INVESTIGACIÓN/RESEARCH

REASONS FOR EMOTION IN FASHION CONSUMPTION

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ABSTRACT

Fashion consumption seems to be linked to emotion due to diverse causes: the kind of product that tends to be tried; the space carefully designed where the product is presented; the special customer service in the buying process; the social impact of the brand ambassadors that act as opinion leaders; and the spectacular nature of the media coverage in this industry. The main aim of this article is to know the reasons why fashion brand links emotionally, giving an emotional identity to the fashion brand. For this purpose, firstly a literature review of the concept brand identity has been conducted, brand image and positioning. Secondly, research reviews the literature about the concept of emotion -, studied the relationship with the senses – sensorial or affective emotion mostly . Thirdly, the role of senses in buying fashion has been described. The conclusions a are that the reasons that explain the link between emotion and fashion consumption are the following: clothes are more visible and sensory product; the industry is very competitive and it is the origin of emotional shopping, where fashion styles are changing; and finally the nature of the store atmosphere, that influences psychologically.

KEY WORDS fashion –emotions – feelings – consumers – identity – atmosphere – retail.

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RAZONES PARA LA EMOCIÓN EN EL CONSUMO DE MODA

RESUMEN

El consumo de moda parece estar vinculado a la emoción debido a distintos factores: el tipo de producto que tiende a probarse, el espacio particularmente cuidado donde éste se presenta, la atención especial durante el proceso de compra, la repercusión social de los embajadores de marca que sirven de prescriptores de opinión, la espectacularidad en los medios de comunicación de las noticias que genera esta industria, etc. El objetivo principal de este artículo es conocer las razones por las cuales la marca de moda vincula emocionalmente al consumidor, destacando así una identidad emocional a la marca de moda. Para ello, en primer lugar, se ha realizado una revisión bibliográfica del concepto de identidad, imagen y posicionamiento en las marcas. En segundo lugar, la investigación revisa la literatura sobre el concepto de emoción y estudia su relación con los sentidos –esencialmente la emoción sensorial o afectiva-. En tercer lugar, se ha descrito cómo juegan los sentidos en la compra de moda. Se concluye que las razones que explican la vinculación de la emoción con el consumo de moda son las siguientes: la ropa es un producto más visible y sensorial; el sector es muy competitivo y es el origen de la compra emocional, donde los estilos de moda son cambiantes; y por último, la naturaleza del ambiente de la tienda, que influye psicológicamente.

PALABRAS CLAVE: moda – emociones – sentimientos – consumidores – identidad – ambiente – comercio al por menor.

1. INTRODUCTION

Many authors have studied the relationship of emotions to consumption (Foxall, 1997; Vlachos *et al*, 2010) and particularly with fashion consumption (Sherman *et al*., 1997; Wakefield & Baker, 1998; Rodriguez Arenas, 2003; Brengman & Willems, 2009; and Urrea, 2011). In their research, they emphasize that personal experience and the experience learned provoke an emotion that can be of sentimental or affective type. If the result of that emotion is the sensory pleasure, it initiates the individual into action, in this case, as buying again in a store where we feel good.

On the other hand, emotions function as mediators of consumer responses to advertising and brand (Holbrook & Batra, 1987; Dawson *et al*., 1990 and Yoo *et al*., 1998). Emotional brands create strong affective bonds through shared values and attitudes, while emotional brands only "use emotions to strike a sensible chord" (Urrea, 2011).

Buying fashion remains tied to physical clothing store "because the Internet cannot offer the same treatment or the same experience that is achieved in the presence

boutique" writes Campos in an article published by *XL Semanal* (2015: 70) . Proof of this is that except accessories, cosmetics and perfumes, the brands that create trends are not *online*. The reason, according to several representatives of luxury fashion brands, is the fashion product's ability to link the senses. Thus, the president of Chanel Bruno Pavlovsky, argues that "fashion is about clothes and the clothes you need to see and feel it to understand," or the creative director of Celine, that "to see if you like or not the clothes, you need to enter into a shop, appreciate the materials and cutting, find out how they are made and whether they favor you "(Campos, 2015: 70).

