

Fashion, Image, and Consumerism: fashion editorials as a communication strategy for brands

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ABSTRACT

This article aimed to address the theme of fashion editorials as a communication strategy and consumption for brands. Brings a general overview on consumption and fashion communication, as well as an explanation of what are editorials, how these are made and for what they serve. This article was based on the bibliography of several authors in order to clarify the area and the communicative potential of editorials for fashion brands.

Keywords: Fashion editorial. Image. Communication. Consumption.

Moda, imagem e consumo: editoriais de moda como estratégia de comunicação para marcas

RESUMO

O presente artigo visou abordar o tema dos editoriais de moda como estratégia de comunicação e consumo para marcas. Traz um apanhado geral sobre consumo e comunicação de moda, bem como uma explicação sobre o que são editoriais, como estes são realizados e para que servem. O artigo foi pautado bibliograficamente em diversos autores com o intuito de esclarecimento a respeito da área e do potencial comunicativo dos editoriais para marcas de moda.

Palavras-chave: *editorial de moda. Imagem. Comunicação. Consumo.*

Moda, imagen y consumo: las editoriales de moda como estrategia de comunicación para las marcas

ABSTRACTO

Este artículo tuvo como objetivo abordar la temática de las editoriales de moda como estrategia de comunicación y consumo de las marcas. Proporciona una visión general del consumo y la comunicación de la moda, así como una explicación de qué son las editoriales, cómo se hacen y para qué sirven. El artículo fue referenciado bibliográficamente por varios autores con el fin de esclarecer el ámbito y el potencial comunicativo de las editoriales para las marcas de moda.

Palabras clave: *editorial de moda. Imagen. Comunicación. Consumo.*

1 INTRODUCTION

Among the different forms of presentation of fashionable content, the photographic editorials stand out for their relevance in the brand's communication. In order to promote not only products but the lifestyle and the concepts behind the collections, editorials involve detailed photo montages, great technical refinement, and high production investments. Thus, they mobilize highly specialized teams and usually involve recognized professionals, established both in the field of fashion and in different fields of art, who offer their visions and aesthetic perspectives to the editorials. In this sense, the productions associate the strategies of the brands with the views of the creators, which implies a conceptual character and a prevalence of the aesthetic function. Varying in relation to the themes, locations, characters and scenic elements adopted, one can affirm that the fashion editorials present themselves as discourses, that is, as arrangements that keep internal alignment and that, for such characteristic, can be taken by their narrative nature.

In the fashion world, the importance of integrated communication management with a high graphic finishing level is noticeable, which favors the consolidation of brands in the market, increased sales and, in the long term, corporate growth. Therefore, the general objective of this article is to discuss the production of fashion editorials as a communication strategy for brands, addressing their operation and objectives. In this sense, it is described how this practice is developed, in order to strengthen the production of scientific knowledge on the subject. As Façanha and Mesquita (2012, p. 13) point to fashion, "because it is a relatively new area, both in terms of professional activity and

in relation to teaching and research, it can be said that the theoretical production is emerging.”

Tesser (2012) says that who buys fashion, buys an image and that the fashion advertising presents different proposals and languages according to each brand, arousing the attention of its consumer. Therefore, the justification of this theme's choice is due to the need to make explicit the ways of valuing the products of the fashion system, since the construction of images and visual discourse can be considered one of the most direct and effective forms of brands' communication with consumers. Potentialized by the advent of social media, this process is marked by the high speed of information circulation, by immediacy and ephemerality, traits directly related to the consumption of fashion products. This time, it is believed that by implementing good communication through the image production, it is possible to qualify the process of brand consolidation towards the public, with a view to increasing sales and growth in the market.

As for the methodological procedures, and based on the classification proposed by Marconi and Lakatos (2010), Gil (2010) and Goldenberg (1999), this article is characterized as Basic, as it does not have practical application in search of the knowledge here reproduced; Qualitative, because its focus is the process and its meaning; Descriptive, for seeking to understand the relationships that occur between the subjects addressed; and of Bibliographic character, since it is based on deepened theoretical content throughout the text with the point of view of several authors, correlating concepts and ideas so that a better understanding of the subject can be generated.

