

Emotional Branding: emotions and feelings aroused by the design of the olfactory experience of consumption according to the ecosystem approach to communication.

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Abstract

This article discusses the recognition of semiotics experience and olfactory experienced by consumers in FARM brand's physical store environment, so that it can be achieved the goal of conceptualizing the consumer olfactory design experience within the environment aroma of the brand from the semiotic point of view and the ecosystem approach to communication. In this sense, the theoretical background involves studying and researching of languages, representations and aesthetic communication from an ecosystem perspective, according to authors Monteiro (2011) and Pereira (2012), Peirce's semiotics and the semiotics of culture, theory the affordances Gibson (1979) and Morin's complex thought (2008). The developed research is qualitative, empirical and exploratory nature, it has having been used in its methodology techniques by Moraes and Mont'Alvão (2010) as a basis for modeling FARM brand's communication ecosystem, as well as systematic observation Gil (2010) to collect data on the environment selected as analysis system target. The development of the research took place in the physical store of FARM brand, located in Shopping Manauara, placed in Manaus city, within the Graduate Program in Communication Sciences - PPGCCOM, from Federal University of Amazonas - UFAM. The main results can be mentioned the presentation of communication complexity of the brand studied through systematic analysis of their contact points and the subsequent location of the physical store environment and the aroma within this ecosystem, so that they can understand the process of management of intangible presence in the consumer experience organized with the aim and achieve the emotional and sensory consumer's memory.

Keywords: Communicative ecosystems, Emotional Branding, Olfactory Experience, Semiotics Experience.

1. Introduction

This article presents partial results of a research that aims to investigate the use of flavorings in physical stores and its relationship with the consumer experience presented by FARM brand and experienced by consumers. This strategy, which has been increasingly adopted by the market, is part of the work of the emotional branding, which aims to manage to touch points of a brand aimed at the communication of their identity to the consumer, arousing sensations and positive emotions leading to loyalty.

The adoption of this type of communication approach by brands was established as the traditional media such as advertisings and billboards have become cold elements that can no longer connect with the public. To meet the new needs of this group, companies had to propose to go beyond the production of goods, also producing pleasure, desires, emotions and new loves.

In order to communicate this new humanized, dynamic and emotional profile, you need to subtly achieve the perception of each individual and one of the means found to achieve the production of these intangible assets was adding to brand communication strategies that encourage all the sensory system of individuals. When entering the physical store of a brand, the consumer is not achieved only with low prices and quality, but also with colors, aromas, textures and flavors that communicate the brand style and invite you to let yourself be seduced by this world.

It is this complexity that arises behind the use of a flavored environment which this article aims to explore, as well as the feelings and emotions that technical and programmed process aims to awaken in individuals who participate in this interaction. Therefore, it has aimed to conceptualize the design of semiotics experience and consumer touchable with the brand environment of aroma from the semiotic point of view and the ecosystem approach to communication. Therefore, we will take the process of emotional branding as a communicational complex and hierarchical phenomenon, composed of various organized systems to work semiosis brand (sign) with your consumers (interpretant), and where the design appears as intangible manager and as a model agent of the brand identity.

Thus, it can be said that the problem addressed in this article is if the flavoring used by emotional traits in their physical stores, as a potentiator of the consumer experience, can be seen as a sign of its participant communication ecosystem. In order to find ways to understand the various layers in which this scent is involved, this project will take as object of study the Brazilian brand FARM and the environment of its physical store, located in the city of Manaus.

2. The brand according to the semiotic point of view and the ecosystem approach to communication.

For Charles S. Peirce, a sign is "anything that leads to something else (its interpretant) to refer to an object to which itself refers (its object) in the same way", which turns out to check the this imperfect and incomplete condition, being unable to be the object itself because of its representation of condition. (PIERCE, 2012, p. 74)

According to Lucy Niemeyer (2007), it is important to pay attention to the character of representation of signs, as well as to the fact of this being present, being in the place of something without being something itself. For the author, they are such features that allow the sign to assume mediation between a missing object and an interpreter who is present. It is from these characteristics of the sign that FARM brand will be understood, chosen as case study of this research.

According to Joan Costa (2011), a brand is a sign composed of smaller signs, organized in favor of a form of a containing picture a message to people with certain behavioral profiles. There is thus a semiotic system, composed of linguistic signs (brand name) and visual (symbol, colors, shapes, lines, icons).

According to Clotilde Perez, "brand is a symbolic connection between an organization, an offer and the world's consumption." (Perez, 2004, p. 10). Thus, it is understood that brand is mediation device, which establishes a relationship between the production system of a company and the consumer system through the production of meaning of their smaller signs, the management process that fits the design.

It is clear, therefore, the existence of different systems and processes of meaning that mediation established between the brand and the consumer. It is to understand this complexity that seeks aid in the ecosystem perspective of communication, which according to Pereira (2012), has to do with a new way of looking at communicative practices. Rather than isolating and simplifying the phenomena, the proposal challenges the researcher to seek an understanding of its objects that takes into account the complexity of the system of human and environmental relationships in which it is inserted.