The shopping experience achieves to differentiate through maintained forms of communication of the various elements of the process of shopping. "There's a whole universe that plays with the senses of the consumer, from the decor to the lighting, the smell, the arrangement of the products (...) There is not a unique, exquisite and sensory experience as approaching to the physical stores of these great brands, "said the general director of the consulting business and *marketing* Emred / fashion in the Network (Campos, 2015: 71).

The purpose of the research is to understand the reasons that explain the special relationship of fashion consumption with emotion, particularly in the physical Store. Throughout the article, taking the terminology adopted by the Anglo-Saxon literature that is the majority in this industry, we will refer by *retail* to rhe business model of direct *retail* sale, but we focus on their appearance as a branding tool[2]. This concept in the field of fashion means a third space between home and work "where sensuality and the warmth of home is transmitted and where the brand complements its emotional value" (Kent, 2007: 737).

For example, a brand that has made of its image in Spain an emotional identity is Zara, who increasingly reduces small businesses to open larger stores in the main shopping streets as an advertising medium (Delgado, 2015).

2. OBJECTIVES AND METHODOLOGY

The main objective of this article is to deepen the emotional strategy of the brands, because the identity of the fashion brand is par excellence an emotional identity. For it, in the first place, a literature review of the term "identity″ will be done, linked to the image and positioning of the brand. Second, the concept of "emotion" will be reviewed, especially the sensory or emotional emotion. Third, a relationship of the role the senses in buying fashion will be done,. Finally, we intend to conclude what reasons related to the product and the industry make the fashion industry especially linked with emotion. Theoretical work, complements the literature with references to the informative field of professional reality.

3. DISCUSSION

Damasio, in an opinion published by the magazine Neurorelay in 2012, finds that there is an important connection between emotions, feelings and choice, especially in

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[2]   Addition, retail anglicism will be used because in Spanish there is no word that defines the scope of this term. In the same way will apply the anglicismo "retailer", generally translated like "manager of the point of sale".

complex and conflicting circumstances where the subject is unable to choose using only the cognitive process. To apply these factors to fashion brands, a review of the concepts of brand concepts that get an association to the emotional value is performed, and are applied to the field of buying fashion. Thus the role of emotions and the role of the senses in buying fashionable is addressed.

3.1. Identity, image and positioning

As an introducción, three terms necesarios para enmarcar por qué a la marca de moda se le atribuye una identidad emocional se explicarán: son los conceptos identidad de marca, imagen de marca y posicionamiento.

| central identity | • Product attribute | • Customer orientation |
| | • user profile | • leadership |

| Essence of the mark | | |

extended identity	• Brand personality	• submarines	• logo
	• registered market	• slogan	• symbol
	• country of origin		

