

ANNEXES

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Figure 3 - Ernest W. Baker F/W20

ANNEX 2 - LOEWE S/S24 PRECOLLECTION



Figure 4 - Loewe S/S24 Precollection

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Figure 5 - Loewe S/S25 Precollection

ANNEX 4 - BALENCIAGA SPRING 25



BALENCIAGA

Figure 6 - Balenciaga Spring 25

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Focus Group 18 – 30

11/02/2025

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AM - How do you perceive non-fashion campaigns by luxury brands compared to traditional fashion campaigns? Anyone can start either in alphabetical order or however you prefer.

MS - Listen, imagine this: I think one of the really distinguishing things is that fashion campaigns often end up airing on television and such, while other luxury products—different kinds of products—tend to appear on much more exclusive channels that aren't as exposed to the so-called regular or general consumer, like fashion products are. In fashion, it's often like the initial gateway for ordinary consumers to enter the luxury market. Then there are other items that, due to their price or because they're not as visually appealing, don't hold that same position, but rather a more exclusive one.

FG – I agree.

DN – I also agree.

FO - But it might also depend a bit on the brand that makes them, and I think the most important factor for me is how I perceive that brand. If I view the brand as respectable—so that even if it offers products that aren't related to fashion, I actually find that interesting—I appreciate that they are expanding, so to speak, the range of products they offer. However, if it's a brand, even a luxurious one, that I don't really identify with, I might think, 'Okay, not to be unfair to the brand,' but I probably wouldn't be as curious to look up what exactly the brand is offering, its values, or whether it's something I'd buy. I believe it partly depends on my relationship with and the way I view the brand.

FG - Exactly. I also think you can see this quite clearly, for example with Hermès. They have fashion, and they're well known for it, but their home goods, tableware, and so on also sell quite well. Part of it is because people want to have their bags and appreciate the heritage of a brand. But I also think there are people who are genuinely interested in those kinds of items. Yes, and it's not really what they would advertise the most—basically, they emphasize fashion and leather goods.

DN – Can i give an example of a brand?

AM – Sure you can give examples of brands and campaigns.

DN – When you see Dior ads, it's never about clothing—you always see Dior Sauvage, you see perfume and all that, but not fashion. And with Chanel, it's the same. You see perfumes, but not fashion, which is what the brand is supposed to be known for.

MG - Exactly. I believe it's usually because the people who purchase these kinds of items aren't exposed to such advertisements. It's not because of the ads that you are going to buy those things.

FG - Yes, they should advertise those kinds of things more—like beauty products—because that's what regular people tend to buy, right? It's much easier to purchase a Chanel foundation or perfume for 70 or 80 euros than, say, go out and buy a handbag for 7,000 euros. Besides, buying those items is usually a more considered decision. That's why you often see such ads around Christmas or before Mother's Day, aiming to entice people into impulse purchases. After all, it's more likely that you'll buy a perfume, lipstick, or something similar for your mother on Mother's Day than invest in a 10,000-euro wallet.

FO - And I also think that this is partly due to the influence of television. Typically, TV ads last only a few seconds, so either the ad catches my attention in that brief moment, or another one appears and takes over, causing me to forget the previous one. Therefore, for decisions that require more thought—like buying a handbag worth thousands of euros—brands might prefer to present these products in magazines or on social media, where I can take my time to understand the ad and only move on when I'm ready. In contrast, on TV, you might have only five or ten seconds, so the ad needs

to immediately capture attention, often favoring cheaper or more impulse-buy items. I believe that this also plays a role in how products are marketed.

AM - Can you share any specific non-fashion campaigns that stood out to you?

What made them memorable?

FO - I think it was an ad I saw—not even on TV, but on Instagram. It was basically a campaign for a Cartier Christmas video, and since I really love Christmas. I'm almost certain it was Cartier. I liked it a lot at the time because the brand communicated Christmas in a beautiful and magical way, evoking the old traditional 'Old Money' vibe—unlike how brands sometimes present Christmas nowadays, which can seem a bit odd and lacking in tradition. I really appreciated that ad: the way they presented the product and the colors was just beautiful.

AM - Ok, ok. So you liked it because of the aesthetic way they presented it—the idea of Christmas and that Old Money vibe, right?

FO - Exactly. And this kind of ties back to what I said at the beginning—Christmas is very special to me, so I probably connected with that ad in particular because the brand was presenting something that really aligned with my values. If it had been an Easter ad—sure, I like Easter, but it's just not the same as Christmas—then I probably wouldn't have connected with it in the same way. I think it also comes down to how things relate to each person's values.

FG - Exactly. It's the emotional appeal. At least in my thesis, I talk about how brands often use emotional appeal to get people to identify with them and see themselves in what the brand is communicating. It's really important.

DN - Whenever I see an ad for Dior Sauvage, I always think of Johnny Depp. I instantly associate it with him because I remember seeing the ads and he was always in them. He's one of my favorite actors, so I always link Dior Sauvage to Johnny Depp.

AM - And you associated it—and it became your favorite—because of Johnny Depp, since he's one of your favorite actors, right?

DN - Yes one of my favorites so I always associate both.

AM - How do non-fashion campaigns influence your perception of a luxury brand's identity?

FO - I think it depends on the campaign. For example, taking the Cartier Christmas ad as an example—it's not that I suddenly saw the brand as more luxurious, because I've always seen Cartier that way—but maybe it gave it an extra touch of refinement. I think "refinement" is the right word, because of the colors they use, the way they convey that old, traditional feel. It's more about that sense of elegance.

AM - So your perception, Francisca, would you say it's a positive one?

FO - Yes. I don't really remember any that weren't. Maybe if it were an ad that really didn't match the brand at all, then I'd feel a bit off about it, but I can't think of any specific example right now.

FG - I remember that Jaguar one, for example. A few months ago—we even talked about it—they made that really weird ad that went totally against what they usually promote with their cars and all that, right? It felt like... I don't know, they gave in to the whole wokeism thing, and I don't think it went very well. At least I didn't follow it closely, but personally, I'd feel less inclined to buy a Jaguar now than I would have a few months ago. And cars that used to really carry that old money vibe—just like Francisca was saying earlier about Cartier—especially with those older models they had, now it kind of feels like that image has gone down the drain a bit.

DN - Exactly, I think it all comes down to the content and the aesthetic of what's being shown in the ad. If it's done poorly, the impact is negative; if it's done well, it's positive. If the aesthetic matches the brand, then I think it has a positive effect.

MG - I agree. I think it has to align with the brand's values and with what's going on in the world around us.

MS - I more or less agree. I mean, in my opinion, having a luxury brand is very much tied to exclusivity—because part of what makes you willing to pay a higher price is having something that others can't or won't have. So the moment you go down the path

of mass advertising, I think that sense of exclusivity is immediately affected. And at least for me, my perception of the brand as a luxury one starts to decrease, because it becomes something that feels more accessible—and that ends up having a more negative influence.

HR - That's exactly what I was thinking too—that the moment a brand starts putting out TV ads, which are accessible to literally anyone, it kind of takes away from the brand's luxury status. Like, take Louis Vuitton as an example. They don't advertise on TV, at least not here in Portugal. If we really want to see their products, we go to the website. They do show prices, but many luxury brands don't even do that—some don't sell online at all, or they don't sell in Portugal. A lot of them don't even display the exact prices of their items. So, when we start seeing a luxury brand advertising on TV, it sort of chips away at the exclusivity—because suddenly, anyone can see it without having to actively seek out the brand. It's similar to how some luxury brands are selective about who they even allow into their physical stores. There's this controlled experience around the brand, and mass advertising kind of breaks that barrier. I think it really comes down to maintaining that sense of rarity and inaccessibility, which is a huge part of what defines luxury.

AM - Do you think these campaigns enhance or dilute the brand's exclusivity and heritage? Why?

Answered on the previous question

AM - How do non-fashion campaigns make you feel? Can you describe any emotional responses you have experienced?

DN - I personally like the weird side of advertising. Ok—depending on the brand. For example, Balenciaga is known for that. For its strangeness. It depends on the aesthetic of the public they want to reach.

FO - I think my first reaction is always, maybe, a bit of curiosity. Because I believe that the people who are actually in charge of these types of ads aren't, let's say—I don't want to say "ordinary people"—but they're people who need to have some kind of more advanced vision to be in those positions. And it's always a bit like that, because I think an ad is always a reflection of someone's vision or of a group of people's vision, and so it's always—well, I think, since we're talking about luxury brands, the responsibility they have in how they communicate with the public is much greater. So, in that sense, I always feel a bit of curiosity to see what they came up with this time, what they envisioned, what they planned, or how they're going to approach a given topic. I think it's kind of like that.

MS - I'd just say—I agree with what they said—I'd say that, yeah, again, it also really depends, and I think in this case it's not even that subjective, but more about the quality of the advertising. Because if the work is actually well done, the first impact is always going to be, like Francisca was saying, a certain curiosity and even a certain attraction, even if later on you might rethink whether that purchase actually makes

sense. At least something that happens to me a lot with beauty products is that if I like the ad, I'll feel an impulse to buy it, and later that impulse might be held back by a more rational factor. But if the ad is visually appealing and feminine and beautiful, I think there's this almost immediate trigger for an impulsive buy.

AM - Do these campaigns evoke any particular memories or associations for you?

FG - Sometimes. That happens to me a lot with the Dolce & Gabbana Light Blue ad. It reminds me of when I was little and received one for the first time from my grandfather. I used to be happy when I got it like that, and every time I see the ad, I remember that moment and, well, I feel tempted to buy it—but then I don't actually like the scent, and I already have three at home, completely full, that I don't use. So I hold back from buying it, but it still brings back that... that memory. Yes, memory.

MS - Yeah, for me, it's actually also a perfume—Chanel No. 5. I remember when I was a kid, there were so many ads around Christmas time, and it was always those really elegant and feminine women, with that super classic style. And I wanted to be like them, so I really, really wanted that perfume. My parents wouldn't get it for me, of course, because I was just a kid. And then, when I see it now, I remember how, back then, it kind of felt like something bigger than just beauty to me. So yeah, it brings back that memory.