Another important concept to understanding the studied brand semiotic communication process is the semiosis, which according to Irene Machado (2008), is the time where there is the transformation of information into a sign, and the generation and circulation of meaning, the construction of meaning fields and the creation of answerability circuits.

For Lopes and Pereira (2014), semiosis also helps understanding the communicational ecosystems by giving value to the movement that allows sign systems to establish a relationship. According to the authors, "semiosis is a process that involves cooperation between signs, which enables us to talk about the relationship and interaction between these signs in growth processes." (LOPES E PEREIRA, 2014, p. 154)

Returning to the effects caused by the sign, Niemeyer (2007) Santaella (2012) affirm that the nature of this effect is quite varied and may be a feeling, action or representation. For a long time, marketing, advertising, design and branding used the signs to lead the consumer to perform the purchase action, and despite the success for a long time, now, it was realized that the generation of feelings can be more beneficial, leading to a loyalty able to make the purchase action a routine.

Such sentimental loyalty has been explored and developed by various companies through two brand management processes called sensory branding and emotional branding, aimed at building a more emotional and sentimental relationship, and therefore less rational and impersonal, between the marks and consumers. Regarding the olfactory branding, this has received great support with quantitative research to ensure its efficiency. According to research carried out and presented by Lindstrom, "of all the senses, smell is by far the most persuasive" (LINDSTROM, p. 86, 2012). The author further states that, because of the visual and auditory stimuli to which we are subject, smell has become much more efficient with regards to capture memories.

However, despite its apparent effectiveness, only one olfactory branding action is not enough to cause the differentiation effect on the market, pursued by the brands that apply. You must create a rich system of consistent signs around the olfactory sign, so that it can stand out and fulfill its function through the relationship established with others. It is from this process, where the performance of design can be seen in most cases, you can achieve the construction of an identity through the consumption experience.

In this development process the consumer experience a brand aims to offer the desires and consumer wishes are taken into account at all stages. Therefore, there is the need to analyze not only the environment that is offered, as well as the effect of this on the perception of the individual to whom it is

intended. The concept of *affordance*, developed by James J. Gibson is a strengthening of the idea that individual and the environment are interconnected and cannot be analyzed separately, defended by the author throughout the development of his theory of perception ecology.

For Gibson, *affordances* are everything the environment offers the perception of an animal can serve their objectives and needs of beneficial or malevolent way, so that "the possibilities of the environment and the way of life of the animals go together inseparably" (GIBSON, 1986, p. 15).

Gibson draws attention to the fact that, with the technological development of all areas of our society, the man began to modify the environment so that it is able to provide *affordances* to facilitate his experience (paving streets, under surfaces safer and more efficient, electricity, heating, etc.). Thus, the human being is surrounded by artificial environments, often built to suit specific purposes. (Gibson, 1986)

Santos (2012) uses the theory of *affordances* together with Lotman's modeling concept to address environment processing space as a result of the design of action. According to the author, you can see that, through its management action, the design develops environments composed of a series relationship between different languages.

As for Irene Machado (2010), the concept of modeling used by Lotman in his studies on the understanding of semiotics of culture, is the expansion of sign systems in interaction. According to the author, through its interconnected actions these systems transform the space into an information environment, signic and complex, ready to be realized, appropriate and modified by individual contact.

Returning to Santos (2012), it can be seen that the spaces chosen to use the shops has shown a lot of *affordances* increasingly specified, thus modeled according to the communication needs of each brand, becoming in a separate and unique atmosphere in which with regard to brand communication purposes, but can often result in unexpected effects such as discomfort and repulsion.

In short, what was intended by the gathering of these concepts is to create a conceptual field that enables understanding the dynamics present in these artificial environment and modeled through the ecosystem approach, for this is available to study the resulting communication complexity of the individual's interaction with the environment that presents itself.

3. Methodology: the way to get to the understanding of this phenomenon.

Aiming to apply theoretical concepts previously presented so to build a methodology capable of supporting the study of semiotics experience established between the consumer and the FARM brand, selected methods and techniques will be described below.

3.1. Systemic modeling of the brand and the location of the physical store environment as the analysis target system

According to Moraes and Mont'Alvão (2010), the use of models in the analysis of a system is so to facilitate the study and, although the authors use such models as a guide towards the display of machines, it is noted that the intention of recognizing the characteristics of a system through these models shown appropriate for understanding planned to be reached about the communication ecosystem of the studied brand. Thus, it was made use of hierarchical ordering model operating system (Figure 1), according to the authors, seeking to position the target system according to their inclusion in other hierarchically superior systems is explicit even those contained systems within this target system.

In an effort to adapt the hierarchical ordering model operating system to study the contact points that make up the communication ecosystem of the brand, it also became based on the model developed by

Delano Rodrigues (2013), where the points are expressed by contacting which can be used by a tag to communicate their identity and establish a communication process with the consumer, as can be seen in figure 2.