| Value proposition | • functional benefits | • symbolic | • emotional |

3.1.1. Brand identity

Brand identity is the set of attributes with which the enterprise is self identified and self differed from the rest (Díaz Bustamante, 2012), acting as an entity embedded in an organization, composed by people, culture, plans and values[3] (Kapferer, 1992). These attributes can be of permanent type (activity, competence, history, nature and social corpus), that defines the enterprise strategy (vision, mision and project) or related with the corporate culture (behaviors, values and presumptions), according to Villafañe (2004).
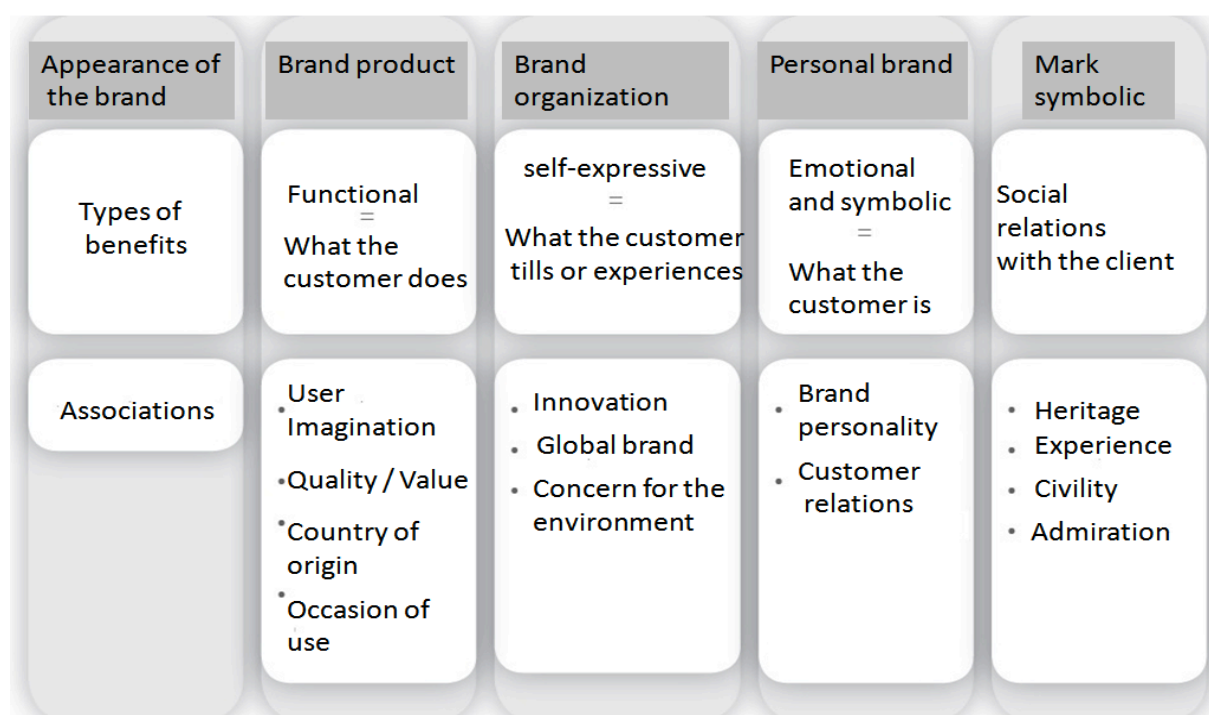
Brand identity includes those associations[4] that imply a promise of the members loaf the organization to the clients (Aaker, 2002) and that are capable of managing everything that connects the client with the brand: to supply an

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[3] Erdem *et al.* (1999) Relate personal values to brand choice, to emphasize that the meaning of personality of an individual is transferred to the scope of the organization.

[4] Aaker *et al.* (2001), Taking into account the brand value that these sources provide to the product or service, identify other dimensions that provide brand value in addition to partnerships: perceived quality (affects the profitability of both investment and actions), brand loyalty (Strengthens the size and intensity of each loyal segment) and brand recognition (affects perceptions and taste, generating familiarity or superiority).

identity to the variety of products, to produce a proposal of value that supposes benefits (functional, emotional and of self-expression), to promote relations with the client based on feelings (competence and the organization itself) and to give the human resources a sense and a meaning capable of motivating them.

The structure and components loaf the identity of a brand are therefore: a central identity (that synthetize the vision of the brand by means of associations that must remain constant), an extended identity (that complements the central one), the essence of brand (that perceives the soul or the reason of being of the brand) and a proposal of value (that expresses the benefits supplied by the brand that grant value to the client). If the identity is shown for each market or product segment in a different way, we talk about a multiple identity of brand. If the brand works in the same way for different producto or markets, it manifests in a simpler way (Aaker *et al.*, 2001).

Appearance of the brand	Brand product	Brand organization	Personal brand	Mark symbolic
Types of benefits	Functional = What the customer does	self-expressive = What the customer tills or experiences	Emotional and symbolic = What the customer is	Social relations with the client
Associations	•User Imagination •Quality / Value •Country of origin •Occasion of use	•Innovation •Global brand •Concern for the environment	•Brand personality •Customer relations	•Heritage •Experience •Civility •Admiration

Figure 2. Ways to build brand identity

3.1.2. Brand image

Brand image includes the brand associations that are perceived by customers (and other public linked to it) from a number of attributes associated with it, whether current ("today they make up the image that the public has " , Cervino, 2002: 65) or latent (they could be part of the public image, according to Ballantyne *et al*, 2006)..

