

FASHION E-COMMERCE · CONCEPT

Lystré

A Digital Luxury Concept

An e-commerce concept built on restraint: structure, proportion and white space, so the interface never competes with the clothes.

BRAND SYSTEM

UX ARCHITECTURE

WEB UI

MOBILE APP

CHECKOUT

SOCIAL

What's *inside*

Luxury online fails in a specific way: the interface tries to look expensive and ends up shouting over the product. This concept tests the opposite approach, where every decision removes something rather than adds it.

PROJECT	Lystré · Luxury fashion e-commerce
TYPE	Self-initiated concept
OUR ROLE	Concept, UX & UI design
SURFACES	Design concept · web + iOS
TYPEFACES	TT Ramillas · Cera Pro
YEAR	2026

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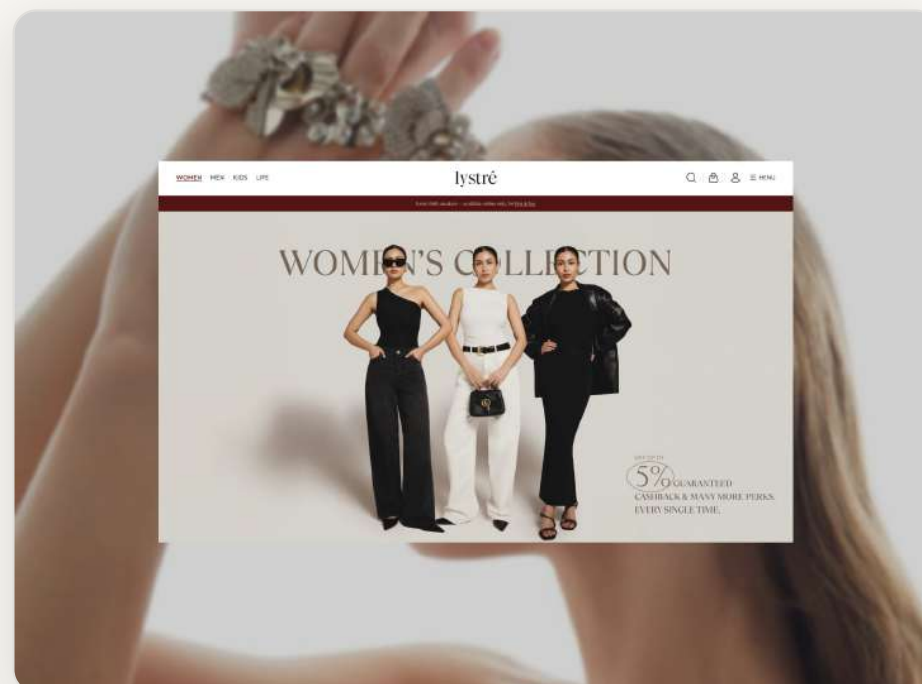
Sophisticated, and *effortless*

Lystré is a digital luxury concept built to explore how minimalism and structure can elevate fashion online. The brief was to design a store that feels calm and immersive, where products are presented with clarity and the interface never competes with the brand.

Structured layouts, refined typography and curated imagery, combined into a balanced and timeless presence across web, mobile and social.

WHAT THE CONCEPT HAD TO PROVE

- 1 **Restraint reads as expensive**
That taking things away raises the perceived value of what is left, rather than making the store feel unfinished.
- 2 **One system, every surface**
That a single grid and type scale can carry a homepage, a product page, a checkout and a phone app without being redrawn each time.
- 3 **Calm can still convert**
That a quiet interface can still carry instalments, size guides, stock states and a full checkout without breaking its own tone.



Overdesigned is the default *failure*

Fashion brands spend heavily on product photography and then bury it under interface. The pattern repeats across the category, and every symptom traces back to the same instinct: adding something to prove effort.

