand as symbolic personality that users value beyond functional utility” (Alt and Griggs, 1988; Blackston, 1992; Arnold, 1992; Goodyear, 1993).

Luxury brand is defined by high quality products, providing pleasure as a primary benefit and bridges with consumers on an emotional level, Hagtvedt and Patrick (2009).

Web atmospherics is defined as conscious development of website environment to induce a positive response.

Chapter 1: Introduction

1.1: Background and Context

Luxury fashion brands coexist inside a highly competitive industry and brands must develop strategies for differentiation whilst maintaining their exclusivity. Many luxury fashion brands have developed the perception that online sales and exposure to the World Wide Web will reduce their brand prestige and exclusivity, ultimately having a negative impact. “Although they make enormous investments in brick-and-mortar stores, some luxury brands still have negative attitudes toward investing in online sales” (Soller, 2014, p.1). Roux & Floch, (1996, quoted in Vigneron & Johnson, 2004, p.8) state “the contradiction that luxury brands face online is the task of increasing sales and the risk of overexposure while maintaining a fragile perception of limited supply”.

The evolution of the internet has opened windows for retailers all over the globe to have a voice and access the internet marketplace. Ecommerce is the biggest example of how the internet can improve economic growth. “Approximately 87% of U.K. consumers have bought at least one product online in the last 12 months, and the United Kingdom is second only to Norway for making e-commerce purchases in Europe” (Kitonyi, 2017, para.1). A statistics of such magnitude cannot go unnoticed and because of this many brands have begun to place a higher priority on e-retail, however many luxury fashion brands have been reluctant to do so. “Clothes or sports goods were still the most popular online purchase in 2017, bought by 56% of adults.” (Prescott, “Online shopping”, 2017, para.4).

Though there may be some trepidation over the negative impacts that e-retailing presents, if luxury fashion brands effectively recreate a distinctive customer user experience of in-store atmospheric qualities and utilise design language, the virtual world could be a solution to decreased sales (Andjelic, 2015, para. 8). The internet can be used to reach a wider range of consumers who may not be able to visit the physical luxury brand stores and are accustomed to online product purchasing. Those brands who have chosen to embrace the online platform have used design language, though limited, to ensure their brand continues to carry the prestigious reputation they aim to project to the world. Burberry is a perfect example of how a luxury brand can perform exceptionally when e-retail is properly executed (Thomson, 2012, para. 1). Transferring in-store environmental qualities to the web and their psychological effects on users is not a subject deeply explored within current literature, therefore the academic sources

available are limited. However this study intends to contribute towards existing literature, while revealing the extent of these effects on the consumer.

Brands located in the historic Savile row have failed to keep up with the market and have shown a decline. “They don't research or develop something, or innovate. There is no room in their head to expand into something new” (Potvin, 2013, p178). An opinion voiced by Giorgio Armani, a prominent fashion icon and pioneer describing Savile row, to propose the need for change. A similar conclusion can be drawn for the presence of other Savile row brands (Walker, (1988) & “Savile Row: Slipping out of style?”, (2008).

1.2: Aims and Objectives

The purpose of this investigation is to identify the relationship between website design language, its implementation and the impact on audiences. The study aims to investigate the following three aims:

- To explore if design language has an impact on users attitudes to purchasing products from luxury brands online
- To understand if website design language can have an impact on authenticity and credibility of luxury brands
- To identify the significance of design language and how its integration into website design can have an effect upon a luxury fashion brands customer perception.

Throughout this investigation, the discovery of tailored research techniques will determine whether design language has an impact on users, invoking attitudes considered to be essential to the eventual purchase of products from luxury brands online. Brands can aspire to earn trust and provide reassurance for their audience, whilst their website requires the delivery of the brands products to be authentic and credible. This investigation will also identify the significance of design language and how its integration into website design can have an effect upon a customers' perception of a luxury fashion brand, by developing a prototype artefact which implements design language, then conducting testing that gathers responses from a hand selected audience.

In order to explore these aims, a conceptual model materialising in the form of integrating the design language principles that have been developed for a luxury fashion brand. Henry Poole, the chosen case study, is currently not using design language methods within their website. The prototype artefact would be produced and then used as a testing stimuli to further the understanding of the influence design language has on user attitudes towards the luxury fashion brand. The proposed hypothesis and conceptual model will show the relationship between the contrasting websites, and provide a better understanding of the brands identity.

1.3: What is Design Language?

Design language is an overarching scheme or style that guides the design of a complement of products or architectural setting (Baldwin, 2016 para. 2). Designers of luxury fashion brands in this instance, wishing to give their online store a unique but consistent look and feel, replicate there flagship store environment by defining a design language for it. This enables choices for the design features that include; materials, colour scheme, shapes, patterns, texture, or layouts. Design languages are not rigorously defined, as designers incorporate similar design principles and style to a body of work which shows a clear association to one another. The implementation of design language can be seen and subtly applied by many brands in multiple industries. “In automobiles, the design language is often in the grille design. For instance, many BMW vehicles share a design language, including front end styling“ (Brunner et al., 2008).

Chapter 2: Literature Review and Hypotheses Building

2.1: Brand

Differentiating a brand from competitors has always been a fundamental part of individuality in luxury brand fashion and such a task has been perceived by many in the fashion world to be daunting and not achievable online. Whilst luxury is a subjective notion, “luxury brands compete on the ability to evoke exclusivity, a well-known brand identity ... brand awareness and perceived quality” (Phau and Prendergast, 2000, p.487). Luxury goods are perceived to retain a sensory value that allows humans to distinguish products through senses that include visuals, smell, touch and feel, which are considered vital in selling luxury goods, as shown in figure 1. These values imply retailing on the internet is fundamentally flawed. De Chernatony (2001) suggests there is an apparent risk to controlling brand image, which would lead to the depreciated value of a brands level of prestige. The counterfeit market is also a primary concern as the internet is traditionally associated with cheap imitations and heavy discounting (Hennigs et al., 2012). These concerns are by no means false in nature and without a strong foundation to support them.

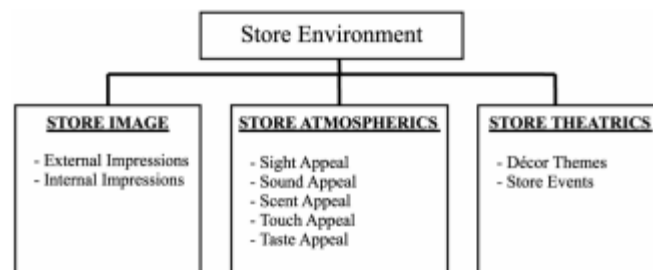


Figure 1. The conventional retail store environment.

(Emmanouela, Manganari, Siomkos, & Vrechopoulos, 2009).

Luxury fashion brands invest enormously in flagship stores around the world ensuring the architectural setting and interior design of said store is unique to the brand giving the customer an experience they won't find anywhere else. “Luxury brands are a special form of branding that use the socio-cultural meaning of modern luxury to create an exclusive brand image and appeal” (Seo & Buchanan-Oliver, 2015, p.92).

Consumers' positive responses to the atmospherics in luxury boutiques lead to positioning an exclusive brand image. “A brand that already exists in a traditional way

with physical shops can also exist online using the same brand essence and providing the same values” (De Chernatony, 2001, p.193). Highly recognisable features found in-store indicate a clear association with the luxury brand, separating luxury brands from generic high street retailers. “Customers have really important expectations. They want to find online the traditional and luxurious brand identity” (Larbanet, Ligier, 2009, p 32). In-store customer experience is very important to luxury brands with strategies having been developed to recreate the experience inside the World Wide Web atmosphere. A brand is defined as “a name, term, sign, symbol, or design, or a combination of these, intended to identify and differentiate the goods or services of one seller from those of competitors” (Mascarenhas, Kesavan & Bernacchi. 2006, p.399). These are fundamental specifications of a brands identity and must be consistent to enable customer recognition. They play a very important role in assuring commodities of a brand can be effortlessly associated due to the status a brand carries. The primary goal is to intergrate a brands identity to the web to promote the reputation of the brands class and exclusivity.

2.2: Web Design Principles and Audience Attitude

Many studies have been carried out to identify the effects of a users’ attitude towards a website, based on low task relevant cues. Colour, borders, background patterns, tpestyles, fonts, amount of white space, animation, images, excluding those of merchandise, and sound all relate to low task relevant cues (Eroglu, Machleit & Davis 2001, p.180). “These subtle aids trigger positive memories and provide a pleasurable experience” (Petermans & Kent, 2016, p.179). A customer’s positive attitude towards a website is crucial to building trust, Alsudani and Casey (2009) identified in their study if “a web site achieves ‘Unity’ in its design, the more it is considered to be credible” (p.20). This ensures that when a website ticks the right boxes to prompt such behaviours, users will spend longer on the site (Egger, 2001).

