

# Semiomarketing and Fashion Semiology: the business language of Fashion and Luxury

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# What is the mission of Fashion Semiology?

Fashion Semiology helps to understand and learn how to use the secret language of luxury objects, fashion clothing and accessories; a language of forms, symbols, icons, codes and colours, which has subconscious effects on the perception, attitude and purchasing desire of the target. Semiomarketing is the branch of marketing originating in the application of semiotic survey to market research, a methodology based on the polysemantic analysis, decomposition and recomposition of verbal and visual texts (advertising, internal communication, Web), while analyzing consumer profiles and expectations. Its aim is to optimize the communication/sales processes.

## Perception: The 8<sup>th</sup> P

An effective business communication plan is typically based on the balanced management of Product, Place, Price and Promotion (complemented, according to the latest marketing mix theories, by People, Process and Physical evidence), without neglecting the fact that marketing is nowadays increasingly underpinned by an eighth P, which permeates the other 7: Perception (Figure 1).

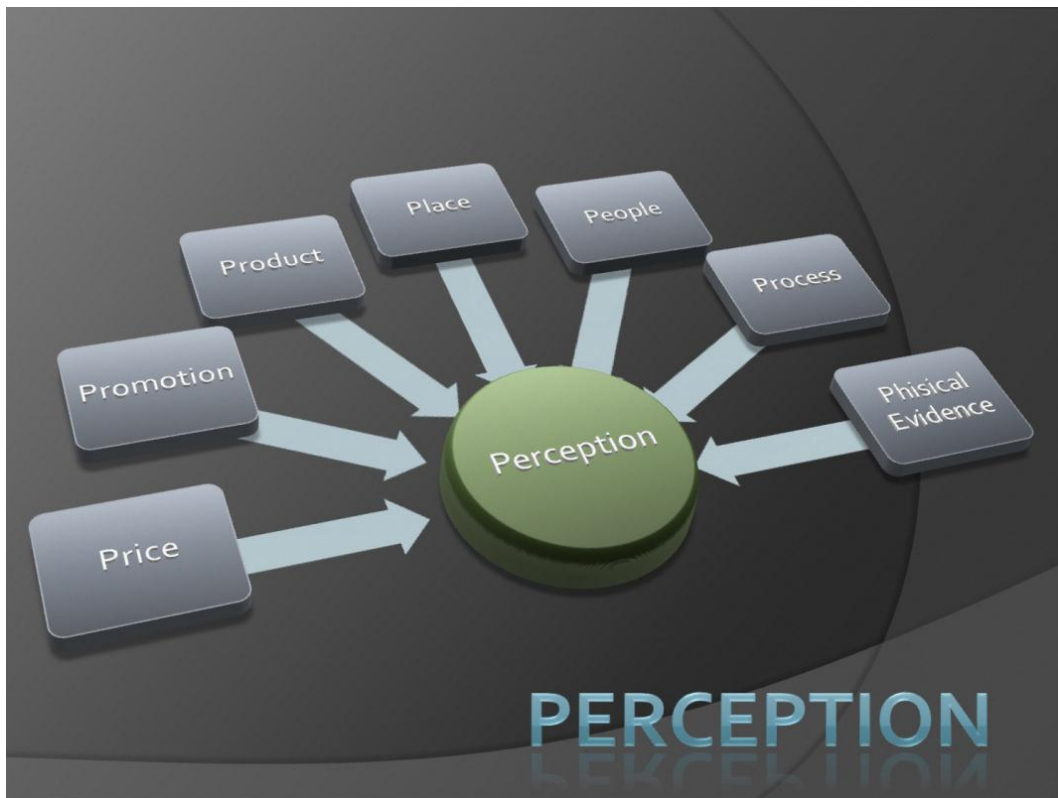


Fig.1. Perception: The 8<sup>th</sup> P.



Putting the analytical features of semiotics together with the pragmatic features of marketing, the aim of semiomarketing is equivalent to a Business Communication Optimization (also known as BCO) process, through all those activities that aim at augmenting the target-client conversion rate or the rate of customer loyalty through specific B2C or B2B strategies.

BCO acts on the visual, textual morphological elements, on clothing or staff gestures, on product layout and presentation and on other elements affecting human perception, amplifies and optimizes them, and ensures that whatever emanates from a particular brand (product, press campaign, fair stand design, digital or video advertising communication strategy) is semiomarketing-oriented, in other words, capable of generating in consumers an idea of positivity, convenience, authenticity, professionalism, reliability, with view to effectively communicating corporate values and engendering business growth and customer loyalty.

