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## **ABSTRACT**

This study explores the impact of immersive technologies, such as Virtual Reality (VR) and Augmented Reality (AR), on luxury brand experience, particularly through packaging. With Generation Z and Asian consumers demanding more innovative marketing approaches, immersive packaging offers a way for luxury brands to create a multisensory and engaging brand experience. Despite the growing interest, there is a lack of literature on how immersive packaging affects brand experience in the luxury sector. This study aims to address this gap by analyzing its influence on four dimensions of brand experience: sensorial, affective, intellectual, and behavioral. Using a quantitative approach, the research collected primary data via a questionnaire, with the results analyzed through linear regression. The findings show that immersive packaging enhances brand experience, suggesting that luxury brands can differentiate themselves and strengthen consumer relationships by embracing innovative packaging solutions.

**KEYWORDS:** brand experience, luxury, immersive technologies, immersive packaging, innovation, sensory marketing, packaging, marketing touchpoint, phygital landscape.

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## **EXECUTIVE SUMMARY**

### ***Introduction and Background***

The increasing integration of immersive technologies, such as Virtual Reality (VR) and Augmented Reality (AR), into various business sectors is reshaping how brands engage with consumers. Originally confined to industries like manufacturing, design, and logistics, these technologies are now becoming part of daily life. The introduction of advanced products like Apple's Vision Pro has accelerated consumer familiarity and demand for immersive experiences. What once attracted only early adopters has now spread to a broader audience, particularly younger generations, such as Gen Z and Gen Alpha, as well as tech-savvy markets like Asia, where consumers are drawn to brands that embrace innovation. (Bain, 2024)

In the luxury industry, long regarded as cautious in adapting to new trends, the rise of immersive technologies presents an unparalleled opportunity to address shifting consumer preferences. Today's luxury consumers, particularly Millennials and Gen Z, prioritize values like sustainability, exclusivity, and innovation. (Deloitte, 2017) As the industry faces a deceleration in growth following the Covid-19 pandemic, staying ahead of these evolving trends is critical. (McKinsey, 2023) The implementation of immersive technologies in luxury marketing strategies offers a way to re-engage these consumers and attract new ones by aligning with their modern expectations.

Immersive packaging, specifically, offers luxury brands a chance to reimagine one of their most overlooked touchpoints. While packaging has traditionally been seen as purely functional, it plays a crucial role as the first physical point of contact with customers, especially in an era where retail is increasingly blending physical and digital experiences. (Lawry, 2022) By incorporating immersive technology into packaging, brands can deliver an interactive, multi-sensory experience that not only serves its functional role but also actively engages the consumer. This helps enhance brand recall and deepen emotional connections through sensory marketing, ultimately offering a competitive edge in a crowded market.

### ***The Study***

This thesis aims to explore the potential impact of implementing immersive technologies in luxury packaging on the broader concept of brand experience. By building on Brakus' 2009 framework, which defines four dimensions of brand experience—sensory, affective, intellectual, and behavioral—this research delves into how immersive packaging specifically influences each of these dimensions.

Given the relative novelty of immersive packaging in the luxury sector, the existing literature on this topic is limited. To address this gap, a quantitative approach was used by designing a survey to measure consumer responses across all four dimensions of brand experience. The primary data collected was analyzed using the SPSS software, employing linear regression models to assess the validity of the study's hypotheses. The goal was to quantify the degree to which immersive packaging could influence brand experience, providing valuable insights for future marketing strategies.

The results show a strong positive correlation between the integration of immersive packaging and all four dimensions of brand experience. Contrary to initial expectations, which suggested that the sensory dimension would benefit the most from immersive technologies, the affective and behavioral dimensions were found to be more significantly influenced. This indicates that immersive packaging not only has the power to engage consumers on an emotional level but also to influence their purchasing decisions and brand loyalty through active engagement and interaction.

### ***Implications for Managers***

These findings offer valuable insights for luxury brand managers and marketers aiming to enhance customer engagement and brand loyalty. Immersive packaging represents an innovative way to elevate the brand experience and create a stronger emotional connection with consumers. By integrating elements like augmented reality or interactive features into packaging, luxury brands can personalize the unboxing experience, making it more memorable and exclusive.

However, implementing such technology requires a strategic approach. The novelty of immersive packaging means that many consumers may not yet be fully familiar with its use, and a poorly executed implementation could risk alienating potential customers. Therefore, it is essential for brands to educate their consumers, either through dedicated marketing campaigns or in-store guidance, ensuring that the technology enhances rather than detracts from the brand experience. For luxury brands, this could involve training sales advisors to introduce customers to the immersive features or creating digital tutorials to enhance the overall experience.

Additionally, immersive packaging should be viewed as part of a broader, long-term strategy rather than a one-off marketing tool. Brands must invest in creating an intuitive and smooth user experience, aligning the packaging with other elements of the brand's omnichannel strategy, such as social media, e-commerce platforms, and physical retail experiences. This integration ensures that immersive packaging becomes a consistent and meaningful part of the customer journey, further reinforcing the brand's identity and value proposition.

By capitalizing on these insights, luxury brands can leverage immersive packaging not only to enhance brand experience but also to drive higher customer engagement and loyalty, positioning themselves as pioneers in the evolving luxury market landscape.

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## INTRODUCTION

In today's competitive landscape, brands belonging to the luxury sector stand out for their meticulous attention to detail and their ability to offer unique experiences to their consumers. With the evolution of digital technologies, that is providing greater employability in different business areas, luxury brands have started to explore new ways of connecting with their customers, going beyond the features characterizing the physical product and embracing immersive experiences.

In this context packaging, traditionally considered merely as a functional touchpoint, is gaining an increasingly central role as a communication tool as well as a way to directly interact and engage with potential consumers. In particular, thanks to innovations brought out by immersive technologies, new possibilities are offered to create engaging experiences, transforming packaging into a dynamic touchpoint. Such transformation generates new matters concerning the way those technologies influence the perception and the comprehensive brand experience for the consumer, especially in a sector where exclusivity and the perceived value are essential to maintain the loyalty of their patrons.

### *Context and Background*

In 2024 the luxury industry demonstrated resilience. In particular, while Europe and the US experienced a slow growth throughout the year 2023, in China it has been possible to experience an overall positive performance of luxury brands in the first semester. (Bain, 2023) This is also shown by the fact that the sector is expected to achieve year-on-year retail sales growth of between 2 percent and 4 percent at the end of the year, despite the fact that it is expected to bear the impact of fluctuations in demand that have punctuated the past few years. Among the megatrends of the latest period characterizing the luxury industry, it is important to highlight that marketing is gaining center focus again. After years of relying on performance marketing, now brand marketing is perceived to be the next frontier, having 71% of executives planning to spend more on brand marketing than 2023, and to cultivate emotional connections with customers. (McKinsey, 2023)

This is probably due to the fact that the emerging consumer trend of favoring experiential offerings over tangible goods is gaining importance among the younger generation of customers, as well as the growth of the luxury hospitality field, fuelled by the recovering tourism industry. Additionally, it has been noticed that there is a growing demand for immersive experiences. (D'Arpizio, 2024) Citing the words of Claudia D'Arpizio, Bain & Co partner, "As a narrative of resurgence and resilience emerges, luxury brands must rethink the way they build their value proposition to prioritize trust and

connection with consumers, this presents a unique moment to define a new way forward for their brands, fostering a more personal connection with their customers. “ (D’Arpizio, 2024)

In this context luxury brands are trying to find ways to incorporate brand experience, resonance and trust in a successful way to involve their customers. (Husain et al., 2022) However, finding a suitable solution that enhances the experience in an innovative way, while maintaining the luxury attributes of the brand, is not that simple.

The luxury sector is indeed characterized by attributes that go beyond the functionality of the product. Traditionally, luxury brands have communicated them through the quality of materials, the peculiar design and the attention to details. However, in recent years most luxury brands saw changing expectations from their customers’ side and found themselves having to find innovative ways to maintain their relevance and attractiveness, often choosing to improve the customer buying experience, both online and in presence.

For this reason the concept of brand experience has progressively gained importance in luxury marketing. Sensory marketing in particular, has become popular in recent years among marketing managers, especially for what concerns the attractiveness of using sensorial stimuli when in contact with the product. (Shahid et al., 2022) This is because the elements of sensoriality in marketing play a crucial role that increases the likelihood of repurchase and the emotional connection between the brand and the consumers being therefore fundamental in helping differentiate brands in the mind of the customers. (Haase et al., 2020)

Packaging and branding are sometimes regarded as separate disciplines; however, a more detailed analysis reveals that these disciplines are very intertwined. Packaging plays a role in the brand communication process: for many product categories, such as the luxury ones, it has indeed become a fundamental element of the brand statement. Being often the first point of contact that a consumer has with a brand, it is immensely important that it initially captures their attention and swiftly conveys the messages that present and support the brand. (Loureiro et al., 2019) Luxury products convey prestige, and this quality is often projected in packaging through the use of high quality or exclusive materials and by exhibiting a sense of refined aesthetic values. The luxury landscape is now fully implementing digital aspects to its branding portfolio, starting from the now fundamental use of e-commerce platforms as distribution channels, to the use of advanced technology to create an even more immersive experience for its consumers. In this context, packaging becomes a key vehicle for sensory marketing, seamlessly integrating branding and sensory appeal. (Sastre et al., 2022) Though often regarded as separate disciplines, packaging and branding are deeply intertwined, particularly in luxury

markets where packaging serves not just a functional role but also a crucial part of brand communication.

Packaging has therefore become a strategic touchpoint in this sense. To enrich the interaction between consumers and brands, new powerful tools are emerging such as AR and VR. The use of these technologies in the packaging of luxury goods would transform the touchpoint into a multi sensorial experience, able not only to capture the attention while on a shelf, but also to create an emotional bond with the consumer. (Sastre et al., 2022) In a sector that is getting progressively more competitive, the adoption of such technologies represents a frontier for the differentiation of brands and for their experience offering.

### ***Research Structure***

Despite the growing enthusiasm for immersive packaging in the marketing industry, research on the topic remains limited, particularly within the luxury sector. Existing literature predominantly emphasizes the functional aspects of traditional packaging, such as product protection and brand communication, without exploring the potential of packaging as a medium for immersive experiences.

Current studies tend to focus on how packaging influences consumer behavior, looking at factors such as color, shape, and interaction, while underscoring its functional role. Other research has examined the role of immersive technologies in engaging customers, but there is a notable gap in understanding how these technologies affect brand experience specifically in the luxury market.

The objective of this thesis is to address this gap by exploring how immersive technologies in packaging influence the key dimensions of brand experience: sensory, intellectual, affective, and behavioral. Through empirical analysis, this study aims to provide evidence on the effectiveness of immersive packaging as a tool for enhancing the overall brand experience. The research will also assess consumers' familiarity with and interest in immersive technologies, as well as identify potential demographic differences in how such packaging is perceived. Finally, the study seeks to offer practical recommendations for luxury brands on integrating immersive technologies into their packaging strategies to optimize customer engagement.

To achieve these goals and bridge the literature gap, this thesis is guided by the central research question: "To what extent does the implementation of immersive technologies in packaging influence brand experience in the luxury industry?" This question highlights the focus on packaging not only as a functional tool but as an interactive touchpoint that fosters deeper connections with consumers.

The thesis proposes the following hypothesis: "Implementing immersive technologies in packaging has a significant relationship with brand experience in the luxury industry." To test this hypothesis, a quantitative approach will be employed, using a structured questionnaire to gather data on consumer perceptions of immersive packaging. A statistical analysis will then evaluate the impact of these technologies on the various dimensions of brand experience.

Following this introduction, the structure of the thesis will unfold as follows: a literature review will examine the current theoretical understanding of luxury marketing, packaging as a marketing touchpoint, and the role of immersive technologies. This will be followed by the hypothesis development section. The research methodology will then be outlined, detailing the empirical approach and data analysis methods. The findings will be presented and discussed in the subsequent sections, with a focus on limitations and managerial implications. Finally, the thesis will conclude with a summary of the results and key takeaways.

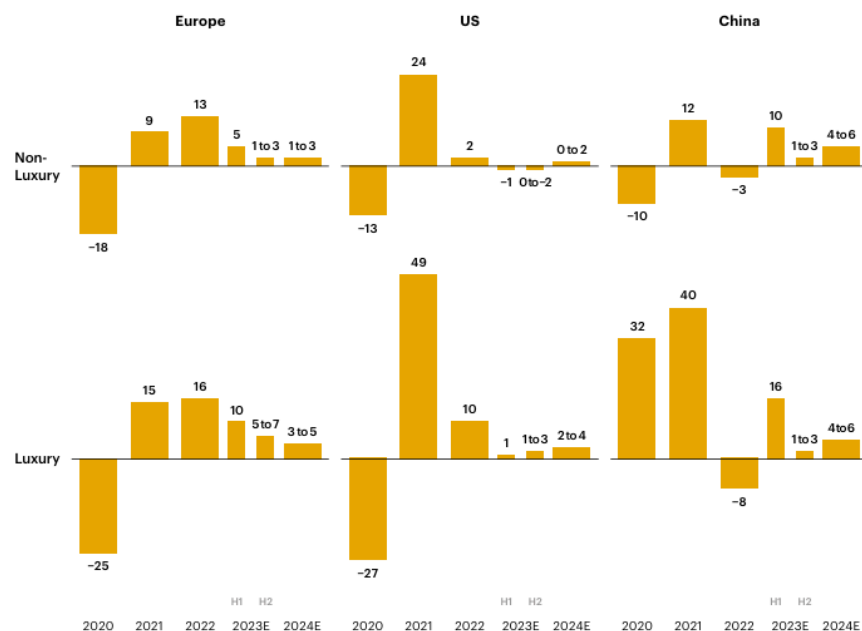
## LITERATURE REVIEW

### *The shifting consumer preferences of new luxury patrons*

Regardless of consumers' social status, the luxury sector has always had a remarkable impact on society, influencing the habits and aspirations of both its customer base and the rest of the population (Jhamb et al., 2020). Its relevance is shown by the fact that the sale of luxury goods never decreased, despite different macroeconomic and geopolitical challenges impacting the global economy, exhibiting a strong resilience compared to other sectors. (Kapferer and Laurent, 2016). Such peculiarity can be easily perceived in today's economy as well, as a matter of fact for the year 2024 forecasts indicate a projected 2% - 4% increase compared to previous years (McKinsey, 2023). However, the rise of a new generation of consumers with distinct needs and preferences, diverging from those studied in the past, indicates that the future of the luxury market may be more dynamic than previously anticipated. To remain relevant to these emerging consumers, the market will increasingly need to rely on innovation and experiential offerings (Grigorescu & Ion, 2021).