When an expensive product is present on a calm background colour, users indicate an increased likelihood of purchase (Biers & Richards, 2005). The low task relevant cues must be to a high quality as they reflect the quality of the products and the reputation of the luxury brand. “Low task relevant cues in apparel web sites played a significant role in enhancing the feeling of pleasure and arousal experienced by online browsers” (Young, Sharron & Lennon, 2010, p.81). Additionally, it has also been shown that

positive emotions toward a website are a strong predictor of increased intentions to revisit (Man-U, 2017).

The involvement of merchandise and the effects on uses has to be identified to understand its effects upon customer attitude. Gierl and Huettl (2010) explored customers exposed to high product abundance experience lower perceptions of quality and positive attitudes. Resultant to this, the integration of high level product involvement in a luxury brand website is discouraged as the main focus is to induce positive emotions over products. This also means fewer products being displayed will continue to convey the value of being a high quality luxury product in short supply to the user which is vital to projecting exclusivity and rarity. Courtney & Ozel believe “Scarcity cues and pressure tactics are widely used by online retailers to increase sales (Aggarwal et al., 2011, Aguirre-Rodriguez, 2013)”. These web design techniques are specific to luxury fashion brands and may not work for conventional brands who focus on the sale of mass amounts of products as the consumer perception of rarity isn’t a desired goal.

Oversaturation of merchandise cues would have a strong effect in user and brand reputation. Previous researchers have “generally reported finding that scarcity has a positive effect on perceived desirability of a product” (Seung, Sangodo, & Sunho, 2014, p.744). A poor quality design of a website that does not adhere to conventional design standards becomes a risk on consumer attitude if the user and brands reputation is not taken into consideration. Ensuring the website has a positive impact on the user is of great importance, “positive affect (pleasure, excitement, etc.) motivates shopping activities” (Darden and Reynolds, 1971), therefore fashion brands need to provide websites of an entertaining and stimulation nature (Tractinsky & Lowengart, 2007). Whilst some people understand the value of ‘less is more’, others do not feel the same. “A lot of pictures of the products and videos help to compensate the absence of the touch possibility” (De Chernatony, 2001, p.193). De Chernatony’s opinions take into consideration the contrasting point compared to that of Aggarwal et al., as previously mentioned. It is the belief of the author that it is important to have a balance between the two which does not overwhelm the customer.

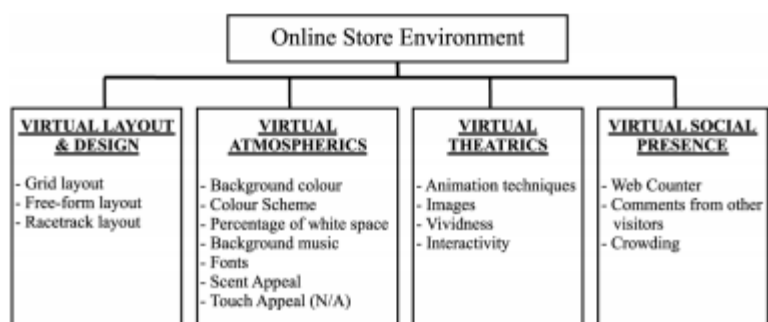


Figure 2. The online store environment.

(Emmanouela, Manganari, Siomkos & Vrechopoulos, 2009).

Mary, C and Mary, G (2014, p.694) argue that merchandise cues have a greater effect upon customers compared to that of in-store atmospheric cues. Though the study results are related to traditional stores, the online market place is very similar in its nature and design language, in this instance, relates directly to atmospheric qualities found in-stores and the results bearing a strong impact. Due to this, some could believe that it can be fairly compared and the argument can be raised that web atmospheric cues are of an equal level of importance and must be treated fairly in a website design context, as illustrated in figure 2. One cannot exist without the other, however merchandise inhabits a webpage that itself will be a form of a high task relevant cue besides of low relevancy due an image inhabiting the structure of a grid of coloured pixels. This argument adds to the importance that brands should carefully position merchandise and this should not be treated with negligence but with great care to ensure customer attitude remains positive.

Consumers with positive attitudes towards a brand reputation would bare a stronger preference for the brand products, thus sustaining customer satisfaction for buying into the brand. Brand image is significantly correlated with consumer appraisals and corporate reputation; the better the brand image, the higher the consumer appraisal (Cretu & Brodie, 2007, quoted in Wu & Wang, 2014, p.46). Jamal and Goode (2001) evidenced that “consumers who had positive attitudes toward a brand would have strong preferences for the brand products, thus gaining a lot of satisfaction from those products” (quoted in Wu & Wang, 2014, p.46). This evidence infers the key role of conveying a brands reputation in the form of their website that must be placed in high regard.

2.3: Gucci Case Study

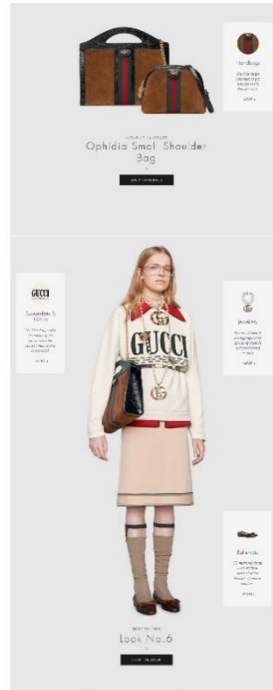


Figure 3. Gucci Website Homepage

Source: https://www.gucci.com/uk/en_gb/

Studying how luxury fashion brands have transferred their in-store design language to the web will help to identify key features they have used to provide a unique user experience. Gucci is known worldwide for supplying high quality fashion goods and due to this the brand has an estimated value of \$12.7 billion and is ranked 47th in the world most valuable brands (Forbes, 2016). “In 2015 their website received 100 million visitors” (Milnes, 2016, p.6). The Gucci website shows a clear implementation of low product involvement on the homepage design which coheres to the previous theories uncovered, as shown in figure 3.



Figure 4. Gucci in-store display.

This correlates to the in-store clothing display which is also limited in showing a consistent low availability of merchandise display, as shown in figure 4. Ensuring the customers perceived value of the brand is a driving force in the website design philosophy. Netemeyer et al., (2004) “suggests that perceived quality, perceived value cost and brand uniqueness may be the direct antecedents of a consumer's willingness to pay a premium price for a brand” (quoted in Guoxin, Guofeng & Kambele, 2012, p. 1517). This research details the relationship between these two aspects of a brand that can be directly associated with website design that uses design language which transfers the unique design elements of luxury fashion brands.



Figure 5. Gucci Website Homepage

Source:

https://www.gucci.com/uk/en_gb/

Figure 6. Gucci store window

Source:

<https://goo.gl/kASBcM>

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Gucci have provided users with a consistent design language throughout, both real world store environment and online presence, as seen in figures 5 & 6 below. The accumulated contributing factors of the web design principles and theories indicate the

interconnected relationships these influences have on consumers. Studies have found higher levels of unique visualization resulted in increased levels of memorability (Borkin et. al. 2013). Luxury fashion brands must be unique, Miller and Mills (2012) find that uniqueness is a precursor to brand luxury. Luxury fashion brands are built upon their individuality that constantly forces them to push for distinctive characteristics and break down creative barriers.

2.4: In-store Environment

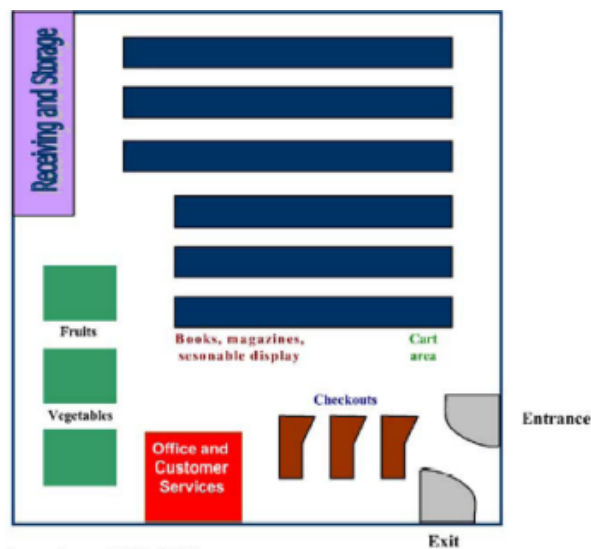


Figure 7. Grid layout from Levy and Weitz (2001)

Types of in-store layout design used by brands include grid, free flow and race track layouts (Li, 2010, p.10). Grid is not an appropriate layout design for luxury brands, as they intend to only display selected products on a limited scale, as illustrated in figure 7. In web design, the initial purpose of the luxury fashion brands homepage is to introduce the brands identity, before encouraging the customer to make a purchase. Therefore, the homepage of a website plays an integral role in advertising the brand, similar to the role of a shop window of a traditional store. Studies show grid layouts are easier for users to navigate through products, but free flow is more useful for finding products, and is more entertaining to engage people for a longer time (Fernie, Fernie & Moore, 2015 p.281) as shown in figure 8.