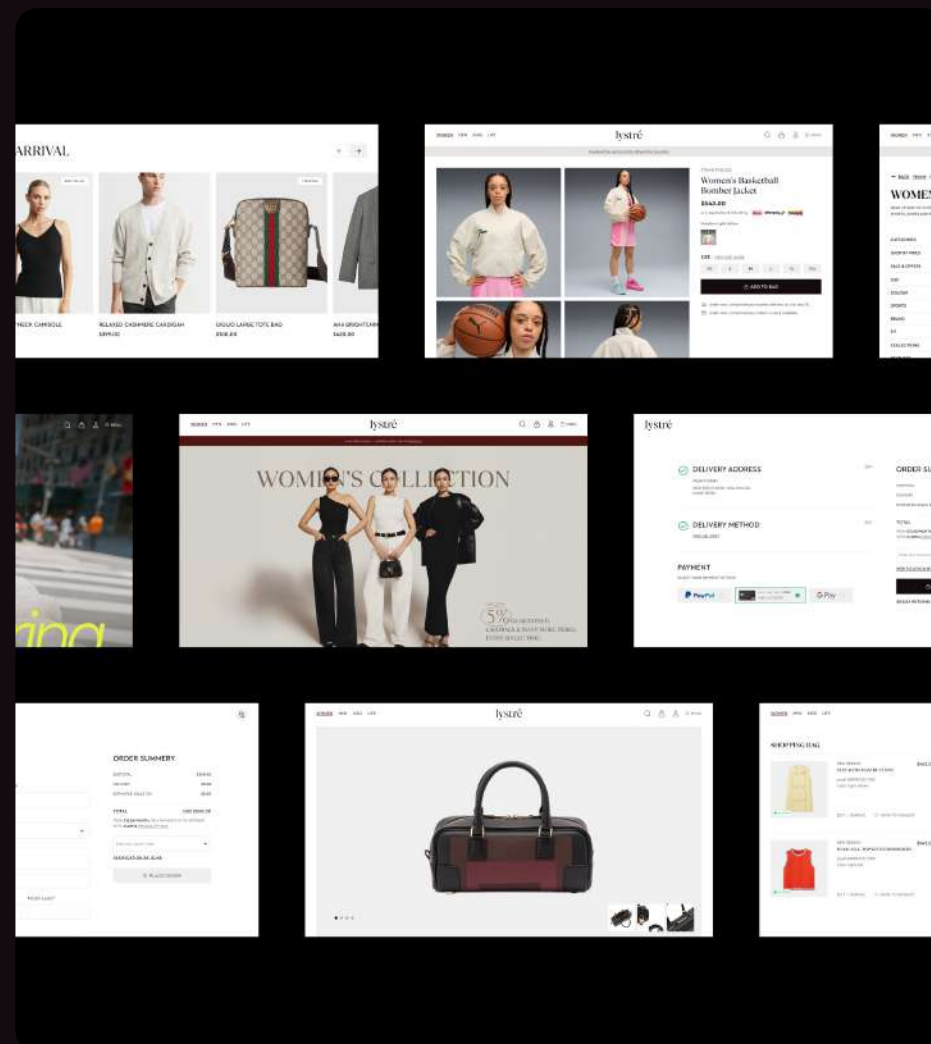
INTERFACES THAT DISTRACT

INCONSISTENT HIERARCHY

CLUTTERED PRODUCT PAGES

NAVIGATION THAT INTERRUPTS

- **Decoration competing with product**
Gradients, borders and animation all read as noise beside a garment that was shot to be looked at.
- **Hierarchy that changes per page**
When each template invents its own type scale, the visitor has to relearn the store at every click.
- **Navigation as an interruption**
Mega-menus that cover the page and reset the browse are the most common way a luxury site loses a session.



“Refine, don’t *add*.”

The hardest part was creating a luxurious feel without visual complexity. Every request to make a screen feel more premium was answered by removing something instead, and the discipline held across all five decisions below.

01 A consistent grid

One structure underneath every template, so nothing has to be re-composed page by page.

02 Typography as hierarchy

A serif for name and occasion, a geometric sans for everything functional. Weight and case do the work that colour and rules usually do.

03 White space as emphasis

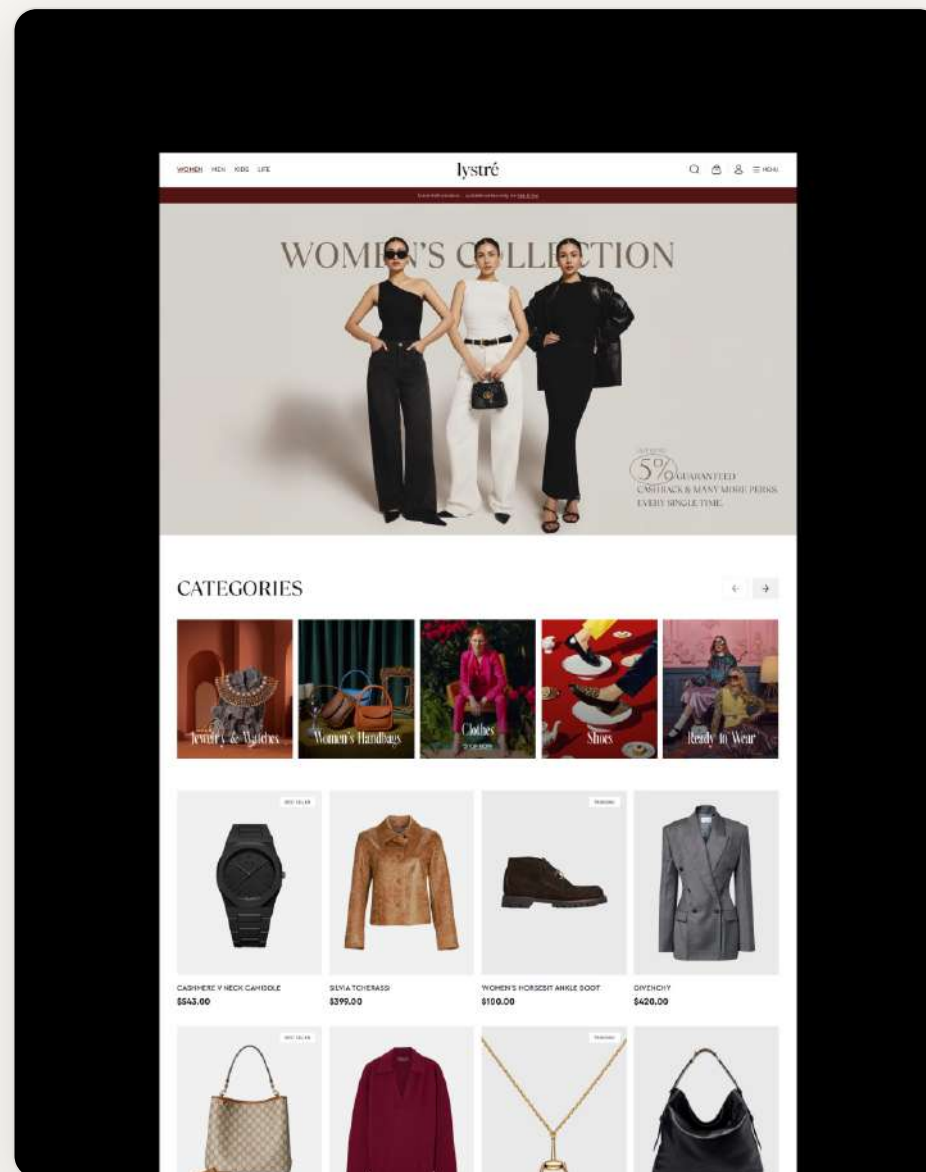
Generous margins around product tiles. The space is what tells the eye the garment is worth looking at.

