



A STATE OF THE ART ABOUT TRADICIONAL MARKETING ON LUXURY BRANDS THE LOUIS VUITTON CASE

Maria Nascimento Cunha

Instituto Superior de Educação e Ciências (ISEC Lisboa). Membro do conselho científico do CIAC – Centro de Investigação de Artes e Comunicação.

| Received: 26.07.2023 | Accepted: 29.07.2023 | Published: 04.08.2023

***Corresponding author:** Maria Nascimento Cunha

Instituto Superior de Educação e Ciências (ISEC Lisboa). Membro do conselho científico do CIAC – Centro de Investigação de Artes e Comunicação.

Abstract

Fashion and clothing, as a sociocultural phenomenon, have gained the ability to express the values of the society in which they are inserted. In this specific case, values should be understood as the uses, habits, and customs, always at a given time and place. After all, these are constantly changing factors due to the various influences exerted by behaviour, way of thinking, and even due to the culture or philosophy of the country or area in which one is inserted (Dickerson 1999). Between 1760 - 1840, due to the Industrial Revolution, the population started to inevitably move from rural areas to the big cities. This, consequently, resulted in the population's intrinsic desire for change. This desire for change, little by little, led to the evolution of clothing, fashion, and subsequently the industry that creates and develops them. With this in mind, one can argue that fashion is a process of creation, which carries cultural symbolism resulting from a system that encompasses people and organizations in a constant interconnection of designers, manufacturers, distributors and retailers, public relations professionals, journalists, advertising agencies and others (Neves e Branco, 2000; Guedes, 2005; Kawamura, 2005).

Keywords: *Luxury; Fashion; Brands; Louis Vuitton;*

THE CONCEPT OF MARKETING

In terms of marketing and communication, largely due to modern society and the evolution of social media, much of the communication strategies are focused on social networks (Raposo, 2016). However, it is important to note that the massification and global reach go against the exclusivity characteristic of luxury fashion products. By allowing luxury fashion offerings to easily appear beyond the exclusive and selected store borders, abandoning the ritual of in-person purchase, luxury fashion brands run the risk of being seen by consumers as more commonplace. As highly specialized goods, luxury fashion requires a great capacity to support its positioning. This involves combining emotional appeal with product excellence, limited distribution, premium prices, and a highly prestigious atmosphere (Martins et al., 2016). According to Martins et al. (2016), the internet presents contradictions to the basic principles of luxury: the lack of human and personal relationships (an important sales tool), exclusion of

smell, taste, and touch, which causes much of the shopping experience to be lost, among other factors. However, there is a growth in the use and access to the internet, as well as an increase in virtual purchases in the luxury market. In this sense, Kim and Ko (2012) claim that luxury fashion brands' communication on social networks increases brand exposure, promoting a closer relationship with consumers and creating empathy with young users. They also argue that it is an opportunity to reduce prejudices and create platforms for sharing ideas and information. On the other hand, Gabriel (2010) asserts that there is no way to avoid a presence on social networks, since luxury fashion brand consumers would talk about them anyway. Thus, the best way to protect the brand is to be present on social media and have the ability to measure what happens, in order to decide how and when to act. This creates the dilemma of maintaining the personalized

experiences demanded by the luxury concept within the democratic environment provided by social networks.

TRADITIONAL MARKETING

Traditional marketing makes use of classic communication channels to promote a message and advertise a product or service. Examples of this are ads on radio, TV, and print media.

Therefore, its approach is quite direct, interrupting the customer with messages about a solution while they watch TV, listen to the radio, or read some printed material. Since it involves producing advertising materials and costs for displaying them on communication media, investments for promotion through traditional marketing have always been high.

Additionally, it is worth remembering that measuring the results of a traditional marketing campaign is difficult to perform, as it requires asking the customer if the purchase was motivated by an ad at the time of purchase to ensure its efficiency.

Among the traditional marketing actions, we can still highlight outdoor ads, actions with flyers, merchandising in physical stores, and telemarketing, which still receive significant investments these days (Sabbag, 2014).

THE SENSES IN ASSOCIATION WITH MARKETING

TASTE AND SMELL

In sensory marketing, there is still much to explore, and its value is still being discovered. Specifically, when it comes to the sense of smell, as it is associated with memories, there are studies that focus on the effective implementation of this strategy by companies to attract customers.

There are quantitative case studies that show that the average length of time that customers spend inside a store is positively correlated with the introduction of an aroma in that environment, as reported in the work of Gomes (2011), "Sensory Marketing: The effects of aroma in the point of sale."

According to Lindstrom (2005), there is a misconception in the advertising industry that some senses are more important than others, namely sight. By disregarding the potential of other senses, they overlook the almost instinctive appeal that senses possess, and are therefore missing out on opportunities.