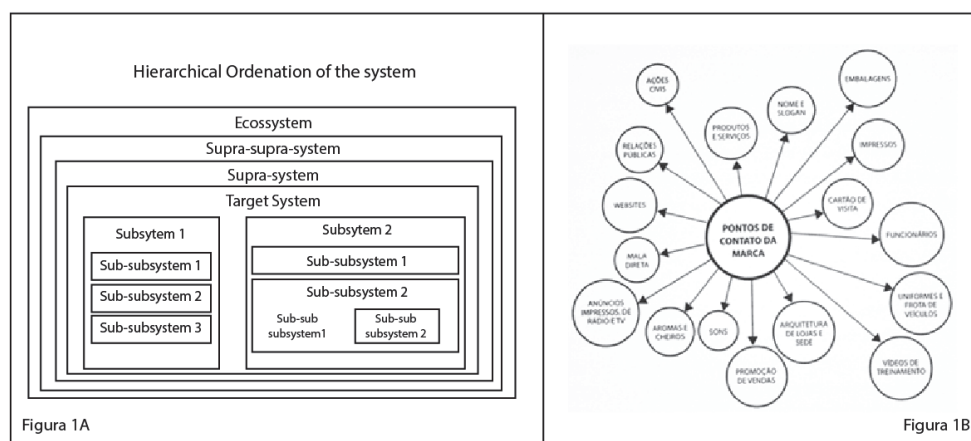


Fig. 1 1A - : hierarchical ordering model of operating system. Source: Moraes and Mont'Alvão 2010/

Fig. 1B Representation model of the contact points for communicating the identity of a brand. Source: Rodrigues, (2013)

With the combination of these two models, was expected to enable a deeper approach on each of these contact points, from de Moraes and Mont'Alvão model (2010), will be seen as supra-systems and systems that make up the ecosystem communicational brand.

3.2. Semiotic analysis of the target system

To compose the semiotic methodology of the analysis, it was proceeded with a systematic observation, assisted by photographic record, of FARM's physical store environment that is located in Manauara Shopping, in Manaus, state of Amazonas. According to Marconi and Lakatos (2010), this technique is so to use the perception from the sensory system to obtain certain aspects of reality through the examination of the facts or phenomena under study. For systematization of the collected data, it elaborated a table that was made the record of the present signs in accordance with the sense that it affects the environment.

We will continue now with the presentation of the communication ecosystem of the studied brand, to further proceed with the presentation of semiotic analysis developed on the physical store environment. However, it was first made an explanation of the characteristics that led to the choice of the FARM brand as the case of study.

4. FARM's communication ecosystem and analysis of the physical store environment as a target system

FARM was chosen as a case of study of this research for several reasons. Mainly because their emotional and sensory positioning to the consumer as well as the fact that they find themselves installed in Manaus just over a year, which put it in the new position, and at that time the most desired brand among the female audience, young and city leader of opinion. However, there were still other factors indicating that this would be the best choice for the goals of the research, which will be discussed below, along with the presentation of the brand profile.

FARM was born in Rio de Janeiro and began selling its products in 1997 in Babylon Feira Hype, street fair where many other Brazilian brands came from. In the beginning, production was handmade with hand-painted fabrics and many colorful *bodies*, a characteristic that has become a differentiator in a period of fashion prized by the industrial and the cold and dark tones. With the growing success within the show, it was noted that the colorful, sensual and printed Brazilian style in the brand products had a strong appeal for consumers. Thus, production was once spontaneous and departed the personal desires of the designer, began to set the main objective of the brand: to portray the style of Rio's life. In proposing to adopt this Rio and Brazilian identity, both in its textile production, as the lifestyle that seeks to sell the brand to win the domestic market and also draw the attention of the international market.

Regarding the image search of brand communication, we can start by saying that, as well as in Rio de Janeiro, there is no winter. Although the temperature drops, there is room for a light dress and a little skin showing. Its pieces value the use of natural and fresh fabrics with bright and colorful prints and details in a handmade way, which matches perfectly with the college girl that goes to school in the morning and later passes on the beach before returning home, dresses up and leave again to meet friends in the bohemian neighborhood of Lapa.

Currently, to provide this customer experience and strengthening its Carioca identity, Brazilian, natural and colorful, FARM makes use of various touching points, from the concept stores of architecture, to the attention to online sales service and the use of a unique aroma, which is the focus of this work and that was the main element of motivation for the development of this research with the inclusion of a case study. Next, we will present the systemic modeling that exposes the operation of each of the points of contact identified in the communication ecosystem FARM brand.

4.1. Systemic modeling the brand and the location of the scent application

As it can be seen in the developed representation model (Picture 4), it was identified that the communicational ecosystem FARM brand consists of the following supra-system: the social networks, the product, the sale, the packaging, the actions and the employee. Among these, there is the sales supra-system, which is composed of two smaller systems, the E-farm, which regards to online sales, and the physical store, which regards to points of physical sale which are spread throughout Brazil.