### Slower but normalised growth is anticipated across regions in 2024

Retail sales year-on-year growth by region and segment, %



Note: Growth forecasts reflective of inflation; growth rates calculated on actuals expressed in local currencies

Source: McKinsey State of Fashion Forecasts; McKinsey Global Fashion Index

Image 1.1

By 2030, Generation Z is expected to account for at least 25% of purchases in the luxury market, while Millennials will account for about half (Bain, 2024). The latter will also serve as the primary source of income and become the drivers of change, shaping the values of future generations (Bain, 2024). The emerging luxury consumer base embraces a blend of contemporary and traditional values, showing a greater inclination towards self-expression and placing value on shopping experiences across both online and offline channels (Deloitte, 2017). Therefore, it seems imperative for brands to comprehend new consumer behaviors and shopping patterns in order to sustain growth, and adapt their marketing strategies to the changes that the market is showing.

A shift is evident not only in the generational demographics but in the geographical one as well, having this change underscored by the fact that the Asia-Pacific luxury market is growing exponentially, with Asian consumers having a significant influence in this industry (Das and Jebarajakirthy, 2020). Projections even indicate an anticipated 8% growth only in 2024 attributed to this demographic (Altagamma & Bain, 2023). Chinese consumers, in particular, play a pivotal role in driving sales within the luxury market, with an expected 10% increase this year, marking the highest growth rate globally (Altagamma & Bain, 2023). Asian luxury customers have developed a more sophisticated set of expectations; they now look for elevated in-store experiences and immersive interactions. (McKinsey, 2023). The common trait arising from those two, now fundamental, clusters of luxury consumers is their digital expectations: they have matured compared to the past, meaning that they are more likely to engage with brands that can interact through familiar digital ecosystems (McKinsey, 2023). It is clear that despite the industry's success and potential for the years to come, it is essential that brands remain agile in responding to market-based dynamics driven by democratic shifts (Joy et al., 2012), consumer trends (Seriñc et al., 2014) and technological advancements (Seo and Buchanan-Oliver, 2015).

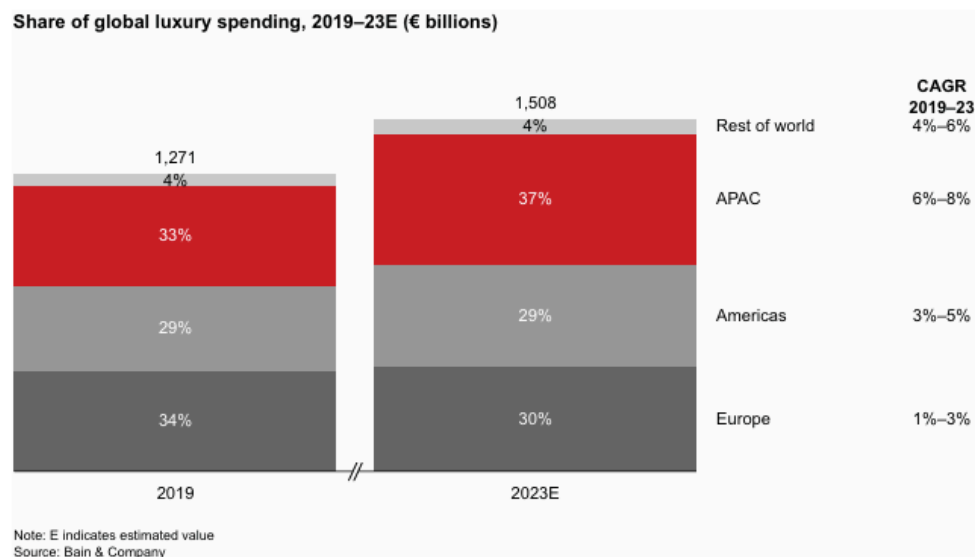


Image 1.2

### *The luxury retailing paradigm: phygital experiences*

Given the growing importance of digital transformation for millennial and Asian consumers, it's crucial to recognize that emotion and experience have become the primary drivers of purchase decisions for these segments (Pine & Gilmore, 2013). By recognizing those changing preferences, luxury brands might adapt by offering distinctive services through a digital luxury experience and allowing consumers to use advanced technologies to bring themselves to experience new services (Barann et al., 2022). In the last decade we have witnessed the unfolding of this phenomenon through the rise of omnichannel practices which have revolutionized luxury retailing, prompting retailers to provide customers with a seamless and memorable experience (Mishra et al., 2020). Throughout the years, omnichannel management has evolved offering customers symbolic, social, and identity-based advantages through phygital retailing (Klaus, 2021). This concept marks a fundamental shift in luxury retail management, blending physical and digital elements to create immersive customer experiences (Banik, 2021). To cater to new consumers, nowadays luxury brands are increasingly engaging in phygital activities (Lawry, 2022), using an holistic approach that encompasses branding, marketing, and innovation (Klaus, 2021).

This transformation is necessitated by the upmarket, cosmopolitan, and tech-savvy nature of new luxury patrons, who primarily seek to fulfill hedonic goals but also aspire to achieve status (Lawry, 2022). Indeed, the luxury industry has been extensively studied in the past to understand the underlying motivations for its consumption and the resulting purchasing behaviors of its customers (Truong & McColl, 2011). Targeting luxury consumers requires a deep understanding of their

personality traits and consumption motivations, which for the emerging clusters appear to rely more on intrinsic factors than extrinsic ones (Deloitte, 2017). Extrinsic motives are those influenced by the perceived significance of others' opinions of the consumer, while intrinsic ones are driven by internal self-fulfillment goals (Tsai, 2005).

Among the motivations identified in past research as driving luxury purchases are price, social reputation, and personal self-consciousness (Vigneron & Johnson, 2004). Specifically, purchase motives related to interpersonal relationships and reputation often involve the Veblen effect—characterized by a desire for conspicuous consumption—the Snob effect, defined as the intrinsic need to acquire unique goods, and the Bandwagon effect, a cognitive bias influenced by social value (Han & Kim, 2020).

It is evident that not all consumers engage in conspicuous consumption; some purchase luxury products for inconspicuous benefits such as product quality, self-directed pleasure, and self-esteem enhancement (Truong & McColl, 2011). There are indeed hedonic motives that go beyond the pursuit of superior product quality and encompass personal emotional benefits, qualifying them as intrinsic (Tsai, 2005). Hence, studies highlighted the existence of motivations related to personal self-consciousness including the Hedonic effect, which could be described as the emotional value that an individual attributes to a purchase; and the Perfectionism effect, which relies on the perceived quality value that a customer might associate with a high price, typically distinctive of a luxury item (Han & Kim, 2020).

Moreover, research in consumer behavior indicates that acquiring goods can contribute to boosting self-esteem by enhancing one's ego, defining it as “self-gifting” (Arndt et al., 2004). This activity is becoming more common among the rising segments of luxury consumers, especially when it is combined with a positive brand experience reframed within the context of phygital shopping experiences (Lawry, 2022). The combination of a physical experience and a digital one is particularly appealing for younger customers, considering that public self-consciousness and self-esteem are significant antecedents of Gen-Y's luxury fashion buying intention. (Giovannini et al., 2015)

This pattern further brings to the attention on how the evolving luxury consumer landscape has disrupted its traditional marketing practices, endorsing both modern and traditional values, ushering in a new paradigm where products and services are valued not solely for their historical brand charm, but for their intrinsic values and the experiences that they can provide (Bain & Altagamma, 2019). From a customer standpoint, luxury brands can represent a source of status (Kessous and Valette-Florence, 2019), prestige (Heine et al., 2016), and mass prestige (Paul, 2019) when they are able to establish,



through a positive brand experience, emotional connections with consumers (Loureiro et al., 2018), ultimately triggering intense sentimental expressions and aspirations (Loureiro et al., 2020).

This is particularly true considering the luxury context and the critical importance of the consumer decision-making process in this industry, due to the high involvement associated with the products, which remains unchanged despite the everevolving needs of its patrons (Lynch & Barnes, 2020).

Luxury shopping experiences, whether online or offline, are considered self-validating when there is a strong alignment between the consumer's self-concept and the imagery associated with the luxury brand (Heine et al., 2018). This particular sector boasts a range of unique attributes, including authenticity, aesthetic expression, exclusivity, high quality, hedonism, prestigious image, premium pricing, and a profound resonance especially with younger consumers. These characteristics set luxury brands apart, particularly in terms of their high quality, premium pricing, and the perception of authenticity they convey (Ko et al., 2019). Exclusivity and a prestigious image are integral to the concept of luxury, often associated with exceptional services (Kapferer & Bastien, 2009). Hence, as the consumers' expectations continue to evolve, providing distinctive advisory services and digital touchpoints becomes imperative for luxury brands to maintain their allure in the digital age (Barann et al., 2020).

### ***The increasing importance of sensory marketing in the industry***

The evolution of consumers' expectations is revolving around appreciating a more experienced - oriented approach by brands, (Husain et al., 2022) showing a greater demand for additional value in products (Wiedmann et al., 2013). Consequently, the purchasing process, traditionally functional in nature, has evolved to integrate innovative marketing strategies to meet changing consumer demands, (Castronovo & Huang, 2012) prioritizing the desire and choice of the consumers (Song & Qu, 2019). However, the saturation of consumption and the high competitiveness of the market has prompted professionals to seek differentiation, although risking to distort the brand's own identity (Sohail, 2023). A marketing campaign targeting experience-based consumption can be used to provide a holistic and cohesive brand experience, but only if it is well-performed (Manlow & Nobbs, 2013). Effective management of luxury brand attributes is therefore pivotal in this context for cultivating brand equity, which includes elements such as brand loyalty, quality, associations, and awareness (Yoo & Donthu, 2001). Hence, stakeholders in product management, marketing, brand management, and innovation processes are compelled to explore new business approaches to preserve the distinctive identity of the luxury market (Grigorescu & Ion, 2021).

In this context, scholars discovered the role that the multisensory dimension has as an integral feature of luxury brands and their related strategies.(Shahid et al., 2022) This is why recently sensory marketing has emerged as a strategic approach to establish brand awareness, exclusivity, and consumer connections; its incorporation has proven to be crucial for achieving success among luxury brands targeting the new generation of consumers. (Sliburyte & Skeryte, 2014)

While traditional marketing focuses primarily on conveying the functional benefits of products, sensory marketing seeks to engage consumers' emotions and sensory perceptions (Wiedmann et al., 2018). This approach is defined as a type of marketing that stimulates the senses and influences perception, judgment, and behavior (Perkins & Krishna, 2013), aiming to deepen the relationship between the brand and the customer by engaging one or more of the five senses: touch, smell, taste, sight, and hearing.

Given that we experience the world through our senses, which play a significant role in subconsciously influencing our decisions (Krishna & Schwarz, 2014), it becomes evident how sensory stimuli create strong connections between consumers and brands. This approach allows marketers to craft a unique experience compared to other strategies (Hultén, 2011). Sensory marketing can impact all five human senses, influencing perception, memory, and learning, which in turn shape emotions, preferences, and actions (Krishna, 2012). This enables marketers to connect with increasingly discerning and ambitious consumers on an emotional level (Walsh et al., 2011). A positive sensory experience can foster a strong bond with customers, leading to emotional attachment to a product or service, influencing attitudes and behaviors, and ultimately enhancing satisfaction (Haase et al., 2020; Shahid et al., 2022).

One of the most tangible applications of sensory marketing is the transformation of physical stores into multisensory environments. Actively engaging potential customers in stores is crucial for luxury brands to evoke positive emotions and actions (Brakus et al., 2009). Luxury stores, as key touchpoints for brands (Moore et al., 2010), must express the brand image holistically (Liu et al., 2016) and be designed to allow customers to experience the brand through all their senses (Wiedmann et al., 2017). In-store shopping excels at achieving experiential goals by enabling customers to see, touch, wear, smell, and taste products, which enhances sensory engagement and emotional connections (Hultén, 2011). The combination of various sensory experiences forms a cohesive brand experience in the consumer's mind (Lindstrom, 2005), leading to emotional attachment to the brand (Cardinale et al., 2016) and, ultimately, brand loyalty (Francisco-Maffezzoli et al., 2014).

Given the rapidly evolving nature of this field of marketing, brands are trying to strategically capitalize on consumer behavior, particularly through subconscious decision-making processes, by

gaining insights into how the brain processes and interprets sensory stimuli, and to foster brand attachment among consumers (Kulkarni & Kolli, 2023). This customized marketing approach appeals to all relevant senses associated with the brand, thereby eliciting sensations that influence consumer moods and emotions, ultimately enhancing their overall experience and perception (Kulkarni & Kolli, 2023). By harnessing sensory cues, brands can tap into consumers' subconscious, eliciting emotional responses and nurturing brand loyalty (Kulkarni & Kolli, 2023). This approach is particularly pertinent for luxury brands seeking to establish meaningful connections with consumers, thereby shaping their preferences, emotions, and purchasing behaviors (Kulkarni & Kolli, 2023).