FO - I think... just now, actually, I was thinking about it. I can't really remember any specific one. Or at least... yeah. Kind of tying back to what Henrique said earlier—the thing is, we do see movie trailers on TV, but as for ads for things like handbags, clothing... I feel like that's not as common. So... I was wondering if maybe there was a perfume ad or something like that.

AM - Just let me make a quick side note—like, I know that whenever we talk about ads, there's often this idea of TV, and nowadays also YouTube. But when I talk about campaigns here, it doesn't have to be just on television—it can be in a magazine, on a billboard, at a bus stop, it can be anywhere.

FO - My grandmother used to read *Marie Claire* a lot when I was little. And she had a ton of magazines, and I absolutely loved them. It kind of ties in with what Matilde was saying—there were these super elegant women and all that. And I remember that, at the time, it wasn't about any specific brand, but the prices back then... yeah, some of them were a bit high for what you'd consider, let's say, a “normal” brand. But at the same time, maybe not quite high enough to call it full-on luxury. But I think, yeah, the closest thing I have in my mind is probably the magazine.

DN - The closest thing I have is the Berlin magazine *032c*, where I see my favorite artists featured. I remember the songs I used to listen to, the ones I still listen to. Every issue features artists that, when I see them, I go straight to Spotify and play one of their songs.

AM - How do non-fashion campaigns influence your attitude towards the brand?

MS - For me, something that always has a negative effect—regardless of whether it aligns with my personal beliefs or not—is when a brand tries to convey a message that’s often politicized or has, essentially, a very biased tone. I think associating that with the brand—even though, of course, brands have missions, values, and identities and all that—I feel there needs to be a certain level of neutrality when it comes to topics that might be more sensitive. And for me, that kind of positioning usually tends to have a negative impact, even if I personally agree with it.

AM - For example, political messages or brands taking a stance?

MS - Yes, for example, those brands that run a lot of campaigns about tolerance and transsexuality and so on. It’s not that I think brands shouldn’t play a role in society—of course they should—but I think that can often have a negative impact on their identity.

FG - And often it’s too much because it feels like they’re trying way too hard to be inclusive and seem “woke” and modern, and all that, when if you look at how they actually treat their transgender or homosexual employees, for example, it often doesn’t align with the message in their ads. It’s kind of like that whole greenwashing thing, but now applied to this. And then it ends up making people more frustrated and, well, losing trust in the brand.

MS – I agree with Francisca.

DN - For me, it's all about the brand's identity. For example, Vivienne Westwood. We all know her political views, and she made that clear through her clothes, and we have nothing to complain about. At least, I don't have anything to complain about. She has that famous t-shirt, everyone knows which one. And for me, I like it. It's her identity, it's the brand's identity. And whatever she wants, she puts it out there. If people don't like it, they don't like it. And that's it.

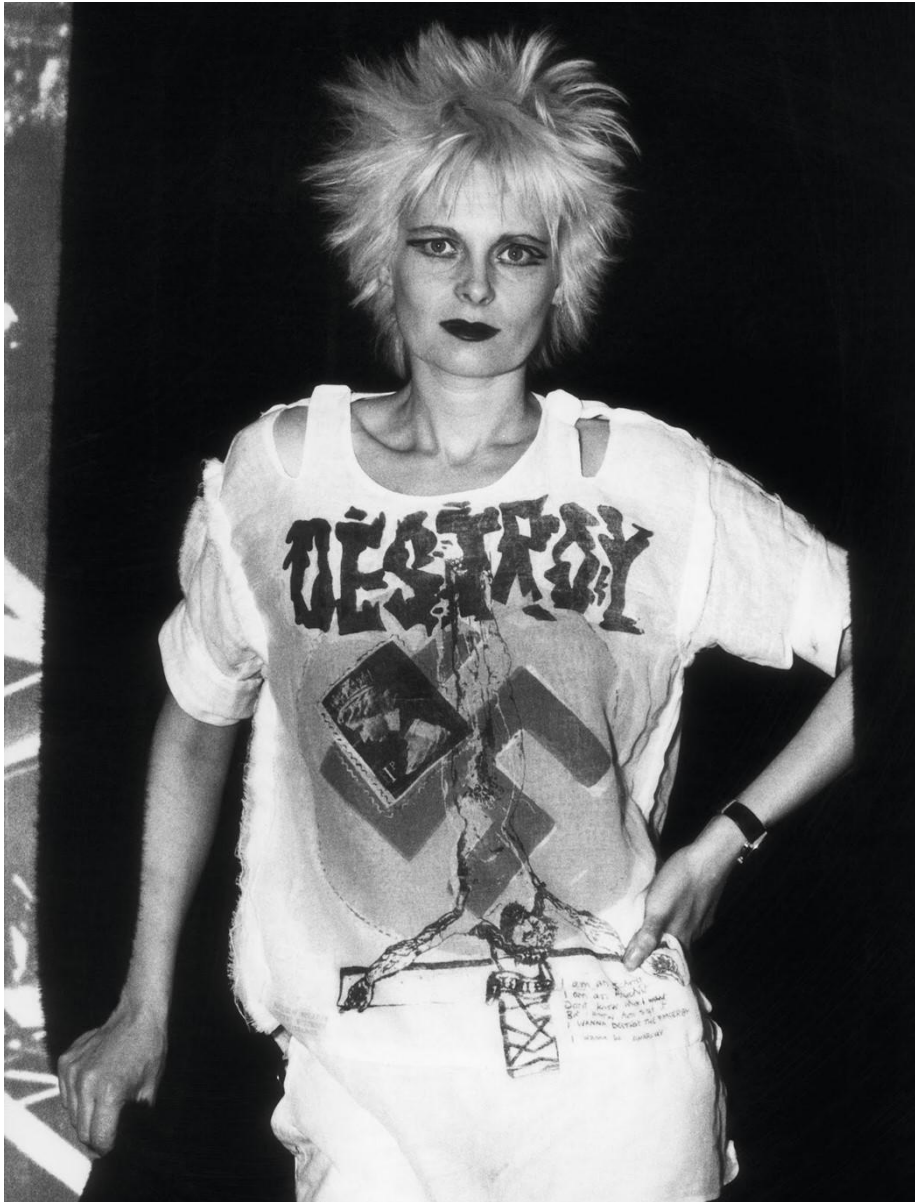


Figure 7 - Vivienne Westwood, 1977

MG - You're contributing to that person. For the good of that person or organization.

MS - For me it has a negative impact.

FG - For me it depends.

AM – Depends on what? The brand or the campaign?

FG – It depends on the brand and on the campaign—both things. But mostly, it would be negative for me, although I understand that some people feel a positive impact. A lot of people do, and that’s why they make those kinds of campaigns.

MG - I agree—I’d say it depends, but it depends on the campaign... how strange it is.

DN - I think it’s all about the brand’s identity and the people they want to reach. It can be positive or negative—it depends.

HR - I don’t think there’s a yes or no answer here, simply because if I like a brand, I’ll keep buying from it regardless of whatever advertising campaign they’ve done. And then, like, I might even see the campaign in one way—but nowadays, with TikTok, Instagram, there are so many people doing reviews, sharing personal opinions about absolutely everything. So, people don’t really have their own formed opinion just from seeing something anymore. Their opinion is often based on what they see or hear someone else say. So I might see the campaign and not think anything bad of it, but then I watch a video of someone talking about it, and suddenly I start seeing it differently—something I hadn’t noticed before. That could turn into something positive or negative, depending on the video itself.

AM - So what you're saying is, like—people are also looking for a second opinion, through TikTok, Instagram?

HR - Nowadays, yes—I really believe that. It's not my case, I don't even have TikTok, and I barely use Instagram. But I have the example of my sister, who often interprets things one way, and then I might watch the video myself and it's not at all like what she's describing. And then people watch it too, and it's not even exactly how others are saying it is, you know?

FO - I think it really depends on the campaign, and I also think it depends a bit on the person watching it, because the idea I have nowadays, I think... maybe... Because my impression is that brands are doing increasingly strange things, because I think the people who actually consume — because it's one thing to buy a handbag once in a while, or a pair of shoes from a more luxurious brand every now and then — but the audience they really want are people who are extremely wealthy, who shop daily. Not even “shop” — people who have nothing to do, it's lunch break, they have 10 minutes free, they feel like buying a Chanel bag, so they go and buy it because they can afford it. And I think they want — I think doing strange things is kind of... I think this type of person... I think these people, by having so much money, they have access to pretty much everything. So it gets to a point in life where I think they feel a bit bored. Seeing things — seeing a bag, a beautiful ad for a bag, then another nice ad for another bag — I think it doesn't... I don't know, I'm speaking for myself.

It's not that I — most of these kinds of campaigns, I don't relate to them at all. When there are campaigns like that, I don't know, super weird things, like a person in the middle of a factory wearing a bag from, I don't know, Hermès or something — it's not something I really relate to, but if I try to put myself a bit in those people's shoes, maybe that's it, the weirdness is something that... Because they already have so much money, they're used to seeing things... It's all banal. I think strangeness is what sparks curiosity. Again, I'm not talking about myself, because I don't relate to that and I don't think I ever would, and I'd never say... Well, I might find it curious, but it's not something that resonates with me. But I think the purpose of these types of brands doing that is because I believe the people who really have high economic power and who actually consume the brand on a daily basis are people who have already seen everything. In other words, it's very hard — and if you really think about it, at least in my opinion — it's very hard to surprise them.

AM - What you're saying, Francisca, is saturation, right? So, these people are saturated — they see campaigns all the time, and so they want something different?

