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Fashion Design Innovation, Consumer Psychology and Purchase Intention in Luxury Fashion: A Survey-Informed Garment Development Study

Vaishnavi Marathe[1], Archna Mall[2]

[1]Student of MSc. Fashion and Apparel Design, Department of Fashion Design, School of Design, Sandip University, Nashik, India
[2]Supervisor, Department of Fashion Design, School of Design, Sandip University, Nashik, India

Abstract:
Luxury fashion is changing as consumer preferences evolve and technology influences the way garments are designed, produced and marketed. While luxury has traditionally been associated with superior quality, consumers increasingly look for originality, responsible production and thoughtful design. This study explores the relationship between fashion design innovation and consumers' intention to purchase luxury fashion. It considers design features such as silhouette, fabric selection, sustainability, technology and visual appeal, alongside psychological factors including perceived quality, brand image, emotional response and value. The study uses a quantitative survey of people familiar with luxury fashion or who have purchased it, supported by a review of published work on fashion design and consumer behaviour. The survey responses are analysed descriptively to identify patterns in attitudes towards innovation and purchase intention. The study also connects consumer research with a practical garment-development project. It aims to clarify how design choices may influence interest in luxury fashion and to offer useful insights for designers, brand managers and retailers. The findings suggest that design innovation deserves attention when brands seek to strengthen product appeal and remain competitive; however, the results should be interpreted considering the sample size and its demographic profile.

Keywords: luxury fashion, fashion design innovation, consumer psychology, purchase intention, Khadi, Brasso, fagoting stitch, garment development

Introduction:

Luxury fashion is evolving due to changing consumer tastes and technological advancements. Consumers are seeking more unique products, using ethical production and smart design. This study explores how innovative fashion design (including shape, choice of fabric, ethical considerations, technology and aesthetic) can impact consumer intention to purchase luxury fashion. This will include looking at psychological factors such as perceived quality, brand image, emotional response and value. A quantitative survey was conducted with individuals
who are knowledgeable about luxury fashion or have purchased luxury fashion. This was supported by a literature review of fashion design and consumer behaviour. Descriptive analysis was used to examine

the responses. This links consumer research to a garment development project. The aim of the study was to understand how design choices can impact interest in purchasing luxury fashion and provide useful insights for designers, brand managers and retailers. The results show that design innovation should be considered when brands want to increase the appeal of their products but should be considered with the sample size and demographics in mind.

Fashion can be used as a form of expression to tell others about your background, values and how you want to portray yourself. This aspect of clothing has developed into a global industry, where creative, technical and customer aspects of the industry have been combined. Luxury fashion is a specific sector within the industry. It is often associated with high-quality fabrics, expert craftsmanship, a rich heritage and a clear brand identity. This means that the garments are valued based on the meaning behind them.

Luxury brands have traditionally used their heritage, specialist craftsmanship and scarcity to their advantage. However, with the rise of social media, brands websites, online stores and virtual fashion shows, customers can easily look through a brand's collection. This may mean that a brand is no longer valued simply for being a well-known brand. Customers may begin to look for brands that offer innovative designs, ethical production and unique designs whilst still providing high quality.

Innovation can be used as a tool for brands to adapt to the changing demands of customers. Innovation in this study refers to incorporating or introducing new ideas to a garment. This could be achieved by adding new ideas to the silhouette, fabric, construction, finish, functionality, styling or technology of a garment. Innovation doesn't always need to be completely new. It could be using a traditional fabric in an unexpected way, using a traditional method on a different garment or mixing textures that wouldn't normally be combined. However, within the luxury fashion industry, it is important to ensure that innovation doesn't compromise the quality and craftsmanship that customers expect.

Depending on how customers perceive the design of a garment, they may feel attracted to it, curious, want to own it, create an emotional connection with it, feel it is unique, judge the quality, feel it is exclusive, express themselves, feel confident and perceive it to have value. Everyone will have different perceptions of the design. Purchase intent refers to how willing an individual is to purchase a product based on their perception and evaluation of the design.

This paper consists of two main parts. Firstly, a customer survey was created to identify how customers purchase luxury fashion, what they look for in unique designs, innovation and technology. Secondly, the insights from the survey were used along with research into luxury fashion and trends to create a 6 look digital collection. Two designs were chosen to be made physically, a male outfit using Khadi and female outfit using Brasso. The collection was based around the concept 'Earthen Luxury – Emotion in Simplicity'. This consisted of earthy tones, natural textures and minimal detailing.

Within this paper there will be a section looking at relevant literature and identifying the research gap. A section will then look at the aims, objectives and theoretical framework. The methodology of the research will also be included. Results from the initial survey will be shown and analysed based around the objectives. Practical implications, limitations, conclusions and potential future research will then be discussed.

2. Literature Review:

2.1 Luxury:

Luxury is not easily defined. A review of the literature shows that luxury brands need to have a unique mix of attributes to be defined as luxury. These can include high quality, beautiful, scarce, high value

and meaningful (Ko, Costello & Taylor 2019). Simply having a high price would not make something luxurious, instead it is what the product represents for the customer that will define it as luxurious.