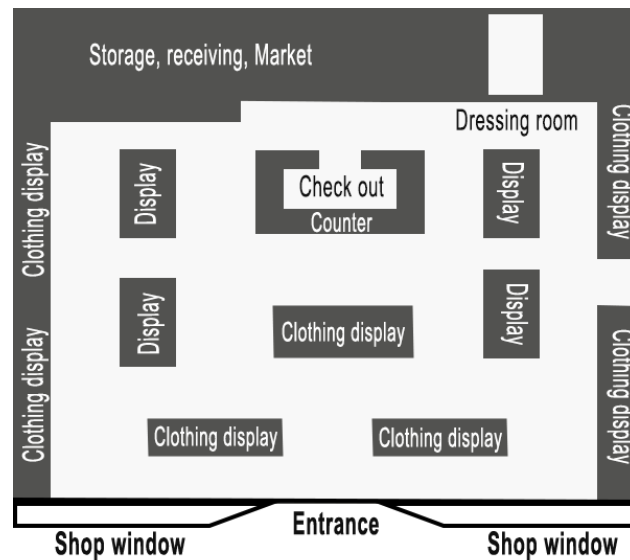


Figure 8. Free Flow Layout adapted from Levy and Weitz (2001)

The free flow layout can be found in luxury fashion stores such as Gucci¹, Kith² and Burberry³. Free flow (also known as freeform layout) and racetrack store layout (shown in figure 9) are shopping routes in-store architecture that allow customers to take different avenues when exploring a traditional store. These methods are used in an attempt to maximise purchase probability and profit maximisation. “Freeform layout is a free-flowing and asymmetric arrangement of displays and aisles, employing a variety of different sizes, shapes, and styles of display” (Li, 2010, p.15), “It is mainly used by name brand stores, for example, fashion stores” (Li, 2010, p.14). Using the in-store layout in website design continues to impose the environmental qualities customers expect to find when visiting luxury fashion brand websites. The layout design is an attempt to replicate the in-store atmosphere that follows the unique character of a brand. “An important factor that stimulates impulse purchases is adjacency” (Li, 2010, p17). Li’s findings have a strong effect upon layout design and characteristics she has mentioned are commonly found in luxury fashion brand websites in different variations. “Merchandise can be perceived to be of higher quality when purchased from a store with upscale design” (Kumar & Kim, 2014, p688), these subtle inferences to manipulate the customer are major strategies that shops take into consideration when positioning their layouts and product placement, which can easily be transferred to a website.

¹ <https://fashionunited.uk/news/fashion/gucci-stores-getting-a-makeover/2015092217761>

² <https://kith.com/blogs/news/15538881-a-look-at-the-new-kith-shop>

³ <http://www.retail-focus.co.uk/projects/624-project-burberry-regent-street-743>

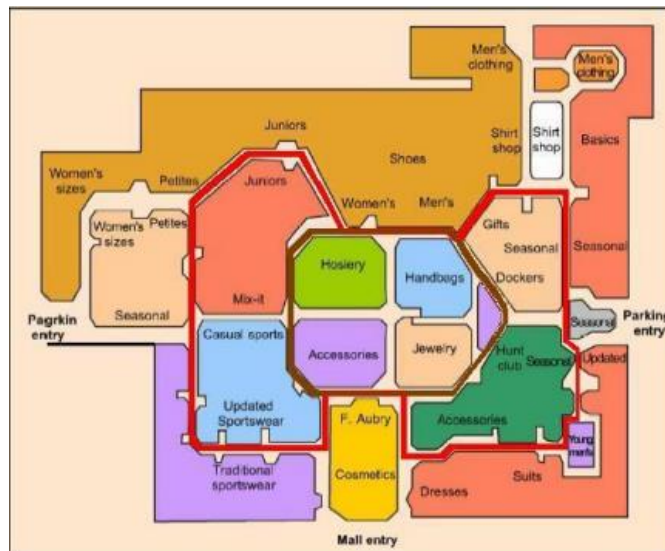


Figure 9. Racetrack layout from Levy and Weitz (2001)

Free flow is very important for luxury brands since the first stage of interaction with users isn't to sell products but to sell the brand, with the freedom of choice for customers to buy a product. Layout can also be applied to information architecture and requires consideration over the objectives of the users who visit the site and how to take advantage of user agendas. A user's main objective when visiting a luxury fashion brand site would most likely be to view the standalone product, rather than information that is presented on the page as a customer may consider it to be irrelevant. This means humans will focus intently on the object of their quest, and all irrelevant items disappear from their view. User must be "herded" by the implementation of good user experience which exposes them to the brand (Thomas, n.d). The brand and its reputation are the driving force behind the sale of their product and therefore the customer must first become accustomed to the philosophy and historical origin of the company before they are willing to make a purchase.

2.5: Conclusion and Hypotheses

In conclusion it has to be recognised, that the holistic relationship between the luxury fashion brands identity and website low task relevant cues play a vital role in forming a customers' perception of a brand. Through evaluating existing evidence, it has been identified, the importance of the characteristics a luxury retail website must cohere to in order to collectively showcase their brand online and preserve their company's values

and reputation. Luxury e-retail websites must replicate the ambience and eclectic style found in their boutiques' by following the design principles emphasised in this literature. Environmental qualities, overarching style and scheme of a brands in-store environment must be consistent with the high quality traits of the website to further enforce the reputation of the brand through design language. Due to the pre-existing research and its significance in this instance, the following hypotheses were proposed:

H1. Web design language in luxury brand websites will have a positive impact on the consumer attitude towards the brand.

H2. Web design language in luxury brand websites will have a positive impact on the user's trustworthiness towards the brand.

H3. The consumers' positive attitude towards the luxury brand website will have a positive impact on the user revisit intentions/ trustworthiness of the site.

The following chapter will investigate the method carried out and why particular decisions will be made to ensure accurate results will be collected. The methodology describes in detail the many additional factors that will be considered to provide the project with reliable, valid and applicable results.

Chapter 3: Methodology

3.1: Philosophy

During this investigation, research was carried out by first of all analysing the Henry Poole⁴ case study, who hadn't implemented design language into the website, as shown in figure 10. The subjective opinion that had been derived from the examination of other existing luxury fashion brand websites drew the opinion that Henry Poole had fallen short in its underwhelming website design. The opinion could not be one of any validity without evidence to provide a foundation for the viewpoint.

Surveys would be carried out to allow for the collection of standardised data to determine the public perception of the site and identify aspects effecting the websites quality. Doing so would help to identify if the pre-existing theories about web design principles in luxury fashion brand websites invoke attitudes in consumers desired by luxury fashion brand retailers were true.

Discovering first hand if the theories were true would be an important factor towards the design and development of the conceptual design language implementation to the Henry Poole web design. Reinforcing these theories helps to ensure the final conceptual artefact would provide users with a better understanding of the brands identity and what merchandise they distribute.

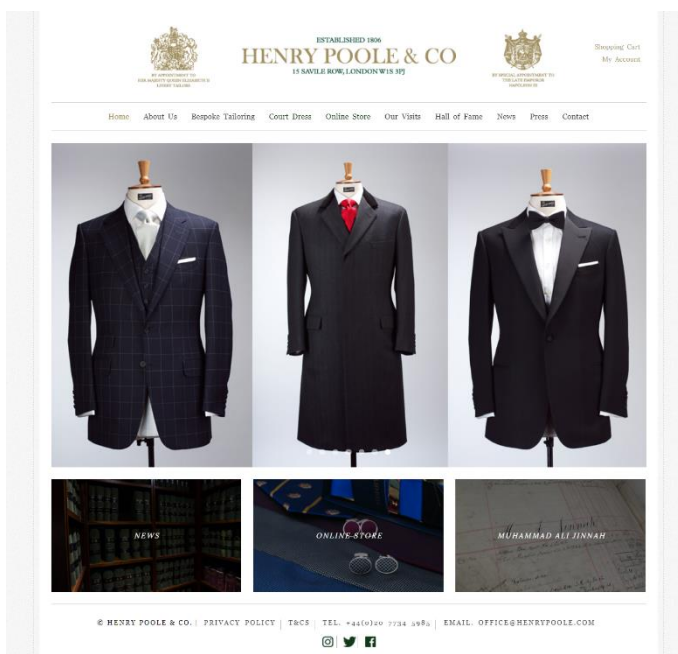


Figure 10. Artefact A, Original Henry Poole homepage design

Source:

<https://henrypoole.com/hp/>

⁴ <https://henrypoole.com/hp/>

3.2: Agile Methodology

The Agile methodology was applied throughout each stage of the projects development. Agile played a pivotal role as it allowed for testing to be carried out on the conceptual web design simultaneously alongside the investigation. “Product produced during each iteration should be able to be put into the world to gain feedback from users” (Taymor, n.d., p.5). As the conceptual webpage relies heavily upon user interaction, frequent informal feedback was provided throughout development. This is contrasting compared to that of the waterfall method which is strictly sequenced and design doesn’t begin until research is completed (rouse, 2007, Para. 1).