## How does Semiomarketing work?

Practically, through the use of codes, symbols, icons, discourse categories, and semiotic frames, semiomarketing elaborates various luxury and fashion video and advertising, semiotic-communicative structures that are marketing oriented, aimed at optimizing business communications in order to improve the target-client conversion process, a magic moment in corporate life, without which the company no longer sells and, with time, ceases to exist.

Semiomarketing de-composes and re-composes written and visual communication in a modular manner using sophisticated analysis techniques, such as **art semiology** (for a marketing oriented visual communication), **logosemiotics** (for a marketing oriented verbal and written communication), **warpframe** (for a marketing oriented video communication) and **net semiology** (for a marketing oriented web project) and through scientific and cognitive instruments, such as **extrabrand**, (for the extrapolation, the creation and the re-positioning of brands), and **sintext**, (for digital synthetic and SEO - Search Engine Optimization - oriented writing, with a highly evocative value) that are more flexible and far-reaching than conventional communication and marketing theories.

Semiomarketing is the fast track for optimizing the target-client conversion rate and customer loyalty. Fashion Semiology is its stylistic, communicational and marketing-oriented interpretation in the world of High Fashion and Luxury. For instance, the window of a department store is the medium par excellence to place brands and products on display. A series of interrelated codes are applied in this space. Fashion Semiology techniques are very often used by fashion and luxury brands for their advertising, including Dolce and Gabbana, Fendi and Gucci.

## Case-study: application of warp frame

A very interesting fashion semiology tool is the 'warpframe'. The term warpframe is made up of warp and frame and refers to all those visual and conceptual communication techniques that act in depth within a video narration, and whose stories they support.

Just like a tambour, in order to have a fabric, you need the threads of the warp to be weaved with those of the plot, and likewise the creation of an advertising video results in an emotional response, while infusing in the minds of the addressees certain desires. The purpose is the generation of unconscious associations, which require deep perceptive and narrative structures.

Warpframe, a semiomarketing technique used to optimize business video communication, is made up of ten items that have to be taken into account before producing the storyboard or writing the script, as follows:

**Identity** determines the role that the issuer wants to play in the communication flux regarding the addressee.

**Relationship** establishes the kind of relationship between issuer and addressee in order to reach the goal intended by the video.

**Style** puts the communication in the proper style in order to convey the chosen identity and relationships.

**Signs** indicate the symbols, icons or indexes necessary to reach the goal.

**Codes** indicate what mimetic, proxemic, kinetic or other elements are necessary to insert in order to reach the video's goal.

**Figures** concern the visual rhetoric figures that suit the story, in order to stimulate a positive feedback.

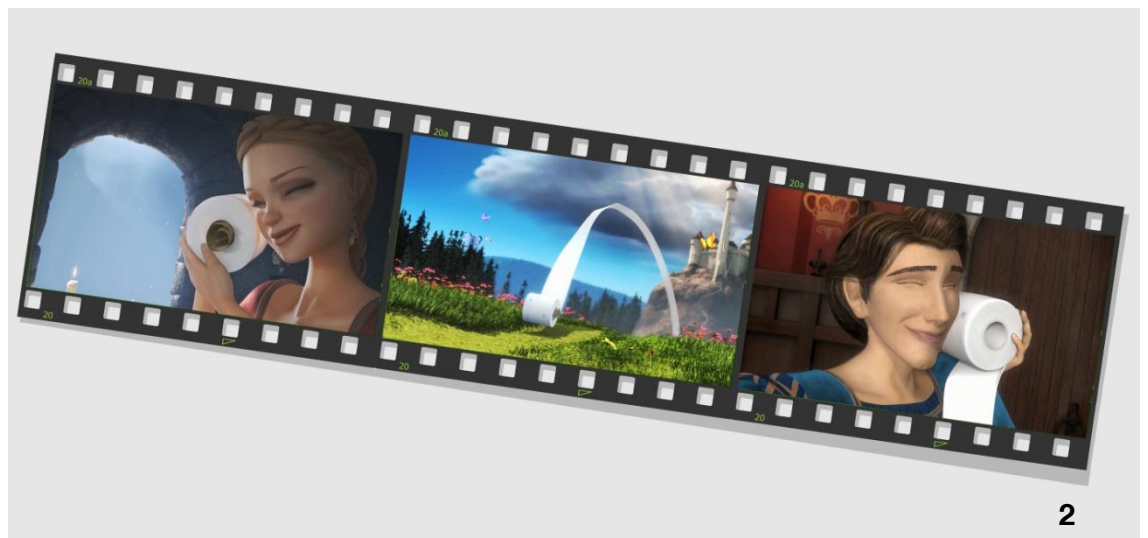
**Roots** concern the archetypal models that must be inserted in each story to make it more effective, while appealing to a collective unconscious.