Luxury can be very hard to define based on price. A review of the literature shows that luxury brands have a unique mix of high quality, beautiful, scarce, high value and meaningful attributes (Ko, Costello & Taylor 2019). While price can help create a luxurious brand, the overall experience of the product also plays a role.

Several researchers have defined luxury using several attributes. Vigneron & Johnson (2004) identified that luxury can be identified through ostentation, uniqueness, high quality, hedonic and self-expansion. Wiedmann, Hennig's & Siebels (2009) looked at monetary, functional, personal and social value. Not all consumers will place the same value on all aspects. Sheth, Newman & Gross (1991) identified functional, social, emotional, epistemic and conditional consumption values. These can be applied to luxury products. From a manager's point of view, Kapferer & Bastien (2009) stated that luxury doesn't work in the same way as mass-market products. Instead, luxury products provide a unique and desired product.

Overall, this suggests that customers look for tangible aspects of luxury such as fabric, construction and finish. Customers also look for symbolic aspects such as status, personal preference, sense of belonging, individuality and enjoyment. When researching luxury design, it is important to consider both aspects.

Innovation within design is often seen as being creative. However, within fashion innovation is often seen as combining things in a new way. Zeng, Lo & Chen (2024) discussed fashion innovation within a system and provided an agenda for future research. Innovation can be seen throughout the whole design process.

Within a practical design project, innovation can come from a variety of sources. Innovation can come from fabric, changing the silhouette, construction and surface. Technology and sustainability can also be innovative. In this study we are looking at how innovation can occur within the silhouette, fabric mix, construction and surface.

2.3 Innovation within Luxury:

Innovation can come from a mix of change and tradition. Black (2021) looked at how luxury is changing with digital advances while keeping traditional values. Al-Issa & Thanasi (2024) performed a review of the literature looking at luxury products with technology. Overall, it seems that innovation within luxury products often comes from building up the heritage.

Research has been carried out to see if there is a relationship between innovation and purchase intention. Islam & Singh (2020) looked at the attitudes towards luxury fashion among Korean university students. This found that there was a positive relationship between innovation in fashion and purchase intention. While this shows the relevance of the topic, it cannot be generalised to other consumer groups and doesn't show what aspects of design are most influential.

2.4 Psychology of Luxury Consumers:

Luxury is often influenced by social and emotional aspects. A review of the literature showed that status, signalling and self-image play a role in luxury consumption (Dubois, Jung & Ordabayeva 2021). Wang & Griskevicius (2014) looked at how luxury products for women can signal socially. Kastanakis & Balabanis (2012) looked at the bandwagon effect. Eastman, et al (2018) looked at whether young adults used luxury fashion to stand out or blend in. Cho, Kim-Vick & Yu (2022) looked at the conflict within Gen Z consumers.

This is an important aspect to consider when designing for fashion. If you have a bold piece of clothing it may appeal to individuals who like to be unique but could be seen as unsuitable for those who like to follow trends. Innovation should not always be assumed to be appealing to all. Bian & Forsythe (2012) found that attitudes towards the social role of luxury brands influenced purchase intention through emotional responses.

Customers often look at the visual and tactile aspects of the product. Liu, Hsu & Lee (2019) looked at how eco-fashion was perceived using sensory evaluation methods. Kauppinen-Räisänen, et al (2021) looked at how perceived value of luxury brands impacted brand attachment and purchase intention. This also looked at how vanity played a role.

2.5 Purchase Intention within Luxury Fashion:

Purchase intention is often used as an indicator of likely purchase behaviour. It has limitations however as just saying that you may purchase something isn't the same as purchasing. It is useful to know when the product is still in development. Many factors have been looked at to see how they influence purchase intention within luxury fashion. These include quality, uniqueness, exclusivity, brand image, emotional and social value, self-expression, fashion involvement, attractiveness, innovation, price and personal identity.

Research has been carried out in India which is relevant to this study. Kumar, Lee & Kim (2009) looked at purchase intention differences between a United States brand and local brand among Indian consumers. Jain (2017) looked at the theory of planned behaviour within luxury fashion goods in India. Rathnayake & Sinha (2018) looked at how perceived value influences purchase intention in the Indian market. Shukla (2012) looked at the importance of perceived value among developed and emerging markets. Lau, et al (2023) looked at how several theories can be combined to explain purchase intention for luxury fashion among young consumers. This showed how identity can play a role.

Other research has looked at how older consumers perceive the symbolic and functional benefits of luxury (Amatulli, et al 2015). Truong, McColl & Kitchen (2009) looked at how the market has moved towards more affordable luxury. This can cause questions around who is part of the luxury market. Dhaliwal, Singh & Paul (2020) categorised the research into individual, psychological, cultural, social and product factors.

2.6 Conclusion of Literature:

Overall, the literature shows that luxury can be viewed based on tangible and symbolic aspects, innovation has been linked to purchase intention and customers are influenced by emotive, personal and perceived aspects.