2 THEORETICAL FOUNDATION

2.1 After all, what is a fashion editorial?

In the field of fashion, one can define an editorial as a photographic production that aims to transmit a message through the looks (clothing, footwear and accessories), aided by the setting, casting (models selection), expressions, poses, and other elements that integrate the scenario created for registration (RONCOLETTA, 2011). In these terms, and in the perspective also adopted here, the editorial can be understood as one or more photographic images that seek to present fashionable products.

Joffily (1991, p. 13) points out that the value of the editorial is to communicate to the public the updates of the industry, as well as to “follow, through the prism of fashion, the fluctuation of behaviors, the change in sociocultural currents.” That means the editorial can not only present what is on the market but “point the links of fashion in a broader sense with the socio-cultural actuality” (ibid., p. 87). In other words, the set of images aligned in an editorial has the possibility to reflect critically on the aesthetic and social horizon, serving as a tool of analysis and values perception in each context. Considering the communicative power of the images, one can see the relevance of a coherent visual communication for brands, enhancing its dissemination, apprehension by the consumer and, consequently, its commercialization.

Regardless of style, clothing alone has the primary function of covering the body, that is, of dressing individuals within their social space. Joffily and Andrade (2011) say that clothing tells of its time, place and context, whatever its complexity. As an artifact, Crane (2006, p. 22) says that clothing “creates” behaviors by its ability to impose social identities and allow

people to affirm latent social identities”, expressing their tastes, customs, and status. Therefore, it can be affirmed that when wearing a garment, a social construction occurs on the part of the individual, who seeks to manipulate the perception that others have of him through his dressing practices - each carrying different meanings according to who wears it, who analyzes it, the combination with the other pieces and the context where it is inserted.

In a photograph, as Marra puts it (2008, p. 54), clothing “responds only to aesthetic characteristics and criteria, becomes a pure exercise of style and offers itself to fruition free from all practical obligation; the colors, the shapes become completely autonomous.” Here, the initial idea of covering the body and imposing itself socially expands and enters the plane of a social identity delimitation, which passes through the construction of a narrative, expanding the horizons of clothing as a necessity in the direction of a subjective and relational logic, in which the fashion artifacts are configured as objects of desire. Pereira Filho (2012) reinforces this idea by saying that fashion photography goes beyond fashion and manipulation, demonstrating consumption behaviors, fashion being one of the most significant elements of time, culture and social behavior reading.

Crane (2006) says that fashion photographs are subject to different interpretations because they have different identities that intersect and reflect the complexity of self-definition. It is the subtleties embedded in the pictures, either in the clothes, in the pose, in the expression or in the ambience that end up giving meaning to what is being constructed, composing an universe of dreams and desires building, manipulating the consumer by creating this apparent need to fit in a current model of clothing and behavior, and thus moving the consumption of fashion.

2.1.1 A brief history of editorials

With the objective of reflecting on the notion of photographic editorials in the contemporary context, it seems fundamental to understand the role of communication plans in the logic of fashion. For this reason, it is necessary to place these actions from a historical perspective, evidencing their alignment with emerging market and cultural dynamics with the fashion industry itself. In these terms, Sant'anna explains that

Fashion, as we know it today, is born in the twentieth century, postwar, and is an industry of capitalist soul. Its principle is to develop the characters of ephemerality, constant mutation, an ostentation of wealth and glamour, exploring and investing in the formation of consumers groups. Even if there is an individuality charge, individuals want to feel identification with some group. We can even say that fashion produces and sells prefabricated identities. And the fashion industry captures, models, and puts these stylized identities on the market (SANT'ANNA, 2012, p.131).

Considering the factors pointed out by the author, it is possible to understand the role of editorial productions in the consolidation of brand speeches, which is articulated in the field of fashion photography. Marra (2008) observes that the photographic activity linked to fashion begins around the 1890s when photogravure starts to allow photo and text printing on the same page. In 1892, according to the author, the direct reproduction of a photograph appears for the first time in the magazine *La Mode Pratique*, from Paris.

Already in the twentieth century, in the 1920s, according to Bracchi (2012), photos of people from high society began to be published in magazines related to style, fashion, and decoration. "By this time, the clothes shown communicated a value not only material but also symbolic and with identity,

embodying memories and social relations.” (STALLYBRASS, 2000 apud BRACCHI, 2012, p. 178) It can be observed, therefore, that since its principle the fashion photography has a character of significance, going beyond the pure representation of clothing.