FO - It's very hard to surprise a rich person, because a rich person has literally seen everything. It's not that they don't enjoy life, of course they do, but I think that having money allows you to do whatever you want — and when you can do absolutely everything you want, at some point, maybe, people just get tired. They have access to everything. So, they want something new, something fresh, and I think maybe that's what brands are trying to do a bit — trying to bring in some strangeness. Because

obviously, when brands do that, they know it's weird. No one in their right mind is going to go into a green swimming pool, or stand in the middle of a dirty warehouse. This is all just to bring something new, because it's that strangeness that makes people stop and go, "Wow, that's so weird," but — what's weird also gets people talking. Every time a brand does something strange, it usually, and even like Henrique was saying about TikToks — on TikTok and all that — people talk a lot about the weird stuff. Something beautiful also gets attention, sure, but I think weirdness sometimes... And even though I don't relate to it — at least not at this point in my life — I think I probably never would. Of course, it depends on the campaign. Right. But I think I relate more to campaigns that are... I love watching well-made campaigns — not on TV, because I don't really watch TV — but I often see them on Instagram. Campaigns that might even be for expensive brands, but not super well-known ones. I like that. I think my kind of campaign is something set in the countryside, in mansions, something that brings a bit more of that old-fashioned, Old Money vibe — not so much a campaign that's... I don't really know how to explain it, but yeah.

I think what I really enjoy are campaigns that give me a feeling of coziness. That somehow remind me of my grandparents, and so on. And even though I don't connect much with those weirder campaigns, I get why they exist. Because again, it has to be something that makes absolutely no sense, to make an impact — because if it's normal, people already know what normal looks like. Especially people with high economic power, with high purchasing power.

AM - Do you feel more connected to the brand through these campaigns? If so, how?

FG – No.

MS – In my case also no.

HR - Going back to the previous question, I think that nowadays we can't really see things as "strange," but rather as different. For example, a fashion show by a clothing brand where everything seems strange — but the people who are there enjoy it. They're people who see clothing in a different way. I really connect that, for instance, to restaurants with two or three Michelin stars. What we go there to do isn't to eat regular food — it's to eat different food. So, I truly believe that a lot of it... it's about the experience. Exactly — it's a different experience. Maybe a completely bizarre piece of clothing isn't something we'd wear every day, but it's something for very specific occasions. And that's exactly what a 2- or 3-star Michelin restaurant offers — we don't go there every day, but when we want to experience something different, something new, that's where we go. So yes, i do feel more connected to it.

DN - For me, I love weird. I love weirdness in brands — my favorite brands, you know? Balenciaga, Rick Owens — they're known for being weird, for not being like other brands. I like that kind of thing. I actually identify more with the "weird" stuff, in quotes,

than with the things you see every day. Because of that element of difference, that uniqueness.

MG – I would say no.

AM - How do non-fashion campaigns affect your likelihood of purchasing products from the brand?

FG - I think it depends on the campaign, and it also depends on the product you're going for. For example, I don't have many things from Balenciaga — I just have a pair of sunglasses from them. I bought them regardless of the fact they're Balenciaga — I mean, they don't even say Balenciaga, there's just like a "B." People might think... the other day I was on vacation with a friend, and we were wondering, do people think my sunglasses are from Bimba y Lola? Because, like, there's just the "B" and nowhere does it say Balenciaga. Do people think I'm wearing some random brand's sunglasses? I don't know — it doesn't show much. But for example, I wouldn't buy something just because it's Balenciaga. Like, I'm not constantly keeping up with their latest drops, but if something comes out that I like, then sure — I'll get it. And that's that.

MS – I agree.

MG – I also agree.

AM - So basically, you'd buy a product regardless of the campaign, as long as you like it?

MS - I think that if you already have a loyal relationship with the brand — unless we're talking about something really serious — I don't think there's going to be a significant change in buying behavior, I'd say.

FO – I also agree.

HR – Yeah, I think so too — it's like I said earlier: once we like a brand, regardless of what they do on social media, on TV, or whatever the platform is, we're going to keep liking the brand. So yeah, I think that answers it.

AM - Are there specific elements within these campaigns that drive your purchase intentions?

FG – Nothing.

FO – I also think nothing, I agree. I agree with Francisca. At least for me, I think it has to be — I really buy something because I like it, because I, personally, feel it's going to be useful in some way or that it suits me somehow. But definitely not because of someone else, even if I might like a certain person or, I don't know, follow them on Instagram —

still, that's not what drives me. I'm the one buying the item, I'm the one who's going to wear or use it, so it has to be about whether I like it. I think the only person who actually influences me is my mom — she's always the one I ask for her opinion — but I'd never buy something just because someone's in a campaign.

HR – Not really, simply because nowadays most influencers only care about the money, not the actual product they're promoting. And for example, we were talking about Formula 1, football — almost every sport today is also all about money. There are very few sports where you still see just one or two brands sponsoring the whole event. Like, take tennis — it's almost always Rolex. Or golf — Rolex is heavily associated with that too. It's usually just one or two brands sponsoring the entire thing. But if you look at football, for example, every 2 or 3 seconds there's a new ad flashing by from some brand. So yeah, for me, it's a no — simply because these days it's all about the money, not about whether the brand being promoted is actually good or not.

MG - I think that if a famous person or influencer or whoever showed up wearing something, it wouldn't influence me to buy it just because it was that person — but if that person was wearing it in a way that I really liked, or in a different or creative way, then maybe it would influence me. But it's not about who the person is — it's about how the thing is being worn.

AM - So just to check if I understood — let's say, for example, you really like Rihanna. And if you saw her in an ad, dressed really well, and you liked the way she was styled, that would influence your decision to buy?

MG - Yes, but not because it's Rihanna. So, it wouldn't even need to be a celebrity, it could just be someone who's well-dressed. I don't think the person itself really influence me.

DN - I agree — I think people should have their *own* opinion and not be influenced just because someone they like is wearing something. People should have their own personality, their own tastes, and not let themselves be swayed by a campaign.

AM – Yeah, but for you — what would actually influence you? Like, is there a specific factor? For example, if your favorite singer came up, or if someone you really admire appeared — what would be the thing that could actually change your mind about a campaign? What would make *you* see it differently?

DN – Nothing.

HR - To be honest, I think I'd be more influenced if I saw a photo of that person, for example, on the street, wearing a brand or an accessory, whatever it may be, rather than if someone was advertising that product in a social media ad. Meaning, I'd prefer

to see them using it because they genuinely want to, not because they're getting paid to.

AM – So what you're saying is something non-forced, right?

HR – Yes, exactly that.

AM - How do you think your age, gender, or cultural background influences your response to non-fashion campaigns?

FG - Definitely. I might not connect so well with those types of campaigns because of the values that were instilled in me, right? The way I was raised, in a more traditional way, with more old-school values, and that kind of makes me see these newer things a bit differently. They reflect more the upcoming generations, not necessarily me. And that's totally fair, because from the time I was growing up until now, so much has changed.

MS – I partly agree with what Francisca said, although that question is kind of tricky — because we only have the barometer of what comes from within ourselves. There isn't really a clear point of comparison for how others would respond, so I think... it's a bit hard to make that analysis, because in this case, it's not just a self-analysis, it's also an analysis in comparison to society as a whole. I think that, ultimately, context

influences everything we are and everything we do. So right there, there's already a natural influence at play. Even if sometimes it's unconscious.

DN - I think maybe because I'm the youngest, I tend to like weirder things — like I mentioned before — and I enjoy trying out different stuff, because I don't yet know 100% what I like. So yeah, I think it really does influence me, because I'm still young, I've got a lot to experience, and I can wear whatever I want. And that's it, really.

AM - Do you believe these campaigns are tailored to specific demographic segments? If so, how?

MS - Yeah, I think so.

FG - I agree with what Francisca said earlier — like, for the super-rich, they tend to go after these more controversial or “out there” things because they're honestly just bored of the ordinary, the usual stuff they see every day. Yeah, I think these kinds of campaigns probably appeal more to Americans and people with a more open mindset — like, culturally, they're often more open to bold or unconventional ideas. Europeans, on the other hand, can sometimes prefer things that stick to what's already familiar or traditional, things that align more with what we've known for a long time.

MS - I agree — I think age is definitely a factor, especially when it comes to choosing the platform or channel. For example, with campaigns on TikTok and similar platforms,

I'd say our generation and all the ones younger than us would always be a much bigger target audience compared to, say, our parents.

DN - Exactly — I think it all comes down to what's already been said about being open-minded. That really is the key. And like Francisca said — totally agree with her on that.

AM – So the rest agrees with the target defined?

HR – Yes.

MG – Yes, I agree.

FO – Yes, I do.

AM - What overall impact do non-fashion campaigns have on your perception of luxury brands?

FO - I think maybe — and this is just a suggestion, not for every campaign of course, but for some — I feel like if I could give an opinion, it would be for brands to try being a bit more authentic. Because, like Matilde mentioned earlier — even with political issues or global events — when something big happens, brands are quick to take a stance and show that they have a certain perspective. But that doesn't always reflect reality. Just like the example Francisca gave about the workers — some brands present themselves as supporting LGBTQ+ rights, but then, if you dig deeper, they might

actually be firing employees unfairly. So yeah, I think it's really about authenticity and transparency.

And above all, even though, of course, brands do have a role in society, I think it's also about staying true to who they are. We're constantly changing and chasing trends, and at the end of the day, it can feel like we're trying to be everything — but when we try to be everything, sometimes we end up being nothing.

FG – I agree. I completely agree with what Francisca was saying. And, for example, with the Jaguar situation I mentioned earlier, you can definitely see that — they're trying to be everything and end up being nothing. You look at it, and you just don't get what their identity is anymore because it clearly no longer aligns with the identity they've been trying to build for the past 100 years or so. I think we need to be consistent and coherent because otherwise, people get confused, and that decreases the trust we have in the brand. And when that trust goes down, so does the overall appeal of the brand.

AM - Do you think these campaigns are effective in maintaining the brand's allure and exclusivity?

answered in the previous question

AM - What suggestions do you have for luxury brands to improve their non-fashion campaigns?

FG – Maintain exclusivity.

MS - Yeah, I agree — I'd say they should avoid doing campaigns.

FG - Exactly. Do the minimum number of campaigns possible because, you know, if you know, you know. After buying something, even if it's something else entirely, you just know what you're getting. For example, with Rolex, or even with Bugatti's...

FO - It was Lamborghini.