The functions that were observed by the researcher in the studied ecosystem were to: communicate the brand identity (its values, aesthetics and lifestyle that it brings), popularize the brand (strengthening and communication of your image to the public), loyal customer (offering a positive shopping experience and leading consumers to buy other times), sales (organization and implementation of sales and actions aimed at increasing the number of sales) and product selling (offering spaces for the marketing of products).

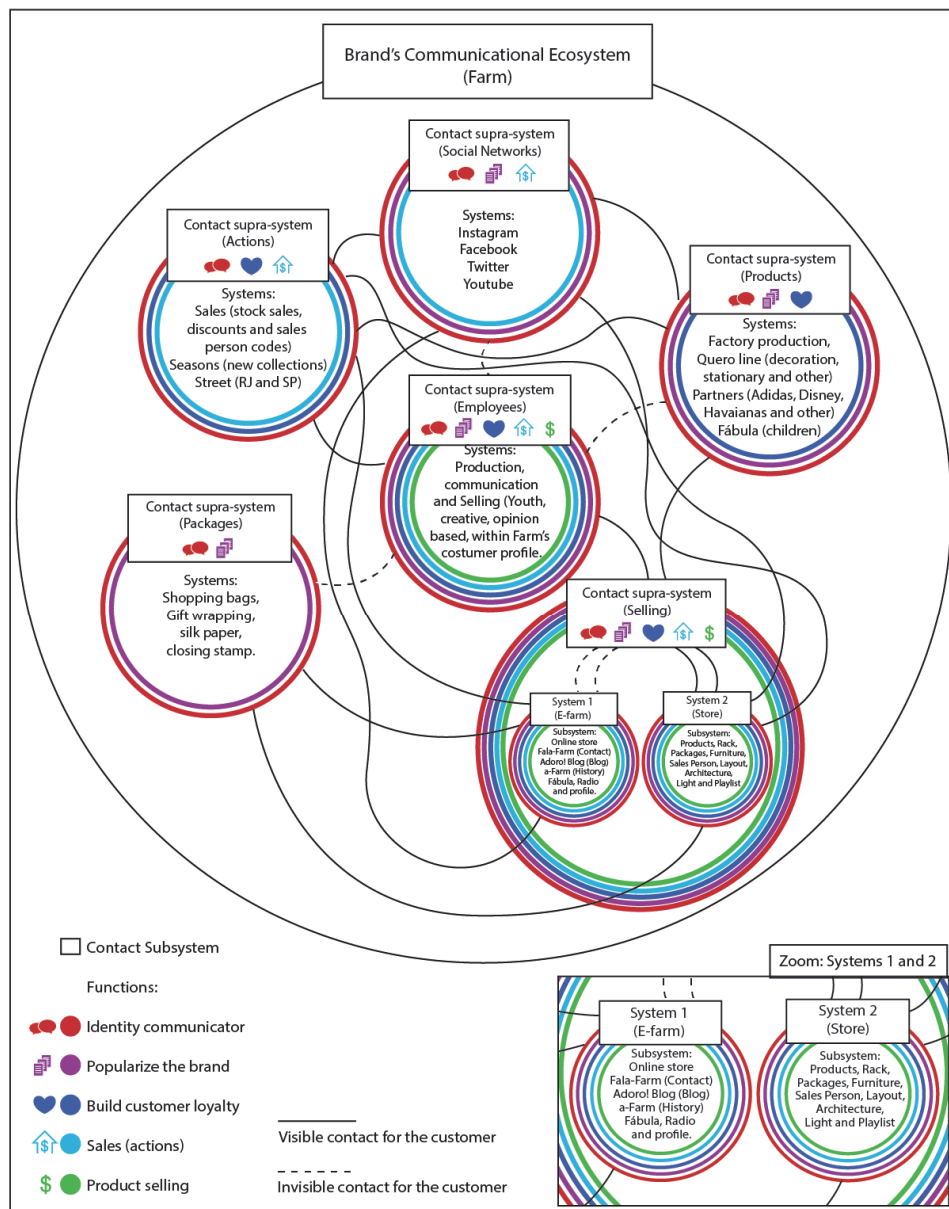


Fig. 2 FARM's ecosystem representation model communicational. Source: From the author's own production.

From the development of this model, it was possible to go into analysis of how the brand proceeds in each of these contact more systematic and objective way supra-systems. However, for this article, will only present the most important supra-systems to the understanding of the brand's performance mode, they are the products, employees and sales.

Starting with supra-systems contact product that meets the functions to communicate brand identity, popularize the brand and loyalty. It was also noted that its production is divided into products from the factory (clothing, footwear, accessories and lingerie), partnerships with other brands (Disney, Havaianas, Adidas, among others), the I-line (furniture, decoration, sports items, stationery, etc.) and Fábula (children's line).