In the late 1960s and early 1970s, “as a result of the strengthening of the textile industry in Brazil, the growth of the fashion trade and the professionalization of media vehicles, the market increasingly demanded fashion production services.” (JOFFILY, ANDRADE, 2011, p. 26) Already in this period, a professional was sought - although there was no recognition of the profession itself - that had skill, experience, and knowledge, standing out in the market and raising the level of photographic productions. Svendsen (2010) comments that in 1984, *Vogue* photographer Richard Avedon stated that his role was to sell dreams, not clothes.

Pereira Filho (2012, p. 305) observes that, in the 1990s, fashion began to propose greater individualism and that “personal expression became more important than the clothes themselves. The stylist (formerly known as the fashion producer) came on the scene.” According to the author, this professional was responsible for creating fashion images, working alongside the designers and creators of the most outstanding brands. Braga says that in this period

New fashion professionals have emerged who are true creators of concepts, ideas and especially images. Here was a buzzword to decipher the fashion of the late 90s and the present: most often the image was and still is more important than the product itself. It used to sell a concept, either the brand or a collection, through images, sometimes without appearing the clothes, and the consumer was convinced that he could not live without such references. Great formula. In addition to the stylist itself, the “stylist” emerged to research and guide all the development of ideas and consequently products. The fashion photographer also gained status by creating through the lens his

imaginary, whether it is seemingly real, or especially surreal. Bruce Weber and Oliviero Toscani were big names from the early 1990s, and later Mario Testino and David LaChapelle stood out; among others, obviously (BRAGA, 2004, p. 103-104).

In these terms, one went from “selling clothes” to the symbolic “selling dreams”. People are thus challenged by imagery speeches based on the idea that products are not only necessary, but more exactly true objects of desire. With the new possibilities of language introduced by digital technologies, and especially with the dynamics of social networks, this factor has become even more influential. Pereira Filho (2012, p. 307) says that “in fact, the introduction of digital technology can be considered a crucial change in fashion photography since its use has collaborated inventively in editorial narratives.” The horizons expand, raising new possibilities for recording and disseminating images, as well as the consumption itself, being able to acquire the products almost instantaneously through a few touches on a computer or cellphone screen.

2.1.2 The stylist

When dealing with the term stylist itself, it is important to define his relationship with the fashion producer. Frange (2012) clarifies that outside Brazil, stylist and producer are the same, and in the translation of the English term into Portuguese, one is still equivalent to the other, but in practice in Brazil, differences are delimited: “in our country there is a hierarchical pyramid in which the stylist is the creator of the fashion image concept, and the fashion producer is the professional who goes to the streets, who finds the pieces and coordinates them” (FRANGE, 2012, p. 34). According to this hierarchy, the stylist would be responsible for the conception,

for the idea, and the producer would be in charge of realizing it.

Holzmeister (2012, p. 43) says that in the early 1980s, “*Moda Brasil* magazine inaugurated a revolutionary phase in the production of fashion editorials, opening space for new professionals: the photographer and the fashion producer.” Still, the author (2012, p. 45) explains that the profession began as a fashion producer, and the professional later had the term stylist incorporated, “meaning one step more. From then on, this professional began to sign the conception of a fashion editorial — instead of the general editor of a magazine — managing the activities of the producer and production assistant”, reinforcing the hierarchy presented earlier.

In the action area, it is possible to define that the stylist is the professional responsible for styling, that is, by creating a concept that will link fashion elements in an image that tells a story with the intention of captivating the target audience, arousing the desire to belong to a group through that piece, that look and that brand (FRANGE, 2012). By combining elements such as clothing, shoes, and accessories into a previously thought out and structured setting, embodying meanings in details, poses, and expressions, the stylist creates a narrative that has the power to manipulate the consumer, arousing the desire for consumption.

It is important to have “a connection between the public, the representation, and reality, even if it is completely unrelated to the corporal scope, established in the imaginary.” (FRANGE, 2012, p. 21-22) The stylist is, in this case, responsible for creating these connections, not only with the public but also with the collection and brand. Garcia and Miranda (2005) say that through the combination of looks within a theme, the stylist establishes a pattern of use that can be called by a trend, which manipulates the consumer to desire something always new, subjecting it to constant

modifications so that it remains in sync with what is in vogue. The trend causes the consumer to create a consumption need for that object that offers a certain status and allows, even if only in the imaginary, to reach the ideal that aims. There, is seen reflected the fashion life cycle of planned obsolescence, so that the rhythm of consumption remains constant. On the subject, the authors explain that planned obsolescence is an

[...] ideological process that immerses consumers' proprioception into cultural meanings and social ideals, promoting a perpetual state of dissatisfaction with lifestyle and the physical appearance of the moment. Thus, the analysis of the fashion life cycle and the adoption movements of different dress styles is fundamental for the design of the market and communication strategies, since it aims to determine the duration of a trend and predict the introduction of new styles. Whatever the product or service segment you have in mind, the fashion phenomenon is linked to the introduction of new products and the diffusion of innovation (GARCIA, MIRANDA, 2005, p. 67).