FG - Right, exactly they don't even do ads or anything because the people who can afford it aren't sitting at home, flipping through channels... for example, I don't think Hermes even does ads because, you know, if someone wants to buy, they just go to the store and get it. They have other ways of sparking interest.

FO - Exactly, I think that's what makes the brand perceived differently. Sometimes, what's too easy — like, it's almost like they make it exclusive by not going after us, but making us go after them. Hermes, for example, isn't really concerned with mass appeal. They want the right people, not just anyone. That sense of exclusivity really plays into that. And, yeah, it's the same idea with Lamborghini. Their target audience is much more selective, and that's part of what makes the brand stand out.

AM - Are there any specific themes or narratives you would like to see more of in these campaigns?

FG – It would be great if we could remove topics.

MS – Exactly, I agree.

FG - Because they're showing more and more of it. I remember, for example, the Calvin Klein ads from a few years ago, where it was always thin people and so on. The same happened with Victoria's Secret. But now, I'm thinking more about Calvin Klein, as they've started featuring slightly heavier people. Not to sound fatphobic, but sometimes when you're trying to sell something, you have to be careful and make things as appealing as possible to attract people, right? You wouldn't choose someone who's totally anorexic, right? It's also not good to promote an idea of a body that isn't healthy, but the same goes for someone who's heavier — that's also not healthy.

FO - Yes, I agree. And I think nowadays you can't really say that because people get offended... But it's exactly that — people are promoting a disease, as obesity is a disease. You shouldn't normalize dying 20 years earlier because of a health problem; that's not normal. Just like you shouldn't normalize anorexia, it's about not normalizing extremes. We should normalize what it means to be healthy. But I agree with Francisca, and nowadays, you can't... Well, people don't even know what to call it, but

people get very offended. It's not about being offended, it's just that many brands are promoting this, they're really promoting diseases.

AM - So, in your opinion, instead of adding more topics, you would remove some and go back to simpler themes, with fewer topics in campaigns. Maybe I'll rephrase this another way — perhaps the topic you'd like to see more of is a greater focus on the product itself, more focus on fashion, and not so much on other topics outside the world of fashion, like with the Calvin Klein campaign, for example, focusing on underwear or whatever.

FG - On the product, its benefits, and so on.

MS - Exactly.

FO - And maybe keeping it simpler, because as they say, less is more, and nowadays there's so much around brands that seeing a brand that's simpler is actually kind of rare sometimes.

FG - And that really brings something to your life, like, for example, this isn't a luxury example, but those Axe ads from a few years ago where the guy could get all the women because of it, you know, they gave you a benefit, right?

Yes, if you used that deodorant, you'd get more women, more success with women, or something like that. Now, today, everything's a bit mixed up, and even making this kind

of ad today, you'd get canceled. Your brand would immediately be seen as misogynistic or something.

MG - I don't really agree with this. I think it's good for brands to talk about these things. I think these are important topics. For example, at Victoria's Secret, they don't feature anyone who's obese or has problems, they just feature slightly bigger people.

AM - But imagine, if they had to include a topic, because those topics are already present. Both Franciscas and Matilde said they would prefer to remove those topics. I'm asking you the opposite: if you think those topics are fine, what topics would you add?

MG - I wouldn't add anything specific. I think people should just do things well. If they want to talk about these topics, they need to do it right.

HR - I think a brand... We're looking at the brand as consumers. We look at the brand as... if the brand wants to survive today, it has to adapt, simply put. And that's what they're doing. They're just trying to attract customers so the brand can keep going and keep the employees they have. I mean... I think brands today are trying to adapt to modern times, and that's why we're seeing brands like Calvin Klein making the ads they make, and Victoria's Secret, as you were just mentioning, they just want to keep the brand alive and attract customers who, if they kept making the ads they did a few years ago, wouldn't buy because they wouldn't feel comfortable using the product.

DN – In my opinion, I just think brands should appeal to positivity. Brands should focus on positive themes and not... I think we already live in a very tough world, and brands should appeal to positive things.

ANNEX 6 - FOCUS GROUP 30 – 50

Focus Group 30 – 50

19/04/2025

1:56:27

Sofia Almeida – 41 – Creative Director
Rita Moreira – 32 - Architect
Adriano Correia – 35 – Logistics
João Fonseca – 38 – Software Engineer
Marta Veloso – 47 – Public Relations
Carlos Teixeira – 45 – Brand Consultant

AM - How do you perceive non-fashion campaigns by luxury brands compared to traditional fashion campaigns? Anyone can start either in alphabetical order or however you prefer.

RM - My honest opinion regarding this new form, this new approach—which ultimately ends up being a new approach, an image of what is intended to be conveyed, a whole concept that is being conveyed—is that it's very much tied to experimentation. In the sense that, what I feel personally, is that even the lineage itself and the direction these brands—very expensive ones, we're talking about high fashion—represent nowadays, has changed. We're talking about how, in the past, high fashion meant Chanel, where Chanel represented the elegant woman, the Parisian woman, a woman with certain dogmas, certain profiles, a certain appearance, a certain image. And there was, within society, an attempt to get closer to that ideal. What happens today, in my opinion, is that there's a much greater multiculturalism of identities, of genders, of people.

Essentially, all this blending of identities and genders makes people start looking for different products—products that haven't been seen before. And what I understand from the brands' side is that what they're trying to do is explore paths they haven't taken yet, in an attempt to increase sales. Because I think, at the end of the day, what any brand wants is a market positioning that differentiates it from its competitors, so it can sell. A clear example that comes to mind recently is the brand Balenciaga. This is a brand that—when we used to talk about high fashion a few years ago—wasn't exactly within that classic group of brands like Louis Vuitton, Chanel, and other major names. But Balenciaga, little by little, has been climbing the ladder—in terms of status, of representativeness, of the brand itself, of the image it projects to consumers. And at the same time, in my opinion, they reached their target audience through strangeness, because the pieces they presented—Balenciaga—were always very different from what brands were used to seeing. And we, the public, when we used to think about Chanel, for example, it was always about the Parisian woman—petite, size XS, with that very elegant vibe, always tied to the concepts of elegance, simplicity, and at the same time sophistication, a certain classicism, a very conservative image, always clinging to very canonical patterns. Patterns that bring us back to a specific image, to a particular style, to a specific identity. Whereas Balenciaga, right now, is breaking all of those images, precisely because they don't want to be associated with them. That doesn't make them any less part of high fashion, like Chanel—they simply have a different approach, because they're targeting a different audience. And what I understand is that brands like Balenciaga must, when presenting their products to their audience with an image that's different from those classic ones, also associate

themselves with different campaigns. They must align themselves with visually impactful imagery that resonates with their target audience—the Balenciaga audience—because they have a different appetite when it comes to fashion. And for that very reason, what they sought to do, in my opinion, was to break those canons and at the same time provoke a sense of strangeness—which, although it may feel strange at first, ended up becoming the brand’s very own identity.

AC - I agree. Like Rita was just mentioning with Balenciaga—before, we would’ve never imagined sneakers being inspired by something like a car tire. Yet now, those are some of the most sought-after sneakers—not necessarily the most expensive, but definitely gaining in popularity. In the past, brands knew exactly who they needed to target with their campaigns. For example, Jordan had to appeal to sports enthusiasts, just like Chanel had to attract people with wealth, and so on. But today, with so much crossover between different worlds, there’s no longer a clearly defined style. So nowadays, someone might wear Dior trousers with Jordan sneakers—and that’s totally normal. There’s no longer a right or wrong in terms of fashion. In my opinion, everyone does everything now.

SA - I see these campaigns as a strategic shift. It’s like luxury is trying to be more artistic, almost conceptual. And I think it’s less about selling clothes and more about selling a mood or a lifestyle. These brands want us to see them as part of culture, not just commerce.

MV - To me, they're rebranding sophistication. It's no longer about perfect beauty; it's about storytelling and emotional triggers. Some of these campaigns... take me back to watching classic films or flipping through old photo books

CT - These campaigns are calculated risks. But they create conversation, which is gold in today's world.

JF - I think they're a really interesting shift from what we've been used to. I've always seen luxury fashion campaigns as distant, overly polished, and a bit cold—kind of like they weren't made for people like me. But with these new non-fashion campaigns, it feels like luxury brands are making a deliberate effort to break out of their own bubble. It's less about perfection and more about provoking thought or emotion. Sometimes the message isn't even clear at first glance, but that makes it stick. I think what's happening is that luxury brands are realizing people are tired of being sold to in the usual way. We scroll past hundreds of ads every day, so if something doesn't surprise us, we don't even register it. These anti-campaigns, as you called them, are disruptive in a good way—they make me stop, even if I don't understand them fully. That pause, that curiosity, is valuable.

I also see it as a generational shift. Our generation and younger ones are more used to complexity and ambiguity. We grew up with the internet, memes, irony, post-irony—you name it. So when a brand uses a strange image or an unexpected setting, I think we actually connect more with it because we're trained to look deeper or question what it means. That's very different from the "perfect lifestyle" ads from the early

2000s. It doesn't make me want to buy the product immediately, but it does make me remember the brand. And when the time comes where I'm choosing between similar products, that memory or that emotional impression might make all the difference.

AM - Can you share any specific non-fashion campaigns that stood out to you?

What made them memorable?

SA - The Bottega campaign with blurry images and no logos—it really stuck with me. It didn't show anything, but I couldn't look away. That kind of subtlety made me curious, which is rare.

CT - Balenciaga's 'mud show' was genius. Ridiculous to some, but it made them top-of-mind. That's success.

RM - I remember certain brands, although not directly related to fashion—if that's what you're asking about. There are campaigns that tend to stick with me, especially around Christmas time. I'm not sure if it ties directly into the purpose of your thesis, but during the holiday season, telecom companies usually take a specific approach—a strategy where they tell very emotional stories, stories that really move us. Year after year, I feel like these campaigns are becoming more and more refined. Marketing teams bring in creative directors and really invest in them—these telecom brands—just to convey a certain image. And many times, they're not even trying to directly sell a product.