04 Immersive product displays

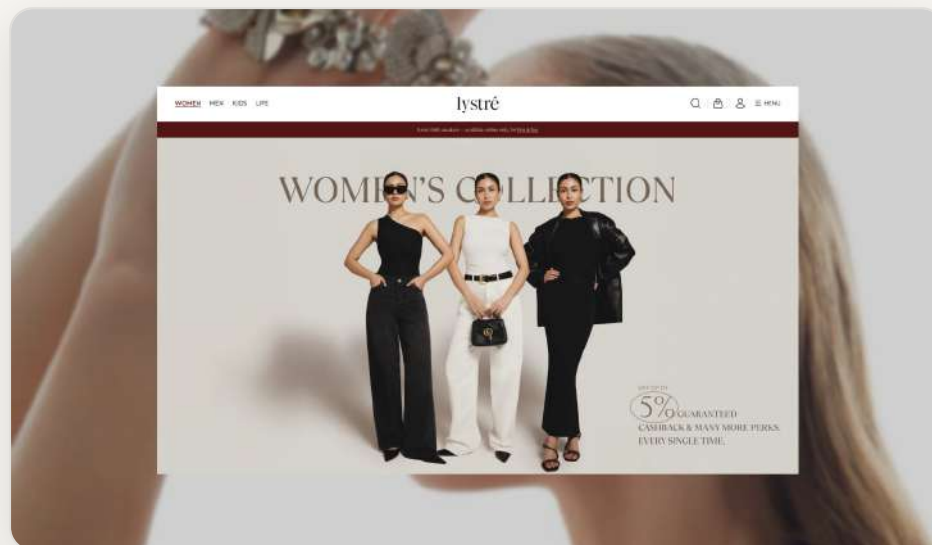
Large imagery, minimal chrome, and no border or shadow anywhere near a garment.

05 Consistency across pages

The same components, spacing and behaviour from homepage to order confirmation.



The full homepage scroll: hero, categories, product grid, editorial break, second grid. One rhythm the whole way down.



The wordmark sits *behind* the models

WOMEN'S COLLECTION runs full width in serif capitals with the models standing in front of it, partly covering the letterforms. It is a print device, borrowed from magazine covers, and it does something a headline above the image cannot: it makes the page read as a campaign rather than a shop.

One perk, quietly placed

Five percent guaranteed cashback sits in the lower corner in small caps. Present for anyone weighing it up, invisible to anyone who is not.

1 Four departments, no more

Women, Men, Kids, Life. A fourth non-product department gives the brand somewhere to put editorial without polluting the shopping paths.

2 Categories as photography

The category rail uses styled editorial images rather than cut-out product, so the row reads as a set of moods to browse instead of a list of departments.