While many studies look at innovation, attitude, value and purchase intention as general factors using questionnaires, there are not as many studies looking at how a design decision can be followed through the design process. Customer preferences are gathered, translated into design decisions, a product is created and how customers react to it and whether they may purchase it. Innovation and purchase intention have already been looked at so there isn't a complete knowledge gap. This study looks at how customer reactions can be linked to tangible design decisions within the Indian market. This allows opportunities for traditional textiles like Khadi to be interpreted in a modern way.

3. Aim, Objectives & Conceptual framework:

3.1 Aim:

To explore the relationship between fashion design innovation and consumer psychology about luxury

fashion whilst developing a piece of garment that has been influenced by consumer preferences.

3.2 Objectives:

Investigate the role of fashion design innovation in luxury fashion brands. Analyse consumer perceptions and psychological responses to innovative designs within luxury fashion. Investigate the relationship between fashion design innovation and consumer purchase intentions. Identify key factors that influence consumer purchase intentions towards innovative luxury fashion products. Develop an innovative luxury fashion garment based on consumer preferences and research findings.

3.3 Conceptual framework:

The research has been structured into a set of stages. Within Luxury Fashion, consumers will have a perception of the garment based on design innovations such as the silhouette, fabric combinations, construction, surface design & aesthetics. These perceptions may create psychological responses such as attraction, intrigue, emotionally appealing, unique, quality & value. This in turn can create attitudes about the garment and influence purchase intention. After designing the garment, consumer feedback will have been implemented. The garment will have been developed, and consumers will be asked to provide feedback.

The conceptual design process can therefore be represented as:

Nature & Earth
↓
Earthen Luxury
↓
Simplicity & Refinement
↓
Khadi + Brasso
↓
Design Innovation
↓
Emotional & Psychological Response
↓
Purchase Intention

This conceptual framework shows what is expected to happen. As this research is descriptive, we know what responses are expected based on the relationship however cannot say design innovation causes purchase intention.

4. Materials & Methods:

4.1 Overall Design:

The research was conducted using a mixture of consumer research & practical garment development. The garment development was completed in 6 states including consumer research, luxury fashion research, trend research, design development, garment development & consumer feedback. Primary research was conducted using a questionnaire created on Google Forms. Secondary research was conducted using websites related to fashion & luxury brands, trend reports & published research relating to design & consumer behaviour.

Stage Activity Purpose:

1. Consumer Research Online Questionnaire Understand what consumers expect & what they like

about luxury fashion.

2. Luxury Fashion Research Research into fabric quality, construction, detailing & craftsmanship. To understand what creates a luxury feel.
3. Trends Research Research into trends for 2026/2027 Luxury casual garments. To create a collection in line with current trends.
4. Design Development Mood boards, design boards & 6 looks digitally. To finalise the visual.
5. Garment Development Drafting, patterning, cutting, sewing & finishing. To create 1 men's & 1 women's garment.
6. Consumer Feedback Second questionnaire. To gather responses to the garment in regard to perceptions, emotions & purchase intention.

Stage	Research Stage	Purpose
1	Consumer research	Questionnaire (Google Forms) to understand consumer expectations and preferences for luxury fashion.
2	Luxury fashion research	Study of how fabric quality, construction, detailing and craftsmanship create a luxury appearance.
3	Trend research	Study of 2026 of 2026 2027 luxury casual-wear trends in colours, fabrics, silhouettes, patterns and details.
4	Design development	Preparation of design boards and a six-look digital collection.
5	Garment development	Drafting, pattern making, cutting, stitching and finishing of one male and one female garment.
6	Consumer evaluation	Collection of consumer feedback on the developed garments.

Table 1: Steps to complete the research

4.2 Consumer Survey:

The first questionnaire was created using Google Forms & sent out to individuals familiar with luxury fashion or those who had previously purchased luxury fashion products. This gathered information on age, occupation, previous purchases of luxury, how often they purchase luxury, thoughts on unique designs, modern collections, innovative design, fashion technology & whether they would purchase a luxury product due to it being unique. Most questions were closed questions. Results were summarised using numbers & percentages & created into charts. Both questionnaires can be found in the Appendix.