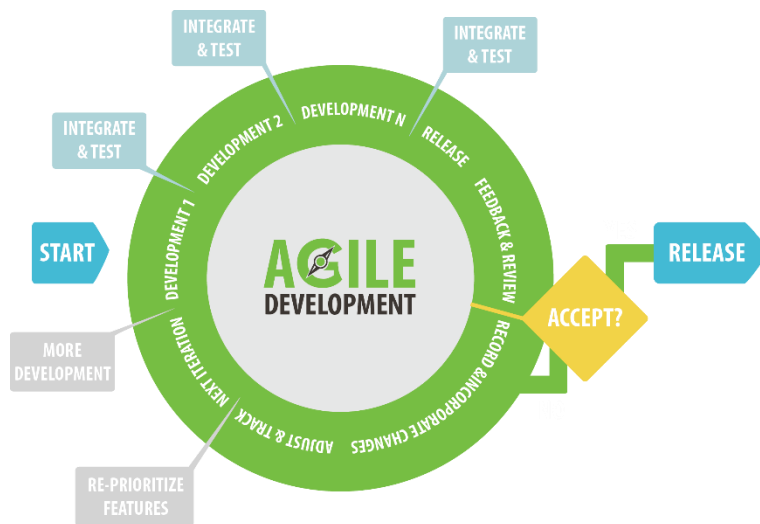


Figure 11. Agile Methodology

Source: <https://www.bloomcs.com/agile-methodology-for-mobile-app-development/>

3.3: Strategy and Research Design

The collection of data to aid the investigation of the benefits design language brings to luxury fashion brands will be collected through 3 online surveys, in the hopes to clearly distinguish if the hypothesis previously speculated was true. Online surveys allow for a cost effective method of collating data to be conducted for those with internet access through a URL invitation. The ethnicity of respondents doesn’t play a role in the validity or reliability of the data collected as it isn’t relevant to the study or will it affect the results, with the participants’ age above 19. This was controlled by only allowing university students to participate in the surveys by adding restrictions to who can take the survey. Each survey includes a larger image of the homepage design the user was

asked to review. The surveys participants were each asked the same questions to allow for easy comparative analysis of the data. Web design language and its relationship to inducing positive emotions on users was to be a primary goal, however in order to prove the hypothesis a collection of questions had to be asked to draw a valid conclusion, as design language encompasses many aspects of design.

The original Henry Poole website design survey was to be the first to be distributed, covering questions related to the aesthetics of the site homepage, with particular scope on areas discussed in the literature review. A total of 11 quantitative questions were requested and between 1 and 2 were qualitative, with questions being consistent for all surveys. Each question was written with the hypothesis in mind and specifically aimed to find out if factor of design language were effective at accomplishing H1, H2 and H3. The quantitative questions asked were in a Likert scale format providing a 1 to 5 scale and once the surveys had been completed by a substantial amount of participants. Following this a mean was to be calculated then examined, conducting a comparative analysis to determine the implications of the findings.

Gucci was identified as a success in the e-retail luxury fashion industry and directly related to the scope of the project and entered into a survey. This case study showed a significant relation to the literature review findings, which therefore reinforced the pre-conceived assumptions regarding whether the Henry Poole website was poorly designed and embodies all of the trepidation luxury fashion brands had forejudged.

Finally the conceptual design created as an alternate website design for the Henry Poole brand was to be tested and the participants of the survey would provide opinions. The quantitative data collected would allow for comparative analysis and a final conclusion as to whether the attitudes of the participants indicates arousal and positive emotions.

3.4: Data Collection and Analysis Methods

Surveys provide a platform for no external influences interviews may provoke such as interviewee subconscious biases, a belief common amongst researchers Hildum & Brown (1956) Brewerton, and Millward (2001). Once the data was collected it would be presented in a spread sheet format, for easy viewing, and comparative analysis of the data would allow for a conclusion to be drawn as to whether the hypotheses that had

been speculated were valid. Each Likert scale question method compared the three sets of data that would be gathered. The Likert questioning method gives the user leniency over their answer rather than closed-ended questions. This allows for a finer understanding of users opinions and the accuracy of the answers given. This enables data to be gathered for the investigation and provides varying opinions from users. Once a sufficient amount of participants completed the surveys, the mean amount for each question would be calculated to allow for clear discussions to be draw from the data. Qualitative questions give more detailed answers giving a better insight into the thoughts of the audience, drawing conclusions on audience attitudes and the implications of the findings.

3.4.1: Ethics

The importance of gaining ethical approval before participant engagement with surveys was integral. Questions asked should not be intrusive or in any way implicate or infer a hierarchy of importance based on whether users can purchase goods displayed on the websites participants view. Users must not complete the surveys and feel offended or harmed in anyway.

3.4.2: Validity

Ensuring design language was applied effectively is fundamental to the data that was gathered to be valid. If the website design is to a poor standard and design language principles were not implemented to a high quality, this could cause conceptual results to be invalid.

As one of the luxury fashion brands being used in the survey is famous worldwide, those participating with pre-existing knowledge of its existence may have their question answers influenced and the homepage design could perform to higher standard than if the user had no prior knowledge before answering the survey.

A considerable factor for participants viewing the conceptual design of the home page eliminated some high task relevant ques that would normally be found in the e-retail environment, due to this it would affect the results and their validity. However, this does not affect the investigations as the main focus is targeted towards low task relevant ques.

3.4.3: Generalizability

Data gathered allowed for analytical generalisation, the implications of the data would mean other theoretical questions could be asked about design language and its effectiveness at displaying exclusivity and brand identity online. The qualitative investigation findings would provide further insight into what makes audiences experience positive emotions from website aesthetics.

Chapter 4: Project management

4.1: SWOT Analysis

Identifying strengths and weaknesses within this project will enable attention to be placed on areas that address cause for concern. Defining strengths, weaknesses and considering external threats to a project can help to measure goals that can be put in place (Yeung, 2014) to make realistic, achievable goals.

Strengths brought to the project include, a deep knowledge of web design and understanding of user interaction. This aids production of a prototype which performs well to invoke positive attitudes, which is a necessity for the design.

The artefact design must be to a high quality and include all of the design principles discussed in the literature review. As a result, the development process could take time and poor management could result in not remaining on schedule, ultimately the final outcome would be of poor quality. This would not be improved by insufficient documentation of design language in luxury fashion brand design practice so the process was slow.

An easily accessible community of design students who provide constructive feedback and have an eye for digital design is advantageous. This valuable asset will provide full advantage to ensure the development of the prototype is to a high quality that meets the intended purpose of conveying luxury and uniqueness.

The project involves the frequent movement of computer programs, updated on a regular basis. It was of great importance that they are backed up to ensure data is not lost, as the loss and corruption of files can slow project progression. Using external memory drives and a cloud drive to back up data will create barriers for backups. A SWOT analysis provides a clear vision for the time frame in which certain tasks can be completed, this information is transferable to the quality of the projects Gantt chart.

4.2: Gantt chart

Time management is vital in a project of this nature as it requires the careful planning of each step taken to reach the end goal. This investigation required a prototype artefact to back up the findings, the development of this included many tasks that had to be managed effectively to meet the deadline. Monitoring the gradual progression of development was achieved through using Trello (See Appendix F). The high number of activities must have scheduled completion dates which will be particularly helpful during

the later stages of the project when the deadline draws closer, as rushing to complete tasks will be eliminated. Rushing to complete tasks could result in poor quality work and may harm the final outcome. The clear presentation and layout of information on Trello makes for identifying task management easy. Each task can have a start and end date applied besides adding comments to set reminders of task requirements. This service provides the capability to deliver alert notifications to inform fast approaching deadlines to remain on track.

Chapter 5: Conceptual Design

5.1: Introduction

The design language used to create the conceptual design required a deep understanding and knowledge of the Henry Poole case study. The holistic relationship between design language and a brand's identity impacts customer attitudes towards a business needed to be of considerable importance. The conceptual design required a substantial amount of time to develop due to the nature of the design language principle. In order to truly integrate the Henry Poole brand identity into the homepage website design, secondary research had to be carried out to deeply understand the history and philosophy of the brand. This chapter of the paper discusses the design rationale, and important aspects of the Henry Poole brand characteristics found inside and outside the store. Detailed explanations justifying why design decisions were made, including how design elements were combined to create the final conceptual design.

5.2: Brand Identity of Henry Poole

Applying a strong brand identity to the webpage design was demonstrated through the addition of the logo, however this simply was not enough to reflect the heritage of Henry Poole. The unique style of Henry Poole already existed and application of such a style was the reasoning behind the secondary research.