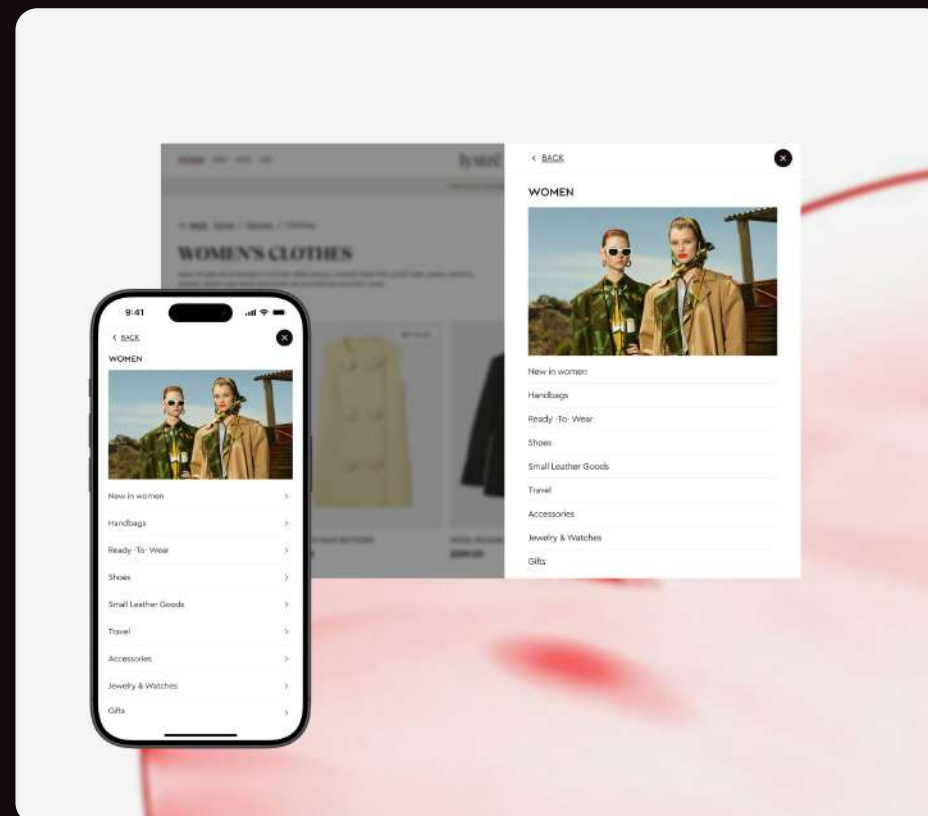
3 Two badges, strictly rationed

Best seller and trending, and nothing else. A grid where every tile has a label is a grid where no label means anything.

A panel, not a *mega-menu*

The menu opens as a single right-hand panel with one image and a plain list of destinations. No columns, no promotional tiles, no second level revealed on hover. Back and close are both present, so the visitor can go up a level without abandoning the panel entirely.

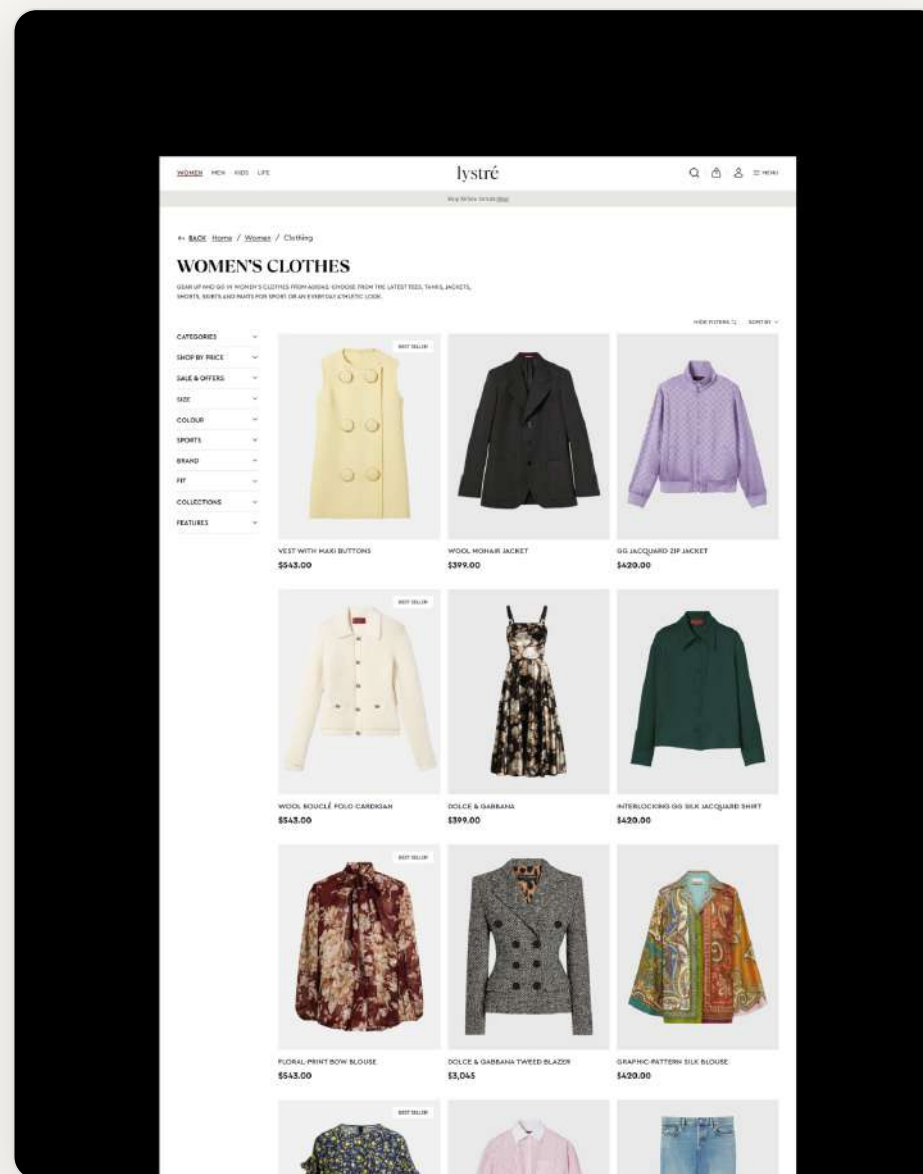
- The page stays behind it**
 The store dims but remains visible. The visitor never loses their place, which is the single biggest failure of a full-screen takeover menu.
- Nine destinations, ranked**
 New in first, gifts last, and the order is a merchandising decision rather than an alphabetical one.
- Identical on both surfaces**
 The mobile panel is the same component at a different width. Nothing is redesigned for small screens, which is what keeps the system honest.