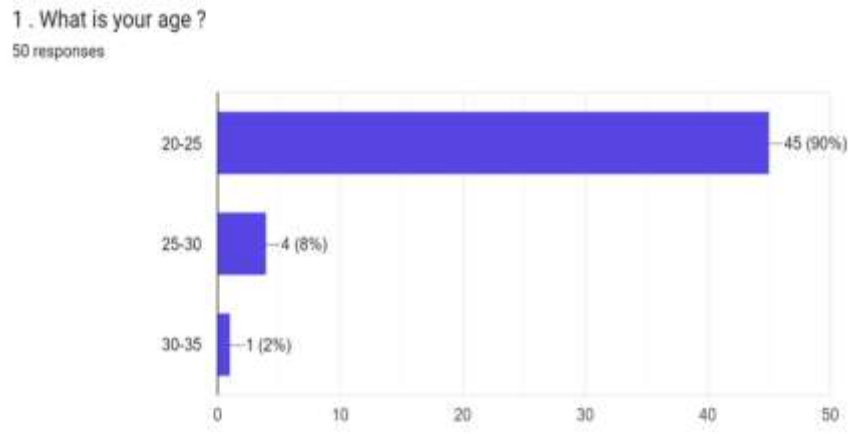


Figure 4.1: Age Distribution of Respondents

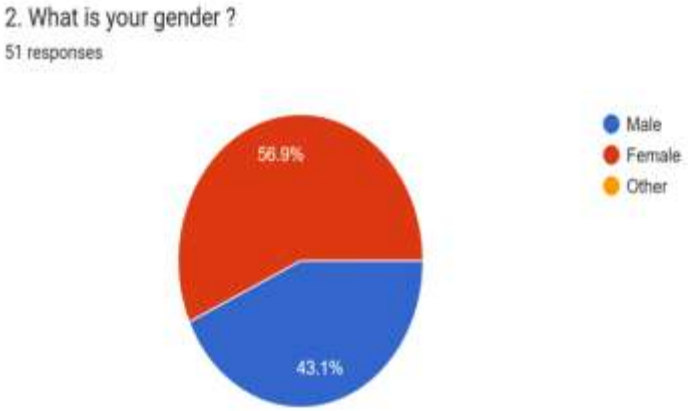


Figure 4.2: Gender Distribution of Respondents

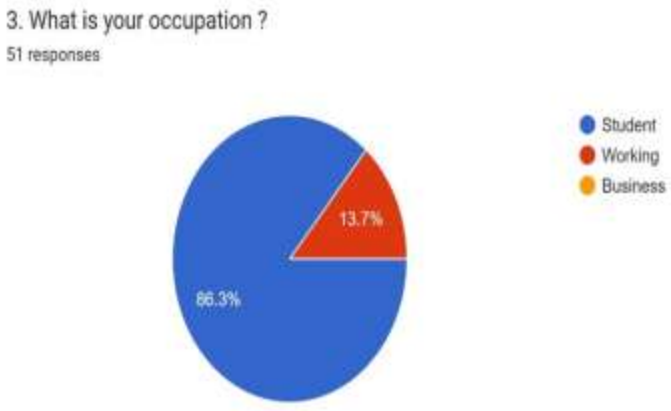


Figure 4.3: Occupation of Respondents



Figure 4.5: Purchased of Buying Luxury Fashion Products



Figure 4.6: Frequency of Buying Luxury Fashion Products

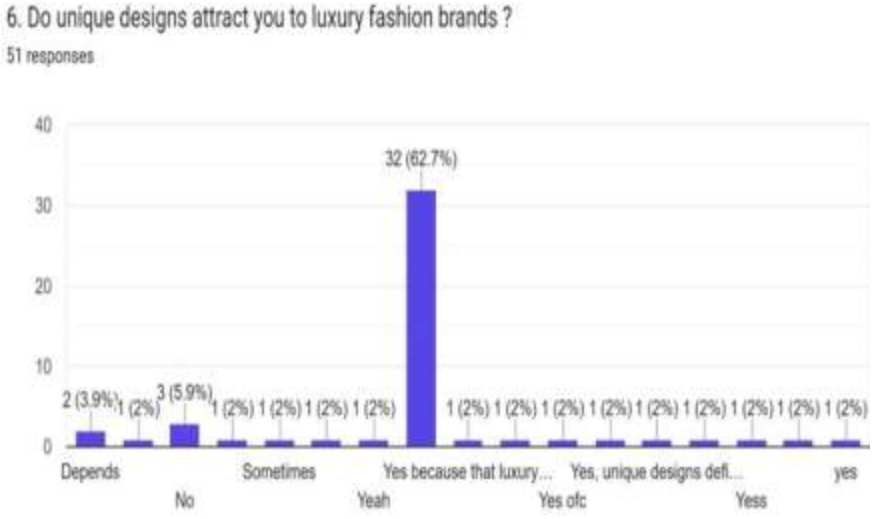


Figure 4.7: Attraction towards Luxury Fashion Brands because of Unique

Designs

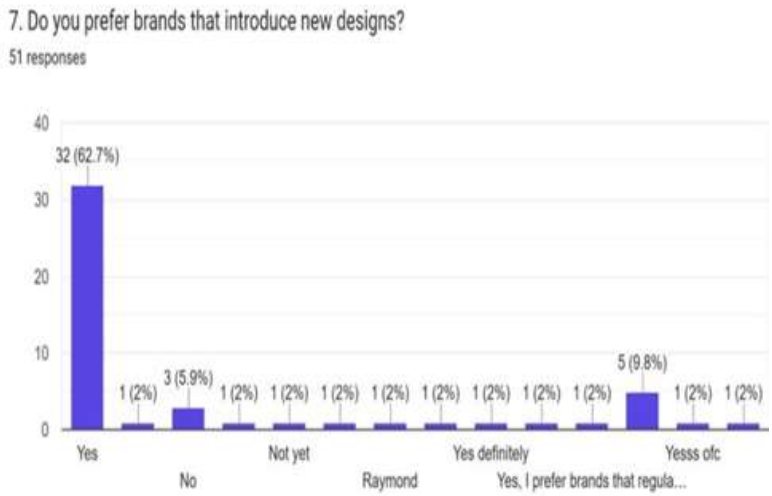


Figure 4.8: Preference for Brands that Introduce New Designs

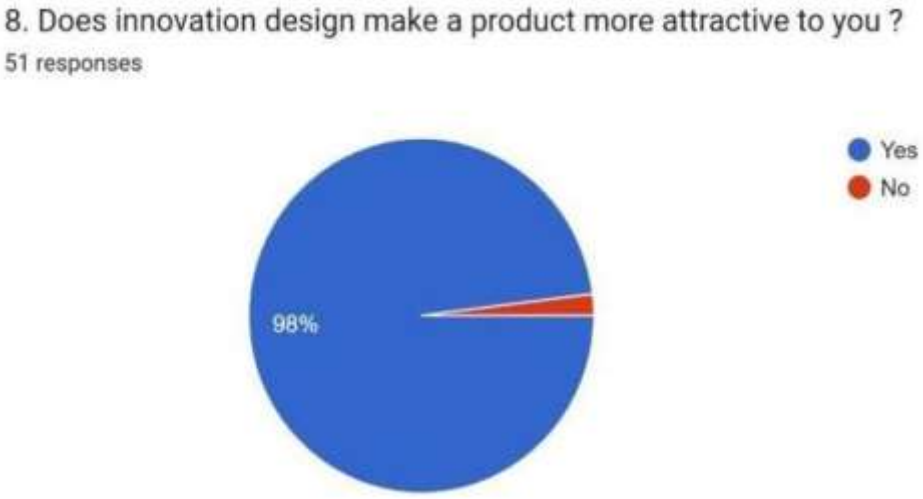


Figure 4.9: Effect of Innovative Design on Product Attractiveness

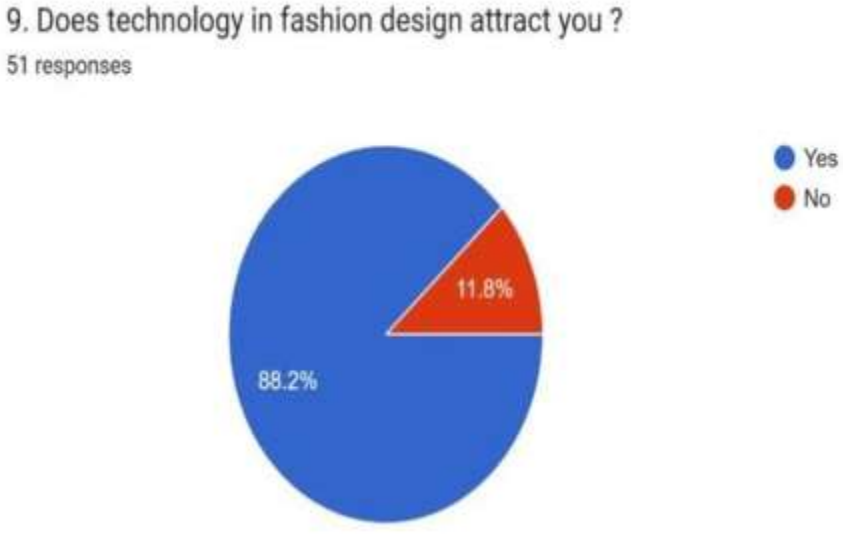


Figure 4.10: Attraction towards Technology in Fashion Design

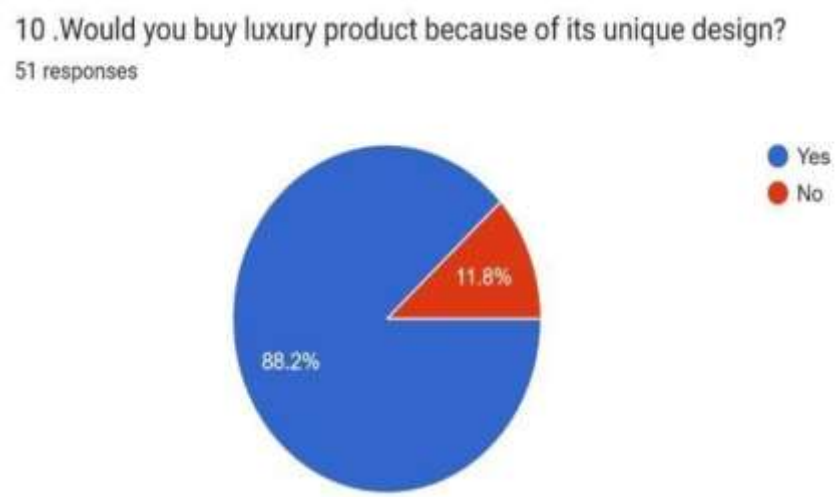


Figure4.11: Willingness to Buy a Luxury Product because of Its Unique Design

4.3 Luxury Fashion, Trends, Consumer Psychology Research:

During the second & third stages of the research, what creates a luxurious feel in garments & what the trends for luxury casual garments are for 2026/2027 has been researched. During the luxury fashion research, fabric quality, construction, detailing & craftsmanship has been researched. During the trend research, colour, fabric, silhouette, pattern, texture & garment detail has been researched using fashion websites, brand websites & trend reports. Casual garments were chosen as there is an opportunity to create a comfortable garment with a unique luxurious feel. Observations from the trends have been considered when designing the collection.

Research into consumer psychology has helped to determine what psychological responses the designs should create. Key factors to consider were an appealing design, unique design, exclusive design, good quality, comfortable design, emotionally appealing & perceived value. The designs were created using the idea that having a unique silhouette, interesting fabric, unique surface design & unique construction could create curiosity.

4.4 Design Development:

The design process started with inspiration, mood boards, concept board, colour & fabric swatch board & separate client boards for the male & female garment. This helped to determine the colour palette, textures, fabrics & overall feel of the garment. Inspiration came from natural shapes, earthy tones & wood grain. This created an earthy colour palette with a clean & elegant design. 6 looks were digitally created to create a luxury casual collection for 2026/2027. All have a consistent visual yet vary in silhouette, detailing, pattern & styling. 1 male & 1 female design was chosen to create.

Adobe Illustrator was used to create the illustrations, silhouettes & design details. Adobe Photoshop was used to create the colour, texture & fabric effects. CAD was used to create measurements, patterns & technical details. Once the digital designs were approved, patterns were created.



Figure 4.12: Inspiration Board



Figure 4.13: Mood Board



Figure 4.14: Colour and Swatches Board



Figure 4.15: Client Board – Female Client

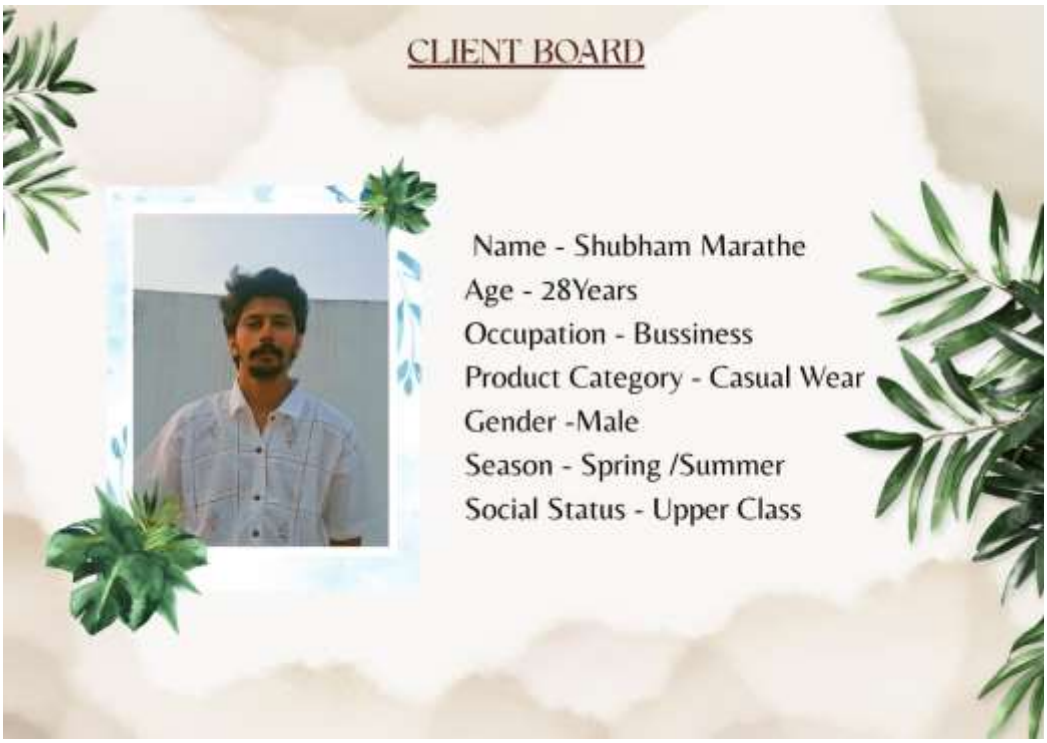


Figure 4.16: Client Board – Male Client



Figure 4.17: Digital Designs Selected for Physical Development (Female and Male)



Figure 4.18: Remaining Looks of the Six-Look Digital Collection

4.5 Fabric & Material Selection Techniques:

The fabrics were chosen based on the design brief, trend research, survey responses & to create a luxurious feel. For the male garment, Khadi was chosen as it has a natural texture, is comfortable & has links to traditional Indian Textiles. It provided an opportunity to create a modern look using a traditional fabric, with the loose shirt & baggy trousers. For the female garment, Brasso was chosen as it has an interesting surface & texture. The pattern & styling created fit with the luxury casual concept. Using 2 fabrics with different characteristics has helped to consider how the quality of the fabric could influence the visual & emotional responses.