The study by Gomes (2011) also shows that introducing an aroma in a store improves the customer's perception of the brand image, accompanied by increase in other indicators, such as "perceived environmental quality of the store," "overall evaluation of products," and "satisfaction with purchases made." This data provides theoretical proof for what many have already proposed in practice.

The sense of smell is closely related to taste. Due to the interconnection between our respiratory and digestive system, these two are almost inseparable and share experiences between them. An example of this is when we smell the aroma of tasty food, our digestive system instantly begins to produce saliva in preparation for receiving the food. According to Schmitt (2002), the sense of smell is the most intense of all the senses, as smell memories are one of the strongest we possess as humans. Since taste and smell are interconnected, it is practically impossible for an individual to experience something without using both senses. Applying this to marketing concepts and how this sense alters consumers' perception, we see case studies that work with taste to

provoke sensations and emotions through memory, such as restaurants that use this strategy to add value to their brand in front of customers.

One study shows the strategy used by a new restaurant that served traditional regional food. Upon entering the restaurant, customers would smell the aroma and then taste the food, taking them back to pleasant memories of their childhood and past. Customers' own reports testify to this strategy, as one customer said, "...I don't think I ever thought about it, but what I understand is that in some way, you associate a sensation, a memory, a taste, or even a circumstance with something that can be measured, something that can be sold, or something for which you can be charged in some way" (Pinto et al., 2017).

HEARING

The absence of sound leads humans, especially in Western societies, to a feeling of anxiety, so the presence of sound has a humanizing effect. Although we may not always be aware of it, driving a car or having appliances that are silent does not create a sense of normality (Ribeiro, 2011).

If we consider the most admired example of our hearing - music - and take into account the immediate effect that sound has in causing emotions and evoking memories, we quickly realize that sad music leads to a certain melancholy, while more upbeat music awakens happy emotions (Ribeiro, 2011). Given this, the sensations produced by music can play an important role in a brand's image, informing the customer about its supposed qualities. This link was confirmed by a study that showed that music was the only distinguishing factor in the advertising of a particular beer brand, as consumers' perception of the beer was modified based on the types of music they listened to.

It was also proven that music enables positive brand associations, as well as the origin of an experience that can lead customers to seek out the brand again (Ribeiro, 2011).

The association of sound with a brand has the same importance as its visual presentation, because when constantly stimulated, sensitivity to sound becomes naturally memorable, making hearing the second most valued sense in terms of branding in most cases (Ramos e Braga, 2011).

Taking all this into account, one can argue that the great variety in music and the possibility of its adaptation makes sound a low-cost, yet effective marketing tool (Ribeiro, 2011).

TOUCH

The skin is the largest organ in the human body and plays a crucial role in customers' perception of and behavior towards products during the purchase process. Touch is a sense that can even make a customer willing to pay more for a certain product, as it can increase trust in the product evaluation, and enhance purchasing experience (Soares, 2013).

Klatzky (1992) and Lederman (1993) state that objects are different from the properties of materials, and touch allows us to perceive differences, such as weight and texture. Retailers should allow customers to touch their products so that they can perceive the properties of the materials and judge whether they are pleasant or unpleasant (Soares, 2013). Therefore, "touch is not only an important source of information for consumers but also a determinant factor in product judgments and decision-making" (Peck & Childers, 2003).

Touch is one of the senses that has been widely used to evaluate various aspects of the product, such as packaging or texture. Therefore, touch influences consumers' affective and behavioral responses and is a key indicator of product quality (Sarquis, Glavam, Casagrande, Morais, Kich, 2015).

Touch also inhibits the sense of ownership and can be used as an advantage by various retailers through the immediate satisfaction of the desire to touch the products. By doing this, customers can obtain information that would not be provided by another sense, such as vision, and potentially increase their desire to purchase the product (Pinto & Stassun, 2016).

SIGHT

Of all the senses, sight is the one that attracts us most to aesthetic products, simply because we see before we hear, smell, touch or taste. According to Geoff Crook, President of the Sensory Design Research Laboratory in London, 83% of the information we retain is gathered through sight. Sight is thus evaluated as the most seductive sense, because it overrides most of the other senses and has the power to persuade us emotionally, against logic. Brands are becoming increasingly aware of the importance of visual impact: an attractive image easily captures people's attention, not to mention that it undoubtedly strengthens the brand itself (Ribeiro, 2011).

According to Hultén (2009), sight is the most relevant of all human senses, since more than two-thirds of our body's sensory cells are located in the eyes.

The function of the visual system is to modify light patterns into useful information in order to pass perfect images to the brain. The transformation of an image into a perception begins in the retina, but it is only in the brain that it reaches its magnitude. Thus, as soon as the stimulus is captured by the retinal cells, the message is sent to other cells, and, when the same message reaches the brain, it is properly analyzed and interpreted (Ribeiro, 2011).