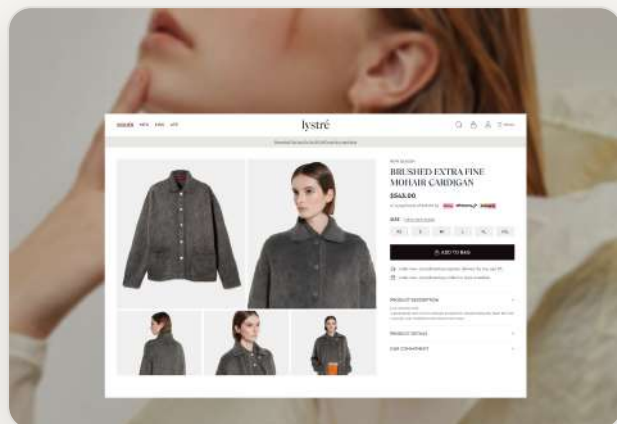


Filters for how people actually shop

Ten filter groups down the left rail: categories, price, sale, size, colour, sports, brand, fit, collections, features. The list is deliberately long, because in fashion the visitor almost always arrives knowing at least one hard constraint, and the fastest route to a sale is letting her state it immediately.

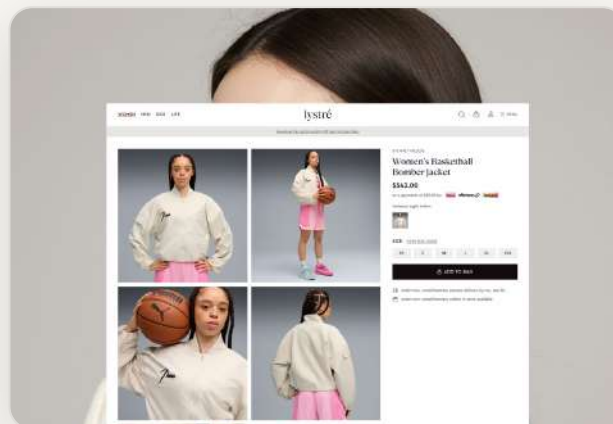
- **Result count in the open**
Forty-eight results, stated before the grid begins, with a hide-filters toggle beside it. The visitor always knows how much is left to look through.
- **Three across, not four**
A wider tile than the homepage grid. On a listing page the visitor is comparing rather than discovering, so each garment gets more room.
- **Name and price, nothing else**
No swatches, no ratings, no quick-add hover. The tile is the photograph.
- **Pages, not infinite scroll**
Numbered pagination gives the visitor a sense of scale and a place to return to.





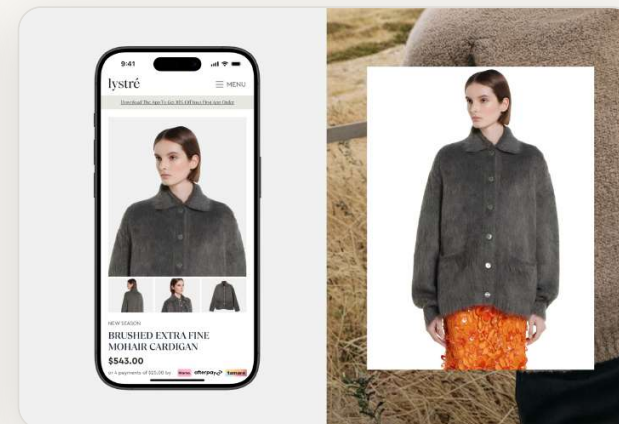
1 Imagery takes two thirds

A mosaic of hero shots and detail crops fills the left. Everything transactional is confined to a narrow right column, so the garment is never sharing space with a button.



2 Instalments under the price

Klarna, Afterpay and Tamara sit directly beneath the figure. On a five-hundred dollar cardigan, the four-payment line is doing as much work as the price itself.