Fagoting was used as the main surface design technique for the male garment. This creates an open, visually interesting look by joining edges/ sections together with visible stitching. This has created texture & detail to the Khadi. It has also created a connection between the traditional nature of the Khadi & a more modern luxury casual look. Hand embroidery was also included in the design.

Male Female

Fabric Khadi (Khadi cotton) Brasso

Silhouette Loose shirt & baggy trousers Feminine garment with appropriate pattern styling Surface Design Fagoting Stitch & Hand Embroidery Textured & visually interesting fabric pattern Reason Natural texture, comfortable; links to traditional Indian Textiles Attractive Texture Effect Create balance between traditional fabric modern luxury casual garment Create visually interesting look in line with luxury casual concept.



Figure 5.16: Brasso Fabric Selected



Figure 5.17: Khadi Fabric Selected

Particulars	Male Garment	Female Garment
Fabric	Khadi	Brasso
Silhouette	Relaxed baggy shirt and baggy bottom	Feminine garment with suitable pattern and styling
Decorative feature	Fagoting stitch	Textured and decorative fabric pattern
Reason for selection	Natural texture, comfortable feel and connection with traditional Indian textiles	Attractive texture and decorative appearance

Intended effect	**Balance between traditional textile character and modern luxury casual wear**	**Decorative look matching the luxury casual-wear concept**

Table 2.: Fabric and Technique Selection for the Developed Garments



Figure 5.18: Fagoting Stitch



Figure 5.20: Hand Embroidery Stitch

Detail on Khadi Fabric

4.6 Pattern Creation & Garment Construction:

Once the digital designs were approved, basic garment blocks were altered to create the desired style & measurements. Patterning was used to create the shape of the garment, style lines, individual pattern pieces & seam allowances. Patterns were checked to ensure the proportions & details from the digital design were transferred to the actual garment. Cutting, sewing, detailing, finishing & photographing was done to create the garment. Extra care was taken when creating the Brasso garment to ensure the surface design wasn't damaged.

4.7 Evaluation Survey:

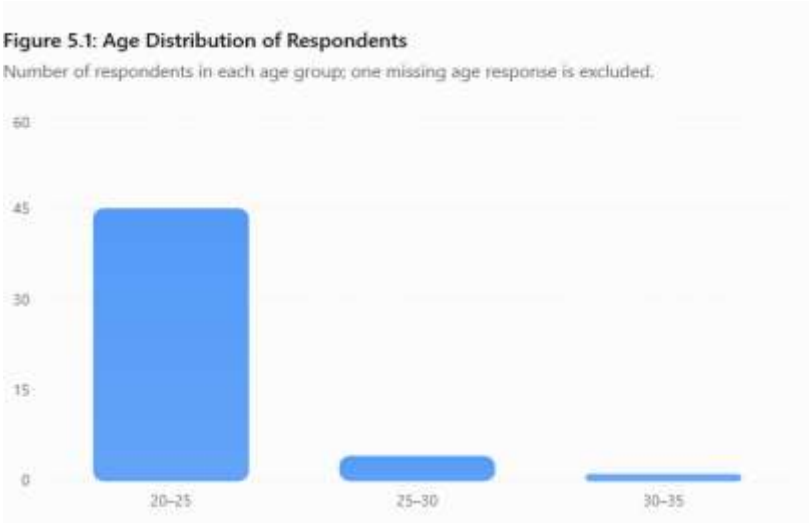
A second questionnaire was created to gather open ended responses to the 2 completed garments. This includes initial thoughts, preference & reasons why, emotions created by the designs, what makes the garment luxurious. How the fabric; stitching influences opinions, comparison to commonly available products in the market; would they see either design as a luxury alternative to mass produced products. Further questions include what changes could be made to improve the garment, what would encourage deter purchasing; how the designs can appeal to individuals from all income groups. Thematic analysis will be carried out. Responses will be coded & grouped to see what features are valued, improvements suggested; links to purchase intention.

5. Findings

Findings are based on the first questionnaire. The sample size was 51. Unless otherwise stated, data is a percentage out of 51. Rounded to 1 decimal place.