Sight is thus the predominant and strongest sense used in marketing. Jayakirishnan (2013) demonstrated that more than 80% of communications are done by the use of the sense of sight. Logos, colors, packaging and design products are some types of visual stimuli that can be part of any brand's strategy. These stimuli can also give rise to an emotional response and draw attention (Hultén, 2013).

THE LUXURY FASHION

Defining the concept of fashion is a delicate task, mainly due to its unpredictable and ephemeral nature. The definition of fashion has undergone several changes since the beginning of the century. According to Neves and Branco (2000), Barreiro (1998) and Kawamura (2005), fashion can be seen as a system that embodies a group of people and organizations in a continuous process of creating symbolic meanings and transferring them into cultural goods. Therefore, fashion clothing becomes a symbolic production. Postdoctoral Report 18 Saviola and Testa (2007) state that fashion incorporates a vast array of products such as clothing, footwear, handbags, jewelry and all inherent accessories. According to the Aurélio Dictionary (1989), the definition of fashion is a passing use, habit, or style that regulates the way of dressing, shoes, hair, and others, resulting from a particular taste, idea, whim, and the influence of the environment. Many highlight that fashion is much more than just a way of dressing. Palomino (2002) states that it is a system that integrates the simple use of everyday clothes into a

much larger political, social and sociological context. Therefore, we must understand that fashion is not something frivolous and unimportant. Even though fashion presents a system, with its incessant metamorphoses, sudden movements, and extravagances (Lipovetsky, 1997), it has an important role in the economy and influences many consumers.

Luxury fashion has always been expressed by strict rules, in which social ideals of attitude and conduct are implicit. Consumer fashion, on the other hand, is quite different, as it replaces luxury fashion. Consumer fashion is identified by stylistic diversity and the lack of consensus about what is "in fashion" at a given time (Cunha, 2014). The reality is that, over time, haute couture has evolved and has been divided into three major and important segments: luxury fashion, ready-to-wear or prêt-à-porter, and fast fashion. For those who do not work in the fashion industry or have much contact with the subject, these may be quite strange terms. However, after a brief explanation, the concepts become clear and easily distinguishable (Burns e Bryan, 2000; Reinach, 2005).

LUXURY FASHION BRANDS

Luxury fashion brands have long been studied by academics. There are studies on luxury fashion brands in Marketing, Communication, History, and even Sociology. The reality is that there is a growing representation of luxury fashion brands in the economic sector, but also an intrinsic relationship between the concept of luxury and the sustenance of success for these brands (Maia e Costa, 2015). Since the year 2000, the luxury market has grown exponentially, and its expansion has been very visible due to the notoriety that these brands have gained (Maia e Costa, 2015). Luxury fashion is the characteristic segmentation of a society in which the distinction between classes is evidenced by the opulence of luxury objects (Burns e Bryan, 2000; Reinach, 2005) and where the talent of the designer is valued as if they were an artist (Cunha, 2014). Luxury fashion, therefore, presents high-quality fashion and clothing products suitable for a niche market with the ability to support its high prices, enjoying a capacity for innovation and design at the highest level. Prêt-à-porter emerged after the II world war, more precisely in 1949, by the hands of French fashion designer J.C. Weill. It reflects a new society where the fashion system has undergone structural changes (Sommier 2000; Khan, 2000).

Translated to "pronto-a-vestir" in the Portuguese language, Prêt-à-porter derives from the American formula of ready to wear. It is characterized by the industrial manufacturing of fashion products that offers pieces created by designers with added value for fashion and aesthetics, but at an affordable price and relatively good quality (Cunha, 2014). On the other hand, Postdoctoral Report 20 illustrates that the 1940s, in the USA were marked by a growing interest in sportswear with practical cut, in the informal yet elegant style, instigated by the American fashion designer, Claire McCardell. The designer used knitted fabrics through the simple, functional and elegant design, which inspired the sportswear logo (on e raddoc, 2002). The sportswear segment has recently begun to present more than the idea of doing sports. Today it is seen as a new way of dressing. That is, wearing sportswear in an increasingly sophisticated and elegant way. In the 1990s, a new paradigm emerged in the fashion product system with the appearance of a third typology that received different designations: Quick fashion (Guercini, 2001); MacFashion (Lee et al. 2003; Priest 2005); Fast fashion (Guercini 2001; Reinach 2005; Hines

2007). As previously mentioned, fast-fashion, or rapid fashion, is the term used for the fast and continuous production of novelties in the fashion world with the aim of generating an increase in revenue (Erner, 2005). For instance, the Inditex group owned company, Zara was one of the first retail chains to introduce fast fashion as a sales strategy (Delgado, 2008).