Their live website provided information about the origin and heritage of the brand. When the company was established in 1806 it built a reputation for being the "first choice for gentlemen of quality, thus starting the long tradition of London bespoke tailoring with Savile row at its base". Harboring the knowledge of the brand and knowing how important the company values their heritage contributes to empathically developing the design. Henry Poole is renowned for its formulation of the tuxedo, therefore it is important to emphasize this on the homepage design as an achievement of such magnitude to be put into the spot light. This adds to the identity of the brand and allows the user to be informed of its prestige. Section 2.2 reinforces the importance of brand identity and its influence on customer attitudes to which Larbanet & Ligier (2009) also concur.

5.2.1: Store Exterior

The architectural appearance of the Henry Poole building has a unique style and design, carrying the 'Savile row' famous name that contributes to its brand identity. Due to this, architectural features found on the outside of the building are a strong attribute that can be implemented on the homepage design that users may recognise with relative ease. The attributes maybe harder for those who haven't studied the building to identify, however it adds to the depth of the design theory which testing will aid in the detection of its effectiveness to consumer attitudes. An aspect of the building that is most iconic to the brand is the windows frame, the amalgamation of the exterior feature into the web design provides additional association to the brand and audience trust worthiness. Applying window frames to the web design is uncommon and unique in its application as shown in figure 12 and 13. to see the inspiration and final outcome. As a result of this, users are providing with an additional opportunity to recognise the intricacy and well thought out design is inferring the importance the brand places on its reputation.



Figure 12. Store exterior

Source:

<https://goo.gl/hFnnUk>



Figure 13. Window frame integration to web design

5.2.2: Store Interior

Henry Poole's interior design is very unique and acts as a clear indicator of its deep roots in the luxury fashion industry, relating to the furniture found inside the store which is old in its design and style. Furthermore, the style found in the store is also distinctly British due to the warrants it has obtained centuries ago to provide the garments for royalty all across the globe, including the Queen of England's coachman, footman and chauffeurs (Henry Poole, n.d.).

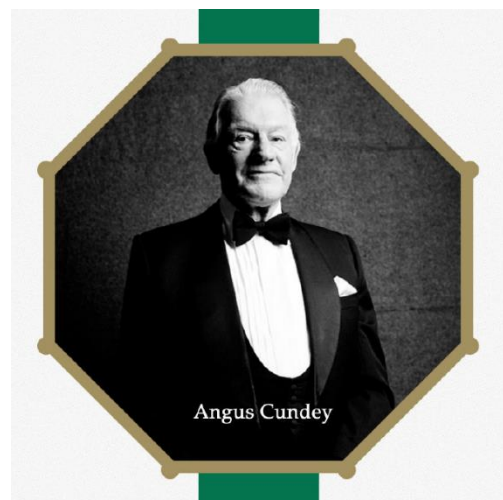
The in-store furniture has an antique value invoking memorability. Therefore, incorporating this into the website design was very important element to include. The uniqueness of the antiques design is of utmost importance to ensure the elements do not distract the user from the merchandise as it is intended to be lower on the visual hierarchy. The implementation of antiques must be subtle and limited without overpowering the webpage and redirect the users focus on the page, demonstrated in figure 14 and 15, showing antique integration into the webpage design.



Figure 14. In-store glass cabinet

Source: <https://goo.gl/KQrVLP>

Figure 15. Element Integration to Conceptual Design Language



5.2.3: Store Layout

The Henry Poole store layout coheres to the free flow design style discussed in section 2.5. This layout was integrated into the conceptual webpage design as the open free flow style allows users to choose their own path. The formation of the elements in the final design does not follow an exact replica of the in-store environment due to the virtual world providing a different experience in the way users shop for merchandise. Additionally, this type of layout provides users with the emotional feeling that retailers aim to invoke in customers which is a positive emotion. The positive emotion will result in an enjoyable experience for the users, similar to the in-store experience. The flow of the webpage design is guided by the green line which was inspired by the corridor found within the Henry Poole store, providing a clear association. This is a subtle design feature not many users will identify, unless they have an understanding of the brands in-store environment. Just as the corridor in-store guides Henry Poole customers when shopping, this feature when implemented on the webpage design guides user focus down the page through the featured products. As a result of this the user develops a better understanding of the products and identity of the brand, as shown in figures 16 and 17 to view the similarity in layout. The intention of integrating the in-store layout to virtual design layout is in an attempt to apply atmospherics qualities the user will experience within the store.



Figure 16. Henry Poole in-store layout

Source: <https://goo.gl/CWXFjL>

5.2.4: Merchandise Display

The merchandise displayed in the Henry Poole store appears to be very saturated in its layout however as it is the only store and not openly accessible to many customers to visit due to its location. Unlike the internet market place which offers huge exposure, the main focus is to continue to convey exclusivity and merchandise rarity. Due to this, the merchandise that is displayed online has to be minimal as discussed in section 2.3 which highlights the important role merchandise scarcity plays on customer perception of goods. As a result of this, the design principle must be implemented as it is pivotal to luxury fashion brand e-retailing. Products are not displayed in the traditional format of a mass retail distributor ultimately separating the web page from the rest of the e-retail market.

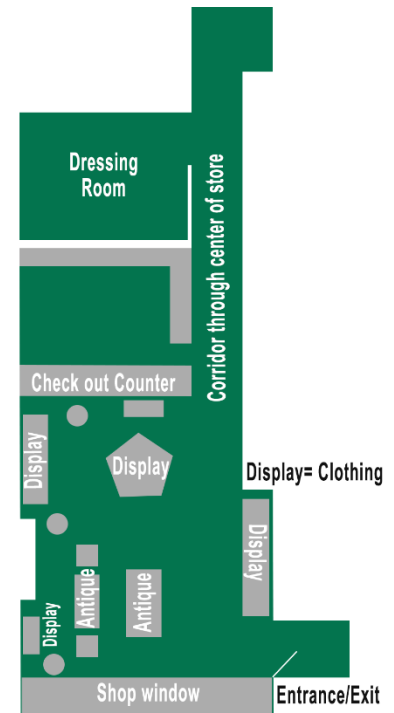


Figure 17. Henry Poole store layout

5.3: Initial Designs

Developing initial designs for the project began by creating wireframe designs to build a structure for the design of the homepage design. The wireframes were developed using Adobe Photoshop as the software provides pixel by pixel accuracy. The capabilities of the software allows for the exact design conceptual vision to be implemented and brought to reality. During this phase the consideration of how elements were to be displayed and the information architecture had to be contemplated (Jerry, n.d).

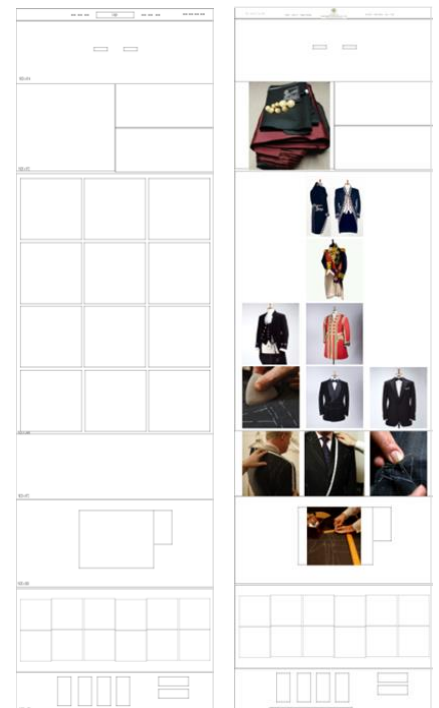


Figure 18. Wireframe designs

5.4: User Journey

The final design featured in figure 20 shows a clear integration of design language and flow of information the user will have to digest upon visiting the online store. Refer to figure 19 which shows the stages of the user's journey. The page begins by presenting the user with visual indicators of the products that Henry Poole produces in a clear, orderly and unique manner encased in the exterior window frames. The different black and white imagery suggests vintage and as a result of the images used, they will subtly infer to the user the brand carries heritage. The imagery also provides the user with an understanding of the type of products produced by the luxury fashion brand, to the high standard it provides by displaying the stages of tailoring. Further down the page the user will see furniture that can be associated with the antiques found inside the store environment adding to the authenticity of the brand, which relates to a topic discussed in section 2.3 of trust and credibility. When users recognise features found within the store they will be reassured by their presence and as a result be more inclined to spend time on the webpage, as it provides a catalyst to invoke trustworthiness. Further down the page the user will come across the collection of merchandise produced by the luxury brand which displays the main products the brand provides. Having identified what the company produces a climax of the journey nears the end of the homepage. After the accessory is displayed, the user will reach the final stages of the webpage design that shows an Instagram social integration that frequently updates its customers with content. As a result of this the user is also reassured of the brands legitimacy as it provides exclusive content to separate themselves from fraudulent counterfeit markets who can replicate thereby