In recent years, a notable shift in the business landscape has occurred, with an increasing number of companies prioritizing brand experience as a key competitive differentiator. This trend is evident in the significant rise in the percentage of companies competing in this field, from 36% in 2010 to 89% in 2018 (Gartner & Pemberton, 2018). However, despite the majority of companies believing they deliver a "super experience", only 8% of customers agree, highlighting a substantial perception gap (Bain, 2005). This disparity underscores the considerable opportunity for companies to disrupt competitors and gain market shares by enhancing their customer experience strategies (Bain, 2005).

The integration of AI and ML technologies offers unprecedented insights into consumer behavior (EfendiOğlu, 2023). This technological advancement enables the customization and optimization of campaigns, facilitating direct engagement with consumers' minds (EfendiOğlu, 2023). Consequently, the realm of digital sensory marketing comes to the forefront, showcasing its potential to enhance the consumer experience, even in virtual settings (Petit et al., 2019). Leveraging VR and AR technologies, consumers can immerse themselves in product experiences (Petit et al., 2019). Furthermore, research on visual-enabling technologies indicates their capacity to enrich consumers' perceptual experiences and compensate for absent sensory inputs (Petit et al., 2019).

Brand experience encompasses an economic offering and interaction between the company, brand, service, and the customers, all of which are perceived and experienced meaningfully. This interaction is powered by the brand's ability to engage consumers across all relevant senses, facilitating a meaningful connection (Same & Larimo, 2012). Emotional engagement with the brand is crucial, as consumers' emotions are heavily influenced by sensory signals (Chen & Lin, 2017). Therefore, by leveraging sensory marketing techniques, companies can create compelling interactions with customers, enhancing brand perception and fostering long-term loyalty, laying the foundation for a deeper exploration of brand experience.

However it is important not to mistake this topic with customer journey. While both brand experience and customer journey drive brand equity elements like loyalty, they differ significantly: brand experience focuses on specific touchpoints and consumer responses to hedonic stimuli, whereas

customer journey design emphasizes utilitarian aspects and the creation of cohesive, context-consistent touchpoints (Kuehnl et al., 2019).

### ***The four dimensions of Brand Experience***

The concept of brand experience has gained increasing importance in the marketing field, as practitioners have recognized that understanding how consumers interact with and perceive brands is crucial for developing effective, tailored marketing strategies (Brakus, 2009). Through years of study, researchers have established that brand experience is a broad construct, encompassing all the sensations, feelings, thoughts, and behavioral responses evoked by brand-related stimuli, including aspects of a brand's design, identity, packaging, communications, and environments (Brakus, 2009).

This broad definition reflects the integral role that brand experience plays not only in the purchase process but also across various stages of consumer interaction. Marketing research has shown that experiences occur at multiple "moments of truth," beginning with product search, continuing through shopping, receiving service, and ultimately using the product (Brakus, Schmitt, & Zhang, 2008). The key distinction between consumer experience and brand experience lies in their scope. While consumer experience is limited to those who complete a purchase and become consumers, brand experience extends to all touchpoints, including those who may not make a purchase. To better understand and categorize the diverse experiences that can occur, they are typically grouped into three main types: product experience, service and shopping experience, and consumption experience (Brakus, Schmitt, & Zhang, 2008).

Product experiences happen when consumers interact with products during phases such as searching, examining, and evaluating (Hoch, 2002). These interactions can be direct, involving physical contact with the product (Hoch and Ha, 1986), or indirect, through virtual presentations or advertisements (Hoch and Ha, 1986). What sets this type of experience apart is the closeness to the product itself and its characteristics. The consumers interact with the product independently from the brand and can have either a positive or negative experience that will be then linked to the brand.

Service and shopping experiences encompass interactions with the store environment, its staff, and its policies (Kerin, Jain, and Howard, 2002). Differently from what happens in the context of product experiences, people - whether they are consumers or not - interact directly with the brand's touchpoint. The positive or negative feeling that will be derived from such interaction will mostly be directly projected to the brand and not the products. In the luxury industry this particular kind of experience holds a unique importance, due to the fact that brands are not focusing on selling specific

products but are more likely to be willing to create a connection with the brand and to enhance customers' loyalty as well.

Consumption experiences, which occur when consumers use products, are multidimensional and include hedonic aspects such as feelings, fantasies, and enjoyment (Holbrook and Hirschman, 1982). This type of experience is directly related with consumer experience rather than brand experience, and it is a fundamental part of the customer journey.

In essence, experiences with brands can emerge in various settings. The brand experience starts when a consumer searches for a branded product, either in person or online, continues through the purchasing process, and culminates in the consumption, use, and eventual disposal of the product (Loureiro, 2020). Most of them happen directly, however, indirect experiences can also arise through exposure to advertising and marketing communications, including websites (Brakus, 2009). Brand-related stimuli such as design, identity (e.g., name, logo, signage), packaging, and marketing communications,, along with the environments where the brand is marketed or sold , are the primary sources of subjective, internal consumer responses (Brakus, 2009). That is the reason why brands need to provide value that goes beyond mere practical qualities and benefits, emphasizing a holistic and multifaceted consumer experience (Kim and Chao, 2019).

While it can serve as a general measure to gauge the level of personalized customer experience offered by brands (Schmitt, 2009), some frameworks provide a more detailed categorization. One such comprehensive model is proposed by Brakus et al. (2009), which identifies meaningful differentiation in brand experience across four distinct dimensions: sensory, affective, behavioral and intellectual.

### *Sensory Dimension*

The sensory dimension of brand experience focuses on the aesthetics and sensory qualities of specific brands (Nysveen and Pedersen, 2014). Sensory marketing emphasizes aesthetically oriented and sensorial triggers that activate the five human senses during experiential encounters (Husain, 2022). Research indicates that visual stimuli are more easily retained in consumers' minds, providing clear representations of brand-related information (Schifferstein et al., 2020).

### *Affective Dimension*

The affective dimension of brand experience involves consumer moods and emotions generated during the consumer-brand interaction (Kim and Chao, 2019). Emotionally charged experiences can positively influence both offline and online shopping contexts (Park-Poaps and Kang, 2018). Positive and healthy consumer-brand relationships may result in higher brand recognition, even without direct external intervention (Thomson et al., 2005).

### *Behavioral Dimension*

The behavioral dimension of brand experience encompasses how brand communications stimulate analytical and imaginative thinking in consumers (Schmitt, 2009).

### *Intellectual Dimension*

The intellectual dimension captures the cognitive aspects of brand experience (Bapat and Thanigan, 2016; Brakus et al., 2009). By fostering a sense of connection with a brand or service, consumers can enhance their perceptions and attitudes over time, contributing to their social, relational, and ideal self-aspects (Sirdeshmukh et al., 2018).

When examining brand experience within the context of luxury consumption, previous research has found that the relationship between attitudes towards luxury brands and luxury consumption is stronger among consumers who are interested in experiences and experiential consumption, compared to those with less interest (Zarantonello et al., 2007).

### ***Luxury Retailing and immersive technologies***

In recent years, technological advancement started to offer a more emotional and serendipitous customer experience, captivating consumers' desires through the five senses of touch, smell, taste, sight, and hearing (Vargo & Lusch, 2004). This is especially evident in physical stores, where a distinct premium experience is typically offered (Moreau, 2020). Through a carefully crafted sensory appeal, consumers' emotions are heightened and linked to an overall brand experience (Shahid et al., 2022). As a result, consumers may get attached to the brand which can influence their consumption behavior, especially in the luxury industry (Turley & Milliman, 2000)

In recent years, the introduction of Extended Reality (XR) technologies and Artificial Intelligence (AI) algorithms has driven significant shifts in luxury retail (Loureiro, 2023). In an industry often

criticized for being slow to adapt to consumer demands, the adoption of disruptive technologies has become essential to meet the expectations of new consumers. In fact, despite the majority of luxury sales occurring in physical stores, recent research makes it clear that e-commerce has played a crucial role in shaping what consumers expect from their shopping experiences (Harba, 2019). The luxury industry is therefore quickly trying to adapt its business model in response to changes in consumer behavior and advancements in technology. A clear example of that shift can be seen in several luxury and fashion brands that are starting to use AR and VR technologies to redefine consumer engagement, elevate marketing strategies, and enhance the overall shopping experience.

The line between online and offline retail is becoming less distinct, with new technologies influencing how customers experience and decide on purchases, both online and in physical stores (Grewal et al., 2017). To stay competitive and ensure lasting growth, brands need to embrace change and use technology to meet the evolving needs of customers. Luxury shoppers seek fast transactions, interactive shopping, various channels, personalized experiences, and rewards for loyalty (Harba, 2019). To do that, brands must create a unified customer experience across different platforms, including online, mobile, in-store, and even in customers' homes (Adeola et al., 2022).

While the integration of immersive systems in the fashion industry is relatively recent, technological advancement in various forms has long been a consistent presence in fashion (Kim et al., 2022). However, the emergence of virtual reality, augmented reality, and mixed reality marketing offers new avenues for brands to engage with consumers, crafting a tailor made brand experience. These technologies have the potential to profoundly reshape luxury consumption, enabling brands to craft their identity in harmony with individual consumer preferences and nurturing personalized connections, leveraging sensory marketing to elevate the brand experience. Particularly noteworthy is their ability to deliver multisensory experiences, incorporating visual, auditory, tactile, and potentially olfactory and taste elements (Violante et al., 2019). This approach heightens the authenticity of virtual environments, rendering brand experiences more impactful. Virtual Reality empowers consumers to interact with products in a unique manner, delving into details beyond the scope of traditional online platforms (Harba, 2019). Indeed, AR seamlessly overlays digital information onto the real-world environment, enabling users to seamlessly integrate virtual brand elements into their surroundings, thereby creating a more dynamic and personalized consumer experience. (Harba, 2019) To clarify the difference between the two, it is important to remember that virtual reality creates a wholly digital parallel universe accessed through VR headsets, whereas augmented reality seamlessly blends real-world elements with imaginative projections, often facilitated by devices like smartphones or tablets.

The significant impact of AR and VR in experience marketing is unmistakable: it enables brands to design virtual events enriched with sensory-rich, affective, creative, cognitive, and physical elements.

Continuous innovation has facilitated a smoother transition for consumers between real-life and augmented reality contexts, enhancing accessibility and usability (Lawry, 2022). The power of these immersive technologies lies in their ability to immerse customers without the logistical constraints and costs associated with physical settings. The fusion of AR and VR technologies in retail and brand marketing offers a dynamic platform for creating enduring brand experiences; it emphasizes the importance of establishing a sense of presence, engaging in multisensory interactions, and recognizing the transformative potential of these technologies in shaping the future of online retail and marketing. Luxury and fashion retailers are increasingly embracing these technologies for storytelling and product presentation, breaking away from physical limitations. The narrative, encompassing all elements of the brand's identity, can be virtually crafted through VR headsets, providing a fresh interpretation of traditional settings.

Consumer acceptance of AR and VR technologies holds significant importance, with enjoyment and usage serving as key factors influencing adoption. In the industry of luxury, where brands embody attractiveness, desirability, and status, the demand remains resilient despite economic challenges. Beyond mere customer engagement, immersive technologies play a pivotal role in enhancing the overall brand experience throughout the purchase journey. The significance of connecting users with the brand, regardless of their physical location (Violante et al., 2019), enhances engagement and memorability, which are crucial considerations when integrating AR and VR into marketing strategies. The incorporation of immersive technologies into the context of consumer and luxury brand connections presents various opportunities for improvement. These technologies redefine how consumers interact with luxury brands, enabling virtual product trials, customization, and visualization in personal spaces, thereby enhancing confidence in purchase decisions. Going beyond mere transactional exchanges, immersive technologies provide a platform for luxury brands to construct narratives. VR experiences can guide consumers through a brand's historical journey, craftsmanship, and creative processes, while AR overlays brand elements onto real-world surroundings, fostering a deep connection. This can result in an augmented store environment perceived as 'realistic,' thereby encouraging brand engagement and strengthening brand positioning (Bonetti et al., 2019).

Innovative luxury brands have already started to integrate immersive systems to enhance storytelling and brand image, offering virtual try-ons, immersive catwalks, smart fitting rooms, and more. For instance, BMW used augmented reality through Google's AR technology, Tango, allowing customers to configure their future BMW i3 or i8 in a real-size visualization. It enabled customers to interact with a three-dimensional image of their chosen car, virtually opening doors, switching on lights, and exploring the car's interior (BMW, n.d.). Similarly, De Beers utilized augmented reality technology to enable virtual try-ons for its Forevermark diamond brand. Website visitors could virtually try on rings,



necklaces, and bracelets, experiencing the jewelry in 3D and in real-time. This AR solution offered customers the opportunity to endlessly try on the store's assortment without any constraints (*De Beers Group*, n.d.). Hugo Boss innovatively incorporated augmented reality into its window-shopping experience by setting up 'Black Magic' screens in front of their store windows. Passersby could engage with the augmented reality installation, playing a virtual blackjack game to win Hugo Boss vouchers (*Hugo Boss Enters the Metaverse*, n.d.). Dior was among the first luxury companies to use virtual reality, offering customers a glimpse behind the scenes of their fashion shows through Dior Eyes, a virtual reality head-mounted display (HMD). With Dior Eyes, users could experience the backstage preparations for the show, immersing themselves in the world of stylists, make-up artists, and models (*Creazione Dell'atelier Dei Sogni*, 2023).

### ***Packaging: the underdog of marketing touchpoints***

These examples vividly showcase the continuous convergence of technology and luxury retailing, epitomizing the industry's journey towards an increasingly innovative future. As a matter of fact, luxury brands communicate with consumers in various ways, including advertising, branding strategy, and warranties transmitting to the customer a sense of credibility linked with observable as well as unobservable product characteristics (Loureiro et al., 2019). However, despite the remarkable advancements in technologies and marketing strategies, a crucial aspect of branding often overlooked or undervalued is packaging. Indeed this is a fundamental touchpoint in the customer journey since packaging serves as the initial point of interaction for customers in online purchases and retains substantial significance in physical stores. Integrating immersive technologies into packaging design represents a vital frontier in elevating the overall consumer experience, offering an opportunity for brands to establish deeper connections and foster lasting impressions. This strategic fusion of technology and packaging design not only enhances the aesthetic appeal but also reinforces the brand's values, authenticity, and desirability, thereby redefining the paradigm of luxury retailing in the digital age.