They're simply communicating a message, a story, an emotion they want to share with us—they want to reach our hearts. And it feels like each company is trying to touch us more deeply than the other. But in the end, we're left with a lasting impression of that brand—be it Vodafone, NOS, or whoever it may be—and we want to be part of it. I feel like they're not just selling a product; they're essentially selling us an image, a story. And then it's up to the consumer to decide whether they want to be part of that story too—and that's what leads them to buy the products that brand offers.

AM - How do non-fashion campaigns influence your perception of a luxury brand's identity?

JF - They feel more modern. Traditional ads are too polished. These make me feel like the brand is in touch with the times. Anti-campaigns are disruptive in a good way... they make me stop, even if I don't understand them fully.

RM - I remember seeing a few Rolex ads over the years. I associate Rolex with an extremely luxurious brand, obviously because of the price of the products they sell—the luxury is directly tied to the commercial value of their products. But then there's a whole identity that the brand itself likes to portray, and I've never actually seen a typical Rolex commercial on regular TV, like the usual ads. What I do notice is... they appear in certain places, in specific kinds of placements that these types of brands choose to be in, like Formula 1, or whenever there are those high seas sailing competitions, or things like that. And Rolex, for example, is one of the luxury brands

that's always present there. And my perception of the brand shifts to the point where, when I was in Switzerland and came across one of their factories—I don't know if there's more than one, but at least this one—I felt a kind of curiosity and a draw toward the brand, as if it were something unattainable, and I wanted to go there and experience it a little. Whereas if it had been another brand, like Swatch, for example, that doesn't position itself the same way and appears in regular TV commercials and so on, I probably wouldn't have felt the same pull. It wouldn't have made me go out of my way to visit a specific area in Zurich to see that factory, for instance. So yes, I do think the way brands position themselves really influences how we feel about them.

AC - For me, it's a positive thing, because there's something out of the box when they run campaigns that are different from the usual. They're trying to innovate, they're trying to show the different styles they're capable of in various settings, so I think it's a good thing.

RM - I disagree. I think it's a negative thing. I believe there's obviously room for all kinds of brands, and I do understand that some brands are more classic—the ones I was referring to at the start of the focus group—that align more closely with those traditional canons. I think those brands have their space, but they should also remain faithful to their target audience. If their target audience—which took so much effort to build and maintain—feels drawn to those brands, it's because they want to be associated with that identity. A woman wearing a Chanel coat or carrying a vintage Chanel handbag, for example, wants to align herself with that image. She doesn't

want, all of a sudden, after having just spent or invested in those pieces—and let's be honest, regardless of how much money one has, we're always talking about investments here—she doesn't want to see the brand, a few years down the line, associated with things or campaigns that have nothing to do with its original identity. I understand that it might be a strategy, or maybe these more classic brands are now trying to reach a different type of audience to increase sales. But in doing so, they distance themselves from the loyal audience that made them what they are in the first place. I think more avant-garde, more contemporary brands already have that kind of target audience. For instance, Bottega Veneta or Balenciaga—they have a more recent history and a more detached relationship from classicism. These brands attract that kind of consumer. I think that, for example, Louis Vuitton could easily spin off into other sub-brands or divisions, and leave that boldness, that strangeness—which, honestly, does feel strange to us as consumers—those types of non-traditional campaigns, to a different identity. That kind of approach would probably be more acceptable and less harmful coming from a newer brand than from a more classic one.

SA - They add depth. I start to see the brand as more than a product—it becomes a kind of cultural commentator. It's intellectualized marketing, and that's attractive to me. It positions them as daring and ahead. You need guts to do that as a luxury brand.

MV - They show that the brand isn't just for show-offs—it's thoughtful, intentional, and aware of the cultural moment we're living in. That adds a whole new layer to how I perceive the brand. It's not just about flashing logos or signaling wealth anymore.

When a brand chooses to communicate through a story, an atmosphere, or a mood instead of a direct product pitch, it makes me feel like they care more about how they're seen in the broader cultural context. A non-fashion campaign, especially one with symbolic or artistic undertones, communicates that the brand has values, or at least wants to participate in meaningful conversations. That might be about identity, time, nostalgia, or even discomfort—and I respect that. In a way, it makes the brand feel more human. More relatable, even if I'll never buy the 5,000€ handbag. I might not be the target consumer for every item, but I'm being invited to understand the philosophy behind the brand. And that kind of positioning builds trust, because it says, "We're more than a product." So yes, these campaigns definitely shift my perception—they move the brand out of the realm of vanity and into something more reflective and culturally aware.

CT - It's not joy or sadness or desire—it's that sense of 'What am I looking at?' And when people are curious, they lean in. They talk. They share

AM - Do you think these campaigns enhance or dilute the brand's exclusivity and heritage? Why?

RM – I think it weakens the brand—for the reasons I mentioned earlier. Yes, I do believe that when more classic brands try to shift. For example, I'm thinking of Ralph Lauren. Ralph Lauren is a classic brand that has dressed royalty for ages, right? We're talking about a brand that presents itself as a style, as an identity, as a way of appealing to an

audience that clearly belongs to a certain kind of nobility, a certain type of social class. And what I believe is that these brands, from the moment they start trying to reach other audiences, end up becoming poorer. Because I think they lose the true essence of what they are.

SA – I disagree, I think it definitely enhances. Especially if the campaign is thought-provoking. I think about how Prada did that short film series—it made them feel more like a creative institution.

AC - Let's talk about the Louis Vuitton Air Force Ones, the Travis Scotts. Through all of that, they managed to reach a whole new audience—especially within the hip-hop world, where fashion is essential, even crucial. The fashion culture in hip-hop nowadays plays such a vital role because, whether we realize it or not, it's often the rappers and that whole scene that influence people—even those with less money—to go out and buy their products. Because there's also this whole dynamic of looking rich without actually being rich. If we were to talk to our ancestors—actually, just one generation back—and tell them someone would pay 15,000€ for a pair of sneakers, they'd never believe it. But today, if someone from that audience had the money to spend, I bet they would. So, in that sense, I think these brands are doing the right thing by trying to reach that other audience.

MV - Enhance, for sure. When a brand can shift tone while keeping its essence, it shows a level of creative mastery that's really rare. What I find particularly compelling

is when a luxury brand embraces a more experimental or emotional narrative while still feeling unmistakably itself. It doesn't have to abandon its heritage to speak to a younger audience or adapt to cultural changes. If anything, it can deepen its legacy by showing that it can be relevant across generations without losing its core values. It reminds me of when certain classic fashion houses release capsule collections or films that feel radically different from their usual campaigns, yet somehow the essence of the brand still shines through. That kind of work is what positions them as leaders, not just followers of trends. It suggests that the brand has the confidence and vision to lead the conversation in its industry—and that's something I associate with exclusivity, not the opposite.

CT - It depends. It can absolutely enhance the brand when done with intention and clarity. But if it's pushed too far or repeated without variation, there's a real risk of turning the brand into a kind of spectacle—a meme, essentially. And that's where things can get tricky. The moment a luxury brand becomes a joke or loses control of its image, it becomes hard to rein that back in. The key is balance. A bold, disruptive campaign can be powerful and elevate the brand if it's grounded in strategy. But provocation for provocation's sake can dilute everything the brand has built over time. We've seen this happen when brands rely too heavily on shock value or aesthetic gimmicks. They might get attention in the short term, but they often sacrifice long-term credibility. When the visual language or the messaging becomes so abstract that even loyal customers don't recognize the brand anymore, you start to lose that sense of

exclusivity and trust. So yes, these campaigns can enhance, but only if they're done with strategic foresight and a deep respect for the brand's foundation.

AM - How do non-fashion campaigns make you feel? Can you describe any emotional responses you have experienced?

AC - I remember when I was younger, for me, it brings happiness—because when Space Jam came out, Michael Jordan was already who he was. But when the sneaker campaign dropped, with Bugs Bunny, in Bugs Bunny's colors, I remember that all my friends and I wanted a pair of Jordans. Even now, just thinking about those sneakers brings me joy, brings me a sense of nostalgia—I don't know. It was a campaign that didn't need much: just Michael Jordan and Bugs Bunny holding those sneakers. But for me, it brings something—I don't know—it makes me smile.

RM - Going back to Christmas campaigns, like I was just saying, they really move me—I get very emotional, and I've even cried before, because they tell such beautiful stories. What I also love about these campaigns from big brands is that, since they have so much money to invest in advertising, they end up being everywhere—whether we want it or not—across the platforms we use, like TV or cinema. So, for me, they're some of the most emotional campaigns, always around Christmas time. There are quite a few, especially from those telecom brands, that bring me a strong sense of nostalgia and take me back to those feelings of being a little girl. They really manage to transport us back to that time. So yes, I can't help but talk about those.

SA - Curious and inspired. That's really the main takeaway for me. When I see a non-traditional campaign—especially one that feels more like a film or an art piece than a typical ad—I don't just see a brand, I see a creative world I want to enter. It sparks my imagination. I start asking questions: Why did they choose that color? That music? That angle? It becomes an invitation to explore something deeper. As someone in the creative field, I crave work that makes me think, that lingers with me after I see it. These campaigns often do that. They don't just advertise—they engage. And when a brand can pull that off, it becomes more than a product in my eyes. It becomes a source of inspiration. Sometimes I even find myself referencing certain campaigns in my own work—not because I want to copy them, but because they've triggered something in me emotionally or intellectually. That's powerful.

JF - Surprised—genuinely. And that's rare when it comes to advertising, especially in fashion, where things can feel repetitive or overly perfect. What excites me is that these campaigns break expectations. You're scrolling through your feed or walking past a billboard and instead of seeing a perfectly airbrushed model posing with a bag, you see something totally strange or abstract. It makes you stop. That element of surprise—of not immediately knowing what you're looking at—grabs my attention. It feels like a puzzle sometimes. I find myself thinking, “What is this trying to say?” And I enjoy that. It's like the brand is giving me credit for having the curiosity and intellect to figure it out. In a world full of predictable content, being surprised like that is actually refreshing. It shakes up my routine and makes me pay attention, even to fashion—which isn't normally my space.