LOUIS VUITTON

Louis Vuitton (LV) is one of the most legendary brands in the world, and is synonymous with luxury, wealth, and fashion. The company is known for handbags, leather goods, shoes, watches, jewelry, accessories, and sunglasses that have become fashion icons and ranks top in the world (Kasztalska, 2018).

In marketing actions, the company uses couture celebrities, billboards, print ads and its own international regatta - the Louis Vuitton Cup.

In addition, the brand focuses a lot on the customer and that is why they have a physical personalized service for each customer, hence the focus on sensory marketing of the brand (Kasztalska, 2018).

Louis Vuitton's heritage as a trunk maker predates even the foundation of the company. It was in 1837 that the young Louis Vuitton, at the age of 16, arrived in Paris on foot and began his apprenticeship with Monsieur Maréchal. At that time, horse-drawn carriages, boats, and trains were the main means of transportation, and luggage was handled more roughly. Travelers asked artisans for ways to store and protect their personal belongings.

Louis Vuitton quickly became a valued artisan in Monsieur Maréchal's Parisian workshop. These were the roots of his highly specialized business. The beginning of his career in the craft industry required skills to design custom boxes and later trunks according to customers' needs. Louis Vuitton remained there for 17 years before opening his own workshop on 4 Rue Neuve-des-Capucines, near Place Vendome.

ASNIÈRES: A LEGENDARY WORKSHOP

Both a family residence and a cradle of the company, Asnières has been the symbol of the Vuitton family's personal and commercial success since 1859. Louis Vuitton's early success was an indicator of the need to expand his business, which culminated in the opening of the Asnières workshop in 1859. Northeast of the center of Paris, the workshop began with 20 employees. In 1900, there were approximately 100 people, and by around 1914, there were already 225 (Kasztalska, 2018).

BIBLIOGRAPHY

1. AAKER, David A.; (1998); *Marcas Brand Equity: Gerenciando o Valor da Marca*; São Paulo – SP; Editora Negócio
2. ABRAHAM, P.; (1997); *Fashion: unpacking a cultural production*; P. ed. Production of AGGARWAL, Praveen, CHA, Taihoon; (1998); *Asymmetric price competition and store vs national brand choice*; *Journal of Product & Brand Management*; Vol. 7; Iss: 3; pp.244 - 253
3. ALBARELLO, L., RUQUOY, D.; (1995); *Pratiques et méthodes de recherche en sciences sociales*, Paris, Armand Colin, Vol 1; pp. 59-82.
4. Afonso, D. A. F. (2016). *Marketing Sensorial – Cheiro cor e palhinhas: influência no sabor*. Universidade da Beira Interior, Covilhã. Retirado de <https://ubibliorum.ubi.pt/handle/10400.6/7750>
5. ALMEIDA, L. S., FREIRE, T.; (2008); *Metodologia da Investigação em Psicologia e Educação*; (5ª edição); Braga; Psiquilíbrios.
6. ALVES, L. R. A.; (2004); *A evolução na indústria têxtil ao longo dos anos*; Lisboa; Edições Peraminho AMADO, J. (2000). *A técnica da análise de conteúdo*. *Revista Referência*, Vol. 5, pp.53-63
7. AMERICAN Association of Advertising Agencies; (1997); *Longevity of accounts in the advertising agency business*; New York Eds analysis of sixty-four disaster relief home pages; *Journalism and Mass Communication Quarterly*; 78(4); pp. 739–753.
8. ASHLEY, C. J.; (1998); *An approach to sustainable 'fashion' e-retail: A five-stage evolutionary strategy for 'Clicks-and-Mortar' and 'Pure-Play' enterprises*; In *Journal of Retailing and Consumer Services*; 13; pp. 289-299.
10. ASSOCIAÇÃO Portuguesa de Centros Comerciais; (2009); *Shopping – centros comerciais em revista – 20 anos a acompanhar o sector*, *Shopping – Revista Centros Comerciais*; Lisboa; nr.81; pp. 12-21 ASSOCIAÇÃO Portuguesa Textil; (2009); *A indústria têxtil e de vestuário portuguesa*;
11. ASSOCIAÇÃO Portuguesa Textil; (2013); *A indústria têxtil e de vestuário portuguesa*; *Revista ATP*; Porto; Maio 2013
12. AYROSA, E. A. T.; SAUERBRONN, J. F. R.; BARROS, D. F.; (2007); *Bases Sociais das Emoções do Consumidor: Uma Abordagem Complementar sobre Emoções e Consumo*; Cadernos EBAPE. BR (FGV); Vol. VII; p. 1-15
13. AZUMA, N.; FERNIE, J.; (2003); *Fashion in the globalized world and the role of virtual networks in intrinsic fashion design*; In *Journal of Fashion Marketing and Management*; 7 (4); pp.413-417
14. BAKER, J., GREWAL, D., LEVY, M; (2002); *An experimental approach to making retail store environmental decisions*; *Journal of retailing*; Vol 68 (4); 445-460 BARDIN, L; (2004); *Análise de Conteúdo*; 3ª edição; Lisboa; Edições 70 BARNARD, M.; (2002); *Fashion as Communication*; 2nd edn; London; Routledge BARREIRO, A. M.; (1998); *La Moda en las Sociedades Modernas*; Madrid; Editorial Tecnos
15. BAUDOT, F; (1999); *A Century of Fashion*; New York; Thames & Hudson BAUDRILLARD, Jean; (1989); *O sistema dos objetos*; São Paulo; Edições Perspectiva BAUDRILLARD, Jean; (2005); *A sociedade de consumo*; Lisboa; Edições 70
16. BELCH, George E.; BELCH, Michael A.; (1998); *Advertising and promotion: An integrated marketing communications perspective*; Irwin/McGraw-Hill
17. BLACKWELL, Roger; MINNARD, R.; ENGEL, M.; (2005); *Tudo sobre o comportamento do consumidor*; *Revista HSM Management*; São Paulo; nr. 37; p.51-60
18. BRINKMANN, S.; (2007); *The good qualitative researcher*; ; New Jersey; Pearson Prentice Hall
19. BROCHAND, Bernard; (1999); *Publicitor: Gestão e Inovação: Ciências da Gestão*; Lisboa; Publicações D. Quixote
20. BROEGA, Ana; CUNHA, Joana; (2008); *O Diálogo Intercultural Como Fonte de Inspiração de produtos de moda e vestuário: Uma Experiência Académica*; 8º Congresso
21. *Brasileiro de Pesquisa e Desenvolvimento em Design*; 8 a 11 de outubro de 2008; São Paulo – SP Brasil; *Revista da Associação de Ensino e Pesquisa de Nível Superior de Design do Brasil (AEND|Brasil)* ISBN 978-85-60186-03-7