Packaging has garnered considerable attention in marketing over the years due to its dual function as both a brand communicator and a logistical aid in product delivery (Hellström & Nilsson, 2011). To fully understand the role of packaging in consumer behavior and marketing strategies, it is imperative to recognize packaging as a multifaceted tool with significant implications. Encompassing various elements such as design, functionality, and aesthetics, packaging serves as more than just a container; it is a crucial component in engaging consumers and shaping brand perceptions (Sastre et al., 2022). Packaging plays a fundamental role in creating brand engagement and has a substantial impact on consumer experiences and purchasing decisions (Krishna et al., 2017). Studies have demonstrated that packaging attributes, including color, design, and form, significantly influence consumer preferences and emotional responses (Atkin et al., 2006). Furthermore, packaging design plays a crucial role in

influencing retail performance (Baruk & Iwanicka, 2016). The combination of visual and informational elements contributes to consumers' perceptions of product quality and brand image (Lo et al., 2017).

Package design exists within a mutually dependent relationship with other brand touchpoints. For instance, packaging serves as a crucial link of recognition across various touchpoints, as it can play a role in advertising, marketing, point-of-purchase displays, and promotional materials (Roth, 1979). Continuity is essential for maintaining the overall brand image, as consumers may become confused if they fail to see a cohesive link between their expectations and the product received (Milton, 1991). At the moment of truth, packaging serves as a communicator that visually attracts the customer (Löfgren, 2005). Previous studies have identified a correlation between consumer profiles and packaging design, indicating that the form of the packaging can influence customers' emotional preferences (Barnes et al., 2003). It is clear that, as previously stated, the visual cues are among the most impactful stimuli impacting the unconscious mind, and it is therefore the most used in sensory marketing techniques.

Packaging serves not only a pragmatic function as a container for storing products but also holds emotional significance for consumers. Many individuals develop an attachment to packaging, often keeping it after purchase as a means of preserving the memories and emotions associated with the product (Ryynänen et al., 2016). The design of packaging goes beyond mere functionality; it serves as a conduit for conveying the brand's message and attracting consumer attention (Imamovic, 2023). It is important to consider that eye-catching packaging is more likely to capture and retain consumers' attention, serving as a crucial initial step before they engage with other elements of the packaging and ultimately make a purchase (Stoll et al., 2008). The visual aspect of packaging functions as a form of language, intended to attract consumer attention to the product, decode the message, generate interest, trigger purchase decisions, and leave a long-lasting positive impression (Mohammed et al., 2018). For this reason, among others, it is extremely plausible that the integration of an immersive system in such a touchpoint would turn out to be beneficial to several aspects of the customer journey and to the customer's brand experience. When consumers observe a product's package design, they form impressions not only about the design itself but also about the product and the brand (Grundey, 2010). In many cases, consumers make value judgments about products based on attractive packaging designs, forming a link between appealing packaging and satisfied or well-considered purchase decisions (Lo et al., 2017). Packaging serves as a brand identifier for consumers and acts as a powerful marketing tool, requiring the same level of focus, attention, and techniques used in other forms of marketing to maximize its benefits when combined with other marketing tools (Simmonds & Spence, 2017).

### ***The future of luxury marketing: Immersive Packaging***

In the context of the continuous evolution that the role of this touchpoint is experiencing, the design and aesthetic of packaging have become increasingly important for brands seeking to strengthen their presence in the sensory marketing field and that are willing to generate earned media (Orth & Malkewitz, 2008). Packaging serves as a tangible representation of the product and brand, often proven to be acting as a more credible source than traditional advertising (Orth & Malkewitz, 2008). It is clearly defined by the concept of sensation transference, emphasizing the emotional impact of packaging design, suggesting that consumers' emotions can be evoked through the aesthetics of packaging (Hallez et al., 2023). Rather than focusing solely on aesthetic qualities like shape, size, color, or graphics, packaging design is evolving in order to assign values to convey the brand's essence, enabling consumers to differentiate between options effectively. Moreover, as it was previously mentioned, color plays a crucial role in packaging design, for example influencing perceptions of a product's sustainability and healthiness (Hallez et al., 2023).

In today's fiercely competitive market environment, where the actual consumer engagement in the purchasing process tends to be limited, packaging design plays a crucial role for brands striving to differentiate themselves and capture consumers' attention (Marques, 2021). For instance, this concept can be enhanced by the fact that the strategic use of color in packaging design has been demonstrated to evoke strong emotions, distinguish products, and it is therefore used by marketers to foster brand loyalty (Jin et al., 2019). Given that sight is the dominant human sense, with over 80% of visual information being linked to color, it is clear to understand the significance of color in packaging design (Clement et al., 2013). Moreover, packaging design transcends its aesthetic appeal to function as a potent marketing tool within retail environments. It serves as a form of in-store advertising, effectively showcasing products at the point of purchase and stimulating consumer purchase intentions (Mohammed et al., 2018). Additionally, packaging acts as a silent sales assistant, drawing consumers' attention and reinforcing brand messaging (Grant et al., 2015).

Packaging cues, including structural, sensory, and visual elements, play a crucial role in shaping consumers' perceptions (Herbes et al., 2020). As brands strive to align with consumer values and preferences, immersive packaging emerges as a compelling solution to enhance brand messaging and engage consumers in more meaningful ways creating a unique brand experience. By integrating AR technology into packaging design, brands can create immersive experiences that educate consumers, highlight functional features, and reinforce their brand values. This convergence of immersive technology and packaging reflects a broader shift towards experiential marketing and consumer-centric branding strategies.

Immersive packaging, is a pioneering concept at the convergence of technology and marketing, it is reshaping the landscape of consumer engagement and brand experience. By integrating Augmented Reality (AR) or Virtual Reality (VR) technologies into conventional product packaging, immersive packaging offers a transformative approach to product presentation and consumer interaction. This innovative blend of physical and digital elements creates dynamic, multisensory experiences that captivate consumers and potentially elevate the brand experience to new heights.



*Image 1.3 (Why You Should Consider Augmented Reality Interactive Packaging? | Aryel, 2023)*

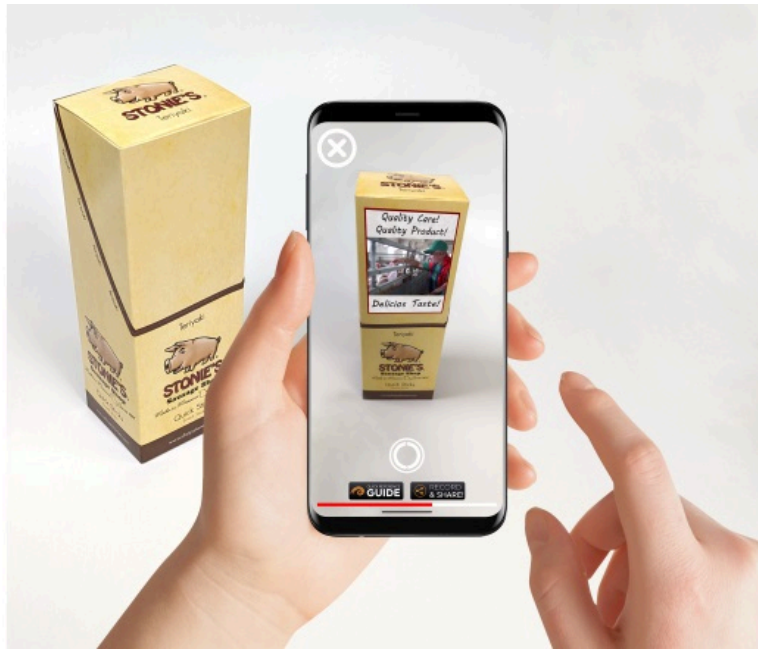
The growing significance of Extended Reality (XR) in both academic discourse and business practices is evident (PWC, 2019). XR, hailed as a technological megatrend, is transforming various aspects of human life, including shopping experiences (Loureiro, 2023). Through immersive applications, consumers are provided with novel experiences that redefine their interactions with products and brands (PWC, 2019). The rise of XR in marketing underscores the growing importance of immersive experiences in capturing consumer attention and fostering brand engagement.

The integration of AR technologies in packaging, offers new avenues for exploring consumer responses (Huang et al., 2021). Studies indicate that XR elicits vivid experiences and a sense of presence, influencing consumers' purchase intentions and preferences (Harz et al., 2021). The interactivity and visual-spatial cues provided by immersive environments contribute to perceived informativeness and playfulness, further enhancing the consumer experience. (Kang et al., 2020)

This represents a paradigm shift in the way brands communicate with consumers and differentiate themselves in the market. Unlike traditional packaging, which is static and limited in its ability to convey information, immersive packaging serves as a dynamic canvas for storytelling and brand

expression. Through interactive AR experiences, brands can immerse consumers in compelling narratives, showcase product features, and create emotional connections that resonate on a deeper level. One of the key reasons why immersive packaging is gaining traction is its ability to meet the evolving preferences of modern consumers, particularly the emerging segment of new luxury consumers such as Gen Z and Asian customers. These consumers value authenticity, creativity, and experiential engagement, seeking brands that offer immersive experiences beyond traditional advertising. (Deloitte, 2017) Immersive packaging aligns perfectly with these preferences by providing consumers with interactive, sensory-rich experiences that enhance their perception of the brand and drive loyalty. For brands looking to differentiate themselves and create memorable brand experiences, it provides a unique platform for brand storytelling and product demonstration, allowing brands to communicate their values, heritage, and craftsmanship in a compelling and engaging manner. By leveraging AR technology, brands can transport consumers into virtual worlds, showcase product features in 3D, and offer interactive experiences that leave a lasting impression. (*Immersive Packaging: The Next Big Trend in AR Marketing*, 2024)

Additionally, immersive packaging enables brands to stand out on crowded store shelves and capture consumers' attention in a competitive market environment. With AR-enabled packaging, brands can create eye-catching designs and interactive displays that attract consumers and encourage them to engage with the product. This increased visibility and engagement can lead to higher brand recall, increased sales, and greater customer loyalty. (*Immersive Packaging: The Next Big Trend in AR Marketing*, 2024) It also reflects broader trends in consumer behavior and technology adoption, particularly the growing demand for personalized, interactive experiences. As consumers become more accustomed to immersive technologies like AR and virtual reality (VR) in other aspects of their lives, they increasingly expect brands to offer similar experiences in their product packaging. This trend is driving innovation in packaging design and technology, leading to the development of new AR-enabled packaging solutions that blur the lines between the physical and digital worlds. (*Immersive Packaging: The Next Big Trend in AR Marketing*, 2024)



*Image 1.4 (Immersive Packaging Strategies, 2022)*

Immersive packaging represents a compelling opportunity for brands to reinvent their packaging strategies and create meaningful connections with consumers. By harnessing the power of XR technology, brands can transform traditional product packaging into immersive, interactive experiences that captivate consumers, drive brand engagement, and differentiate themselves in the market. As this trend continues to evolve, brands that embrace immersive packaging stand to gain a competitive edge and establish themselves as leaders in consumer engagement and brand experience. Therefore, this research aims to address the existing gap in the literature by investigating the impact of immersive packaging on the brand experience, considering it from every angle. By exploring the effectiveness of AR packaging in enhancing the luxury brand experience for new consumer segments, this study seeks to provide valuable insights for luxury brands looking to differentiate themselves and stay relevant in an increasingly competitive market landscape.

## **HYPOTHESIS DEVELOPMENT**

As previously highlighted, a gap exists in the marketing literature concerning the relationship between packaging and brand experience, in terms of technological advancements and industry related literature. This section outlines the progression from identifying this gap to formulating a research question, ultimately leading to the development of the hypothesis for the empirical analysis conducted in this thesis.

There have been several studies examining the role of packaging for the brand experience (Brakus et al., 2009; Schmitt, 2009), however very few have explored the specific impact of immersive technologies in the packaging touchpoints (Huang, 2017; Kim e Chao, 2019). As of today there is no record of any study intersecting the components of brand experience, packaging and immersive technologies in the field of luxury. More specifically, few studies define the concept of immersive packaging, and none try to see the effects on brand experience in the field of luxury. By assessing the existence of this gap, this thesis aims at adding to the existing marketing research on brand experience some insights on the possible effects that immersive packaging might have specifically in the luxury industry. For this reason the Research Question that is the standpoint of this research is the following:

***To what extent does the implementation of immersive technologies in the packaging touchpoint influence the brand experience in the luxury industry?***

In order to answer such Research Question, an empirical research has been conducted having as a starting point the existing literature on brand experience, packaging and immersive technologies. From the literature review it is possible to understand that packaging is crucial as the first point of physical contact between the consumer and the brand, conveying brand identity and values (Underwood and Klein, 2002). In the luxury sector, high-quality, aesthetically pleasing packaging enhances the perceived value of the product and strengthens the brand experience (Rundh, 2016). Incorporating immersive technologies in packaging can provide a competitive edge by creating memorable and differentiated brand experiences (Hoffmann and Coste-Manière, 2012). Immersive technologies, such as Augmented Reality (AR) and Virtual Reality (VR), present new opportunities for enhancing brand experience through interactive packaging. These technologies can transform traditional packaging into engaging experiences that stimulate multiple senses (Huang, 2017; Kim and Chao, 2019). AR, for example, allows consumers to visualize products in real-world settings, providing a richer experience (Poushneh and Vasquez-Parraga, 2017). In the literature review section we were able to understand that this kind of new technology would potentially be very impactful in

the context of brand experience for luxury brands, for this reason it establishes that brand experience is a multidimensional construct, encompassing sensory, affective, intellectual, and behavioral responses to brand-related stimuli, such as design, packaging, and marketing communications (Brakus et al., 2009).