Image is also the meaning associated by the public with a certain brand, that is, the ideas used to describe or remember that organization (Díaz-Bustamante: 2012). The mental representation that the brand evokes in the consumer's mind

in response to a marketing stimulus is used by the consumer to distinguish it from the competition and facilitate the election (Ballantyne et al., 2006).

Image is also the set of emotional or rational representations arising from the spirit of the public to the evocation of a enterprise or brand as a result of experiences, beliefs, attitudes, feelings and information.

To create the brand image, memory and experience of the physical properties or feelings caused by the use or consumption of the mark (Ballantyne et al., 2006) influence it, the degree of knowledge that individuals have of the brands, the force or spontaneity with which the brand is associated with a stimulus related to it, the content relative to the attributes that are associated with the brand, tangible and intangible: products, distribution of products or enterprisecommunications of the enterprise (Díaz-Bustamante: 2012).

Figure 3. Ways to define brand image

3.1.3. Positioning

The study of brand image without making reference to the competition is incomplete because the perceptions that the individual form of an enterpriseenterprise from its attributes are built "in relation to other enterprises with which it competes" (Sanz de la Tajada, 1994: 169-171). Thus we explain the positioning as a way to communicate brand identity that is based on the brand image.

Ries & Trout (2000) define the positioning as the associations in the minds of consumers that differentiate not only materially, that is, through a rational decision. To actively communicate to the target audience the messages that will differentiate the brand from the competition, in terms of image perceived by the consumer and desired by the enterprise, that as a result provide a competitive advantage (Aaker, 2002).

The positioning is the result of two factors that have changed the way in which consumers assimilate messages: the advertising[5] saturation and the over-communicated society. The revolution in the channels produced by Internet and

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[5]   Healey (2009) Indicates that advertising is increasingly losing effectiveness in stimulating sales and increase profits, as well as generating brand awareness and positioning products. As an example, Keller points out that in 1994 companies like Procter & Gamble invested more than half of the advertising budget advertised on television, and fifteen years later only one fourth was spent (2009: 142).

audience fragmentation contribute to the way to build brands increasingly move away from the traditional advertising model; on the one hand, advertising does not reach more than public friendly with the brand, and on the other, it has to distribute more ads in different media to reach as many people.

The concept of positioning, created by Ries & Trout (2000), gives the keys to the companies to form messages that should find a place in the minds of consumers - "conquer positions" - and stay there for a long term; This work involves selecting strictly the information -saying what to whom is due - circumstances, and focus on how the receiver perceives it more than in how it is sent.

3.2 The meaning of emotion in buying fashion

Batey (2008: 25) defines emotion as "the internal and subjective experience by an individual from a complex behavior of physical and mental changes in reaction to any situation." The excitement gives meaning to the experiences by referring to something lived that has special meaning for the subject. Emotions get a point of differentiation difficult to imitate: to customize the experience. This argument would explain the proliferation of the offer of individualized products. An example is the personalized polo in just 20 minutes offers the Ralph Lauren store on Madison Avenue, New York offers (news obtained from the magazine *Unique Code* in 2013 by Palau), or the brand extension of firms like Gucci, DKNY or Calvin Klein, which manage to position themselves as lifestyles (Schmitt, 2006: 25).

The personalization of the experience is also reflected in the creation of virtual communities that gather *feedback* to address the most sensitive consumer information and enable the generation of content and contacts (Sádaba, 2010: 50). Brand communities facilitate the exchange of interests with people from distant places that otherwise would not get to deal with, giving the user role, satisfaction and loyalty to the ties created (García Ruiz, 2005: 269).
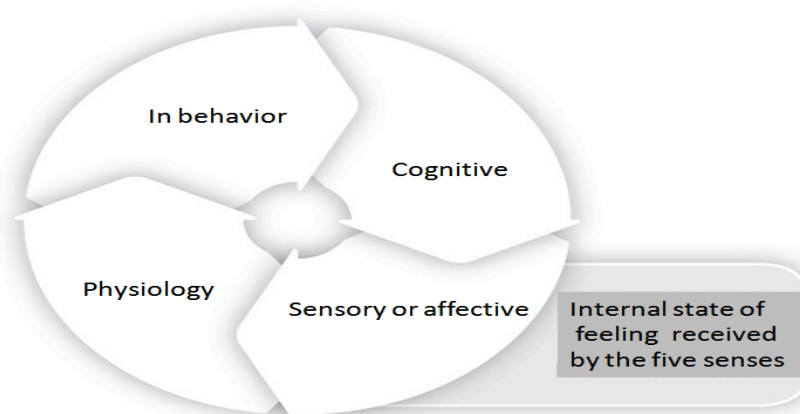