22. BURNS, L. D.; BRYANT, N.; (2000); *The Business of Fashion: Designing Manufacturing and Marketing*; New York; Fairchild Publications.
23. BURTON, S., LICHTENSTEIN, D.R., NETEMEYER, R.G. and GARRETSON, J.A.;
24. (1998); A scale for measuring attitude toward private label products and an examination of its psychological and behavioral correlates; *Academy of Marketing Science*; N°26, Vol. 4; p. 293-306
25. CABALLERO, Elsa, CASCO, Ana Isabel; (2006); *Marketing de la moda: Marketing sectorial*; Ediciones Pirámide, S.A
26. CACHINHO, Herculano; (2000); *Centros Comerciais em Portugal: conceito, tipologias e dinâmicas de evolução*; Lisboa; Observatório do Comércio
27. CÉNDON, B; (2001); Ferramentas de busca na web; *Revista Ciência da Informação*; Vol. 30(1); pp. 39-49
28. CHEN-Yu, H. J. e Kincade, D. H.; (2008); Effects of product image at three stages of the consumer decision process for apparel products: alternative evaluation, purchase and post-purchase; In *Journal of Fashion Marketing and Management*; 6 (1); pp. 29-43.
29. CHOI, S.C., COUGHLAN, A.T.; (2006); Private label positioning: quality versus feature differentiation from national brands; *Journal of Marketing*; Vol. 82; nr.2; pp.79-93
30. CHOLACHATPINYO, A., PADGETT, I., CROCKER, M. e FLETCHER, B.; (2000);
31. A conceptual model of the fashion process – an empirical investigation of the microsubjective level; In *Journal of Fashion Marketing and Management*; 6 (1); pp. 24-34.
32. CHOLACHATPINYO, A., PADGETT, I., CROCKER, M. e FLETCHER, B; (2002); A
33. conceptual model of the fashion process: the fashion transformation process model; In *Journal of Fashion Marketing and Management*, 6 (1); pp. 11-23
34. CHUANG, A.; (1998); Store environment of fashion retailers: a Hong Kong perspective; In *Fashion Marketing Contemporary Issues*; 2nd edn; Oxford; Elsevier.
35. COATES, J. F; (2003); From my perspective: the future of clothing; In *Technological Forecasting and Social Change Magasin*; nr. 72 (1); London Magazín
36. COBRA, Marcos; (2003); *Administração de marketing no Brasil*; São Paulo; Cobra Editora de Marketing,
37. COLBERT, F; CUADRADO, M; (2003); *Marketing de las artes y la cultura*; Barcelona; Editorial Ariel COSTA, A. F.; (2004); A pesquisa de terreno em sociologia; eds. *Metodologia das Ciências Sociais*; 10ª edn; Porto; Edições Afrontamento.
38. CROUCH, Mira, McKENZIE, Heather; (2006); The logic of small samples in interview based qualitative research; *Social Science Information*; 45(4); 483-499 *Culture/Culture of Production*; London; Sage Publications.
39. DAYAN, A; (1994); *O Merchandising*; Lisboa; Publicações Europa-América
40. DELGADO, Daniela; (2008); Fast Fashion: estratégia para conquista do mercado globalizado; *Em Moda- palavra e-periódico*; Disponível em:
41. http://www.ceart.udesc.br/modapalavra/edicao2/files/fast_fashion-daniela_delgado.pdf DEMETRESCO, S; (2005); *Conceito de Vitrina*; São Paulo- Brasil
42. DIAMOND, J., Diamond, E. (2004); *Contemporary visual merchandising environmental design* (3rd Ed.); New Jersey; Pearson Prentice Hall
43. DICKERSON, K. G.; (1999); *Textiles and Apparel in the Global Economy*; 3rd edn; New Jersey; Prentice Hall
44. Kasztalska, A. M. (21-23 de 03 de 2018). LOUIS VUITTON AS AN EXAMPLE OF THE OLD AND MODERN IN THE SAME TIME LUXURY BRAND IN THE EYES OF ITS CLIENTELE. pp. 226-229. Retirado de https://www.researchgate.net/publication/328794018_LOUIS_VUITTON_AS_AN_EXAMPLE_OF_THE_OLD_AND_MODERN_IN_THE_SAME_TIME_LUXURY_BRAND_IN_THE_EYES_OF_ITS_CLIENTELE
45. SABBAG, K. K. (2014). *Marketing Tradicional e Marketing Digital: evolução ou mudança?* Retirado de <https://acervodigital.ufpr.br/bitstream/handle/1884/42231/R%20-%20E%20-%20KARINA%20KRANZ%20SABBAG.pdf?sequence=1&isAllowed=y>
46. Kotler, P., Kartajaya, H., & Setiawan, I. (2017). *Marketing 4.0: Moving from Traditional to Digital*. (P. E. Duarte, Trad.) CONJUNTURA ACTUAL EDITORA.