From the analysis of our literature review and its findings, it was possible to define a clear hypothesis that would be able to answer to the research question previously proposed, that it is presented as follows:

***H1: Implementing immersive technologies in packaging has a significant relationship with brand experience in the luxury industry***

The rationale behind this hypothesis is the fact that the packaging touchpoint is one of the most effective in marketing especially in the luxury field, due to the fact that it exploits the visual and tactile stimuli of its consumers. In an era where sensory marketing is gaining importance in the marketing field, packaging is therefore increasing its relevance. If we also think that it's been proven that immersive technologies can actually enhance the sensorial interaction, especially through visual cues, that happen between brand and consumer, we might also say that it can have an impact on the brand experience as a whole.

To understand the brand experience we will use the model proposed by Brakus in 2009, which considers brand experience as a construct with different dimensions encompassing sensory, affective, intellectual, and behavioral responses to brand-related stimuli, such as design, packaging, and marketing communications (Brakus et al., 2009). By subdividing the brand experience in four dimensions, it will be easier to test and analyze the results. Also, it will be possible to assess which dimension of the brand experience is the most impacted one by immersive packaging.



For this reason the detailed Hypotheses were developed as follows:

***H1.a: the implementation of immersive technologies in packaging has a significant relationship with the sensory brand experience in the luxury industry***

***H1.b: the implementation of immersive technologies in packaging has a significant relationship with the intellectual brand experience in the luxury industry***

***H1.c: the implementation of immersive technologies in packaging has a significant relationship with the affective brand experience in the luxury industry***

***H1.d: the implementation of immersive technologies in packaging has a significant relationship with the behavioral brand experience in the luxury industry***

Such Hypotheses have been formulated to be in line with the 2009 Brakus model for brand experience and are meant to be tested through quantitative methods using data gathered through questionnaires in order to proceed with an empirical analysis. With those detailed hypotheses it will be possible to test the main hypothesis, and answer the research question regarding the effects of immersive packaging on the luxury brand experience. Being Brand Experience a theoretical concept that is not measurable, it will be possible to reach a plausible conclusion by considering those four dimensions as the only ones forming brand experience, a deductive approach will therefore be implemented.

This research aims at providing a theoretical foundation for studying how immersive packaging can enhance brand experience in the luxury sector. By identifying key gaps in the current research, it sets the stage for further empirical investigation into leveraging immersive technologies for creating exceptional consumer experiences.

## METHODOLOGY

This section outlines the methodological approach used to execute the empirical study, exploring the influence of immersive packaging on brand experience in the luxury industry. The chosen methodology ensures a detailed analysis, taking into consideration the four dimensions of brand experience outlined by the Brakus model of 2009, providing robust insights.

The design chosen for this thesis is a quantitative research deployed through an online survey. This approach allows for the examination of current consumer attitudes and experiences related to immersive packaging in luxury brands and identifies patterns in the relationships between variables.

### *Data Collection*

The data collection strategy used primary data collected through an online survey, developed and distributed using the Qualtrics software. The objective of this analysis is the investigation of the correlation between the dependent and independent variables. In particular the respondents were asked to answer several closed-end questions subdivided in sections.

The first section contained an explanatory part where a description of the aim of the questionnaire, the average time needed to complete it, as well as contact information were included. The following section incorporated five questions regarding the demographics of the respondents, asking in particular about the age, gender, annual income, instruction level and geographical area of origin. The third section consisted of two questions aimed at understanding the fit of the respondents in the analysis, assessing their frequency of purchase of luxury goods and their interest in the topic of immersive technologies.

The following section has been designed to assess the familiarity of respondents to the concept of immersive packaging, having an explanation section regarding the topic, where respondents were exposed to the definition of immersive packaging as well as an image of this type of tool. Four more specific oriented sections were following. Each hypothesis was thoroughly explored through targeted questions designed to assess every detail. The goal was to determine if immersive packaging could evoke sensory, intellectual, affective, and behavioral responses. Finally, the general brand experience and feedback section focused on the overall impact of immersive packaging, including the perception of personal luxury and the most desirable characteristics.

As this is a quantitative study, only closed-ended questions were employed, with most of them using a Likert scale with possible responses being “strongly disagree”, “somewhat disagree”, “Neither agree nor disagree”, “somewhat agree”, “strongly agree”. This consistent use of a uniform scale ensured homogeneity in the collected data, allowing for a more precise analysis of the dependent and independent variables.

The survey was distributed with no limitations on the demographics of the respondents, to obtain a larger number of voluntary responses. It was entirely conducted online, as it was only accessible through a direct link. The distribution happened entirely online, as the aforementioned link was shared using a snowball strategy, as well as using social media channels including Whatsapp, Instagram, Facebook and LinkedIn. This strategy yielded a significant degree of relevance in the responses, attracting a diverse group of respondents with varying demographics and backgrounds. However, a noticeable skew in the demographics, reflective of the author's own social circle, was observed due to the distribution of the questionnaire within that network. Additionally, the online nature of the survey may have excluded individuals less familiar with digital tools or absent from social media, further contributing to the sample's lack of full representativeness. As a result, the findings may not be entirely generalizable to the broader population. The survey was distributed to 173 respondents, of which 142 provided valid responses, resulting in a response rate of 82.08%.

The questionnaire was released on July 27th 2024 and it was closed on August 12th 2024, giving a response window of sixteen days, and it was completely anonymous requiring only a few minutes to complete. The processing of the respondents' data happened respecting the principles of transparency and privacy according to Article 5 Reg. (EU) 679/2016, Principles applicable to the processing of personal data paragraph 1 (a-b-c-d-e-f) and paragraph 2.

### ***Statistical Model***

In order to assess whether the use of immersive technologies in packaging could affect the brand experience in the luxury industry, an analysis was conducted on the primary data collected via the previously mentioned methods, using a Linear Regression Model. The choice of this particular model over others was due to the fact that several factors pointed out its appropriateness for this particular research. Firstly, the four dimensions of brand experience that are examined by this study are likely to be measured on a continuous scale - such as a Likert Scale from “completely disagree” to “completely agree” - as it was used in this case. Linear regression models are indeed designed to handle continuous dependent variables as such, quantifying the strength and directions of the relationships created. Additionally, while also considering the simplicity in the interpretation of the results, Linear Regression allows to include control variables to isolate the results from potential cofounders. The use

of descriptive statistics was therefore used to interconnect the dependent and independent variables, using a significance level of 0,10.

The model used to test the general hypothesis is the following:

$$\text{Brand Experience} = \beta_0 + \beta_1(\text{Immersive technologies in packaging}) + \beta_2(1 \text{ Control variable} + \dots + 6 \text{ Control Variable}) + \epsilon$$

In this model we can find  $\beta_0$  as the intercept,  $\beta_1$  representing the coefficient that measures the influence of immersive packaging on the brand experience,  $\beta_2$  representing the coefficient of correlation given by the control variables.

To be tested, the model is then to be derived for each detail hypothesis resulting in the following models:

$$\text{Sensorial Experience} = \beta_0 + \beta_1(\text{Immersive technologies in packaging}) + \beta_2(1 \text{ Control variable} + \dots + 6 \text{ Control Variable}) + \epsilon$$

$$\text{Affective Experience} = \beta_0 + \beta_1(\text{Immersive technologies in packaging}) + \beta_2(1 \text{ Control variable} + \dots + 6 \text{ Control Variable}) + \epsilon$$

$$\text{Behavioral Experience} = \beta_0 + \beta_1(\text{Immersive technologies in packaging}) + \beta_2(1 \text{ Control variable} + \dots + 6 \text{ Control Variable}) + \epsilon$$

$$\text{Intellectual Experience} = \beta_0 + \beta_1(\text{Immersive technologies in packaging}) + \beta_2(1 \text{ Control variable} + \dots + 6 \text{ Control Variable}) + \epsilon$$

For each model, the focus is to investigate the  $\beta_1$  coefficient and derive a result from the data collection. Assuming that the results provide a positive sign for the coefficient, in accordance with the detail hypothesis, it will be possible to state which detail hypothesis can be considered valid. Otherwise, the detailed hypotheses will be rejected with a certain level of accuracy.

Finally, to verify the validity of the general hypothesis H1, a deductive approach will be employed. This method leverages the results obtained from testing the detailed hypotheses, each representing a distinct dimension of brand experience: sensorial, affective, behavioral, and intellectual. Since these detailed hypotheses are individually tested and confirmed through the linear regression models

outlined above, the overarching hypothesis H1 can be logically deduced as valid if each dimension shows a significant positive correlation with the use of immersive technologies in packaging.

The deductive approach is particularly advantageous in this context for several reasons. First, it aligns with the theoretical framework that views brand experience as a multifaceted construct, where each dimension contributes to the overall experience. By confirming the influence of immersive packaging on each of these dimensions, it is reasonable to deduce that the general brand experience is similarly affected. Obviously the results will be representing a simplified model that could be further expanded by future research, since brand experience is a volatile and multifaceted concept and this research takes into consideration a limited number of variables. This approach also avoids potential methodological pitfalls, such as overfitting, that could arise from an additional regression analysis combining all dimensions into a single dependent variable. By relying on the empirical evidence already gathered from the detailed hypotheses, the deductive approach provides a streamlined and theoretically consistent method for confirming H1.

Moreover, this approach facilitates clearer communication of the research findings, as it demonstrates how the validation of individual components supports the broader hypothesis. It underscores the importance of each dimension within the brand experience construct and illustrates how the positive correlations found in the detailed analyses collectively support the general hypothesis. As such, this deductive method not only maintains the rigor of the research but also ensures that the conclusions drawn are both logically sound and empirically grounded.

To provide a deeper understanding of the statistical model, this section conducts a thorough analysis of its component variables, such as dependent, independent, and control variables.

### *Dependent Variables*

By going into detail, the dependent variable for this model is represented by brand experience. Being difficult to measure, this study took into consideration the model proposed by Brakus in 2009, of brand experience being divided in four different dimensions (sensorial dimension, affective dimension, behavioral dimension and intellectual dimension). In the detail hypothesis, it was considered each of those dimensions as the dependent variable, allowing one to have an overall understanding of the brand experience when analyzing and comparing the outcome and validity of every detail hypothesis.

To assess the first dependent variable, sensory brand experience, responses to the questions related to sensory dimensions were analyzed. Specifically, the questions evaluated were: "The use of immersive

technologies in a product's packaging would make the purchasing process more sensorially engaging" and "The addition of visual inputs to the packaging through immersive technologies would increase my interest and intrigue in the brand."

For the second dependent variable, intellectual brand experience, the answers taken into account were those affecting the intellectual dimension, such as "If I were to buy a luxury good, I would be more likely to remember a brand that uses immersive technologies in its packaging rather than one that does not", "The use of immersive technologies in a product's packaging would help me in better understanding the product's functionality, benefits and characteristics" and "It would be easier to associate a brand to technological innovation if it used immersive technologies in their packaging".

The questions measured for the third dependent variable, affective brand experience, were "I would associate a brand that uses immersive technologies in their packaging to positive feelings" and "If I had to interact with a luxury product that uses immersive technologies in its packaging I would probably feel positive emotions".

To measure the fourth dependent variable, behavioral brand experience, the answers taken into account were "A packaging that uses immersive technologies would make me engage more interactively with the product" and "The use of immersive technologies in the product packaging would influence or have influenced positively my purchasing behavior".

All the dependent variables were measured through questions requiring a qualitative response. In particular, respondents were asked to answer the question with a single answer, selecting among the choices: Strongly Disagree, Somewhat Disagree, Neither disagree nor agree, Somewhat agree, Strongly agree. In order to properly access the data in a quantitative matter, some manipulation of the raw data through the use of Excel was required to build up the statistical model. All the answers provided were translated into a numerical scale varying from -2 to +2 in the following way: the value -2 was assigned to the answer "Strongly disagree", the value -1 was assigned to the answer "Somewhat disagree", the value 0 was assigned to the answer "Neither agree nor disagree", the value +1 was assigned to the answer "Somewhat agree" and finally the value +2 was assigned to the answer "Strongly agree". In order to test each detailed hypothesis, the dependent variable was built, collecting two or three different answers for each of them, assessing the values in a range from -2 to +2. The composite index was then calculated using the average of the responses for each respondent. The choice of using the average and not the sum of the responses is due to the fact that it offers a higher level of comparability, as well as more flexibility for what concerns the hypothesis studied with three measured answers instead of two.

### *Independent Variable*

To support the investigation the independent variable was build monitoring three specific questions: “The use of immersive technologies in packaging improves the general perception of the brand”, “I would be more inclined to purchase from a brand that uses immersive technologies in its packaging”, and “ Considering the same product, I would be more inclined to purchase a luxury goods which uses immersive packaging rather than one with traditional packaging”. Given that for the three questions, the respondents were asked to answer by selecting one of the five choices between strongly disagree and strongly agree, in the same way as it was previously done for the dependent variable, the results were translated into numerical values ranging from -2 to +2. Again, to calculate the composite index the average of the values for each respondent was calculated to build the variable. The raw data manipulation was computed using Excel.

For the chosen model, the same independent variable will be applied to the four different detailed hypotheses to finally test the general hypothesis through the comparison of their validity.

### *Control Variables*

To ensure the model's analysis was both comprehensive and exhaustive, six control variables were initially considered. The survey collected various demographic information, including age, gender, annual income, educational level, and geographical area of origin. However, only two of these—age and gender—were included as control variables in the final model. This decision was based on the observation that the other three variables (annual income, educational level, and geographical area of origin) yielded skewed results due to the limited and non-representative sample population. Additionally, annual income and educational level were excluded to avoid potential collinearity with other variables, such as the frequency of luxury item purchases. Although these variables were not incorporated into the model as control variables, they were still analyzed and discussed in the final considerations and managerial implications.