These FARM's products, still in its beginning in Babylon Feira Hype, exerted a direct influence on the definition of identity that the brand would seek to convey in all its productive and commercial complex, so now is your strongest point of contact. The models and prints follow a standard aesthetic, strengthens the brand identity and serves as a basis for the development of activities of other points of contact. The use of signs that convey a style linked to nature as fish, flowers, fruits and animals typical of Brazil to reinforce the association of the brand with the carioca girl who loves to be close to nature. Thus, loose dresses and cotton gowns covered with embroidery and lace come to further strengthen the artisanal and natural image, as well as accessories that use wood, bone, rope and leather.

Regarding partnerships that FARM incorporated into its production over the years, there is the use of *Zé Carioca*, a Disney character, Havaianas are sold in the shop and on the site, and the international partnership established with sporting goods Adidas brand. Taking for example the case of Disney, it is interesting to note the exclusive use of the character *Zé Carioca*, a Brazilian parrot created by Disney in 1940 as a picture of Rio trickster, as an appeal childhood memory of consumers who had contact with the comic book character. This effort to occupy the daily life of his audience was already being contemplated by its line of furniture, stationery, decoration and sundries, called Quero. Along these lines, FARM print your prints on cushions, chairs, notebooks, mobile phone cases and even surfboards, skate and bike.

I emphasize, finally, sensory contact process that is through the brand's products. Attention should be paid to the fact that the materials described above can bring own peculiarities. The cotton fabrics such as rayon, and linen, have a more natural texture, which absorbs the touch and imparts a greater comfort than other synthetics. The same goes with leather and wood used. The colors of the prints also behave differently in each material, which stimulates the consumer point of view to make it recognize that certain style of stamping combined with a certain type of tissue, likely belonging to the FARM. Finally, you can also notice these olfactory stimuli in each piece of clothing sold by the brand. By applying this flavor in their products, even after leaving the store, or without even having gone there to shop, as in virtual consumer experience, the consumer is informed by the aroma that is applied to the piece, that the product really belongs to FARM.

Moving on to the analysis of supra-systems to one that involves the employees hired by the brand, it must meet the functions of communicating identity, popularize the brand image, build customer loyalty, promote increase in sales number to inform the customer of the ongoing actions, as well to sell the products. The constituents of these supra-systems systems are the production, communication and sale, the latter being engaged in consumer experience developed by the brand at the point of selling.

As specified in the representation of the communication ecosystem of the brand model, hiring its team prioritizes young people who fit the profile of consumption objectified by FARM, with fashion knowledge, design, architecture and self-respecting for comfort and a more natural style and alternative. Among the employees of the factory and communication, this approach creates a team that works with more motivation and pleasure to be producing something that really believe and identify. Regarding sales staff, the effect is similar: they have vendors that not only sell products but also use them inside and outside the workplace. This reveals that the sales team feel a desire to consume the items sold by brand similar to its consumers.

Another aspect to be noted in the saleswomen is an informal appearance, where the hair is always loose and natural, without the intervention of flat iron, brush or curling iron. The makeup is also little or no. Clothing and used as uniform shoes are the same as the collection is in progress, however, are not standardized and each seller chooses you prefer to use. Thus, it has been enhanced once again, the image of the girl who values the comfort and believes in its natural beauty, which ultimately creates an empathy between the consumer and the vendor during the time of consumption experience.

Finally, we have the sales supra-systems, which is composed of the E-farm systems, intended for online sales, and the Physical Stores, which takes the consumer experience and the primary contact with the scent used by the brand. Through these supra-systems caters to the functions to disclose the identity of the FARM, popularize their image with the public, customer loyalty, promote increase in sales and provide a space for the marketing of their products.

Regarding the E-farm system, this includes not only the subsystem's online store also subsystems a-Farm (History), adoro! (Blog), fala-Farm (a platform to send questions, suggestions, etc.), Radio and Fábula (Children's Line). It is noteworthy that the website design follows the same line of appeal to nature and handmade, so that we see the use of earth and warm tones such as beige and burnt brown, and embroidery and applied flowers pictures in the background.

Among the subsystems, I present adoro!, a blog maintained by the brand, which posts news of all kinds from programming tips for the weekend to interviews with Brazilian artists. In it there are also disclosed the actions promoted, launches and promotions planned for the coming days, also serving as registration platform all that the brand has done over the years. In this space, it is interesting to note how they are brought to the universe of the brand outside interests to the dynamics of consumption. Art, sport and music are placed with the intention to entertain, inform and add value to the brand image in its audience.

Regarding the system of physical store, this will be reviewed following further, so will reserve this space to introduce the objectives that the brand hopes to achieve through the consumption experience that has developed to the point of sale environment.

The environment of the physical store of a brand basic and primary objective is to offer the consumer a place to which he can go whenever you want to buy a particular product, a particular brand. Thus, the more a brand stores have, the more customers she will meet. However, currently, the success of a brand and the increase in sales also depends on the power of seduction that the space intended for consumption exerts on a given target audience. With this, the physical store should provide the consumer is a memorable consumer experience where it offers over the perception of these individuals is an environment to communicate and seduce to the lifestyle that the brand fold.