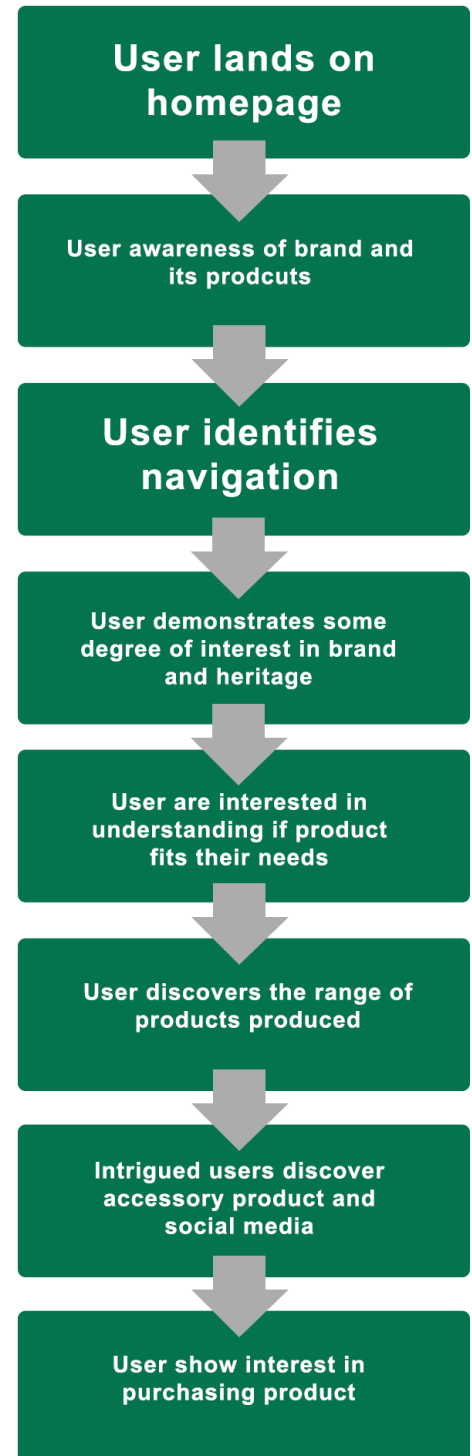


Figure 19. User Journey

reducing any trepidation the user may harbor. The consequences of the user journey is a progressive understanding of the brand.

5.5: Summary

The process of developing the final design through deep analysis of the brands physical presence has allowed for the assembly of an overarching brand style. The final design induced an atmosphere similar to the interior of the Henry Poole flagship store. In order to do this, section 5.2 and its encompassing topics granted a strong foundation for the design evolution.

The results compiled from the Henry Poole survey, completed by participants provided useful qualitative feedback that contributed towards the development of the final design. The feedback identified key aspects of the original Henry Poole design participants found distasteful leading to a clearer vision of audience preferences for the design. Many stated their displeasure over the “poor” use of colour and ineffective use of “white space” and appearance of the original design.

This was made possible due to the integration of the agile methodology with which the final outcome would have been far different for both conceptual design and project completion time. The following chapter analyses the results and discusses how users responded to the 3 artefacts used in the surveys.



Figure 20. Henry Poole conceptual design

Chapter 6: Results and Discussion

6.1: Introduction

The following collection of data, demonstrated in figure 20, was gathered from the online surveys identifying public opinions of the Henry Poole original design, Gucci webpage design and the conceptual design. The data was used to determine the effectiveness of design language on audiences. 16 participants were asked 11 questions (See Appendix D) in a Likert style with a range of one to five allowing for a mean to be calculated for further statistical analysis of the data. Honing in on aspects found in the literature review helped to determine whether theories and concepts had any validity based upon the primary research results. Subject matters include layout design, colour, brand identity, in-store atmospherics to web design, merchandise display, trustworthiness and credibility. The questions would act as the controlled variable during this investigation and parameters were taken to ensure the results were valid. Participants were also asked qualitative questions that were implemented to gain a greater insight into their opinion of the website designs. There were no significant problems with the results however some outliers were discovered but do not affect the overall validity of the data. The findings provided useful data that could be dissected to allow for a clearer understanding of their significances to the research questions.

Website Analysis Results	Artefact A, Henry Poole	Artefact B, Gucci	Artefact C, Concept Henry Poole
Overall aesthetic of website	2.8	4.3	4.7
Layout design	2.8	4.2	4.5
Design predictability	3.6	3.1	3.7
Harmonious colours	3.2	4.3	4.4
Text Readability	3.2	4.2	4.2
Memorable	2.3	3.8	4.4
Trustworthiness	2.9	4.4	4.4
Site recommendation	2.4	4	4.2
Brand knowledge	2.1	3.9	4.5
Stand out/Unique	2	3.8	4.6
Suggests Luxury	2.7	3.8	4.6

Figure 20. Table of Quantitative Data, User Testing Results

6.1.1: Quantitative Data

Results from this study indicate the artefacts A, B and C were tested to show artefact A performed very poorly compared to artefacts B and C overall. Each result determines the quality at which the website performed to in a specific aspect of design. The range of results gathered show, the lowest value of 2 and highest value of 4.7, across all questions. Artefact B performed poorer in comparison to artefact C, however it is

believed to be the result of peer bias when the hand selected participants carried out the surveys. Participants were handpicked due to the knowledge and understanding they have of design and as a result of this would be able to provide accurate informative feedback regarding particular design features. This effects the accuracy of the results but doesn't affect what can be implicated from them with this consideration in mind.

6.1.2: Qualitative Data

The qualitative data provided detailed descriptions of features users found to either compliment webpage design or if it became hindered. The first survey carried out was artefact A, it provided an insight into the floors of the design users found displeasing. When the results measured up to the development of the conceptual design this information would prove most helpful as it highlights the lack of design language principles and fundamental design faults on the page. For example, one participant described the Henry Poole (Artefact A), website design as “old and outdated”(See Appendix E). The Gucci case study (Artefact B) received positive comments addressing the webpage aesthetics along with users' impression of “a strong sense of brand identity”. The conceptual design (Artefact C) was described by one participant as “seamlessly professional” though this does not indicated as to why, the quantitative feedbacks relevance is demonstrated to be of up most importance in this instance. Qualitative data whilst very specific and individual in its nature, being difficult to comparatively analyse compared to quantitative data, provides beneficial understanding from the user perspective.

6.1.3: Summary

During this papers discussion a detailed explanation surrounding the results will be broken down to provide clarity. The discussion will explore why there are certain correlations between results and how such correlations are plausible, based on reviewed literature.

6.2: Discussion

6.2.1: Introduction

The following will discuss the findings and determine as to whether they cohere to the devised hypothesis. This discussion will also identify the performance of different aspects of design language and atmospherics within the website design when placed under participant observation. The data provides a clear depiction of the importance of the literature review findings and their role within design language. The statistical analysis of the data had resulted in deliberating creative findings which declare design languages had a powerful effect on user attitudes. The hypothesis originally conceived at the beginning of the project would be determined following the discussion of the results.

6.2.2: Discussion of research findings

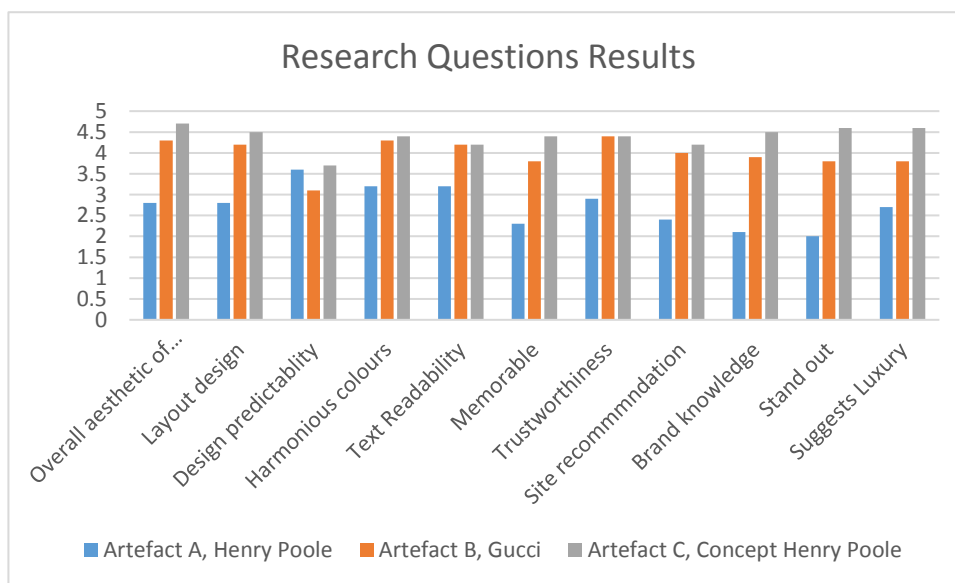


Figure 21. Research results.

“Experiments have shown that users can judge a web site’s credibility in as little as 3.42 seconds merely on the basis of its aesthetic appeal” (Alsudani, Casey, 2009, p.1).