BIBLIOGRAPHY

1. AAKER, David A.; (1998); *Marcas Brand Equity: Gerenciando o Valor da Marca*; São Paulo – SP; Editora Negócio
2. ABRAHAM, P.; (1997); *Fashion: unpacking a cultural production*; P. ed. Production of AGGARWAL, Praveen, CHA, Taihoon; (1998); Asymmetric price competition and store vs national brand choice; *Journal of Product & Brand Management*; Vol. 7; Iss: 3; pp.244 - 253
3. ALBARELLO, L., RUQUOY, D.; (1995); *Pratiques et méthodes de recherche en sciences sociales*, Paris, Armand Colin, Vol 1; pp. 59-82.
4. ALMEIDA, L. S., FREIRE, T.; (2008); *Metodologia da Investigação em Psicologia e Educação*; (5ª edição); Braga; Psiquilíbrios.
5. ALVES, L. R. A; (2004); A evolução na indústria têxtil ao longo dos anos; Lisboa; Edições Peraminho AMADO, J. (2000). A técnica da análise de conteúdo. *Revista Referência*, Vol. 5, pp.
6. 53-63
7. AMERICAN Association of Advertising Agencies; (1997); Longevity of accounts in the advertising agency business; New York Eds analysis of sixty-four disaster relief home pages; *Journalism and Mass Communication Quarterly*; 78(4); pp. 739–753.
8. ASHLEY, C. J.; (1998); An approach to sustainable ‘fashion’ e-retail: A five-stage evolutionary strategy for ‘Clicks-and-Mortar’ and ‘Pure-Play’ enterprises; In *Journal of Retailing and Consumer Services*; 13; pp. 289-299.
9. ASSOCIAÇÃO Portuguesa de Centros Comerciais; (2009); *Shopping – centros comerciais em revista – 20 anos a acompanhar o sector*, *Shopping – Revista Centros Comerciais*; Lisboa; nr.81; pp. 12-21 ASSOCIAÇÃO Portuguesa Textil; (2009); *A indústria têxtil e de vestuário portuguesa*;
10. *Revista ATP*; Porto; Maio 2009
11. ASSOCIAÇÃO Portuguesa Textil; (2013); *A indústria têxtil e de vestuário portuguesa*; *Revista ATP*; Porto; Maio 2013
12. AYROSA, E. A. T.; SAUERBRONN, J. F. R.; BARROS, D. F; (2007); *Bases Sociais das Emoções do*