MV - Intrigued is the right word, but it goes deeper than that. Some of these campaigns, especially the ones with a more cinematic or retro aesthetic, take me back to memories of watching classic films or flipping through old photo books. There's a sense of nostalgia in the way they're styled or paced—like they're referencing a slower, more thoughtful time. That's part of what draws me in. It's not just about the clothes or the visuals, it's about the emotional ambiance. They stir something familiar, something emotional. I think that's incredibly clever. If a campaign can make me feel something—make me remember something from my childhood or feel the atmosphere of a time I never even lived through.

CT - It's not joy or sadness or desire—it's that sense of "What am I looking at?" And when people are curious, they lean in. They talk. They share. Even if the reactions are mixed—some might find it brilliant, others might say it's ridiculous—the point is that it's being discussed. For me personally, it means I start thinking about the brand in new ways. I might revisit their past work, look into who their creative director is, or just reflect on what the campaign is trying to say. That kind of active thinking—that engagement—creates a much stronger connection than passive admiration ever could.

AM - Do these campaigns evoke any particular memories or associations for you?

CT - I associate them with major cultural events—like Fashion Week or Venice Biennale—where campaigns feel more like cinematic moments than standard marketing. They blur the line between commerce and culture in a way that’s compelling.

JF - Some remind me of cool experiences I’ve had while traveling—especially in cities like Berlin, where even the ads feel like part of the cultural landscape. It brings back that sense of discovery and curiosity I associate with those places.

SA - Like going to an art exhibit—some of these visuals linger with me long after I’ve seen them. It’s not just the imagery, but the feeling they leave behind. They spark reflection, the way a powerful installation or short film might.

MV - Yes, they often have the atmosphere of classic cinema. The lighting, the pacing, the music—it all creates this vintage, emotional tone that immediately takes me to a different era. That kind of storytelling really resonates with me.

AM - How do non-fashion campaigns make you feel? Can you describe any emotional responses you have experienced?

AC – In my case, even if the campaign isn't what they usually do, it really comes down to whether I like the clothing or whatever it is they're promoting—whether a person likes it or not. If I like the piece, even if it's not something typical for the brand, not a usual item or set they'd normally release, if I like it, I'll buy it. I honestly don't pay much attention to whether the campaign is different or in line with what they usually do. For me, it doesn't really make a big difference. It's more about the product itself, the quality—all of that.

RM - Well, in a way, I think it's all relative. I'm remembering a watch I bought a few years ago that, for me, was expensive—so I'll use that as a reference—and I remember being very aware of the brand. I remember wondering whether that brand would still carry the same history and prestige in the future, and whether the product I was buying would still feel special because of that. I also remember thinking that the brand was really reinventing itself at the time, and maybe in a few years I wouldn't even like that watch as much anymore because of the direction they were starting to take. But the truth is, I still have it today, and I still enjoy wearing it. So yeah, it really is relative. So, for me no.

CT - Curiosity is definitely the first thing I feel. But beyond that, I often experience admiration. I've seen campaigns that are so bold or artful, I think to myself, "That took guts." There's also a sense of tension—because I'm analyzing it, questioning what the brand's trying to say, wondering if it's working. That emotional tension is energizing. It

turns the campaign into a conversation starter, not just a moment of visual consumption.

MV - They leave me with a kind of quiet intrigue. I think about some of them days later. A few have moved me emotionally, especially the ones with strong narrative or cinematic visuals. I remember one campaign that featured an elderly couple in black-and-white film, just holding hands in silence—it felt like a love story, not an ad. I was genuinely touched. These campaigns tap into something more timeless. They remind me that even in a world driven by commerce, there's still room for beauty, memory, and emotion.

JF - I'd say I mostly feel surprised—but in a good way. They disrupt what I expect from fashion advertising, and that catches me off guard. Some even make me laugh or do a double take because they're so weird or unexpected. But weirdness isn't bad—it's refreshing. One campaign gave me this odd sense of melancholy, actually, like a scene from a sci-fi movie. I wasn't sure how to feel, but I liked that. It's rare that an ad makes you feel anything, let alone confusion or introspection. I appreciate that kind of emotional variety.

SA - These campaigns often make me feel deeply engaged, almost meditative. They invite me to slow down and take in the details—the mood, the colors, the movement. Sometimes I find myself rewatching or revisiting them just to understand the layers they're playing with. There's a kind of emotional intimacy they create that I don't

usually feel with traditional fashion ads. I've felt wonder, I've felt nostalgia, I've even felt a kind of creative envy—because some of them are just that good. They stir something that lingers, like the aftertaste of a good story.

AM - Do you feel more connected to the brand through these campaigns? If so, how?

RM – No.

AC – I would say no, not much.

JF - Sometimes, if it reflects something I value or recognize in myself.

SA - Definitely. When a campaign feels like art, I feel like it's speaking to me.

CT - For me no.

MV - Yes, the personal tone makes it feel more intimate and relatable.

AM – How do non-fashion campaigns affect your likelihood of purchasing products from the brand?

AC - It's kind of like I said before—if I like it, if I like the quality, the material, the design, if I like everything about it, I'll buy it. It doesn't really have much to do with the campaign itself.

RM - I might be a bit more easily influenced, but the thing is, I do think campaigns make me like a certain product more—or less. I know, for example, there was one item that felt really strange to me at first: Yeezy sneakers. They felt odd because of their futuristic design, being so different from anything I'd seen in sneakers up to that point—they really broke away from traditional sneaker aesthetics. At first, I found them strange. But over time, with the repeated exposure, the constant visual presence of them being worn by so many influencers and appearing in so many marketing campaigns, it kind of made them feel like a normal, consumable product in society. And that ended up making me like them. So I feel like my initial impression of that particular item—those sneakers—shifted over time because of the campaign and the way marketers got us to engage with the product. There are others too, that initially felt weird to me, and now I'm even considering buying them.

In other words, I end up consuming the product more through the campaigns. The campaigns themselves have the psychological power to shape my opinion about a product that I initially didn't know or hadn't even been introduced to through a campaign yet—because I'm seeing the product for the first time. There's always that first impression, that initial feeling, that first response to the visual identity of what we're seeing. Because at that moment, I haven't touched the product, I haven't tried it on, I haven't had any other kind of experience with it, other than the visual one. And all

I can do is decide whether I like it or not. There's automatically either a rejection or approval of the product. What happens over time, though, is that some well-executed marketing campaigns can make a product that I initially rejected, over time, become something I eventually accept.

SA - They definitely influence my likelihood of purchasing. A strong campaign can create a sense of emotional or artistic alignment with the brand, and that makes me more inclined to invest. If I feel like the brand understands me or reflects something I admire—whether it's aesthetic taste, values, or creativity—I'm more willing to explore their offerings, even if it's just out of curiosity at first. That connection builds loyalty over time. If I keep seeing well-executed campaigns that speak to me, the brand slowly becomes part of my mental landscape. And when I eventually consider buying something, they're already at the top of my list—not just because of the product itself, but because of the way they've made me feel along the way.

JF - It plays a role, yes. I wouldn't say it directly pushes me to buy, but it puts the brand on my radar. If I see something that really resonates, I might not buy it right away, but it stays with me. And then, when I need something in that category—like sneakers or outerwear—I'll be more likely to check out that brand first. It creates familiarity, and that often leads to trust. They don't make me buy now, but I'll remember them when I do.

MV - Yes, it affects me. I'm a very visual and narrative-driven person, so when a campaign tells a compelling story or creates a strong emotional response, I'm much more likely to want to associate with that brand. Even if the product isn't something I initially thought I needed, the campaign can spark curiosity and shift my perception.

CT - To be honest, they don't really affect my decision to purchase. I'm more interested in the product itself—its quality, its materials, and whether it fits into my lifestyle. A campaign might catch my attention briefly, but it doesn't push me toward buying. In some cases, if it feels too performative or disconnected from the brand's actual heritage, it can even put me off. I've seen campaigns that feel more like artistic experiments than brand communications, and while I can appreciate the creativity, it sometimes makes the brand feel less grounded. If the message feels too abstract or like it's trying too hard to be edgy, I lose interest. It feels like they're prioritizing image over substance.

AM - Are there specific elements within these campaigns that drive your purchase intentions?

SA – Art direction, cinematography, tone—if it's crafted, I notice.

CT – I love minimalism and tech aesthetics.

MV – I want elegance with contrast—beauty in chaos. I like seeing older women in ads.

Makes me feel like I'm still part of the brand's audience

JF – Setting and lighting are huge. If it feels premium, it sells itself.

AC - If it's someone I like—an actor or an athlete—it can definitely influence me.

RM - I agree as well. I'm thinking of a brand—Emidio Tucci—that I recently considered when looking to buy a specific suit, and I've always associated that brand with a more classic style, something older men would wear. But suddenly, they released a new campaign, which is actually running on TV right now, featuring Chris Hemsworth. And just like that, this brand that I used to see as more traditional and old-fashioned made me stop and reconsider going into the store to buy a suit. Or at the very least, it gave me a completely different perception of the brand—just because of the person involved. So yes, I definitely agree that it has an influence.

AM - How do you think your age, gender, or cultural background influences your response to non-fashion campaigns?

JF - I think growing up between different cultures—Canada and Portugal—and spending a lot of time online really opened me up to experimental visuals and less conventional messaging. I'm used to being exposed to things that don't immediately

“make sense,” so these campaigns don’t intimidate or confuse me; I see them as part of a broader creative language.

AC - I’m more accepting, but I think that also has to do with having grown up in two big cities—especially Toronto—and even back then, there were already completely different things happening there for the time, so I think I’m much more open-minded about these things. Then I also spent time in Paris, which is, of course, a major fashion capital, and that definitely has a big influence as well. So I don’t really get that initial shock or anything like that.

CT - I’m less emotionally swayed and more focused on whether the campaign is coherent with the brand’s identity. Culturally, I’ve worked across various international markets, so I recognize how different regions respond to different tones—what resonates in Paris might fall flat in São Paulo, and that context shapes how I interpret a campaign.