**Roles** are about actantial models that must be used in order to structure the story in such a manner as to be involving for the audience.

**Balance** represents forces that give dynamism to the story through the construction of balances between the different actants, that imply elements of contradiction, contrariety and complementarity.

**Sub-limen** concerns down deep messages, visual and textual, made of inferences, denotations and connotations, preconceptions that influence deeply the perception of the video by its target.

An interesting case of warprame in action is the advertising of Regina (a brand of toilet paper) realized in Los Angeles by the agency Saatchi & Saatchi, under the direction of Raul Garcia, with the animations of Secret Plan.



**Fig.2.** Frames from Regina advertising.

The warframe structure of the video is as follows:

### **Identity**

The issuer, the brand "Regina", is the protagonist, represented by the icon of the paper roll that develops all the way through the story. What is underlined here is the constant presence of the issuer, not only as portrayed in the advertising, but during the entire user's life.

### **Relationship**

The relationship between issuer (Regina) and addressee (public) is confidential and smooth styled. The communicative style was studied to be similar to that of a fairy tale, but also ironic, polite and tactful.

### **Signs**

The paper roll is the symbol of the brand, and an icon of softness. The prince embodies the end client, while princess Rapunzel with her long plaits (not as long as the paper roll, though) embodies Regina's competitors. Butterflies are icons of lightness, the squirrel of agility, the owl of knowledge (knowledge acquired by the company over the years), while at the same time recalling the night atmosphere that surrounds the castle of the old witch, where the princess is imprisoned. The message that Rapunzel puts inside the paper roll is a symbol of the other toilet papers produced by the competitors, too short and rough (discarded by the prince/client that prefers Regina toilet paper).

### **Codes**

The codes of clothing and architecture (castles) lets us know that the two subjects are a prince and a princess. Gesture and mimetic codes both make us feel the softness of Regina toilet paper. Kinetic codes were studied in order to underline these features (the toilet paper jumps, bounces, bends, envelops, gets stretched for days and days - represented by the moon and the sun - as if it would never stop, until reaching the prince).

### **Figures**

Hyperboles were introduced (a never-ending toilet paper) always present like trademarks of the products, as well as comparisons (Regina toilet paper is longer than Rapunzel's plaits that embody the competitors) and softer than the paper she sends to the prince and inserts inside the Regina's paper roll.



### **Roots**

The archetype of the wandered was used, embodied by the toilet paper roll that wanders to reach the prince's castle. Even the archetypal figure of the secret message was used.

### **Roles**

The subject is the princess (competitor) that wants to reach the prince (client) to offer him her paper (the secret message) inserted in a "magic" roll of toilet paper (helper). The opponent is the distance from the prince's castle and naturally her being imprisoned in a place that cannot be reached. The issuer is the Regina brand, while the addressee is the target-audience.

### **Balance**

There are forces that confer dynamism to the story through the construction of a balance between the different actants, but also contradiction, contrariety and complementarity. The following forces are present:

#### **long/short and not long/not short:**

long

- Regina paper roll

short

- secret message written on a piece of paper

not short

- the long and winding road

not long

- the waiting of the prince

It is obvious that the paper roll (long) is an idea that is complementary to non short (the road), contrary to short (the message that symbolizes other paper rolls) and in contradiction to not long (the waiting of the prince/client for the Regina paper roll to become part of his life).

## **Sub-limen**

It is one of those deep visual messages that influence the perception of the video by the public. Here we have the preconceptions: the meaning of the video is fully understood by those who know the fairy tale of princess Rapunzel. There are various references to fairy tales: The Sword in the stone, Bambi, the Frog Prince. The magical value of Regina paper is also underlined by making the water lily bloom and shine after being touched, as if it had been touched by a magic wand.

Shapes, at a perceptual level, convey ideas of softness (the curvy bouncing of the paper, underlined by the curvy bridge and the wings of the butterflies), but together with sensation of sturdiness determined by straight lines (the sword in the stone, that also recalls another middle age story; the tower where the princess is imprisoned, the candle on the window).

Fashion Semiology represents a method for evoking in targets, in a modern manner and with a language tailored to the new digital mass media, the emotions produced by the refined and sophisticated world of Fashion and Luxury.





International  
Journal of  
Marketing  
Semiotics

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