

Diagrams to study brand language of children's fashion brands

Diagramas para estudar a linguagem de marca de marcas de moda infantil



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Abstract

This article intends to develop a reflection on the simplification processes in the analysis of brand language. The study in question was applied to the universe of children's fashion brands, being selected four brands that, strategically, seem to have some worry with the development of children. The purpose of this grouping is to solidify the context of the object of study chosen in order to reflect on the existence of trends, or typologies, in its communication and its connection with DNA. From another point of view explores the potential of brand language schematization as a process of language analysis of a business area. This article is based on a literature review and case studies. The results allow us to verify that the synthesis of visual language applied to the study of visual language, of a brand, shows communication strategies that, better or worse, establish a relationship with the DNA of a brand. The syntheses when compared establish parallels that identify similarities and differences between the elements of each language.

Keywords

Diagrams. Brand Language. Visual Language. Children's Fashion brands.

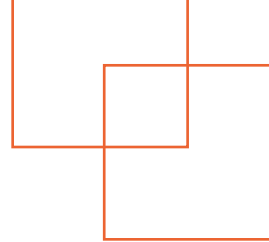
Resumo

O Presente artigo pretende desenvolver uma reflexão sobre os processos de simplificação na análise da linguagem de marcas. O estudo em questão foi aplicado ao universo de marcas de moda infantil, sendo selecionadas quatro marcas que, estrategicamente, parecem ter alguma preocupação com o desenvolvimento das crianças. O intuito deste agrupamento é solidificar o contexto do objecto de estudo escolhido na perspectiva de refletir sobre a existência de tendências, ou tipologias, na sua comunicação e na ligação deste com o ADN. Num outro ponto de vista explora-se o potencial da esquematização da linguagem de marca como processo de análise da linguagem de uma determinada área/Tipologia de negócio

Este artigo tem por base uma revisão de literatura e estudos de caso. Os resultados obtidos permitem verificar que a síntese da linguagem visual aplicada ao estudo da linguagem visual, de uma determinada marca, evidencia estratégias de comunicação que, melhor ou pior, estabelecem uma relação com o DNA de uma marca. Essas sínteses quando comparadas estabelecem paralelismos que identificam semelhanças e diferenças entre os elementos de cada linguagem.

Palavras-chave

Diagramas. Linguagem De Marca. Linguagem Visual. Marcas De Moda Infantil.

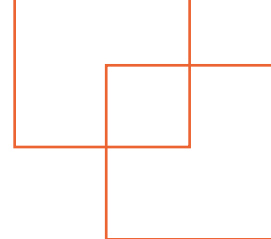


1 Introduction

This article portrays the process of visual synthesis of a study developed during a research project in the course of Branding and Fashion Design in IADE-UE / UBI entitled "Fashion brands in the formation of the Alpha generation". This text refers to the process used to schematize the languages of children's fashion brands (within a selected universe of cases), which present a concern with the development of children. It is intended to understand the DNA and positioning of said brands in relation to the communication elements used, as well as the similarity relations between the elements of the different brands. The collection and synthesis of information is based on the various forms and media of communication used by the brands that are the case in this article and, later, organized into visual supports synthesized from the brand language diagnostic model (Figure 1) developed by Oliveira (2015). This choice is justified because there is a fusion of the theoretical component and the pragmatic component. The first, in the agglutination of information from various authors of branding and brand - Olins (2008), Mollerup (2013), Raposo (2008), Wheller (2012) and others - as well as authors on synthesized visual representation - Tufte (2001), Costa (1998) and others. The second is because the process and model was generated in a pragmatic context (with input and analysis by experts and professionals) and for a project use. The perspective is to create a graphic representation that allows a proper analysis of the language, allowing the comparison of elements and languages in the DNA reflection and brand positioning. The relevance of this typology of studies resides in the control of information and a determined context in front of a determined brand language project, as well as the mapping of brand languages by business units (as this article discusses) or from different business units with similar placements (for example fashion, cars and luxury real estate). These processes can be an asset to the market, revealing the codes of success and culture in the relationship with the public, and can play a relevant role in teaching because they facilitate the visualization of the whole and the perception of the relationship of the various elements in the same set.