Depending on whether the user believes the site to be credible based on its appearance scoring high in this question is crucial for each e-retail website, as demonstrated in figure 21. This is important as trust contributes to customer’s likelihood of purchasing a product. Therefore, in the first question participants were asked to

directly address the website's aesthetics, the results scored were; artefact A (2.8 average), artefact B (4.3 average) and artefact C (4.7 average). As addressed in section 2.3 the aesthetic of the websites played a very important role for users and those performing well in this question would experience a similar average result in other questions. The correlation between the aesthetics and the use of harmonious colours indicated some interesting results as artefact A used the colours consistently with artefact C however artefact A performed considerably lower with 3.2 and the other artefacts received a score of 4.2. This difference may have occurred due to the factors that changed in the conceptual model such as the unique layout design which was implemented, and the effectiveness of colour usage. The brands colour scheme was not used effectively to guide the user through the webpage or attract users to elements displayed on the webpage.

When participants were asked about the layout of the webpages, artefact A continued to poorly perform with a result of 2.8, artefact B scored 4.2 and artefact C, 4.5. These results relate to store layout in section 2.5 as artefact A was the only webpage to use the grid store layout designs. This suggests the importance of providing users with freedom in a layout design to accompany merchandise and other existing content is essential to a strongly performing site. Both artefact B and C demonstrate the use of the free flow store display in their webpage designs. Users responding positively to the use of the free flow layout contributes to revisit intention and likelihood to purchase a product based on research identified in the review of literature.

The readability of text is important to relay information to users and is classified as a high task relevant cue. Whilst high task relevant cues are not the focus of this investigation, they play a vital role in the functioning of the user's interaction with the webpage, indicating that artefact A performed the poorest with a score of 3.2, Artefact B 4.2 and C 4.2. The predictability of a website is both important for usability and also uniqueness of a website. A suitable medium must be found in order to prosper, and invoke positivity in users. However in this study the results collected showcased the uncertainty to how users truly perceived the website.

As website aesthetics plays an important role in the trust and credibility consumers believe a website to have, it is important to identify the correlation between the two results from either questions. Analysis of the data indicates the original Henry Poole website design invoked a trustworthiness of 2.9 compared to that of the conceptual

model which received a 4.4 from the calculated mean average. This result suggested that the attitudes of the audience have been benefitted by the design language implementation that has resulted in the positive emotions, acting as a catalyst to trust and credibility. Using elements found within the store appears to have a big effect on consumer attitudes.

Site recommendation results provide data that indicated as to whether the user was impressed enough by webpage influences to encourage them to suggest to their peers. In order for this to occur, the website design had to make a strong enough impression upon the user. The results displayed that artefact A performed the poorest in this question compared to artefact B and C.

Due to design language and its holistic relationship with brand identity, it was crucial for the design prototype to embody the brand and inform the user of its philosophy of clothing production and individuality. The original Henry Poole design received an average of 2.1 for brand knowledge whilst Gucci received 3.9 and the conceptual model 4.5. The results led to the conclusion, that the lack of informative, personal and character, is not present within artefact A has caused the low score. In comparison to B and C, both of which have applied a unique style of design infused with brand traits scored higher. This data is very insightful, as the difference in user attitudes to artefact A and C demonstrated the biggest change in opinion compared to any other result. Due to this, the conclusion can be made that brand knowledge has a huge impact on customer positive attitudes. The assumption could be made from the findings, that brand knowledge within web design provides users with reassurance of a brands credibility, ultimately resulting in positive attitudes which contribute to trustworthiness and site recommendation.

Uniqueness of a webpages design contributes to the user perception of the luxury fashion brand quality and websites who received high averages in the results are more effective at invoking a memorable experience due to the arousal in users. Artefact A scored 2, artefact B scored 3.8 and artefact C scored 4.6. These results show a strong contrast in public perception of each site. As expected the original Henry Poole homepage design performed poorly in the survey whilst the other two homepages received noteworthy results.

Memorability is a very important aspect of luxury fashion brands and uniqueness is a precursor to such a trait, so it was to no surprise that the website designs which scored

high in uniqueness achieved a very close score in memorability. This supports the literature identified in section 2.4. Artefact A did not perform well and participants expressed the dullness of the webpage design. In comparison to that of Gucci's "very impressionable design" that performed well in traits invoking high levels of positive emotion leading to memorability based on research (Man-U, 2017).

The question "Does the website design suggest luxury?" has a strong association with does the site stand out, uniqueness and this is evident from the results as they have a clear relationship as both B, and C received the same results for stand out and luxury. However, artefact A showed an increase in score by 0.7 in luxury even though the site didn't stand out as much to users. This result is particularly interesting as it goes against the literature leaving an opportunity to speculate as to how the result occurred. This question is very much dependant on how users identify luxury which could vary, however if those participants recognise luxury as exclusive, high quality and pleasurable, the results are conclusively valuable.

User comments presented interesting perspectives on the elements within the webpage design that quantitative data was unable to gather. Artefact A received very positive feedback, one user voiced their opinion of the imagery used, stating "recognisable image with connotations of being archaic help enforce the heritage of the brand identity". Feedback such as this reinforces the benefits of implementing in-store atmospherics to the web, to be able to understand the user, for the success of the project when applying design language.

6.2.3: Summary

The contributing factors highlighted within the discussion show clear distinctions between which websites performed well and with reference to research in relation to the literature review. This allowed for links to be identified between different qualities, and justifiable conclusions and the implications they may have in the next chapter of this paper.

The effects of design language and integration of in-store atmospherics has shown user reacted positively, thus hypothesis H1, H2 and H3 are supported.

Chapter 7: Conclusion and Implications

7.1: Introduction

This investigation has explored how respondents reacted to 3 different variations of website designs. The investigation has discovered that design language implementation boosts user attitudes towards a luxury brand in a positive way. All of the proposed hypotheses have been proven to be true from the results of the investigation.

7.2: Conclusion and implications

Participants showed a significantly influenced positive attitude towards the brands due to the implementation of design language. Evidence suggests the integration of deeply rooted brand identity had strong contributions to positivity. In-store atmospheric design language also had a positive impact on the user's trustworthiness towards a brand. A noticeable correlation between user positive attitudes towards a brand created an increased likelihood of user revisit intention and building trustworthiness. All three hypotheses have been proven to be true based upon the results of this investigation.

The results support previously theorized proclamations made by past studies (Man-U, 2017; Alsudani & Casey, 2009; Aggarwal et al., 2011; Aguirre-Rodriguez, 2013; Borkin et. al. 2013). Identifying the holistic relationship of these theories, contributes to the fulfilment of user attitudes desired by luxury fashion brands through design language.

The findings of this research paper uncovers the influential effects of design language. The following implications of the findings uncovered could change the way in which luxury fashion brands convey themselves online. The effects on users show a phenomena as to how consumers react to the integration of design language to web design.

7.3: Summary

A website that demonstrates an overarching design that shows a clear association to the in-store environments and brand identity will increase consumer's attitudes, thus prompting for a greater importance being placed upon design language. Luxury fashion brands should implement design language in order to improve online perceived trustworthiness to promote their brands whilst maintaining exclusivity.

The final chapter of this paper aims to determine the implications of the findings on a broader scale and how they could affect further research in design language and the effects of web atmospherics on luxury fashion brands.

Chapter 8: Limitations and future research

Due to the nature of the study there were underlying factors that could have affected the results gathered. A limitation that was encountered, was the availability of participants within the survey testing.

As there was no personal resonance with the shopping habits of the target audience of the Henry Poole shop, conducting research with individuals from their customer base was deemed an intangible possibility. The majority of the sample that partook in the survey did not purchase products from luxury fashion brands frequently, while access to data from the small percentage of the population that do was outside the realms of the investigation. Due to such data being inaccessible, the implication it could result in, opens the argument; those who purchase luxury products frequently know how to identify luxury far easier than those who don't and therefore data results could vary from either group. Based on the artefact deriving from a design nature, the sample population selected for providing feedback were chosen from a degree with a design background. Therefore, steps were taken to overcome this obstacle by hand selecting only students who fit the previously outlined sample, and would be able to identify aspects of the designs they found interesting and have a keen eye for detail they had developed prior to the investigation.

Google forms was the selected research medium to carry out the surveys, however due to the constrained parameters of the layout, participants would find the artefact images are not presented to the resolution of the original image. Due to this, participants who commented on such features related to the size of particular elements of the design which could have a negative impact on the accuracy of the results.

The imagery integrated into the conceptual design of products and figures was limited due to the availability of the original images of the in-store environmental photography. However the existing luxury fashion brand website provided images that could be used for the conceptual design though their quality was poor in some instances. As the aesthetics of the webpage design was the primary focus in the surveys it was highly probable that participants would mention the quality of the images during the qualitative feedback. This posed a problem as it would marginalise the scope of the question, an issue that was redundant and held no constructive feedback.