Figure 4: Types of emotions in reaction to a situation
Source: based Batey own Preparation (2008)

3. 2. The seduction of the senses in the fashion store

The sensory experience is a major aspect of emotion in the textile *retail* as constituting "the internal state of feeling and most conscious experience of emotions" (Batey, 2008: 26). Our sensory receptors translate the physical energy from the environment into electrical impulses processed by the brain (Batey, 2008: 51). The figure below summarizes the potential of each of the senses at the point of sale, which will be explained in this section.

3.2.1. Sight

The visual process is an active process of construction and interpretation in the brain of the images that reach the retina, as Batey (2008) points out. The view is a subjective process, depending on the personal feeling of reality and cultural influence that has implications when brands use a specific visual imagery. Heller (2004: 17) emphasizes that feelings and senses do not combine accidentally but "are universal experiences deeply rooted from childhood in our language and our thinking." Kotler (1973: 52) points out such different ideas about the colors of mourning, because in the West is black and the East is white.

Ernst & Lange (2007: 244) claim that the recognition of an object through the sight is a task that requires active exploration, as the images that nest in memory transmit impressions from which customers form an opinion about the objects. Aires, in an opinion gathered by the magazine *Marketing and sales* in 2008, adds that "90 per 100 of the information received by our brain is visual," to describe the process that explains that the consumer behavior is predictable. Meanwhile, Lea-Greenwood (2009: 231) adds that we retain 70% of what we see, compared with 30% of what we hear or read. The sight is considered by Workman & Caldwell (2007: 595) "the first sense in the face to face interaction that supports the others," because the way a consumer sees a product has a huge effect on the way he feels the purchase. According to Macías Rodríguez (1972: 16-17), in his approach where the *merchandising* is "all that makes or set the sense of purchase to vary at the point of sale because brings closer the customer to the product in the best possible conditions," the sight must communicate the value of the product or brand, before they check it with the touch or taste. The sense of sight is the most appreciated by the fashion consumer groups who are more involved, as innovators or leaders. For example, the pleasurable and visual component of action to go shopping of this type of consumer, allows him to get information and compare it, although he does not buy it.

Bloch et al. (2003) show that the visual stimulus is a key determinant of purchase satisfaction, and is the preferred sense to verbal process when making purchasing decisions, compared to smell and touch, less valued according to the researches by Holbrook (1986) and Workman & Caldwell (2007). The influence of visual stimulus will depend on the personality traits and consumer behavior, now also in need of tactile experiences[6].

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[6]   Holbrook (1986) Concludes that consumer responses to aesthetic objects, such as fashion designs, are not only mediated by the visualization variable but also by other personality variables such as motivation,

The sight has a symbolic function of expressing to oneself, which can influence the evaluation of the product; that is, the visual appearance contains significant elements of the product categories that function as extensions of oneself, because of the role occupied by the sensory system of codes in the expression of identity. This feature will be better understood when we discuss a little later the meaning of color.

3.2.2. Touch

In the *retail* environment, after the visual appeal, the pleasant feel influences the whole perception of the brand. For example, we attribute a silky or soft tissue with something luxurious. We like to confirm by touch what we have received through other senses.

In many languages emotions and feelings are described as "touch", as it is the "most direct and less mediated by intelligence" (Bicchi *et al*, 2008: 7.). Touch is important because possession of the object, that will be called emotional possession, occurs at the time that the senses begin to notice it, although technically "the exchange process between object and money takes place at the cash register"(Underhill, 1999: 182). It is in the field of clothing where this sense is more employed because the product can be tested.