Thus, it is evident that fashion is often guided by changing trends in order to introduce new products or even reintroduce updates of previous products, encouraging consumption.

After this description about the professional responsible for styling, the question arises: how does he perform his function? Ferraz (2012, p. 64) says that "[...] although some of the professionals who work in this area have gained a central role in the fashion industry, studies and research on the activity are scarce and little is known about the professional stylist's work methodology." However, Mesquita (2012) clarifies this issue by saying that in order to be able to perform his function by transforming an idea into a concrete image, the stylist must circulate among several fields of knowledge, such as creative research methodology, fashion trends, behavior, history, culture, aesthetics, in addition to notions of production, communication and marketing, being

able to dialogue with other areas related to his, such as digital design, photography and plastic arts. It is understood, therefore, that the stylist who manages to be a multidisciplinary professional, capable of absorbing, combining and practicing knowledge of diverse areas of form tends to play his role with mastery.

2.1.3 Development of na editorial

In the area of fashion, each category of work requires a team, and in the case of editorials, it is not different. In addition to the stylist, other key-professionals who contribute to an editorial can be highlighted: the fashion photographer, beauty artist, model, lighting designer, production designer, casting, among others. Like the clothes and the atmosphere, the team should be selected already considering the concept to be portrayed, so that the style of the photographer and the profile of the model(s) are consistent with the proposal. Depending on the size of the job, more professionals may be needed, such as maids, catering (feeding), assistants and even entire teams of support to the professionals mentioned above that complement and assist the functions that may be required.

It is worth mentioning here a brief clarification regarding the beauty artist. It can be only a single professional who acts as a hairdresser and makeup artist, or two professionals, each one acting in a role. Holzmeister (2012, p. 29) explains that such nomenclatures are used because "unlike professionals who work in beauty salons, their mission is to build a fashion character, using products and mechanisms quite different from those used even for the most sophisticated party." It is, therefore, necessary to have a repertory different from the common professional of the beauty area.

The fashion photographer also usually has a repertory of the area, differing from professionals who work in other branches of photography. Specific techniques of lighting and scene composition, studies in the area of fashion, trends and behavior, modeling direction and an accurate creative vision are desirable characteristics in this professional.

As for the model, this one is usually chosen from the briefing according to its physical characteristics, so as to compose the character created for the editorial, and can be hired directly or through specialized agencies. There are situations in which celebrities are used, such as actresses, singers, media personalities and currently also the so-called influencers, ordinary people who have gained prominence in social networks with diverse contents about their daily life, fashion, behavior, dressing style, among others. The choice of which "category" of models will be used can be according to the proposal of the concept, size of the work or means of publication of each editorial.

Having the team established, the focus is on creating the image. The theme can be talked among team members for idea alignment, but the stylist is responsible for the composition of the looks and ambiance. Sant'anna explains that

The creation of a fashion image is born from an investigation, based on the production of visuals that no longer depart from the imitation of reality, but from a concept. After all, the whole creative process arises from mental data. In this way, ordering ideas, debating them before beginning image production is critical. The production of fashion image begins, therefore, in the debate of the ideas that must be exposed. To delimit the subject, to raise materials and to practice the documentation of the studies (summaries, reviews, files, drawings, materials, photographs, patterns, etc.), finally, to save and to order everything that is feeding this study is fundamental base of this process (SANT'ANNA, 2012, p. 135).

In other words, image creation starts from the definition of themes and the agreement among the professionals involved on the way forward. It needs to be delimited, studied and organized, so as not to lose focus throughout the process. It is important that, during the preparation and realization of the editorial, the references and scope of the project be periodically revisited to ensure that it is in accordance with what was planned - tools such as mood boards and checklists, for example, can be valuable instruments for doing so. Ramalho e Oliveira (2007) emphasize that it is fundamental to have a unity of the brand, maintaining coherence in the speeches of each manifestation of this, so that there are no contradictions.