The results from this investigation act as a catalyst for future research purposes for design language, focussing on the particular effects highlighted in this paper. The results go further than simply the aesthetics of webpage design and overarching schemes. Luxury fashion brands can apply the strategy implemented on Henry Poole (artefact A) to invoke trustworthiness, credibility and overall customer pleasure from design language and web atmospherics. A psychological model of user triggers is beginning to form based upon the effects discussed. Further empirical research can be carried out to explore and determine the extent of the effects on trust and credibility regarding the user's experience, with particular scope on the psychological triggers. Due to the emphasis placed on uniqueness within the luxury fashion industry, the likelihood a common design principle will be adopted by brands is doubtful. Nevertheless the multi-dimensional implications of this paper is versatile in nature so clear guidelines as to how design language can be applied is very unique to the subject matter. Additionally, this documentation demonstrates the effectiveness of design language when used, which can preserve the reputation of luxury fashion brands online.

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Glossary of terms

Low task relevant cues – (Pleasure and arousal) Colours, border, background aesthetics, amount of white space, animation, and sound.

High task relevant cues – are directly related to shopping goals and include elements of verbal website content.

User Journey – A user journey is a series of steps which represent a scenario that a user might take when interacting with something that has been designed.

Website revisit intention - A person's expressed likelihood of returning to a particular website in the future based upon what was seen in an initial visit.

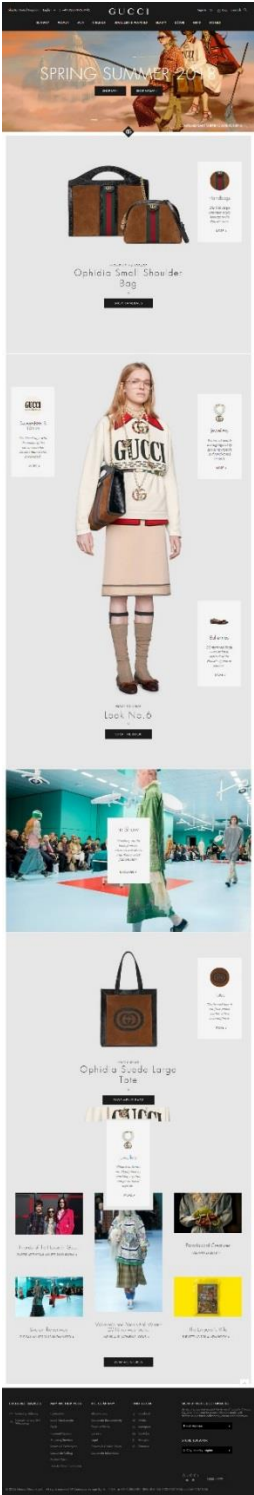
Name brand – A famous maker or manufacturer rather than a generic manufacturer.

Design principles are sets of generally applicable laws, guidelines, human biases, and design considerations, all of which reflect the accumulated knowledge and experience of practitioners and researchers.

Appendices

Appendix A

Artefact B, Gucci homepage design



Appendix B

Artefact C, conceptual design Henry Poole



Appendix C

Artefact A, Original Henry Poole design

The screenshot displays the Henry Poole & Co website. At the top, the brand name "HENRY POOLE & CO" is prominently featured in gold, with "ESTABLISHED 1806" above it and "15 SAVILE ROW, LONDON W1S 3PJ" below. Two royal warrants are shown on either side: "BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH II LIVERY TAILORS" and "BY SPECIAL APPOINTMENT TO THE LATE EMPEROR NAPOLEON III". Navigation links include "Home", "About Us", "Bespoke Tailoring", "Court Dress", "Online Store", "Our Visits", "Hall of Fame", "News", "Press", and "Contact". A "Shopping Cart" and "My Account" link are also present. The main content area features three suits on mannequins: a dark blue checkered suit, a dark grey suit with a red tie, and a black tuxedo with a white shirt and black bow tie. Below these are three smaller images: a bookshelf labeled "NEWS", a pair of glasses on a blue surface labeled "ONLINE-STORE", and a document labeled "MUHAMMAD ALI JINNAH". The footer contains copyright information, contact details, and social media icons for Instagram, Twitter, and Facebook.

ESTABLISHED 1806
HENRY POOLE & CO
15 SAVILE ROW, LONDON W1S 3PJ

BY APPOINTMENT TO
HER MAJESTY QUEEN ELIZABETH II
LIVERY TAILORS

BY SPECIAL APPOINTMENT TO
THE LATE EMPEROR
NAPOLEON III

Shopping Cart
My Account

Home About Us Bespoke Tailoring Court Dress Online Store Our Visits Hall of Fame News Press Contact

NEWS

ONLINE-STORE

MUHAMMAD ALI JINNAH

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Instagram Twitter Facebook

Appendix D

Design language survey, created using Google Forms

Is the websites design aesthetically pleasing ? *

1 2 3 4 5

Unattractive Attractive

What do you think of the design layout ? *

1 2 3 4 5

Poor Great

Is the website design predictable ? *

1 2 3 4 5

Unpredictable Predictable

Are the colour's used harmoniously and logically related ? *

1 2 3 4 5

Not at all Definitely

Are the fonts easy to read ? *

1 2 3 4 5

Not at all Very easy

Is the website memorable? *

1 2 3 4 5

Unmemorable Memorable

How much do you trust the information on the website? *

1 2 3 4 5

Not at all A great deal

How likely are you to recommend this website to a friend ? *

1 2 3 4 5

Not at all likely Extremely likely

Do you know more about the brand from the homepage ? *

1 2 3 4 5

Not at all Very informative

Does this website stand out from other websites you have seen? *

1 2 3 4 5

Not at all Definitely

Does the website design suggest luxury ? *

1 2 3 4 5

Not at all Definitely

Do you have any comments about how the website could be improved ? *

Long-answer text

What do you like most about the design? *

Short-answer text

Appendix E

User qualitative feedback Artefact C, Conceptual design

What do you like most about the design?

12 responses

Great use of colours and I like it explaining the history

The repeated elements of the column silhouette for: background, structural and negative space is smart. Use of a recognisable image with connotations of being archaic help enforce the heritage of the brand identity. This is compounded through the use of these elements seemingly gesturing to its original function - as a supporting element especially when used in multiples.

I like how the first product is featured at the top of the website, gives much better spacing than the previous website. Also, love the green footer with the other colours, which drew my attention towards the information I expected to see there.

The transformation is exceptional, making use of the highlight colour effectively.

The colours

How it is seamlessly professional.

~

Good use of colour

Flows from top to bottom with the green line background.

The colour scheme

The top quarter and bottom along with the logo colour scheme

Artefact A, Henry Poole

Do you have any comments about how the website could be improved ?

18 responses

Unique layout and design style indicating authenticity

I enjoy the layout and sharpness of the webpage

Very clear and very easy to follow, appears luxury

Possibly a little more information in the different sections.

No, website is very impressionable

More regal colours, logo needs to stand out more so customers remember the brand better.

N/A

This design is strong. The weaknesses lie in the way each section seems to be based on a different grid layout. If all the elements lines up better, the design would exude greater luxury.

On the green part that arches to form the main strip that continues down the page, the vector points could be adjusted to give a smoother 'arch' down into the thick main green line. Other than that, everything looks really professional !

No improvements to make.

The font could be slightly larger.

The font could be slightly larger.

Nothing

~

Font size bigger

Font could be a bit bigger.

No

Take out the green fade and the whole section about the heritage going down to the umbrella should be removed or taken to another section on the navigation bar. No one wants to scroll down to find out the collection at the bottom. Just having the top part would work a lot better for navigation and design.

text is a bit small but could be due to poor quality pictures

Artefact B, Gucci case study

Do you have any comments about how the website could be improved ?

15 responses

N/A

Very aesthetically pleasing site with a strong sense of brand identity. Very impressionable design.

No I love the colour scheme and minimalistic layout- screams luxury

you've used icons and text in some places, maybe just stick to one or the other

All is good

Nope, it looks really professional, and portrays the idea of high fashion upon first glance.

I like the use of the spacing throughout, however I feel there is too much and the elements could be closer whilst displaying content, I also feel the use of colour can be brought into this more to help content stand out.

The homepage is a little long, however bold image choices and good use of white space make it a pleasing experience to navigate down. Secondly, the Italics font (used to convey luxury) is hard to read from distance, so that could be altered somehow - larger font size and or no Italics.

The black top navigation bar could be displayed better for the customer to see and shop easier.

Not much in the way of improvements, as it's just a landing page, but maybe an idea to add to any fashion website is To make it more personal to the user i.e an area to add their own style , colours liked body shape/size , something that it can recommend a style that may match their personality.

The website entirely doesn't suggest luxury, the brand name does. I suggest including more gold. Gold is a luxury colour. In my opinion, swap black - for gold. Or both black and gold. e.g. this would look great on the buttons with gold trimming/boards and text.

~

N/a

A wider variety of images of their products, not just handbags

Very aesthetically pleasing

Appendix F

Trello Gantt & Activity listing