14. Consumidor: Uma Abordagem Complementar sobre Emoções e Consumo; Cadernos EBAPE. BR (FGV); Vol. VII; p. 1-15
15. AZUMA, N.; FERNIE, J.; (2003); Fashion in the globalized world and the role of virtual networks in intrinsic fashion design; In Journal of Fashion Marketing and Management; 7 (4); pp.413-417
16. BAKER, J., GREWAL, D., LEVY, M; (2002); An experimental approach to making retail store environmental decisions; Journal of retailing; Vol 68 (4); 445-460 BARDIN, L; (2004); Análise de Conteúdo; 3ª edição; Lisboa; Edições 70 BARNARD, M.; (2002); Fashion as Communication; 2nd edn; London; Routledge BARREIRO, A. M.; (1998); La Moda en las Sociedades Modernas; Madrid; Editorial Tecnos
17. BAUDOT, F; (1999); A Century of Fashion; New York; Thames & Hudson BAUDRILLARD, Jean; (1989); O sistema dos objetos; São Paulo; Edições Perspectiva BAUDRILLARD, Jean; (2005); A sociedade de consumo; Lisboa; Edições 70
18. BELCH, George E.; BELCH, Michael A.; (1998); Advertising and promotion: An integrated marketing communications perspective; Irwin/McGraw-Hill
19. BLACKWELL, Roger; MINNARD, R.; ENGEL, M.; (2005); Tudo sobre o comportamento do consumidor; Revista HSM Management; São Paulo; nr. 37; p.51-60
20. BRINKMANN, S.; (2007); The good qualitative researcher; ; New Jersey; Pearson Prentice Hall
21. BROCHAND, Bernard; (1999); Publicitor: Gestão e Inovação: Ciências da Gestão; Lisboa; Publicações D. Quixote
22. BROEGA, Ana; CUNHA, Joana; (2008); O Diálogo Intercultural Como Fonte de Inspiração de produtos de moda e vestuário: Uma Experiência Académica; 8º Congresso Brasileiro de Pesquisa e Desenvolvimento em Design; 8 a 11 de outubro de 2008; São Paulo – SP Brasil; Revista da Associação de Ensino e Pesquisa de Nível Superior de Design do Brasil (AEND|Brasil) ISBN 978-85-60186-03-7
24. BURNS, L. D.; BRYANT, N.; (2000); The Business of Fashion: Designing Manufacturing and Marketing; New York; Fairchild Publications.
25. BURTON, S., LICHTENSTEIN, D.R., NETEMEYER, R.G. and GARRETSON, J.A.; (1998); A scale for measuring attitude toward private label products and an examination of its psychological and behavioral correlates; Academy of Marketing Science; N°26, Vol. 4; p. 293-306
27. CABALLERO, Elsa, CASCO, Ana Isabel; (2006); Marketing de la moda: Marketing sectorial; Ediciones Pirámide, S.A
28. CACHINHO, Herculano; (2000); Centros Comerciais em Portugal: conceito, tipologias e dinâmicas de evolução; Lisboa; Observatório do Comércio
29. CÉNDON, B; (2001); Ferramentas de busca na web; Revista Ciência da Informação; Vol. 30(1); pp. 39-49
30. CHEN-Yu, H. J. e Kincade, D. H.; (2008); Effects of product image at three stages of the consumer decision process for apparel products: alternative evaluation, purchase and post-purchase; In Journal of Fashion Marketing and Management; 6 (1); pp. 29-43.
31. CHOI, S.C., COUGHLAN, A.T.; (2006); Private label positioning: quality versus feature differentiation from national brands; journal of marketing; Vol. 82; nr.2; pp.79-93
32. CHOLACHATPINYO, A., PADGETT, I., CROCKER, M. e FLETCHER, B.; (2000);
33. A conceptual model of the fashion process – an empirical investigation of the microsubjective level; In Journal of Fashion Marketing and Management; 6 (1); pp. 24-34.
34. CHOLACHATPINYO, A., PADGETT, I., CROCKER, M. e FLETCHER, B; (2002); A
35. conceptual model of the fashion process: the fashion transformation process model; In Journal of Fashion Marketing and Management, 6 (1); pp. 11-23
36. CHUANG, A.; (1998); Store environment of fashion retailers: a Hong Kong perspective; In Fashion Marketing Contemporary Issues; 2nd edn; Oxford; Elsevier.
37. COATES, J. F; (2003); From my perspective: the future of clothing; In Technological Forecasting and Social Change Magasin; nr. 72 (1); London Maganzin
38. COBRA, Marcos; (2003); Administração de marketing no Brasil; São Paulo; Cobra Editora de Marketing,
39. COLBERT, F; CUADRADO, M; (2003); Marketing de las artes y la cultura; Barcelona; Editorial Ariel COSTA, A. F.; (2004); A pesquisa de terreno em sociologia; eds. Metodologia das
40. Ciências Sociais; 10ª edn; Porto; Edições Afrontamento.
41. CROUCH, Mira, McKENZIE, Heather; (2006); The logic of small samples in interview based qualitative research; Social Science Information; 45(4); 483-499 Culture/Culture of Production; London; Sage Publications.
42. DAYAN, A; (1994); O Merchandising; Lisboa; Publicações Europa-América
43. DELGADO, Daniela; (2008); Fast Fashion: estratégia para conquista do mercado globalizado; Em Moda- palavra e-periódico; Disponível em:
44. http://www.ceart.udesc.br/modapalavra/edicao2/files/fast_fashion-daniela_delgado.pdf DEMETRESCO, S; (2005); Conceito de Vitrina; São Paulo- Brasil
45. DIAMOND, J., Diamond, E. (2004); Contemporary visual merchandising environmental design (3rd Ed.); New Jersey; Pearson Prentice Hall
46. DICKERSON, K. G.; (1999); Textiles and Apparel in the Global Economy; 3rd edn; New Jersey; Prentice Hall
47. Kaszalska, A. M. (21-23 de 03 de 2018). LOUIS VUITTON AS AN EXAMPLE OF THE OLD AND MODERN IN THE SAME TIME LUXURY BRAND IN THE EYES OF ITS CLIENTELE. pp. 226-229.
48. Retirado de https://www.researchgate.net/publication/328794018_LOUIS_VUITTON_AS_AN_EXAMPLE_OF_THE_OLD_AND_MODERN_IN_THE_SAME_TIME_LUXURY_BRAND_IN_THE_EYES_OF_ITS_CLIENTELE
49. SABBAG, K. K. (2014). Marketing Tradicional e Marketing Digital: evolução ou mudança? Retirado de <https://acervodigital.ufpr.br/bitstream/handle/1884/42231/R%20-%20E%20-%20KARINA%20KRANZ%20SABBAG.pdf?sequence=1&isAllowed=y>
51. Kotler, P., Kartajaya, H., & Setiawan, I. (2017). Marketing 4.0: Moving from Traditional to Digital. (P. E. Duarte, Trad.) CONJUNTURA ACTUAL EDITORA.
52. Afonso, D. A. F. (2016). Marketing Sensorial – Cheiro cor e palhinhas: influência no sabor. Universidade da Beira Interior,