This system, as could be observed in other supra-systems also seek to promote an emotional and sensory appeal to the consumer. Textures, colors, patterns, sounds and unique aroma invite the body that there comes to get going the way and allow the brand to occupy a space in your memory. Thus, it is understood that more than a space intended for consumption, the environment of physical stores FARM brand provides well-being and pleasure to those who attend, either through the decoration, lighting, music or service, and the role of each of these subsystems selling point inside the consumer experience offered, which we will analyze below with the assistance of a semiotic methodology.

4.2. Target system analysis: physical store environment and modeling signs of the brand

From this moment on, we will start the target system semiotic analysis of this research: the environment of physical Store FARM brand. We will focus on the following point for the description of the main signs that operate in this environment modeling process, which aims to portray the brand identity and the lifestyle sold by it.

As is described in the model representation of the store environment (Picture 5), systematic observation was observed that the consumer becomes stimulated by four of his five senses: smell, hearing, touch and sight. This takes place initially through the aroma that is applied to both the clothes and the environment as a whole.

Regarding the visual stimulus, this is what is done by the greater amount of signs, beginning with the facade, where the visual identity and the adhesive with a standard that refers to a braided straw is-applied, and the organization of products on display. When entering the store, we have clothes, racks, mannequins, tables, benches and even an artificial tree.

Moving on to the signs for the auditory stimulus, which first caught the attention of the observer was standard playlist. However, from the second visit, it was noted that other sounds were also part of that environment, such as the speech of the sellers, the spontaneous conversations that leave both the consumers, as their own sales team and sounds from the drive the hangers on the metal structures of the racks.

Following to the stimulus exerted on the touch, as was observed by the researcher, this is mainly mediated by the textures of different fabrics used in the manufacture of clothing. Then it is noticed the textures of other natural materials, gifts in bags, shoes, accessories, hangers and shopping bag that is delivered to the consumer at the exit of the store.

Turning to complex functions that the environment includes through these stimuli, there is the mission of communicating the brand identity, given that this is the process that will be explored below, through the description of the meanings that these signs carry, which enable physical space that acts as a significant and surrounding environment.

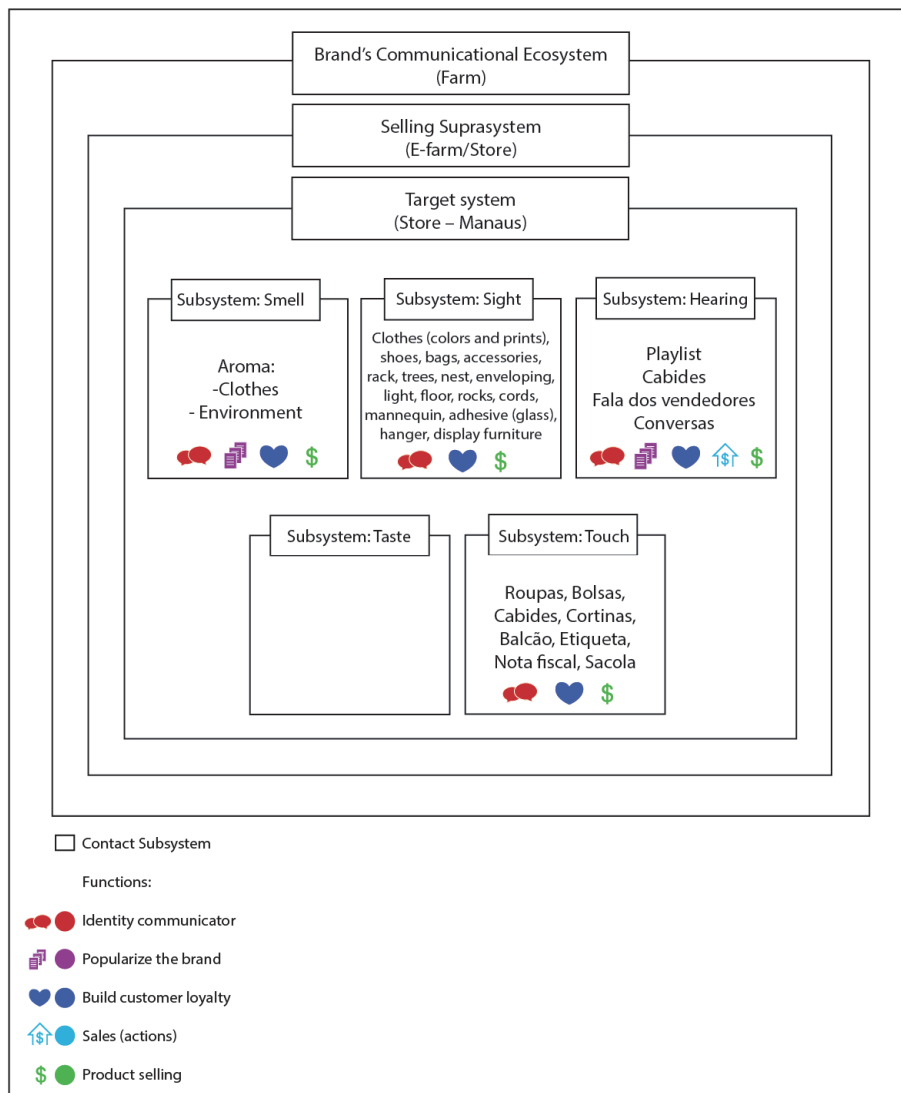


Fig. 3 Data representation model collected by systematic observation of FARM brand's store physical environment. Source: From the author's own production.