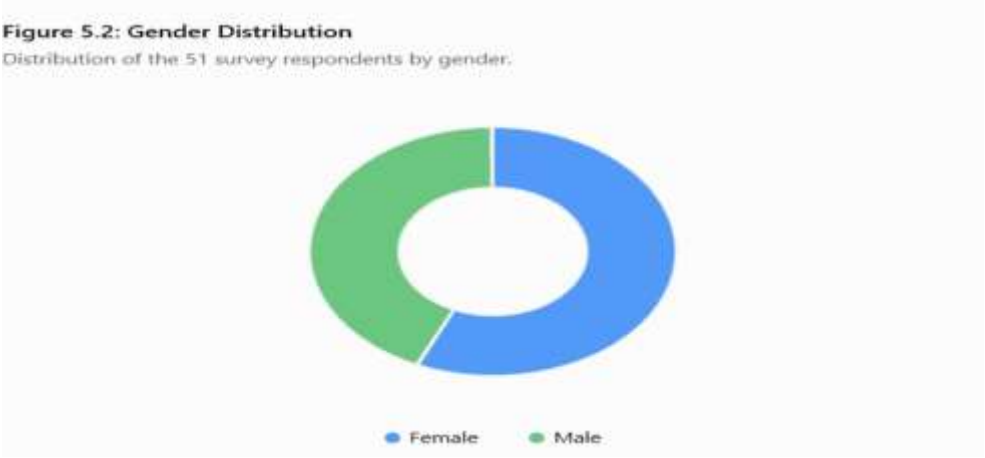
5.1 Age Distribution

Of the 51 respondents, 45 (88.2%) were aged 20–25 years, four (7.8%) were aged 25–30 years, and one (2.0%) was aged 30–35 years. One respondent did not provide an age. The sample was therefore predominantly composed of young adults.



5.2 Gender distribution

The sample consisted of 29 female respondents (56.9%) and 22 male respondents (43.1%). Both groups were represented, although female respondents formed a slightly larger proportion of the sample.



5.3 Occupational profile

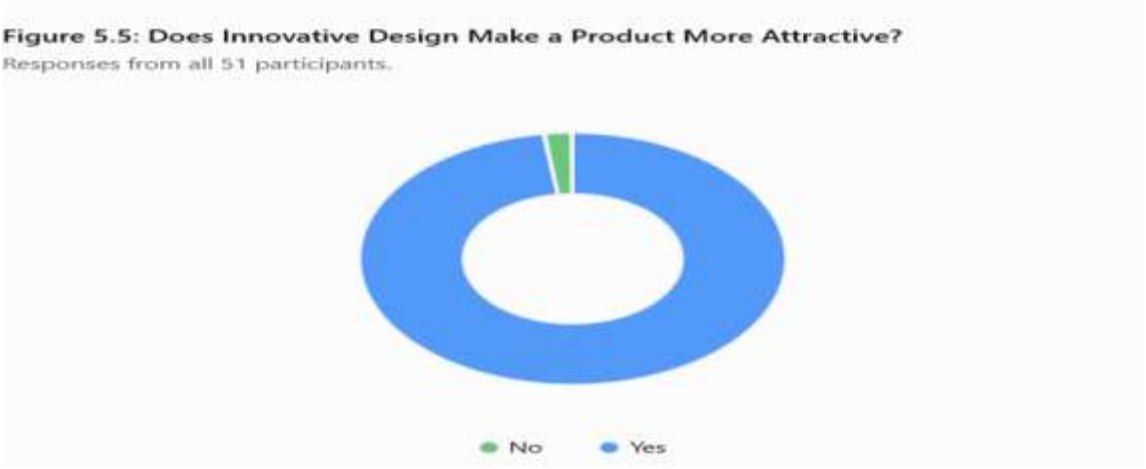
A total of 44 respondents (86.3%) were students, while seven (13.7%) were working. The findings should be interpreted in light of this student-dominated sample and should not automatically be generalised to all luxury fashion consumers.



5.4 Influence of innovative design on product attractiveness

When asked whether innovative design makes a product more attractive, 50 respondents (98.0%) answered "Yes," while one respondent (2.0%) answered "No."







9. Conclusion and Future Research:

This study investigated the relationship between fashion design innovation, consumer psychology and purchase intention. The findings from the consumer questionnaire were used to inform a practical garment development project. From the first survey, 98.0% of the 51 people said innovative design makes products more appealing. 88.2% said they are attracted to technological innovation within fashion design. 88.2% said they would purchase a luxury product due to it having a unique design. However, most participants rarely or sometimes purchase luxury fashion. The findings were descriptive, suggesting innovation should be considered within luxury fashion design. However, the sample was small and consisted mostly of young students meaning this should be interpreted cautiously.

The design project produced a menswear garment using Khadi with fagoting and hand embroidery. The womenswear garment was created using Brasso. Both were created using the concept 'Earthen Luxury – Emotion in Simplicity'. This demonstrates how a luxurious modern look can be achieved through thoughtful fabric choices, techniques and detailing.

Future research could be conducted to build upon this work. A larger, more diverse sample could be used to see if the findings can be applied to a wider market. The evaluation of the final garments could be analysed using coded themes to provide a clearer link between design features, emotional responses and purchase intention. Future research could also look at how different fabrics, fits, colours, surface techniques and sustainable textiles influence consumer preferences. Technology could also be used to gain feedback. Using digital tools such as 3D garment simulation and virtual try on could be used to gain

feedback before creating physical products. Comparing different luxury brands could help to identify the role of brand image, price and perceived quality.

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