RM - I felt that every time I traveled to Paris, for example, the fact that I was shifting from my cultural context here to there and behaving more like a local—especially because I was staying with someone who actually lived there and wasn’t just a tourist—gave me a different perception of those same brands and campaigns. What might feel a bit strange here, in that context over there, felt much more normal to me.

SA - I think age plays a role in how much I appreciate the artistry behind these campaigns. Having grown up in a pre-digital era but working professionally through the rise of digital media, I feel like I can engage with both traditional and more abstract storytelling methods. As a woman, I'm also very aware of how female identities are portrayed in fashion, so I respond strongly to campaigns that challenge beauty norms or explore femininity in complex ways. My cultural background—Portuguese, but very exposed to global art and design—also makes me more sensitive to visual nuance and symbolism.

MV - As a woman in my late 40s, I notice that I respond more positively to campaigns that include diverse age representation or avoid falling into clichés of what elegance should look like. I've seen so many fashion campaigns over the years that when something different comes along—something emotionally layered or inclusive—I appreciate it more. My cultural reference points are rooted in Europe, and that makes me more drawn to campaigns with subtlety and elegance over flashy or loud messages.

AM - Do you believe these campaigns are tailored to specific demographic segments? If so, how?

RM- For me, these campaigns are more about the younger generation—the new generation in the sense of those who follow influencers, who consume technology and social media.

AC – Below 30... People who like to be different from the norm—which I notice a lot—enjoy standing out...

RM - ... and many of them also haven't quite found their own style yet. Even within that age group, you can find slightly older people—around 40 years old, for example—but they're individuals who ended up with a much stronger sense of experimentation and never really held on to or defined a fixed personal style.

SA - Yes, absolutely. These campaigns are crafted for an audience that values cultural depth, individuality, and a sense of discovery. They're aimed at people who don't want obvious messaging—they want mood, subtlety, and symbolism. It's not just about age, but about mindset. People who are visually literate and emotionally aware—those are the ones these brands are targeting. It's for those who see fashion as art, not just commerce.

JF - I think they're meant for younger, urban, highly connected people—folks who are used to decoding meaning through visuals and who don't like to be sold to directly.

These are the same people who are following niche creators, going to art galleries, or diving deep into internet subcultures. The campaigns speak to an audience that finds traditional ads boring and wants something more layered, more interpretive.

MV - They clearly target Millennials and Gen Z, especially those active in fashion and creative circles, they also resonate with people of any age who are looking for meaning and representation. I think the emotional tone and artistic direction appeal to people who feel alienated by conventional beauty standards.

CT – Yes. These campaigns are geared toward tastemakers and culturally fluent consumers, often based in major cities. They're people who think critically about what they consume, and who want the brands they support to reflect that same depth. The messaging is layered for a reason—it's meant to engage those who enjoy interpreting and discussing what they see. This isn't mass-market appeal; it's targeted cultural capital.

AM – And in terms of location demographics?

RM – For me i would say Asia and Europe.

SA - Europe and Japan. Very design-forward audiences.

JF - Cities like Berlin, Seoul, New York.

CT - Always the global fashion capitals.

MV - Europe mostly, but some U.S. cities like Portland too.

AC – I would say America too.

AM - What overall impact do non-fashion campaigns have on your perception of luxury brands?

AC - For me, it doesn't change much. It really doesn't make much of a difference.

RM - For me, it does. Like I mentioned earlier, I think it affects more classic brands negatively and benefits those that aim to position themselves as bold and different.

JF - They definitely make the brand feel more modern and open-minded. When I see a luxury brand doing something unexpected or offbeat, it gives me the impression that they're adapting to the times instead of being stuck in tradition.

MV - They have a strong impact, especially when done well. A bold or emotionally resonant campaign can shift a brand from being just another luxury label to being part

of a larger cultural conversation. It makes the brand feel more intelligent, more layered, and more in tune with the human side of fashion. I find myself thinking about them not just as sellers of high-end goods, but as storytellers with something meaningful to say.

CT - They make me view the brand as more strategic and more willing to push boundaries, which can be a strength. But only if the campaign still aligns with the brand's core identity. If it feels disconnected or purely provocative, it can have the opposite effect—it makes me question whether the brand knows what it's trying to be. When done with intent and alignment, though, these campaigns add value and cultural weight.

SA - They elevate my perception, without a doubt. When a luxury brand takes risks with its storytelling or visuals, it signals that they're confident, relevant, and culturally involved. It makes me see them not just as product-makers but as creators of ideas, almost like curators of a particular worldview. It adds layers to their identity that go beyond heritage and craftsmanship—it becomes about vision, intellect, and emotion.

AM - Do you think these campaigns are effective in maintaining the brand's allure and exclusivity?

RM – I think, once again, my answer lines up closely with what I said before. For more classic brands, I think it ends up damaging their image a bit, so my answer is no. But for newer brands, or those that are actively seeking to stand out, I think it makes perfect sense, and that’s exactly the strategy they should be following.

SA – Yes, when done with artistic integrity, they strengthen the brand’s mystique.

JF – Sometimes. If they stay true to the brand, they can boost relevance without losing status.

MV – Yes, for newer or more creative brands. But classic brands need to be careful not to overdo it.

CT – Only if the campaign respects the brand’s original DNA—otherwise, it risks doing the opposite.

AC – For me, I still believe they’re attracting a different audience in order to grow, so yes.

AM - What suggestions do you have for luxury brands to improve their non-fashion campaigns?

MV – Focus more on representation and emotional storytelling. I'd love to see campaigns that feel sincere, not just visually pretty.

RM – For me, it's about the accessibility and exclusivity of brands. I think many of them are starting to fail in that regard. In other words, some brands have strategically tried to position themselves in the market in such a way—so focused on reaching the broader public for the sake of sales—that they've become somewhat ordinary. And I believe there are brands that deserve to remain more exclusive than they currently are. Today, anyone with enough money can access luxury brands, and that democratization has been happening more and more due to these brands' need for sales. But I think some brands shouldn't go down that path. Some should stay selective, stick to a specific target audience, and maintain how they present themselves to that audience. Logos have gotten bigger, and the message they want to send to their audience is just the brand, the brand, the brand above all. A Louis Vuitton t-shirt with a giant L and V on the front, to me, feels ordinary. I don't think that represents the brand's true essence. Yet that's what we often see today, and if you go into a Louis Vuitton store now, it's hard to find pieces that don't have the logo stamped all over them. I think that really reflects the brand's current positioning.

SA – Collaborate more with artists, filmmakers, and creatives outside the fashion world. Let the work feel like cultural content, not just advertising.

CT – Stay bold, but stay grounded. Push boundaries with purpose, not just for shock value. Make sure the messaging aligns with the brand’s long-term identity.

JF – Be weird, but not confusing. Keep the creative direction fresh, but don’t forget clarity—people still want to know what you’re offering.

AM - Are there any specific themes or narratives you would like to see more of in these campaigns?

AC – No... Me no.

CT – Campaigns that challenge norms without mocking tradition. Show progress without turning heritage into a punchline.

RM – I would like to see more representation—people with disabilities of all kinds, if possible. There are people with disabilities, there are visually impaired people who are, in fact, disabled due to a condition that limits them, and for that reason, I think

these brands should... Those people are also wealthy, they also have the right to buy clothes, the right to be represented. More inclusivity means more representation. And when it comes to women, I think we're on the right path—there are more and more body types being shown, more plus-size and mid-size models—but at the same time, I believe there's still a long road ahead. Because when we talk about high fashion, what I honestly feel is that when you watch something like Fashion TV or see campaigns from these big brands, there's still more or less an obvious type of model being chosen. For instance, Victoria's Secret clearly had a specific model profile and wasn't very representative.

MV – I agree, more inclusivity, especially around ability and age. I'd like to see narratives that reflect real diversity—not just visually, but in tone and subject.

SA – More storytelling rooted in real human emotion—love, loss, growth. And I'd love to see brands explore time and memory as creative themes.

JF – I think blending fashion with technology or gaming culture could be really interesting. Something futuristic but grounded.

ANNEX 7 - FOCUS GROUP 50 – UPWARDS

Focus Group 50 – Upwards

25/4/2025

1:47:35

José Carneiro – 58 – Carpentier
Isabel Ferreira – 54 – Accountant
Helena Matos – 61 – Retired Art Teacher
Rui Teixeira – 66 – Former Luxury Retail Manager
Margarida Lopes – 57 – University Administrator
António Barros – 63 – Architect

AM - How do you perceive non-fashion campaigns by luxury brands compared to traditional fashion campaigns?

IF - Attract more attention, because the thing is, the others have already become very overdone. The usual stuff — the runway shows they do out there, with models walking up and down. And since these brands are extremely expensive, they need to do something different to really grab the client's attention.

JC - Yes, I think so, I believe that's the idea — to be out of the box, so that they get talked about... for their eccentricity, for being unconventional, right? That's it.

HM – They feel more experimental, sometimes too much so. But at least they provoke thought, and that's a good thing in art — and fashion is also art.

RT – I worked in luxury retail for years. These campaigns are brave. Risky, yes. But sometimes risk is necessary to evolve.

ML – At first, I found them odd. But then I saw how much more storytelling was involved. They’re trying to say something bigger than just “buy this dress.”

AB – Some are striking, yes, but others come off as trying too hard to be edgy. Simplicity can still be powerful.

AM – Can you share any specific non-fashion campaigns that stood out to you?

What made them memorable?

ML – The campaign with the models in mundane homes, with messy hair and strange lighting. It was real. Unexpected. Also that ad with Portuguese tile patterns really spoke to me.

RT – Balenciaga did something that looked like surveillance footage. It stayed with me — unsettling, but smart.

AB – I recall a Gucci ad set in an old theatre, almost grotesque in composition. At first I hated it, then I kept thinking about it.

HM – I remember Loewe’s ad more than others. It’s weird, but it tells a story.

AM - How do non-fashion campaigns influence your perception of a luxury brand's identity?