Holzmeister (2012, p. 49) argues that currently "capturing backstage images during the making of photographic sessions for catalogs and editorials has grown to become almost mandatory as a marketing tool." The public does not consume only the final image but wants to engage in its construction, seeing the step-by-step and the reality behind what is being done. It is also natural that changes occur during the editorial, both in the preparation and in the execution of it, and the professionals have to deal with various unforeseen events, and therefore, be prepared for any situation that may occur. In addition, there are recurring adjustments in the post-production phase, a step that involves other professionals who are responsible for altering various elements and correcting visual aspects of the captured images, always in order to ensure that the concept of production is preserved.

2.2 Brand communication and fashion consumerism

Fashion brands are able to reflect the individual and his way of being, acting and thinking while telling stories, created with the intention of consumer's identification, who are influenced by them. Proni (2008) says that all manifestations of the brand are instruments of communication: name, logo, product, stylist, fashion show, publicity - site, videos, photographs, interviews, reports, point of sale, stores, etc. Being related to the brand, it can be considered a manifestation and an instrument of communication of the same, directly or indirectly. Tesser (2012) states that all brand communication must maintain the same identity to be strong and consistent, and that, regardless of the vehicle in which it is advertised, the concept must always be the same.

Duque-Estrada (2011, p. 327) explains that "in general, Brazilian brands have not yet built their private worlds, their brand identities consistently." Considering that the number of fashion brands is increasing, and many times they offer similar products, with the same source of inspiration and raw material, the construction of the image becomes a great competitive differential (TESSER, 2012), positioning the brand in front of the consumer and bringing its market niche closer.

Robic (2012) argues that the differentiation of a brand gains power in its immaterial - which can be taken here as the intangible, immeasurable, what the brand conveys on a symbolic, not palpable level -, generating an emotional connection with the brand as a whole, and not only with the product, which offers a rational connection, linked to usability, necessity and comfort. Knowing and strategizing the brand's immateriality is essential for good communication - and the

image can be an excellent ally to convey the symbols of the immaterial. Tesser (2012, p. 209) states that "a well-constructed image can tell everything about a brand: what it is, what it offers and for whom. Concept, brand, and lifestyle - this is the message to be conveyed; the clothes are in the background."

The consumption of fashion is based on symbols, and it is this symbolic capacity that has the power to make the consumer tether to a particular brand in the face of others, not acquiring the object by itself, but by what it symbolizes. Consumer behavior can be explained by the individual's need to express meanings through acquired products that communicate the message of how the individual perceives himself or wants to be perceived (MIRANDA, 2008). The relationship of the symbolic aspect attributed by the brand to the interests of the consuming public is the basic premise of successful advertising. In terms of fashion editorial, Bracchi (2012, p. 177) says that "the scenes created leave us a role to play and instructions on how to feel and live the impact created by the fashion world in the consuming public." The product concept, the collection theme, the essence of the brand and the images created for communication must be in tune to achieve the symbolic needs of the consumer.

The consumer can not distinguish between his own feelings about the product and his beliefs about how it is viewed by others. This time, his behavior is coherent and consistent with the image of what he believes to be, in his actual self-concept, or how he would like to be, in his ideal self-concept. In this case, the products are like instruments that help carry out the transport of the "real self" to the "ideal self". We can understand that products express the constructions of one's own self: one perceives, in his preference of purchase, as resembling a specific object, one immediately imagines himself in the other's perspective and as one believes himself seen by him. The self is not developed from a personal or individual process,

but it involves the entire process of social experience. In the assessment of the achievements of others, the subject develops his own self-perception, he notices himself how he believes he is perceived (GARCIA, MIRANDA, 2005, p. 25-26).

If the product, or clothing, itself, already carries a roll of symbols that allows the individual to identify and express themselves, the composition of several pieces of clothing in a look can assign a set of values that comes to gain a new sense as it is combined, creating a narrative that can express both who you are and who you want to be. Taking this as truth, an editorial, in making this composition in a planned way and inserting it into an environment created or thought to establish and reinforce the narrative, can intensify the level of significance of the whole, elevating it to another level and making an instant connection with the public.