In addition to those two control variables other four were considered and implemented into the model: “How often do you purchase luxury goods?”, “ How interested are you in immersive technologies (AR/VR/XR)?”, “Have you ever heard of immersive packaging?”, and “Have you ever had an in person interaction with a product with immersive packaging?”. Those contextual and experiential control variables result as fundamental to be included in the model. In particular, the interest in immersive technologies as well as the previous interaction with immersive packaging might change the way it is perceived depending on previous experiences and personal inclination. As previously

explained, the frequency of luxury purchases has been considered instead of other two demographics control variables due to the potential risk of collinearity that could have unstabilized the model.

Given the diversity in responses to the six monitored variables collected through the online survey, it became necessary to homogenize the data for consistency, unlike the treatment of the dependent and independent variables. Initially, all qualitative multiple-choice answers were converted into numerical values, with each possible response option assigned a corresponding number—ranging from 1 to the total number of choices available. Some questions offered as many as nine options, while others had only two. Following this, the data was standardized using Excel to ensure consistency across the variables. Incorporating these control variables proved beneficial in defining the relevant sample and isolating the effects of other variables, thereby preventing any potential amplification of their impact.

Once the regression model was constructed and all variables calculated through the manipulation of raw data in Excel, the dataset was analyzed using SPSS software.



## RESULTS

In this section, a detailed analysis of the results obtained will be presented. Before diving into the strictly statistical results of the linear regression performed on the dataset, some descriptive statistics will be presented to examine the sample and the variables to have a contextual framework and help assess the information that the linear regression will provide.

### *Descriptive Statistics*

Analyzing the sample's demographics provides a detailed overview of the respondents. The first section of the questionnaire included five questions focused on demographic information. Starting with age, the majority of the sample falls within the 18-24 age group, accounting for 53.04% of respondents. The next most represented age group is 25-34, comprising 27.83% of the sample.

Gender was the second demographic factor measured, with the sample predominantly composed of females (59.13%), while males represented 40.87%. Regarding income, most respondents (52.17%) reported earning less than €20,000 annually, the lowest income bracket among the available options. In terms of education, 49.57% of the sample holds a Master's Degree, followed by 30.43% with a Bachelor's Degree. Finally, the geographical distribution shows that 81.74% of respondents are from Europe, 13.04% from Asia, and 4.35% from America.

Overall, this demographic analysis indicates that the sample is not fully representative of the broader population, with some variables—such as continent of origin and income—being notably skewed. On the other hand, variables like gender show a more balanced distribution. It is important to take these demographic characteristics into account when interpreting the overall results of the linear regression analysis.

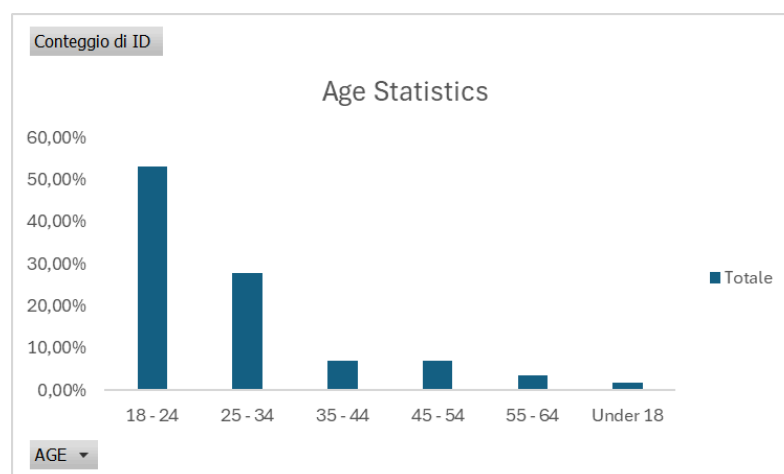


Table 5.1

Before considering the control variables as such, it is important to analyze the results to once again understand the behavior of the sample before their exposure to the next groups of questions. The first two questions used to generate the control variables were asked right after the demographics section and are aimed at understanding the respondents behavior towards luxury and immersive technologies. The results of those questions outline that 55,65% of the sample rarely purchases luxury goods, in the measure of around once a year, while 21,74% never purchases such goods, and 20,00% purchases luxury more than twice a year. The second question outlines that the majority of the sample (42,61%) has a low interest towards immersive technologies, 39,13% has a moderate interest, and only the minority (18,26%) has a high interest towards the subject. Following these questions, in the questionnaire there was a section regarding the previous experiences with immersive packaging, with an introduction explaining the concept for those who did not know about it. The two questions concerned the previous knowledge and interaction with such a tool. The analysis pointed out that 58,26% of the respondents were not previously aware of it, and that 75,65% of the sample never had an in-person interaction with immersive packaging.

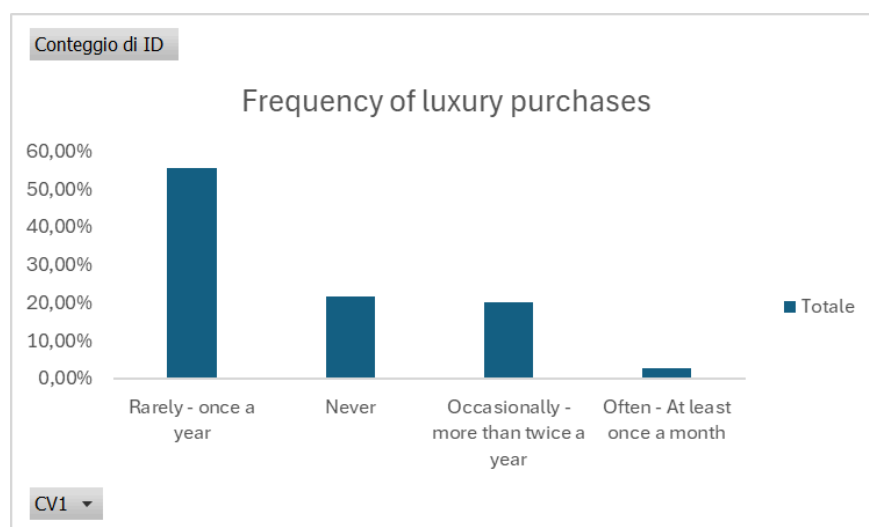


Table 5.2

Finally, to conclude the analysis of the context, other questions that were asked in the questionnaire, but not taken into consideration as variables in the linear regression model will be analyzed. The first one “When I am purchasing a luxury good, I consider its packaging as an important factor influencing the choice of a brand instead of another”, is useful to understand the sample’s behavior towards the importance of the role of packaging in the purchase of luxury goods. The majority of the respondents agrees, specifically 53,04% somewhat agrees and 17,39% strongly agrees. This outlines the importance for the sample that packaging has, especially in the luxury industry. The second question analyzed is “If you saw a luxury product with immersive packaging, how much would it improve the

exclusivity perception that you have of the brand?”, such question serves the purpose to understand from a consumer point of view the effects that immersive packaging might have on the perception of exclusivity of the brands using it. The results show that on a scale from 1 to 10 on average respondents have given a 6,27, with a mode of 7 showing a positive effect on the perceived exclusivity. The last question aimed at understanding which are the most attractive features of immersive packaging for the respondents is “Which elements of immersive packaging are most attractive to you?”. To this question, 34,25% of respondents have answered that it is Visual Design, 25,11% have stated that it is the greater accessibility to product information, and for 24,20% is the VR/AR interaction.

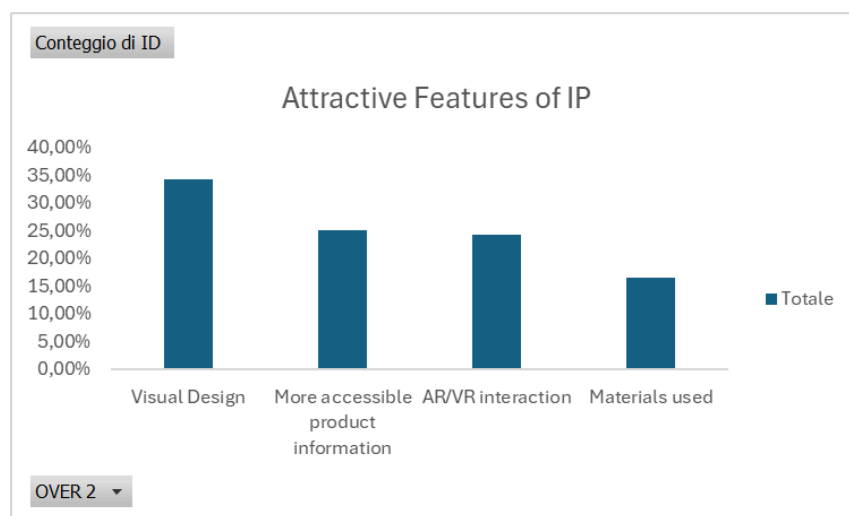


Table 5.3

### ***Linear Regression***

To process the previously manipulated data and to obtain the results of the linear regression, the software SPSS has been used. For the detailed hypothesis, the findings show an overall positive relationship between the different dependent variables and the independent one, with different levels of representativeness for each of them. The four detailed hypotheses' results will now be explained thoroughly.

***H1.a: the implementation of immersive technologies in packaging has a significant relationship with the sensory brand experience in the luxury industry***

The model shows a R value of 0,487 and R-squared of 0,237. This indicates that a correlation is present, but it is not particularly strong. Especially by looking at the R-squared value, it is possible to

understand that the sample is not that representative, such consideration can be drawn from the standard error as well, that with a value of 0,78651 indicates higher variability of the model.

Riepilogo del modello				
Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,487 <sup>a</sup>	,237	,187	,78651

a. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.4

Having said that, despite the level of representativeness not being particularly high due probably to the fact that the sample does not fully represent the whole population, it is still possible to state that the model is significant, being the  $p\text{-value} < 0,001$  when running a F test, and considering that our model has a significance level of 0,10. The F value is 4,753 and indicates that the model can still be considered statistically significant, however the sum of squares tells us that the regression value (20,583) is quite low compared to the total.

ANOVA <sup>a</sup>						
Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	20,583	7	2,940	4,753	<,001 <sup>b</sup>
	Residuo	66,191	107	,619		
	Totale	86,774	114			

a. Variabile dipendente: Y\_sensorial

b. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.5

By analyzing the coefficients, the standardized Beta indicates a positive correlation between the independent and dependent variable, having a positive sign and a value of 0,431. The t-value (4,82) also indicates a significant effect and correlation between the variables. The statistics of collinearity also do not indicate any issue of multicollinearity, being all the VIF values for the control variables lower than 5, which is a conservative threshold.

Coefficienti <sup>a</sup>							
		Coefficienti non standardizzati		Coefficienti standardizzati			Statistiche di collinearità
Modello		B	Errore standard	Beta	t	Sign.	Tolleranza VIF
1	(Costante)	,629	,088		7,172	<,001	
	X	,455	,094	,431	4,828	<,001	,893 1,120
	Age	,010	,077	,011	,128	,898	,920 1,087
	Gender	-,145	,077	-,167	-1,890	,062	,918 1,090
	Luxury_purchases	,079	,076	,091	1,045	,299	,945 1,058
	Interest_IT	,069	,083	,079	,830	,408	,795 1,258
	Knowledge_IP	,035	,091	,040	,382	,703	,659 1,516
	Interaction_IP	-,023	,086	-,026	-,264	,793	,727 1,375

a. Variabile dipendente: Y\_sensorial

Table 5.6

When taking into consideration all the previously mentioned factors we can state that Hypothesis H1.a is supported by this model.

***H1.b: the implementation of immersive technologies in packaging has a significant relationship with the intellectual brand experience in the luxury industry***

This model shows a higher R value (0,542) compared to the sensory brand experience model, with a lower standard error of 0,62616, showing less variability. We can therefore say that the correlation is present and even slightly stronger. The R- squared value is 0,294 indicating a moderately low level of representativeness.

Riepilogo del modello				
Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,542 <sup>a</sup>	,294	,248	,62616

a. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledge\_IP

Table 5.7

The p-value is < 0,001, being below the significant level's threshold of 0,10 it is indicating that the model is statistically significant. The F value is 6,359, when analyzed together with the p-value it indicates a significant relationship between the independent and dependent value.

ANOVA <sup>a</sup>						
Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	17,453	7	2,493	6,359	<,001 <sup>b</sup>
	Residuo	41,952	107	,392		
	Totale	59,405	114			

a. Variabile dipendente: Y\_intellectual

b. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledge\_IP

Table 5.8

When looking at the coefficients of the linear regression, it is possible to see that the standardized Beta for the independent variable is positive with a value of 0,473. This, together with the t value being quite significant (5,507) indicates not only that there is a positive correlation, but it is also significant. Both the tolerance and VIF indicators, confirm that there is low risk of multicollinearity for all the control variables, being their value far from their respective conventional threshold.

Coefficienti <sup>a</sup>								
		Coefficienti non standardizzati		Coefficienti standardizzati			Statistiche di collinearità	
Modello		B	Errore standard	Beta	t	Sign.	Tolleranza	VIF
1	(Costante)	,699	,070		10,021	<,001		
	X	,413	,075	,473	5,507	<,001	,893	1,120
	Age	-,064	,061	-,089	-1,052	,295	,920	1,087
	Gender	-,063	,061	-,087	-1,028	,306	,918	1,090
	Luxury_purchases	,095	,060	,132	1,576	,118	,945	1,058
	Interest_IT	,041	,066	,057	,627	,532	,795	1,258
	Knowledgege_IP	,017	,072	,023	,232	,817	,659	1,516
	Interaction_IP	,100	,069	,139	1,457	,148	,727	1,375

a. Variabile dipendente: Y\_intellectual

Table 5.9

By analyzing the statistical values provided by SPSS, and taking into consideration especially the p-value, beta and collinearity indicators it is possible to state that the Hypothesis H1.b is supported by this model.

***H1.c: the implementation of immersive technologies in packaging has a significant relationship with the affective brand experience in the luxury industry***

The R value of 0,682 indicates a strong correlation between the independent and dependent variable. Such consideration is also confirmed by the value of R- squared, that by being 0,465 indicates that

almost 47% of the variability of the dependent variable can be explained by the independent variable. The standard error being 0,56590 also suggests that the model could be defined as quite accurate, and a good fit for the analyzed data.