3 Sizes as a grid, guide beside it

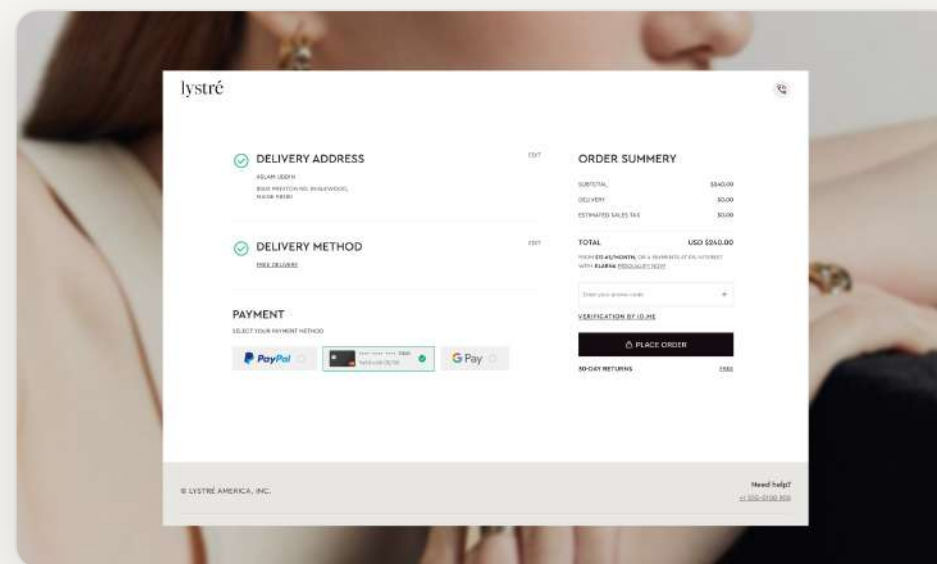
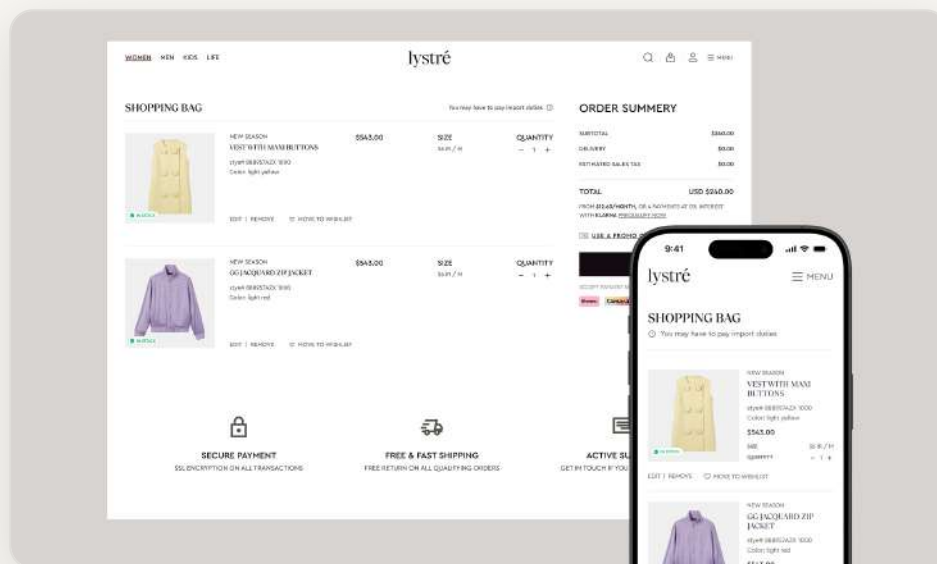
XS to XXL laid out as tappable cells with the size guide linked at the label. Fit uncertainty is the main reason fashion carts are abandoned.

Two promises above the *fold*

Complimentary express delivery with a named date, and collect in store. Both sit directly under the add-to-bag button with small icons, answering the two questions that otherwise send a buyer looking for a shipping page.

Detail behind accordions

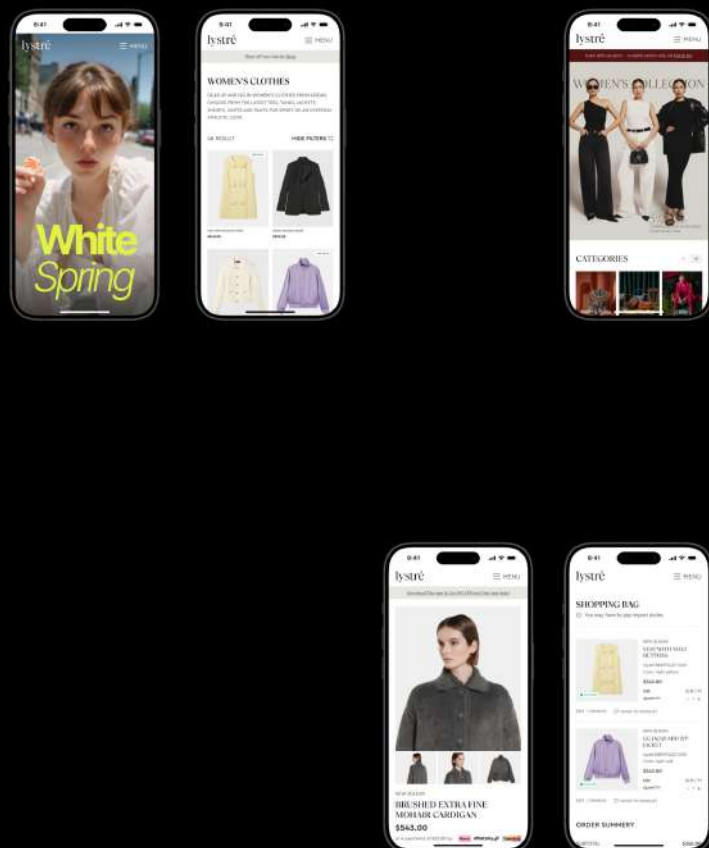
Description, details and commitment are collapsed by default. The researcher can open everything; the decided buyer never sees a wall of copy between her and the button.