While recognizing objects through the form is predominantly visual, we often use our hands to reorient the object to the recognition by the sight. The touch gives more confidence and produces greater access to memory, imagining that it could belong to whoever touches it (Lea-Greenwood, 2013: 103). Underhill (1999: 176) argues that " we buy things by testing them and touching them," and as an example of the naturalness of this sense is that touch is for child a source of knowledge, experience and sensations. The skin is the organ responsible for the sense of touch, the first to develop in the fetus (Batey, 2008).

The tactile properties carry meanings especially "in textures and materials used in clothing" (Batey, 2008: 66). That the touch serves to appreciate physical shapes and textures explains that the textile fibers make of fashion a product that especially[7] stimulates this sense and particularly encourages to touch some fabrics, such as *cashmere*. The textile product is the paradigm that Macias Rodriguez (1972: 15) uses to express the need that touch be sensorially pleasant to the fingers of the customer. So, he brings up the example that 80% of cases of sales of coats in the male consumer is by the pleasant contact of the skin with the liner, and the comfortable height for his hands, that he tends to put into the pockets

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classicism / romanticism, and gender, Thus considering affective responses along with the hedonistic aspects of consumption.

[7]   To explain the symbolic value especially of the textile product, the following quotation from the exhibition hosted by the London College of Fashion between June 10 and August 10, 2011: "Are you listening? The fabric has much to teach us. How does the cloth want to drape, to sway, to fail? If one keeps these things in mind and looks very carefully, the fabric itself begins to speak. This is the type of clothing I wish to become "(Yohji Yamamoto, designer).

When products are evaluated by touch, in addition to texture, they are based on the following properties: temperature, hardness or weight. Their influence depends on the situations that motivate to want to touch the product before buying, of the products that stimulate the need to experience the tactile properties and of the cultural profile of the consumer. This argument explains that in Spain the physical store outweighs *online* shopping: the Spanish have greater need to check by touch how the is garment.

3.2.3. Hearing

This sense connects with memories and environments, reflecting the tastes of the audience that it targets (Baker et al., 1992 and Sullivan, 2002). Like the sound of words is used to recall the products or "visually evoke a meaning" (Batey, 2008: 60), the music has a rapid effect on moving the client or keeping him in the store, and can cause a greater number of purchases by attributing some perceptions and reactions to a brand.

3.2.4. Smell

Olfactory marketing was born on the 80', when finding that "it is the sense with the most direct and immediate access to the brain," said Batey (2008: 63). He shows the relevance of which is considered the most primary sense, adding that it is the only sensory system that has "a direct neurological connection with the limbic system, responsible for keeping and regulate memories and emotions." It is therefore the sense which responds more quickly, in a second, and the one that keeps longer the memory, 65% after one year; which explains in turn that we resort to other senses, more necessary in the day by day. Olfactory marketing also involves the customer who identifies himself with the brand and the environment and induces him to buy.

The consumer has the need to "feel in advance" the values of a product before testing it, either a chocolate or a delicious perfume. So spaces, packaging and labels are vaporized. There are already studies in other sectors of *retail* such as food, which shows that fragrances are "a strong influence on the decisions of election in the store" in the words of Wanninayake & Randiwela during the conference published in 2007. According to the authors, consumer preferences may change, and this requires a strategic change of the managers marketing.

In Spain, the research by Navailles in his work of 2012 shows how, despite that few companies recognize in the scent a fundamental element of their brand personality, the aroma serves both to experts and students and teachers not laymen on the matter to recognize the product, identify and remember the brand and evoke emotions. Therefore, the author concludes the necessary legal protection of the aroma of a brand that constitutes a differentiating element.

SENSE	VIEW	TOUCH	EAR	SMELL

Description	Explore face to face	Confirms received	Connects with memories and environment	Keeps and regulates memory and emotions
Utilities	Preferred in the verbal process	Source to know	Give Feedback:Move the customer or keep it With which more rapid response;	The one who keeps the memory for the longest
	The most appreciated	Very mediated	Special symbolic identification	More immediate access to the brain

Figure 5: Description and usefulness of the senses
Source: based Batey (2008) Prepared

4. CONCLUSIONS

Recognizing the importance of the brands to emotionally reach consumers in the current environment, in particular the current analysis summarized in six the particular reasons linking emotions to fashion. Some fall in the qualities of the product or the space of the fashion store, and others are derived from the development of the sector.