IF - Maybe it will even become more interesting, because since they are out of the box, they can showcase different products. Some of these campaigns are trying too hard to be different — they lose elegance.

HM – It makes the brand seem more intellectually driven. Less about luxury as wealth, and more as a statement.

RT – It can help brands reinvent. But it must be done carefully — once you confuse your audience, it can backfire.

ML – They feel more current. A brand that can change is more alive, not stuck in the past.

AB – I miss the days when elegance spoke for itself. These campaigns seem like they're overcompensating.

JC - It's a way for them to... you know, move ahead of their time and then wait for the results, to see if the results are favorable to the campaign, to the kind of strategy they're following.

AM - Do you think these campaigns enhance or dilute the brand's exclusivity and heritage? Why?

IF - I think it strengthens them through being different. But the thing is, only when a year or two has passed will they really be able to draw that conclusion — based on sales, to see whether it actually had an influence or not. I don't want to see my favorite brand on every bus stop.

JM - I have no way of seeing that. They would have to check if they're getting more views on their websites, if there's more exposure, if there's greater acceptance in terms of sales. That's it. And there has to be a... a scale, a metric they can use to measure and see whether they're getting results or not.

HM – When done well, it adds depth. When done poorly, it feels like they've lost their roots.

RT – Exclusivity doesn't have to mean 'old-fashioned.' But yes, if they drift too far, they risk alienating their core.

AB – Heritage matters. Without it, what's left? A sweater is just a sweater.

ML – It depends. If the heritage is still present in subtle ways — even in rebellious campaigns — then it works.

AM - How do non-fashion campaigns make you feel? Can you describe any emotional responses you have experienced?

HM – Some have made me laugh. Others made me feel a bit uncomfortable. That’s still a valid emotion in art.

RT – It’s curiosity. I stop and wonder, 'What are they trying to say?' It creates engagement.

ML – Mixed feelings. But better than indifference.

AB – I miss glamour. These new campaigns feel messy, chaotic. Luxury used to be serene.

IF - It feels a bit strange. You have a luxury brand, and there they are, stuck in the middle of the mud and everything. But then again, it’s also a way to attract attention, to be something different.

JC - Given my age group — I’m already in my 50s, heading towards 60 — I don’t like this image, I don’t like this marketing approach. I would prefer the old-school marketing that I grew up with. But in any case, it’s the company’s strategy.

AM - Do these campaigns evoke any particular memories or associations for you?

HM – Some remind me of experimental theatre posters from the ‘80s. The same rawness.

ML – Actually yes, old cinema. Some of the newer campaigns are clearly borrowing from arthouse film.

AB – They remind me of modern art exhibitions — the ones where you’re not quite sure what you're looking at.

AM - How do non-fashion campaigns influence your attitude towards the brand?

JC - I’m loyal to that brand. And it’s not these out-of-the-box campaigns, these different kinds of campaigns, that are going to stop me from buying their products. Because I’m loyal to the brand, because I genuinely like it. HM – I pay more attention to what the brand is *saying*. It goes beyond just aesthetics.

RT – It can shift my perception positively — if it’s smart. If it’s nonsense, I lose interest.

ML – It makes me look twice. In that sense, it's working.

AB – They don’t change my mind. If I liked the brand before, I still like it. If not, a weird ad won’t help.

AM - Do you feel more connected to the brand through these campaigns? If so, how?

RT – Not always. If it feels like the brand is chasing trends, I feel distanced. But when the storytelling is mature and values-driven, then yes — I feel seen, and I respect the brand more.

AB – Only when the campaign reflects timeless design and elegance. If the visuals are grounded in structure and beauty, then I do feel more in tune with the brand. But chaotic or ironic ads? Not at all.

IF - Yes, I feel more connected to the brand. It's attractive, it's that kind of advertising.

JC - Not me, this kind of advertising doesn't... This really out-of-the-box advertising doesn't captivate me, no.

ML – When they show diversity in age or lifestyle, I feel included. It's rare, but when it happens, it builds a sense of loyalty — like they value customers beyond the 20-somethings.

HM – In some cases, yes. When the campaigns incorporate artistic or cultural elements, I feel like they're speaking a language I understand. It's more than fashion — it becomes an intellectual connection.

AM - How do non-fashion campaigns affect your likelihood of purchasing products from the brand?

IF - I used to buy about 50%, and now it's around 70%.

HM – I wouldn't say it makes me buy more, but I *talk* about the brand more.

AB – No, my purchases are based on quality and style, not advertising gimmicks.

RT – I might recommend it more — not necessarily for the product, but for their boldness.

ML – Somewhat, yes. If I feel connected to their message, I feel more inclined to support them.

JC - No, for me, no. I keep buying what I used to buy. It's the same likelihood. I preferred the older campaigns — with George Clooney, with those guys, with Catherine Deneuve. More classic. Marcello Mastroianni, that's it.

AM - Are there specific elements within these campaigns that drive your purchase intentions?

RT – Symbolism. If they play with metaphors and composition, I take notice.

ML – Colors and mood. If the tone is melancholic or poetic, I'm drawn to it.

IF - The actors and everything, when they wear those clothes, you look at it and say, 'wow, that's beautiful.' And if it's in Monaco, that helps too.

JC - If they're places that leave an impression on us, cultural places, beautiful places, famous places, places with class and charm — because these are brands of charm and class, right? — it encourages us, just like the personalities they sponsor.

HM – Music. If they use classical or jazz scores, I feel more emotionally drawn in.

AB – I like beautiful scenery. Architecture, nature — those elements matter to me.

AM - How do you think your age, gender, or cultural background influences your response to non-fashion campaigns?

JC - Since I'm from a more developed region, the district of Porto — the city of Porto, more precisely — I can recognize parts of Europe that I already know and enjoy seeing, right? And I like buying expensive brands

HM – As someone who taught art, I approach these things visually first. Then emotionally.

RT – Being from a retail background, I always evaluate strategy. That lens is hard to turn off.

ML – I think women over 50 are often ignored in fashion campaigns, so I notice that absence.

AB – My background in architecture makes me sensitive to composition and form. I get frustrated when campaigns look 'ugly' on purpose.

AM - Do you believe these campaigns are tailored to specific demographic segments? If so, how?

JC - It's more for the younger ones. Also for more developed continents, like Europe.

RT – Yes, mostly Gen Z and millennials. You can tell by the references and the music.

ML – They're not speaking to us — people over 50. But maybe they should.

AB – Yes. They're trying to create viral moments, and those don't come from 60-year-olds.

IF - Europe and America I would say.

AM - What overall impact do non-fashion campaigns have on your perception of luxury brands?

ML – They’re trying to speak in a different language. I just wish I felt like it was also meant for me.

IF - I already had a good impression of the brand, and now I just think that by doing this modern advertising — which in the end is more modern — they’re probably trying to change the type of customer a bit too

HM – I see them as more conceptually driven now, which I respect.

RT – It’s a gamble. Sometimes it works. Sometimes it turns the brand into a meme.

AB – They’ve lost the timeless quality. They look dated *faster*, ironically.

JC - It’s a sign of the times, it’s about attracting the younger generation rather than the customers who are already loyal, right? The loyal customers are still here, but they’re also aging and won’t be around forever, so they’re trying to capture a new generation for their brands.

AM - Do you think these campaigns are effective in maintaining the brand’s allure and exclusivity?

IF - I don't think so. It's starting to get a bit different from what it used to be.

JC - But in my opinion, no. I would have preferred to see an ad. An ad with George Clooney on a Vespa riding through Rome, right? With Sophia Loren behind him on the Vespa, doing an ad for a suit. And today, they could put Brad Pitt in one of those ads, and I wouldn't find it funny, but oh well.

AB – No. Luxury should whisper, not shout.

ML – They risk making the brand feel too accessible, which is counter to luxury.

HM – In rare cases, yes. When they balance provocation with elegance.

RT – Exclusivity comes from restraint. These campaigns sometimes over-share.

AM - What suggestions do you have for luxury brands to improve their non-fashion campaigns?

IF - Keep it a bit more classic, not so modern.

AB – Reconnect with elegance. I don't need shock value — I need beauty.

RT – Study your audience more. Speak to us too — not just the 20-year-olds.

JC - It can be modern, but it should draw on cultural themes for those people, those consumers. These luxury brands are also for people with a certain cultural background, and anything out of the box should be connected to classical culture — classical Greek culture, the culture of our classics, whether in literature, cinema, or music. Anything that would make you say, 'Ah, there's something there.' You know? Besides these shoes they're showing me, besides this sweater or shirt they're trying to sell me, the perfume, there's a Puccini piece playing, related to an opera, X or Y.

HM – Invest in deeper narratives. Let the viewer interpret, not just consume.

ML – Include older models. Show sophistication through age.

AM – Are there any specific themes or narratives you would like to see more of in these campaigns?

JC - Human achievements. Climbing Mount Everest. There's a Rolex ad with a Sir, an Englishman, and a Sherpa, both of whom climbed Everest together, doing things for humanity. The man who went to the deepest point in the world in the Apennines, he's also an American. Inspirational facts. Inspirational sports facts. Like the 24 Hours of Le Mans on motorcycles in '68. And there's an older man, with a beard and everything, but he was the champion of the 24 Hours of Le Mans, with a victory. And he's dressed very well. A man! Someone my age — that's what excites me.

HM - I would love to see more campaigns inspired by classical art and literature. Imagine referencing Botticelli or Greek mythology — something with cultural weight. It would bring sophistication and offer something for the viewer to interpret, not just consume.

RT - I'd like to see stories that honor craftsmanship. Show me the artisans behind the pieces, the tradition, the history. Luxury is about heritage — tell me where it comes from, who made it, and why it matters.

ML - I think there's room for more emotional narratives — connections between generations, for instance. A grandmother passing down a handbag or perfume. It's a beautiful way to show that luxury can carry memory and meaning.

AB - I'd like to see more structure and design in the campaigns — architectural references, geometric beauty, intelligent layout. Less chaos. More elegance rooted in design traditions. That's what inspires me.