Moreover, now that the signs are already known are installed in the store environment, from this moment we will continue with the description of how this group of signs operates in the modeling of a significant environment, which is modeled by the identity and style life the FARM brand aims to communicate.

As discussed earlier, the FARM seeks to convey to the consumer, through the purchase experience, the summer feeling, beach, daylight, contact with nature and rest. Many other concepts could be related to carioca lifestyle that the brand sells, however, he followed up with them to make it possible to maintain certain objectivity. In Picture 6 we have a selection of some photographic records of signs that act on the consumers during consumer experience and will be analyzed below.

We will start the semiotic analysis of the photo 1 of the shop environment (Picture 6) of the front of the store, which highlight the adhesive applied on the glass, a sign that is twisted the straw chairs, which can also be observed at the background on photo 4. This braided, which initially was made with straw and therefore also carries the character of use of a natural material, in the 90s has become quite popular to be

applied also on plastic materials, so it was common to find them both in homes and in work environments. Thus, it notes that this is configured as a sign that turns to the concept of "contact with nature" and also stirs the memory of the consumer to recover the memories of childhood carries.

Moving on to the signs recorded in photo 2 of Picture 6, in it we see the presence of two floor finishes, the laminated wood and concrete gravel, as well as a pair of shoes and a purse. Regarding the concrete gravel, it is understood that this sign search mean the concepts of "beach" and "contact with nature" and, by association, also end up meaning the concepts of "summer" and "rest". It is important to pay attention to the fact that this relationship with nature only established because, when presenting in association with wood floors, concrete gravel out of industrial conceptual field to act creating the sand idea of the beach, stone waterfall and mountain views, garden and nature.

Following the analysis, on photos 3 of 6 is possible to verify the presence of several signs, among which highlight the adhesive applied on the wall of the mezzanine, with a green print sheets, the product displays furniture that resembles a tent fair and lighting design.

Starting with the adhesive, it is noted that this sign seeks to communicate the concept of "contact with nature", so that it reinforces the idea that nature is present in that environment. This idea is reinforced by the lighting project, which aims mainly to represent the concept of "daylight", but also reinforces the "contact with nature". Through photo 3 (Picture 6), you can see that the light sources attached to the iron structure lying on the shop ceiling were organized in different directions, with the intention of creating a more natural lighting and to imitate the spontaneity that the sunlight passes through the leaves of a tree, as you can see the reflection of the focus on the floor.

Regarding the furniture that seeks to mean the fair booth, we note that the intention in this case is to create an association between the store environment to the environment of the fairs where it is customary to find small entrepreneurs, differentiated products and small-scale of production. Redeems Thus, the shopping experience that occurred when the FARM was still a display of these fairs, through the idea that the exclusivity of yesteryear still exists. we should also pay attention to the fact that this type of furniture reinforces the concept of "rest" with a view to visiting these fairs is usually done on weekends and is seen as a time of leisure.

In photo number 4 of Picture 6, having already addressed the lighting project and the proposal of the adhesive applied on the glass, my description will focus on the action of the tree as a sign. This, which acts in the meaning of the concept of "contact with nature", as well as the adhesive described above, brings the feeling that nature is present in that environment, even by artificial means. Interestingly, the tree used is of no extraordinary realism, however, by allying with the other environmental signs, this sign is not enough to cause any estrangement by artificiality. This is mainly because the interest and judgment of the consumer not be returned to him but to the products displayed.

Reaching the mannequins description, registered in photo number 5 of Picture 6, it is interesting to note that, unlike light beige on mannequins we see in many stores, FARM's ones appear in a darker beige, as if sunburned, so as a girl who goes to the beach. Thus, it is understood that this sign has the function of communicating the concepts of "beach" and "summer" in the store environment through this different coloring, but also reinforces the connection of the brand with the Rio de Janeiro and with image one has of Rio's ever going to the beach and that is always with tanned body.

In photo number 6 (Picture 6), highlight the space record for parts that appears between the sequence of exposed clothing on the racks. In this case, highlight the shades applied to furniture. Always beiges and browns, furniture create a neutral space, which allows the color of the prints and the small details of each piece stand out. It is an opposition work and support: to bring elements with neutral colors and rustic

materials, which is in the center of the consumer's attention is clothing, its color and the delicacy of applied details. Moreover, the characteristics of the materials used, such as concrete chippings, wood, rope and the green of tree and adhesives, reinforce concepts mark search bring themselves and not are applied to all the parts which produces and sells.