1. First, emotional aspect attributed to the consumption of marks of is more visible socially in buying clothes, because it is a publicly consumed good. People value more to buy fashion to express who they are. Fashion that impinges on all dimensions of the consumer has given it the quality of "total social phenomenon" in the opinion of Yepes in 2008 published by the protocolo.org website. Clothing communicates personal identity to others through our brand decisions (Piacentini & Mailer, 2004: 252). Consumer behavior is the direct result of comparing his perception of the image of the store (based on physical attractiveness of the store, customer type, fashion reputation, staff care, product quality, location and promotion policies) with his own or image of of the one with whom we aspire to resemble (Birtwistle & Tsim, 2005: 454). People choose brands that have a desirable or attractive personality, that increase self-esteem, which give confidence, security or fun; that is, they are bought by psychological and social attributes that distinguish and give meaning to brands.

2. Secondly, the textile is emotional because the product of the clothing "involves an imaginary of multiple senses" (Workman & Caldwell, 2007: 589) that has made it a communication media with properties of a language, to the point that it is informed by a code that depends on the social characteristics of the individual (McCracken & Roth, 1989). The textures of the garments provide an information that appeals to the five senses: sight, touch, smell, hearing and taste. to the form of constructing the meaning of a garment by the designers and how to be

deciphered by consumers, is through rules or aesthetic and cultural codes (Workman & Caldwell 2007: 590).

3. Thirdly, brands must get an emotional and symbolic link in a competitive market such as fashion (Doyle et al., 2006). Faced with strong competition from a dynamic, complex and global market, the differentiation and positioning strategies have increased (Lea Greenwood, 1998) especially in some sectors such as textile *retail*, with the *value retailers[8]* (McGoldrick, 2002) - and specifically through some elements of marketing such as atmosphere (Kotler, 1973: 52).

4. Fourth, in the process of fashion buying, the senses especially influence on perceptions of fashion styles because they are constantly innovative. A feature of consumer behavior that influences the manipulation that designers make of these codes is the search for the unique and innovative. The marketing in the textile sector is relevant because of "continuous changes" in this business environment (Moore & Fairhurst, 2003: 386). Or put in another way, "the fashionable clothing brands, given the rapid nature of the industry, have always been more creative and image-conscious than other sectors" (Schmitt, 2006: 25). In addition, the democratization of fashion has made the market more dynamic and causes a lot of pressure to have the latest fashion from the catwalks in the *stock* of the store (Newman & Darshika, 2004).

However, some authors seem to find a contradiction between the type of marketing that favors quick decisions, and the fashion industry understood from the creative process. Giorgio Armani also expressed in a recent interview: "I worry the frenzy that devours fashion and reuses. It takes time to appreciate the beauty because beauty needs time to be created. Today that time is not granted "(Sebastiá for the magazine Telva in 2013). Another reflection on what Gonzalez & Davalos (2007: 217-218) called "a significant feature of modern lifestyle" is the definition of time of fashion as modernity that makes Simmel (1938: 47): "impatient, which indicates not only the desire for rapid change in the qualitative content of life, but the vigor recovered by the formal appeal of what is limit, of the beginning and the end, of the arrival and the leaving. "

Differences in consumer need for innovation also influence the different perception of the senses. Thus, as noted by Barnes & Lea-Greenwood (2010), the fashion concept is "exclusivity, urgency and immediacy," characteristics that are manifested in how to communicate fashion products with constant suggestions to acquire the product as soon as possible, or participate in a single event.