Robic (2012, p. 229) reinforces that is important to plan the elements that will compose the immaterial or imaginary of the brand, since this allows the formation of consistent communication structures, generating more lasting effective and creative bonds with the individual. Crane (2006) proposes that the choice of individuals for a given product is determined by constant valuation and estimation of consumer goods according to the potential they have to contribute to the image they seek to project. The self-perception of the individual motivates his consumption behavior, making him adopt products whose symbols can express the image they want, reflecting their culture, location in space and time, trends and changes.

The response to consumer incentive can also be related to suggestions around the individual that reinforce the satisfaction the purchase will bring. Thus, it can be observed that certain stimuli tend to generate the same type of response — what can be called a “temptation” to continue

acquiring products of a certain brand because it has already had a previous positive experience. Garcia and Miranda (2005) consider that this is an evaluation that leads the consumer to approach or depart from something, composed of three components: cognitive (beliefs), affective (feelings) and learned (behavioral intentions). This classification approximates the levels of Emotional Design, proposed by Norman (2008), composed by the Visceral, Behavioral and Reflective levels, being these equivalents to the immediate aesthetic impact caused by the artifact, its usability, and the meaning that it carries, respectively. Svendsen (2008) states that the symbolic value replaces the utility value, explaining that the relation of the user to the objects is less and less related to the use. The author emphasizes that values such as utility and aesthetics are important, but that it is the symbolic differentiation that has the capacity to justify the economic value of an object.

3 SOME APPOINTMENTS ABOUT FASHION COMMUNICATION

The fashion consumer can be considered a code interpreter capable of discriminating between alternatives, identifying and opting for the ideal products to express a certain idea or image. Consumption, then, becomes a way of performing a performance, since the consumer seeks to project constantly changing identities according to their own parameters, as well as the fluctuations of fashion, always in view of the interaction dynamics that establishes in their social context. The variety of style choices allows the individual to make more meaningful choices, since through these affirms his self-perception, which becomes an important concern considering that he constantly re-evaluates what is happening around him, his position in the

face of such facts and, consequently, their ideal identity for the moment, alternating the degree of relevance of several factors according to their past and present perceptions and experiences. In this way, the individual builds his unique and differentiated personal identity. Curiously, Battistelli (2008) comments that a fashion is adopted to differentiate, but precisely for this reason it diffuses and ends up being assimilated, condemning itself to the constant reinvention.

It is in this scenario that the images of fashion editorials are inserted. It can be seen that they offer a path of extreme strategic importance for the communication plans of brands, constituting itself as an indispensable tool for the construction of the symbolic universes of the same. In the perspective adopted here, it was possible to observe the importance of the structuring of clear and aligned discourses to the conceptual planning of the campaigns, which reiterates the primacy of the studies on the narrative contents conveyed. Through symbolic elements of great interest to their target audience, brands seek to engage their interlocutors to identify and affirm themselves as brand clients. For this communication to be effective, the brand's speech must be aligned with its consumer, and for that, a qualified team becomes relevant in the editorial conception.

It is worth emphasizing that, for a fashion brand, "advertising stimulates and motivates sales, but in order to achieve the desired goals, it must be associated with other factors: quality, attractive presentation, good attendance, services, prices, ease of distribution, etc." (TESSER, 2012, p. 209) Thus, although the image has a strong value in the consideration of consumption, it is not the only element to act on that level: the product, as well as the rest of the intangible elements of the brand, must meet some essential basic requirements that make it pleasant to the consumer, as

aesthetic pleasantness and usability, meeting needs that go beyond symbolism.

4 FINAL CONSIDERATIONS

The characteristics of fashion consumption are linked to intrinsic values, personal preferences, self-concept, and the need to socially impose oneself. Issues such as planned obsolescence and renewal of trends are also relevant in this regard. It can be assumed, from what was presented in this article, that the consumer does not acquire the product or brand only for reasons of necessity, but rather because of the perceived image of an ideal that he seeks and that they represent. The symbolic consumption continues to be highly present in fashion, due to the capacity of non-verbal communication present in clothes, transmitting values, ideals, culture, status and various other social positions. Thus, it is recognized that a fashion editorial, through the composition of the looks in a strategically planned set and positioning, is able to create a path of a positive relationship between the consumer and the brand, solidifying and promoting the consumption of it. It is believed that by using the fashion image in the editorial format as a strategic communication tool for the brands, one can approach and create links with the consumer, creating identification through the symbolism present in their immaterial, influencing and manipulating them, finally leading to consumption.

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