Riepilogo del modello				
Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,682 <sup>a</sup>	,465	,430	,56590

a. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.10

The considerations that we were able to obtain from the R and R-squared value are coherent with the indicators of the Sum of Squares. The regression value (29,829) compared to the total value (64,096) respects the proportions provided by the previous indicators (around 47%). When looking at the P-value after performing an F test, we can see that it is <0,001 which is below the significance level chosen for our model of 0,10. The F value is 13,306, which can be considered as a fairly high value. When analyzing those latter indicators altogether, it is possible to state that the F value is statistically significant, indicating that the independent variable has a significant effect on the dependent one.

ANOVA <sup>a</sup>						
Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	29,829	7	4,261	13,306	<,001 <sup>b</sup>
	Residuo	34,266	107	,320		
	Totale	64,096	114			

a. Variabile dipendente: Y\_affective  
b. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.11

The analysis of the coefficients points out a positive Standardized Beta value of 0,644 for the independent variable. This not only indicates the existence of a positive correlation between the two variables, meaning that at the increasing of the independent variable the dependent variable increases as well, but also tells us that its magnitude is quite significant. The t-value also confirms this consideration being equivalent to 8,614. In this model the risk of multicollinearity does not seem to be consistent, as the indicator of VIF confirms. Indeed, the values for all the control variables are close to 1.

Coefficienti <sup>a</sup>								
		Coefficienti non standardizzati		Coefficienti standardizzati			Statistiche di collinearità	
Modello		B	Errore standard	Beta	t	Sign.	Tolleranza	VIF
1	(Costante)	,380	,063		6,031	<,001		
	X	,584	,068	,644	8,614	<,001	,893	1,120
	Age	-,013	,055	-,018	-,240	,811	,920	1,087
	Gender	-,116	,055	-,154	-2,091	,039	,918	1,090
	Luxury_purchases	,045	,055	,059	,816	,416	,945	1,058
	Interest_IT	,023	,059	,031	,391	,697	,795	1,258
	Knowledgege_IP	-,004	,065	-,005	-,060	,953	,659	1,516
	Interaction_IP	,099	,062	,132	1,590	,115	,727	1,375

a. Variabile dipendente: Y\_affective

Table 5.12

By assessing the values of those indicators altogether, it is possible to state with a certain level of confidence that the Hypothesis H1.c is supported by this model.

***H1.d: the implementation of immersive technologies in packaging has a significant relationship with the behavioral brand experience in the luxury industry***

Similarly to the results obtained for Hypothesis H1.c, the R-value is 0,637 and the R-squared value is 0,405. Those two values indicate a correlation, with a relatively low level of variability of the model between the independent and dependent variables. The standard error is 0,61753 confirming the accuracy of the model with a certain level of confidence.

Riepilogo del modello				
Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,637 <sup>a</sup>	,405	,366	,61753

a. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.13

When performing the F test, it is possible to see that the F value (10,421) is relatively high, indicating that the variability of the model can be mostly explained by the independent variable. This result is confirmed by the Sum of the Squares where the regression value is 27,819 and the total is 68,622. The p-value is <0,001, whereas the significance threshold is 0,10 implying that the model is statistically significant.



ANOVA <sup>a</sup>						
Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	27,819	7	3,974	10,421	<,001 <sup>b</sup>
	Residuo	40,803	107	,381		
	Totale	68,622	114			

a. Variabile dipendente: Y\_behavioural

b. Predittori: (costante), Interaction\_IP, X, Gender, Luxury\_purchases, Age, Interest\_IT, Knowledgege\_IP

Table 5.14

The analysis of the coefficients indicates a positive Beta indicator of 0,601 between the dependent and independent variable, showing not only a positive correlation but also a significant magnitude of such correlation. The T-value (7,064) indicator also suggests an existing relationship of a certain magnitude. The model does not show any relevant risk of multicollinearity among the control variables as the VIF values are all close to 1.

Coefficienti <sup>a</sup>								
Modello		Coefficienti non standardizzati		Coefficienti standardizzati			Statistiche di collinearità	
		B	Errore standard	Beta	t	Sign.	Tolleranza	VIF
1	(Costante)	,486	,069		7,064	<,001		
	X	,564	,074	,601	7,624	<,001	,893	1,120
	Age	-,005	,060	-,007	-,087	,931	,920	1,087
	Gender	,074	,060	,095	1,219	,226	,918	1,090
	Luxury_purchases	-,017	,059	-,022	-,288	,774	,945	1,058
	Interest_IT	,012	,065	,015	,184	,854	,795	1,258
	Knowledgege_IP	-,061	,071	-,079	-,861	,391	,659	1,516
	Interaction_IP	,065	,068	,084	,960	,339	,727	1,375

a. Variabile dipendente: Y\_behavioural

Table 5.15

The aforementioned values and indicators all suggest that Hypothesis H1.d is supported by this model with a certain level of confidence.

## DISCUSSION

From a purely statistical point of view, in the results section it has been possible to verify and accept the validity of the four detailed hypotheses that were considered in our model. Indeed, when using a Linear Regression Model the software used to complete the analysis, SPSS in this case, provides numerical evidence to assess the validity of each model from a merely numerical standpoint. In our specific case, the numerical results have been already verified in the results section of this thesis. From those data it has been possible to determine that the four detailed hypotheses are to be considered statistically valid, accepting therefore H1.a, H1.b, H1.c and H1.d.

This particular section of the study aims at understanding in a detailed way the rationale beyond the numerical data, and to assess not only whether a correlation exists, but also to verify additional interactions among variables that could not be found through numerical analysis.

### *Immersive Packaging and Sensory Brand Experience*

Starting with the first detailed hypothesis of the presented model, the statistical results confirm that this hypothesis is statistically valid. The p-value falls below the 0.1 threshold selected for this study, affirming its significance. However, the correlation, though present, is not particularly strong. Thus, while the implementation of immersive packaging positively influences the sensory brand experience, the magnitude of this effect is less impactful than initially anticipated. Despite the increasing relevance of sensory marketing and the expected benefits suggested by the theoretical background, the findings indicate that within this sample, the sensory dimension of brand experience is not the most strongly stimulated by immersive packaging.

To better contextualize this result, it is essential to consider the descriptive variables analyzed. First, it is noteworthy that 75.65% of respondents in the sample had never experienced immersive packaging in person. Given the importance of direct interaction for sensory brand experience, it is reasonable to assume that consumers unfamiliar with the technology may not expect their senses to be significantly engaged by it. Additionally, when examining the descriptive statistics, it is important to highlight the question regarding the most attractive elements of immersive packaging. A majority of respondents (34.25%) selected "Visual Design" as the most appealing feature. This suggests that the sensory aspect, particularly the visual element, plays a critical role for consumers; however, firsthand interaction is essential for them to fully appreciate its impact.

While the implementation of immersive technologies can have a positive effect on the sensory dimension of brand experience, consumer education around this tool is crucial. Without adequately

informing and familiarizing consumers with the technology, brands risk missing out on potential customers who may underestimate its sensory impact. This leaves the door open only to enthusiastic early adopters and those already accustomed to such innovations. To gain a deeper understanding of the sensory impact of immersive packaging, further research could focus on comparing results between experienced users and first-time discoverers of the technology. The sensory dimension holds significant potential to become a more dominant factor in brand experience, according to theoretical research, making it vital for managerial studies to explore how best to integrate this in luxury marketing strategies.

### ***Immersive Packaging and Intellectual Brand Experience***

The second detailed hypothesis, which addresses the intellectual dimension of brand experience, has also been confirmed as statistically valid. The data from the linear regression model shows less variability compared to the first hypothesis. Specifically, the standard error is lower, and the R value is higher than what was observed for H1.a. These results not only confirm the presence of a correlation but also emphasize the strength of the relationship between the dependent and independent variables. Therefore, it is reasonable to conclude that the implementation of immersive packaging has a positive effect on the intellectual brand experience for luxury consumers.

However, it is important to recognize that fully capturing the intellectual dynamics of brand experience is not straightforward. In the questionnaire used in this study, the questions focused on aspects such as the ease of understanding product characteristics, the association of the brand with innovation and technology, and the brand's top-of-mind presence among consumers. Thus, not all dimensions of the intellectual brand experience were explored. Future research could delve more deeply into this area to clarify which specific aspects of the intellectual brand experience are most stimulated by immersive packaging.

The descriptive statistics reveal that only a small portion of the sample (18.26%) expressed high interest in immersive technologies. This suggests that for immersive packaging to effectively engage consumers on an intellectual level, it must be particularly compelling. Consumers need to be not only intrigued but also able to remember and associate the packaging with innovation. For this tool to become top-of-mind, it must offer a seamless user experience while meeting consumers' existing expectations regarding its functionality and impact.

While it is safe to assert that implementing immersive technologies in luxury packaging positively affects the intellectual dimension of brand experience, it is equally important to consider how this implementation is executed. An approach that fails to provide a smooth, intuitive experience or that

requires too much technical expertise could be counterproductive. For some consumers—especially those with little interest in immersive technologies—such a strategy could lead to disengagement. Therefore, relying solely on immersive technologies as a central marketing tool might deter potential customers, particularly those who are less familiar or less interested in the subject.

### ***Immersive Packaging and Affective Brand Experience***

The third detailed hypothesis examined in this linear regression model concerns the relationship between immersive packaging and the affective dimension of brand experience. The statistical analysis confirms the validity of this hypothesis with a reasonable degree of certainty, as the R-value is substantial and the p-value falls below the threshold established for this study. Additional indicators, such as the F-value, further demonstrate that the correlation between the dependent and independent variables is significant in magnitude.

Based on these results, it is possible to conclude that implementing immersive technologies in luxury packaging enhances the affective dimension of the brand experience from the perspective of customers. The questionnaire used to collect data for this hypothesis included straightforward questions, directly asking whether consumers would associate the use of such marketing tools with positive feelings and emotions when shopping.

When considering some of the descriptive statistics previously analyzed, one key factor is the importance of packaging in shaping consumers' perception of brand exclusivity. On a scale of one to ten, the average response to the question, “If you saw a luxury product with immersive packaging, how much would it improve the exclusivity perception you have of the brand?” was 6.27. This suggests that while immersive packaging can contribute to a sense of exclusivity, it is not the sole determinant. Other factors influencing brand exclusivity—such as the overall brand identity or external cues—may not have been fully addressed in this study and could be explored in future research. This finding also affects our interpretation of the results, as it implies that while immersive packaging can evoke positive emotions, those emotions may also be shaped by other elements such as store ambiance, music, setting, or the excitement surrounding innovation.

Additionally, the questionnaire asked respondents about their prior knowledge of immersive packaging. The descriptive statistics reveal that 58.26% of respondents were not previously familiar with the concept. This raises an important consideration: the results obtained might reflect consumers' expectations or assumptions about immersive packaging, rather than their actual experience with it. Therefore, while the study demonstrates a strong correlation between immersive packaging and

enhanced affective brand experience, the real-world impact may differ if there is a gap between consumers' expectations and their actual experience with the technology.

### ***Immersive Packaging and Behavioural Brand Experience***

Finally, the last detailed hypothesis examined by the Linear Regression Model, concerning the behavioral dimension of brand experience, has also been confirmed as statistically valid. The p-value obtained is  $<0.001$ , well below the threshold established for the study, confirming the relevance of the model. The F-test further supports the correlation between the independent and dependent variables, indicating that it is of significant magnitude. Additionally, a VIF test was conducted, allowing us to rule out any risk of multicollinearity among the control variables considered.

Current marketing research highlights that enhancing sensory stimuli during the purchasing process can influence consumer behavior toward a desired outcome. To assess whether this holds true, descriptive statistics from the study offer additional insights. Respondents were asked, “When purchasing a luxury good, I consider its packaging an important factor influencing my choice of one brand over another.” In the sample analyzed, 17.39% strongly agreed, and 53.04% somewhat agreed with this statement, indicating that for the majority, packaging is indeed a critical touchpoint. This is especially noteworthy given that the packaging touchpoint is often overlooked in the context of sensory marketing.

From this, we can conclude that implementing immersive packaging has a positive effect on the behavioral dimension of brand experience. Moreover, it suggests that while expectations for such results may not have been initially high, there is significant potential for innovation in this area. By leveraging immersive packaging, managers could enhance brand recognition and effectively guide customers through the purchasing funnel.

### ***Limitations and Future Research***

The aim of this research was to contribute to the existing literature on packaging and brand experience, specifically by examining the influence of immersive technologies in luxury packaging. Despite the ambition of this goal—one that has hopefully been achieved, at least in part—this research has several limitations that must be acknowledged. These limitations, in turn, open up opportunities for future studies to build upon.

One of the primary limitations lies in the methodology, particularly in relation to the sample. This study employed an empirical, quantitative approach, relying on primary data collected via a survey.

The sample size was limited to 173 participants, with only 142 valid responses. Beyond the sample size, the demographic composition of the respondents presents another limitation, as the survey primarily reached young, European, and highly educated individuals, rendering the sample unrepresentative of the broader population. Future research could address this limitation by extending the survey to a more diverse and global audience. By obtaining responses from a wider range of backgrounds, the results would not only be more generalizable but also better reflect the real-world perspectives of luxury consumers across different demographic groups.

In addition to sample-related constraints, the choice to use a purely quantitative approach represents another limitation. While the use of closed-ended questionnaires offers several advantages—such as producing quantifiable results and enabling more rigorous statistical analysis—this method may restrict participants' ability to fully express their thoughts and motivations. Incorporating qualitative approaches, such as interviews or focus groups, could provide richer insights into consumer attitudes, behaviors, and perceptions that a survey alone might miss. A mixed-methods approach combining both quantitative data and qualitative insights would allow for a more comprehensive understanding of the subject, offering greater depth and nuance to the findings.