- Duties declared in the bag**
 A quiet line warning that import duties may apply, shown before payment rather than discovered on delivery. It costs a few conversions and saves every one of those customers.
- Stock state on the thumbnail**
 An in-stock pill on each bag item. The most common reason a full bag is abandoned is doubt about whether it is still available.
- Move to wishlist, not just remove**
 Beside edit and remove, a third option that keeps the item in the relationship instead of deleting it.

Green ticks on what is *done*, one black button on what is *next*.

Checkout shows delivery address and method as completed steps with a tick, leaving payment as the only open decision. Order summary, instalment option, promo field and a thirty-day returns line sit in the right column, so every remaining objection is answered on the same screen as the place-order button.



Not a smaller site. The same *system*

Campaign screen, listing with filters, product detail and bag, all built from the components already defined for desktop. The type scale steps down, the grid goes to two columns, and nothing else is reinvented.

- **Mindaro earns its one use**
The acid green appears on the campaign screen and essentially nowhere else. Held back across the whole system, it lands as an event when it finally arrives.
- **An app-only incentive**
Ten percent off the first app order, carried as a slim bar. It gives the app a reason to exist beyond duplicating the site.
- **Bag parity**
Style number, colour, stock state, size, quantity and wishlist, all present on a phone. Trimming the mobile bag is where most fashion apps quietly lose orders.

Two typefaces, three *colours*

TYPOGRAPHY

TT Ramillas *Trl*

High-contrast serif. Product names, collection titles and headings only. It carries the occasion.

Cera Pro

Geometric sans. Navigation, prices, sizes, buttons and every functional label. It carries the transaction.

THE DIVISION OF LABOUR

Serif names the thing, sans sells it. Because the split is never crossed, the visitor learns within one screen which text is editorial and which is functional, and after that the hierarchy needs no colour, rules or boxes to reinforce it.

PALETTE

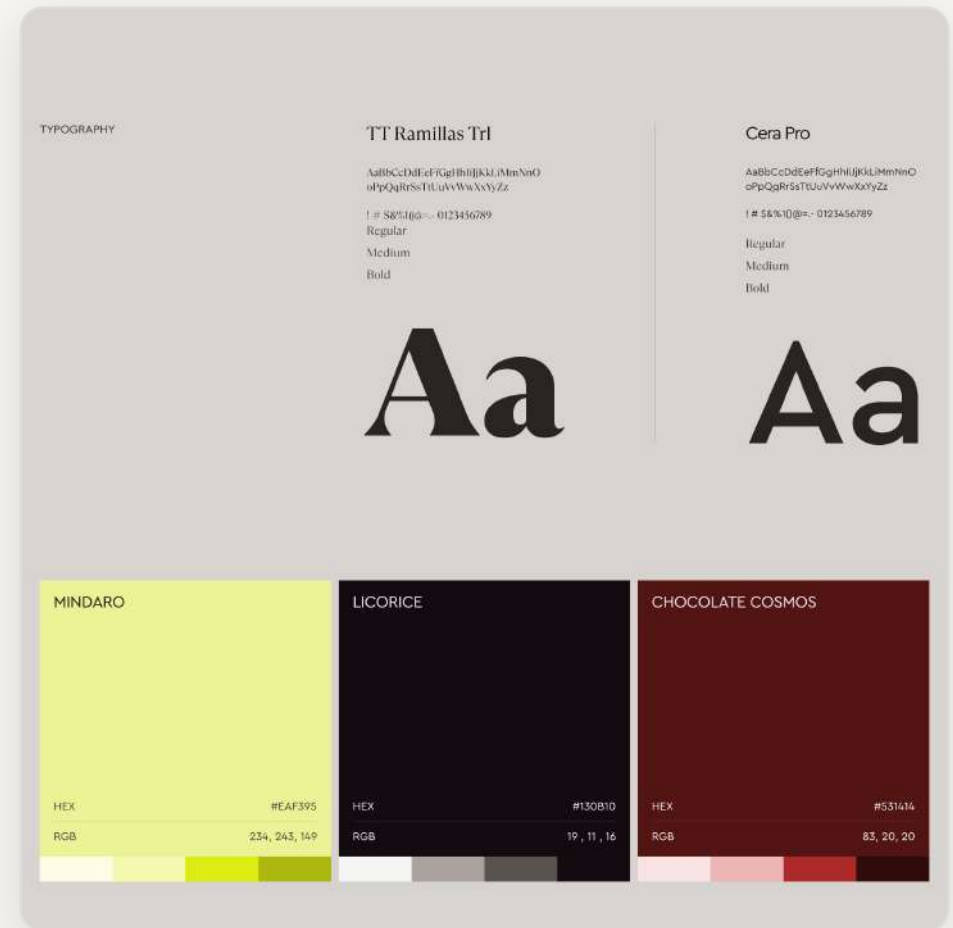


MINDARO
#EAF395

LICORICE
#130B10

CHOCOLATE COSMOS
#531414

Licorice does every piece of type and the primary button. Chocolate cosmos marks the announcement bar and the active department. Mindaro is reserved almost entirely for campaign work.