Finally, we bring in photos 7 and 8 (Picture 6) some records of the dressing room. This presents simple and functional, with white walls, large mirror, front light and hooks to hang clothes. The connection to the store environment and the brand is established only by the curtain fabric and the wooden cube, which serves to support the clothes or as a seat. The white and empty space act as a background that highlights the part of the qualities of the body of the consumer who tries it on.



Fig. 4: Data representation model collected through photographic record of FARM brand's store physical environment. Source: From the author's own production.

Regarding the action of sound and olfactory signs observed during the visits, note that you cannot make photographic record of both, therefore I can only describe what I observed and recorded through notes in a field diary.

Starting with the sound signs, as it was mentioned earlier, the playlist varies according to the collection. Between visits, it was displayed the collection focused on the new years' festivities and holidays, with many white pieces and fluoride, from the more formal and elegant for the night, to shorts, body stockings and casual tops, representing summer and the beach. Thus, what could be heard was Brazilian music, artists like Caetano, Gilberto Gil and Alceu Valença. Although there were other less-known songs in the sequence of songs, it was noticed a clear link with the Brazilian northeast and the beach view and holiday.

Regarding other audible signs, from the second visit it was observed that these stimuli, such as speech of the attendants, the conversations among the other consumers who were in the store and the sound of

hangers passing the racks, these have proved more spontaneous and less programmed than the playlist. These signs, it is interesting to note that although these sounds are the result of an interaction with the other signs, and are not as controlled by the process of systematization and standardization of consumer experience developed by the brand, they are extremely important for the process identification as a time of purchase.

Finally, to complete this analysis of the physical store of the studied brand environment, we will describe the action of the aroma as a sign. Starting with the question of visual and sonority of the scent: they do not exist. This is a sign that only acts on the sense of smell, and cannot be seen or heard. However, the main advantage of application of this sign is that it extrapolates the spatiality of the store, acting on the perception of the consumer still outside the store. Serving as a store near the flag, the aroma also has the task of seducing the consumer. Upon awakening the memories of other pleasant moments of consumption where the scent was involved, there is a mobilization of the purchase desire.

Just as the physical store environment must communicate the concepts of "beach", "summer", "daylight", "contact with nature" and "rest" and the brand seeks to portray the lifestyle of Rio's girl, the aromatic bouquet developed to synthesize these conceptual fields, to show up the other cohesive contact supra-systems. At this point, it is emphasized that the knowledge of notes, chords and aromatic bases limits the description of this smell by the researcher. However, general considerations can also be woven, particularly as regards the overall impression that the aroma passes and concepts that the brand seeks to add to your image.

In striking projection and woody notes, the scent developed to communicate the identity objectified by FARM remembers the smell of natural elements and earth, like weeds, wood and cotton, also resembling the smell of jeans. Thus, the aroma of FARM communicates ownership ratio and retraction of the aesthetic present in nature that it provides, particularly through its textile production.

It is important to pay attention to the fact that the aroma developed for the brand is unique and therefore has no prior association with another object. Although try to recognize the essences that make up its aromatic bouquet, this process is much more difficult. It's not like the smell of chocolate, lavender or talc, it is simply FARM's scent. It is understood, therefore, that the other signs present in the store environment also act in the role to strengthen this association.

5. Recognition of FARM's aroma and the emotions aroused in the consumer experience

Considering what was describe, it can be concluded that the research presented involves issues of difficult treatment and evidence, to involve an investigation into the aroused feelings and emotions a sign that accesses a sense of the human sensory system still little explored in relation to stimulation aimed to promote sales and customer loyalty. However, in this sense, the adoption of a semiotic methodology probed to be able to direct the search not for the quantitative effort and common evidence of classical science, but for a presentation of the phenomenon from the researcher's point of view, the result of their own semiotic experience with the brand of choice for study.

Regarding the adoption of the ecosystem approach of communication, defended and used by researchers of the Graduate Program in Communication Sciences - PPGCCOM, from Federal University of Amazonas - UFAM, this proves to be interesting for this research also by proposing to add knowledge several areas for greater completeness in understanding the object of study, which will allow the researcher to grasp concepts and techniques of the different areas. Another point is its connection with the theory of complexity, which aims to examine the relations between the different organizational systems.

It is also believed that the use of semiotics of culture as a basis for the analysis of these relations, made it possible to understand the complex hierarchy that is established in the system of a brand, where systems larger model the order of smaller systems to a communicational goal common is reached. At this point, the sign of concepts, semiosis, culture systems and modeling will serve as a guide to the understanding of the elements to be studied, and the results from the design of action in the management of intangibles that motivated the development of this research.

Finally, there is the need to proceed with an interview with the group of consumers that is achieved by the brand in Manaus, so that the recognition of the aroused feelings and emotions in the consumer as a result of semiosis of the sign-brand and sign-flavor can be better understood from the survey descriptions about the expected and unexpected facts that face a modeled reality which is the selling environment designed for the FARM brand.

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