It is the case that explains Surchi (2011) when he speaks about the *pop-up stores*, a shop format very common in the textile sector, which according to Soto (2012: 48) produces a permanent renewal of the commercial landscape and public space, perhaps a result of the appeal by the ephemeral born since the mid-twentieth century. Lea-Greenwood (2009: 231) quotes Zara as an example of exclusivity for the use made of space to showcase its products. As for the immediacy, the characteristic fashion, as an unpredictable business of changing tastes, contrasts

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[8]   McColl & Moore (2011) They define them as a type of companies offering the same product at very low prices.

with the characteristic of a purchase process where style and colors are planned at least 12 months in advance (Vignali et al., 1993). The clothes of a product could be called "quick sale" that requires a special way of communicating, as Curhan (1974: 286) describes about certain foodstuffs.

5. Fifthly, some marketing strategies that establish a relationship between emotion and point of sale have their origin in the fashion industry. Store understood as scenario "bewitches, mediates and raises the value of the product" is a trend that emerged in the field of fashion, according to Cano for publication *Women's Fashion today* in 2012. Several authors (Donovan & Rossiter, 1982; Hirschman & Holbrook, 1982; Birtwistle & Tsim, 2005, and Lea-Greenwood, 2009) find that the emotions provoked by a set of marketing items used at the point of sale and that have attracted most attention in the textile sector, influences the consumer behavior.

This is demonstrated, for example, by the *flagship stores*, flagship buildings pioneer in conveying a brand experience, a lifestyle and an attitude through the location and design. This design strategy in commercial spaces is able to "reflect all the ideas and the spirit existing behind an institution, a brand or a specific product " (Soto, 2012: 51). Doyle *et al*. (2008) report the case of a successful *flagship store* of the sector of decoration, inspired by the experience of Bulgari.

6. Sixth and lastly, textile consumers are influenced especially in the purchase process for psychological reasons. The nature of the store environment is a psychological factor particularly in the textile (Fiore, 2002). From the point of view of the consumer, it warns of social and ethical implications of growing power of the seller to create environments that encourage the purchase, and wonders about the"potential buyer objections to subliminal persuasion" (Kotler, 1973: 64).

From the point of view of brands, Burns & Neisner (2006) explain that emotions are most relevant to satisfy the customer that has high expectations, based on experience or based on other marketing activities. Consumer attitudes to choose the store also affected by store attributes: if consumer expectations are achieved by the *retailer*, the experience will be good (Pan & Zinkhan, 2006) and will increase the loyalty (Birtwistle et al. , 1999). Based on these data, a direct relationship between store image and store loyalty (Bloemer & Ruyter, 1998 and Sirohi *et al*., 1998[9]) is suggested.

On the emotional side of the image of the store, the one referred to psychological qualities, the consumer does not consciously control as in the cognitive aspect, the one referred to the physical qualities (Burns & Neisner, 2006: 50). Therefore, the affective factor contributes more than the reasons to the customer satisfaction, and this is the new guide of customer-oriented marketing (Sivadas & Baker-Prewitt, 2000). The example of concepts called experimental *retail* of the Laura

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[9]   Although this research measures the consumer loyalty of a supermarket, it interests the fashion industry that one of the parameters to measure it in addition to the future intention to buy, is the recommendation to others.

Ashley brand is notorious, among which there are *Mother and daughter*, *Home* or *shopping-town* (Warnaby, 1993: 44).

Finally, to support the relationship between emotion and fashion through psychology, fashion has been identified as an area where impulse buying is greater, an aspect highlighted by Newman & Darshika (2004). As the author collected in a previous research (Llovet 2010: 16), the flexible production process has implications in socioeconomic behavior, and is considered from the sociology of fashion as impulse accelerator of consumption. While about this term García Ruiz (2009: 85) makes a distinction between the irrational spending of money, and consumption that is explained by a variety of reasons, "from the comfort, personal display, caprice or emulation" to "non-trivial achievement of objectives and the realization of personal values."

For Garcia Ruiz (2009: 86), "the descontextualization of these decisions produces the feeling of unbridled consumerism," but they are buying decisions that go beyond the economic sphere, as they refer "to the kind of life that people want to have" , to a cultural practice. In this regard, Soto (2012: 7) adds that "trade in one of the most significant relationships linking the individual to the collective", while acknowledging that when consumerism becomes the predominant activity of contemporary society, the store and the mall monopolize the stage of social activity, as has happened in recent decades.

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