- Covilhã. Retirado de <https://ubibliorum.ubi.pt/handle/10400.6/7750>
53. Almeida, N. (2013). O impacto da necessidade de toque na experiência da marca. Instituto Português de Administração e Marketing, Aveiro. Retirado de <http://comum.rcaap.pt/handle/10400.26/5853>
54. BATEY, M. O significado da marca: como as marcas ganham vida na mente dos consumidores. Rio de Janeiro: Best Business, 2010.
55. GOBÉ, M. A emoção das marcas – conectando marcas às pessoas. Rio de Janeiro: Editora Campus, 2002.
56. Kilcast, D. (2005). Flavor: how much do we really understand? *Prepared Foods*, 174(6), 91–98.
57. Kotler, P. Atmospherics as a marketing tool. *Journal of Retailing*. Greenwich. v. 49, no 4, p. 48-64, 1973. Mota, M. (2018). Fatores críticos de sucesso do marketing sensorial na gastronomia molecular.
58. Universidade de Lisboa, Lisboa. Retirado de <https://www.repository.utl.pt/bitstream/10400.5/17417/1/DM-MRDOM-2018.pdf>
59. Neves, S. (2018). Os estímulos sensoriais e a experiência de compra. Instituto Português de Administração e Marketing, Porto. Retirado de <https://comum.rcaap.pt/handle/10400.26/24727>
60. Pinto, T. C. L., & Stassun, C. C. S. (2016). Ferramentas de avaliação de marketing sensorial para micro e pequenas empresas de varejo. Universidade Federal de Santa Catarina, Brasil. Retirado de <http://incubadora.periodicos.ufsc.br/index.php/IJKEM/article/view/4295>
61. Prescott, J. (2015a). Multisensory processes in flavour perception and their influence on food choice. *Current Opinion in Food Science*, 3, 47–52.
62. Ramos, M., e Braga, T. (2011). Branding sensorial: a relação marca x consumidor criada pela ambientação das lojas. *Universitas: Arquitetura E Comunicação Social*, 8(2), 81–109. Retirado de <https://www.publicacoesacademicas.uniceub.br/arqcom/article/view/1333>
63. Ribeiro, L. (2011). O Branding no Séc. XXI: Um apelo aos sentidos. Faculdade de Economia da Universidade do Porto. Retirado de <https://repositorio-aberto.up.pt/handle/10216/49794>