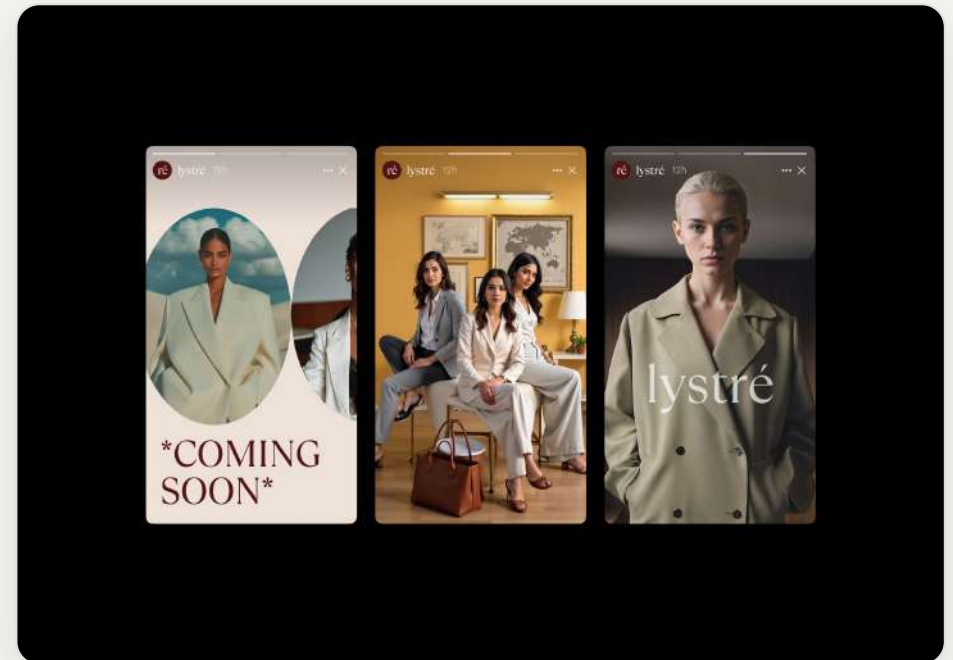


The documented specification. Three weights per family and three core colours is the entire system, which is what makes it survivable across a site, an app and a campaign.

The system has to survive a *phone screen*

Stories are where most fashion systems break. There is no grid to lean on, the format is borrowed, and the temptation is to design something new. Here the same serif, the same restraint and the same palette carry across, so a story is recognisable as Lystré before the wordmark is read.

- **A teaser with nothing to sell**
Coming soon, set in chocolate cosmos on bone, with no product and no link. Restraint used as anticipation.
- **The wordmark as the whole frame**
One story is just the logotype over a garment. It only works because the type is strong enough to hold a screen alone.
- **Editorial, not product shots**
Styled scenes rather than cut-outs. Social is where the brand is built and the store is where it is sold, and the concept keeps those jobs separate.



If the clothes are the best thing you *sell*

Then the site should be the quietest thing you own. We design fashion and retail experiences where structure does the work, so the photography you already paid for is the loudest element on the page.

01 Brand & art direction

Type, palette and the rules that keep them consistent across every surface.

02 E-commerce UX & UI

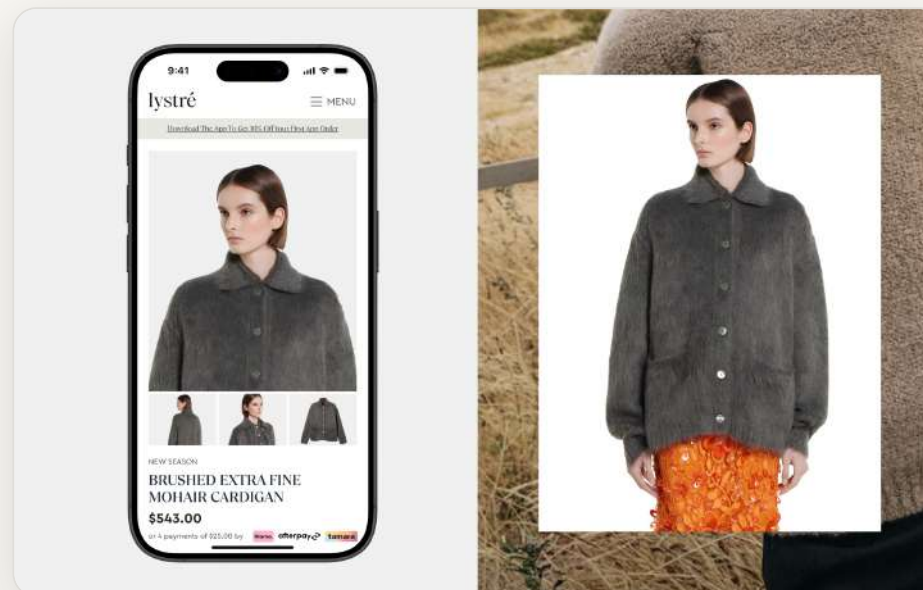
Architecture, listing, product and checkout, designed as one system rather than a set of templates.

03 Mobile & app

The same components carried onto a phone without redesigning them.

04 Campaign & social

Launch assets that look like the store they lead to.



HOW IT STARTS

Send us what you have now, or a sentence about what you sell. We will come back with what we would change and why, before anyone talks about a number.

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