Another key limitation concerns the generalizability of the research within a sector-specific context. The focus on the luxury industry may limit the applicability of the findings to other product categories or market segments. The study's conclusions are tailored to luxury goods, and as such, they may not fully apply to the packaging of non-luxury products. Additionally, the research does not delve into specific geographic markets, despite the global nature of the luxury industry. Further studies could explore whether the findings hold true across different industries and regions, with particular attention given to emerging markets such as Asia and the Americas, where consumer attitudes and preferences might vary significantly from those in Europe.

Lastly, this study's focus on a limited set of variables presents a final limitation. Several important factors—such as psychological, social, and economic variables—were not included in the statistical model. Incorporating these additional variables in future research could provide a more comprehensive view of how immersive packaging impacts brand experience. Furthermore, exploring moderating and mediating variables would deepen the understanding of the mechanisms behind these effects, shedding light on how different factors influence consumer responses to immersive packaging in luxury goods.

While this research provides valuable insights into the potential of immersive packaging in enhancing brand experience, it also highlights several areas for improvement and further investigation.

Addressing these limitations through more diverse sampling, mixed-methods approaches, and broader contextual analyses would significantly enhance the robustness and generalizability of future findings.

## CONCLUSIONS

The primary objective of this research was to explore the effects of immersive technologies in luxury packaging on the overall brand experience, with a particular focus on the sensory, intellectual, affective, and behavioral dimensions of brand engagement. In today's highly competitive market, differentiation is critical for luxury brands, which are constantly searching for innovative methods to create deeper connections with consumers. Immersive packaging represents one such innovative strategy, offering the potential to enhance consumer interaction by making brand experiences more engaging, interactive, and memorable. By integrating immersive technologies such as augmented reality (AR), virtual reality (VR), or interactive elements into their packaging, luxury brands have the opportunity to elevate their perceived value, foster stronger emotional connections, and drive higher levels of customer engagement.

The research set out to determine whether the implementation of these immersive technologies could have a tangible impact on each of the four core dimensions of brand experience: sensory, intellectual, affective, and behavioral. To test this, four specific hypotheses (H1.a, H1.b, H1.c, H1.d) were formulated and subjected to linear regression analysis, which was employed to measure the strength and significance of the relationships between immersive packaging and each respective dimension of brand experience. The results of the analysis provided clear and statistically significant evidence that immersive packaging positively affects all four dimensions, with varying degrees of impact.

In particular, the study reveals that immersive packaging is a powerful tool for luxury brands, enhancing overall brand experience across multiple dimensions. By analyzing the outcomes of the linear regression models, it becomes evident that immersive technologies have a notable influence on the sensory, intellectual, affective, and behavioral aspects of brand engagement. The data not only confirm the overall positive relationship but also offer valuable insights into which dimensions of brand experience are most influenced by the adoption of immersive packaging.

It is important to acknowledge, however, that this study was conducted on a sample that may not be fully representative of the broader population. While the findings are significant, the demographic skew in the sample means that the results cannot be entirely generalized. A larger, more diverse sample would enable future studies to produce more reliable and universally applicable results, thereby strengthening the validity of these conclusions.

In terms of specific findings, the sensory dimension of brand experience, which was expected to be one of the most impacted by immersive packaging, surprisingly turned out to be the least affected. This may be attributed to the fact that a significant portion of the sample had not experienced



immersive packaging firsthand, which could have limited their ability to fully appreciate its sensory effects. Conversely, the intellectual dimension met expectations, with the results indicating a moderately strong correlation between immersive packaging and cognitive engagement. The immersive elements stimulate curiosity and encourage deeper thought about the product and brand, making this dimension a valuable aspect of the overall brand experience.

Unexpectedly, the affective and behavioral dimensions showed the strongest correlations with immersive packaging. The results demonstrate that immersive packaging significantly enhances emotional responses and consumer participation. This suggests that immersive technologies have a greater potential to evoke strong emotional reactions and drive active consumer behavior than initially anticipated. These findings challenge traditional assumptions in marketing research, suggesting that immersive technologies could reshape how brands connect with consumers on both emotional and behavioral levels, potentially redefining marketing strategies in the luxury sector.

Given the robust support for the four individual hypotheses (H1.a, H1.b, H1.c, and H1.d), and considering that these four dimensions were identified as the key components of the overall brand experience in the theoretical framework, the overarching hypothesis (H1) can also be considered validated. Given that the hypothesis is based on a purely conceptual framework, and that said framework only takes in consideration four dimensions of such a volatile variable to measure, it is possible to deduce the validity of the Hypothesis 1 in a granular way.

***In essence, the study confirms that immersive packaging positively influences brand experience as a whole, reinforcing its role as a significant marketing tool for luxury brands.***

Immersive packaging has a demonstrable and positive effect on brand experience across multiple dimensions. This research highlights the potential for luxury brands to use immersive technologies not only to enhance consumer interaction but also to build stronger, more emotional, and more engaging relationships with their customers. As the luxury market evolves, the integration of such technologies into packaging could become a key differentiator, offering brands a unique avenue to connect with consumers and drive brand loyalty in a meaningful way.

### ***Managerial Implications***

This final section highlights the practical implications of integrating immersive technologies into luxury packaging, offering key insights for managers and marketers to enhance customer experience and drive deeper brand engagement. As differentiation becomes increasingly crucial in the

competitive luxury market, the findings of this study offer a strategic roadmap for leveraging innovative packaging to create value and strengthen brand positioning.

The growing use of immersive systems in marketing presents a unique opportunity for luxury brand managers to explore their potential in enhancing brand experience, which plays a critical role in fostering brand recognition and long-term customer loyalty. As emphasized throughout this research, packaging is often an underrated marketing touchpoint, despite being both functional and frequently the first physical interaction between the brand and the consumer. The integration of immersive technologies into packaging not only enhances this critical touchpoint but also offers a way to distinguish luxury brands in a market where few competitors are utilizing such innovations. Luxury brands should view immersive packaging as a key component of an omnichannel strategy. By linking packaging with digital platforms—such as social media, e-commerce, or even virtual reality (VR) environments—managers can create an integrated and cohesive consumer experience that bridges online and offline engagement, thereby amplifying customer touchpoints.

Based on the insights gained from this study, luxury managers can effectively use immersive technologies to elevate the personalization and exclusivity of the unboxing experience. Integrating features like augmented reality (AR) or interactive, personalized content into packaging not only adds a layer of uniqueness but also caters to individual consumer preferences, fostering deeper emotional connections with the brand. This personalization allows customers to feel a greater sense of exclusivity and engagement, crucial factors in the luxury market.

However, successful implementation of these technologies requires careful consideration of consumer readiness and familiarity with the tools. One key implication is the need for consumer education and training to ensure that immersive packaging is fully appreciated. Without proper guidance or familiarization, consumers may experience confusion or frustration, which could diminish the sensory impact of the packaging and negatively affect their overall brand experience. For luxury managers aiming to enhance customer engagement through immersive packaging, it is essential to provide context and support. This can be achieved through targeted marketing campaigns, educational advertisements, and trained sales advisors who can explain the benefits and usage of these technologies to customers.

Additionally, the integration of immersive packaging must be executed smoothly and intuitively to avoid any friction in the user experience. Poorly implemented technology, or a lack of clarity in how to engage with immersive features, could lead to negative consumer perceptions and reduce the likelihood of future engagement. Thus, managers should view immersive packaging as a long-term investment that requires sustained effort and ongoing refinement. Initial investments in consumer

education and technical development will be crucial for fostering a seamless and intuitive experience that encourages consumers to experiment with and appreciate these innovations.

In conclusion, the findings of this study suggest that immersive packaging holds significant potential for luxury brands, but its success will depend on thoughtful implementation, consumer education, and a long-term commitment from companies. By addressing these factors, managers can unlock the full potential of immersive technologies to enhance brand experience, build stronger emotional connections, and ultimately drive customer loyalty in a highly competitive market.

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## APPENDIX

### *APPENDIX 1: Transcript of the online survey*

#### *Demographics section*

Please indicate your:

Q1. Age group

- < 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 +

Q2. Gender you identify with

- Male
- Female
- Non binary/third gender
- Prefer not to say

Q3. Annual Income in €

- < 20 000 €
- 20 000 € - 39 000 €
- 40 000 € - 59 000 €
- 60 000 € - 79 000 €
- 80 000 € - 99 000 €
- 100 000 € +

Q4. Instruction level

- Highschool Diploma
- Bachelor's Degree
- Master's Degree
- PHD

Q5. Geographical area of origin

- Europe
- Asia



- Africa
- Americas
- Oceania

Q6. How often do you purchase luxury goods?

- Never
- Rarely - once a year
- Occasionally - more than twice a year
- Often - At least once a month

Q7. How interested are you in immersive technologies (AR/VR/XR)?

- A little
- A moderate amount
- A lot

#### *General Immersive Packaging Section*

Q8. Have you ever heard of immersive packaging

- Yes
- No

Q9. Have you ever had an in person interaction with a product with immersive packaging?

- Yes
- No

Q10. How much do you agree with this affirmation?

*“When I am purchasing a luxury good, I consider its packaging as an important factor influencing the choice of a brand instead of another”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

#### *Sensory Brand Experience Section*

Q11. How much do you agree with this affirmation?

*“The use of immersive technologies for a product's packaging would make the purchasing process be more sensorially engaging”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q12. How much do you agree with this affirmation?

*“The addition of visual inputs to the packaging of a product through the use of immersive technologies would make me more interested and intrigued about the brand”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

#### *Intellectual Brand Experience Section*

Q13. How much do you agree with this affirmation?

*“If I were to buy a luxury good, I would be more likely to remember a brand that uses immersive technologies in its packaging rather than one that does not”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q14. How much do you agree with this affirmation?

*“The use of immersive technologies in a product's packaging would help me in better understanding the product's functionality, benefits and characteristics”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q15. How much do you agree with this affirmation?

*“It would be easier to associate a brand to technological innovation if it used immersive technologies in their packaging”*

- Strongly disagree

- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

*Affective brand experience Section*

Q16. How much do you agree with this affirmation?

*“I would associate a brand that uses immersive technologies in their packaging to positive feelings”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q17. How much do you agree with this affirmation?

*“If I had to interact with a luxury product that uses immersive technologies in its packaging I would probably feel positive emotions”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

*Behavioral Brand Experience Section*

Q18. How much do you agree with this affirmation?

*“A packaging that uses immersive technologies would make me engage more interactively with the product”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q19. How much do you agree with this affirmation?

*“The use of immersive technologies in the product packaging would influence or have influenced positively my purchasing behavior”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

*General Brand Experience Section*

Q20. How much do you agree with this affirmation?

*“The use of immersive technologies in packaging improves the general perception of the brand”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q21. How much do you agree with this affirmation?

*“I would be more inclined to purchase from a brand that uses immersive technologies in its packaging”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q22. How much do you agree with this affirmation?

*“Considering the same product, I would be more inclined to purchase a luxury goods which uses immersive packaging rather than one with traditional packaging”*

- Strongly disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Strongly agree

Q23. If you saw a luxury product with immersive packaging, how much would it improve the exclusivity perception that you have of the brand?

- Indicate your answer on a scale from 1 to 10

Q24. Which elements of immersive packaging are attractive to you?

- Visual Design

- AR/VR interaction
- More accessible product information
- Materials used
- None of the above

## APPENDIX 2: Descriptive Statistics

AGE	Conteggio di ID
18 - 24	53,04%
25 - 34	27,83%
35 - 44	6,96%
45 - 54	6,96%
55 - 64	3,48%
Under 18	1,74%
<b>Totale complessivo</b>	<b>100,00%</b>

GENDER	Conteggio di ID
Female	59,13%
Male	40,87%
<b>Totale complessivo</b>	<b>100,00%</b>

INCOME	Conteggio di ID
Less than 20 000	52,17%
20 000 - 39 999	20,87%
40 000 - 59 999	17,39%
More than 100 000	3,48%
80 000 - 99 999	3,48%
60 000 - 79 999	2,61%
<b>Totale complessivo</b>	<b>100,00%</b>

EDUCATION	Conteggio di ID
Master's Degree	49,57%
Bachelor's Degree	30,43%
Highschool Diploma	16,52%
PhD	3,48%
<b>Totale complessivo</b>	<b>100,00%</b>

CONTINENT	Conteggio di ID
Europe	81,74%
Asia	13,04%
Americas	4,35%
Oceania	0,87%
<b>Totale complessivo</b>	<b>100,00%</b>

### Appendix 2.1

LUXURY	Conteggio di ID
Rarely - once a year	55,65%
Never	21,74%
Occasionally - more than twice a year	20,00%
Often - At least once a month	2,61%
<b>Totale complessivo</b>	<b>100,00%</b>

IMMERSIVE TECHNOLOGIES	Conteggio di ID
A little	42,61%
A moderate amount	39,13%
A lot	18,26%
<b>Totale complessivo</b>	<b>100,00%</b>

KNOWLEDGE OF IP	Conteggio di ID
No	58,26%
Yes	41,74%
<b>Totale complessivo</b>	<b>100,00%</b>

INTERACTION WITH IP	Conteggio di ID
No	75,65%
Yes	24,35%
<b>Totale complessivo</b>	<b>100,00%</b>

### Appendix 2.2

<b>PACKAGING</b>	↕ Conteggio di ID
Somewhat agree	53,04%
Strongly agree	17,39%
Neither agree nor disagree	13,91%
Somewhat disagree	13,91%
Strongly disagree	1,74%
<b>Totale complessivo</b>	<b>100,00%</b>

<b>EXCLUSIVITY</b>	
average	6,27
max	10
min	1
median	7
mode	7

<b>ATTRACTIVENESS</b>	↕ Conteggio di ID
Visual Design	34,25%
More accessible product information	25,11%
AR/VR interaction	24,20%
Materials used	16,44%
<b>Totale complessivo</b>	<b>100,00%</b>

*Appendix 2.3*