1.1 Objectives

The objective of this paper is to prove the applicability of the model proposed by Oliveira (2015) in the study of the visual language of children's fashion brands, as well as to understand the visual language of these brands in relation to the DNA and their positioning and to acquire knowledge about their analogies and opposites, in order to map them to understand if there are predominant groups.



1.2 Research Question

The question turns to the previously mentioned objectives, thus, to demonstrate the applicability of the mentioned model (Oliveira, 2015) the problem is based on itself and on the process that it triggers through the synthesized schematization of the language elements of a brand. Specifically, the question is: how is the model proposed by Oliveira (2015) applied to the study of the visual language of children's fashion brands? Attached to this question arise secondary questions related to the applicability of the process and its stakeholders, such as: what elements integrate the visual language of these brands? How to properly represent the visual identity system of the brands to study? How visual language helps in the process of analyzing a trend or typology of representation/communication.

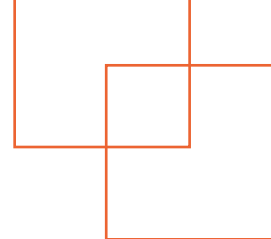
1.3 Methodology

To realize this study a qualitative methodology was used, where a bibliographic research was realized in order to create a theoretical support for case studies (Silverman, 2016). These should be used when dealing with contextual and pragmatic conditions that are believed to be relevant to the study developed here (Yin, 2015). In the organization of case information, Oliveira's model (2015) was introduced in order to understand if it facilitates the perception of the whole brand language, as well as the relation and semantics of the elements in this same system, whether by similarity or by neutrality.

2 Theoretical Framework

2.1 Diagrams

Diagrams and synthesized graphical representations are visual structures able of representing everything (Lupton, 2008), either from qualitative or quantitative information (Tufte, 1997 [2010]). Costa (1998) refers to the schematic with a universal power of communication with the ability to be interpreted by individuals of different linguistic expression, coming from different cultures. However, for this representation to be truth-revealing there are some principles of representation (Tufte, 2006), which are mentioned here because they have a relationship like this study. Tufte (2006) has a vast work on this field of work where he

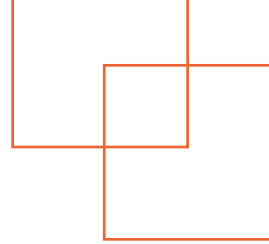


specifically explains the visual options for graphic excellence, so we based the theoretical component on diagrams in this author.

Tufte (2001) argues that diagram design should be based on relevant information, clearly communicated and provide the observer with as many ideas as possible in the shortest possible time and space. The same author (2001) adds: the optimization of the truth of the facts, through an appropriate design to the contents; representation should be developed through information groups where proportions should be equal on objects of similar dimensions; subtitles should not interfere with the visual material represented (Tufte, 1997 [2010]). Regarding color, there should be a concern for reading to be smooth, as well as the creation of hierarchies to order the contents. Neutral colors, such as black and white, are the excellence in this clean and organized representation and non-neutral color should only be an option if it facilitates the reading of the data (Tufte, 2001). The choice of format should differentiate and seduce the user, where horizontal formats are preferred, but adapting design to content is essential (Tufte, 2001). The comparison of information is responsible for standards interpretation (Tufte, 1997 [2010]).

2.2 Brand and Branding

Brand management has become increasingly important to the success of an entity. But the concept of branding is so old that in antiquity brick manufacturers put symbols on them to identify their origin (Mendes, 2009). Since then, the concept of branding has been evolving a lot, but the basic principles remain (producer identification, differentiation from other products). Kotler and Armstrong (2008) define branding as “a name, term, sign, symbol, or a combination of them, intended to differentiate a seller or group from them and differentiate them from competitors.” The term branding is born in this context and refers to a set of actions related to the administration of brands so that they can be introduced into consumers lives and become part of their culture (Martins, 2006). Branding has several advantages for a company, as it helps to develop a solid and consistent brand system, bringing together its subsystems (Oliveira, 2018). It is also related to building loyalty, competitive advantage and opportunity for brand extension.



2.3 Branding process

According to Olins (2008) there are four stages that define the branding process: Research, analysis and strategic recommendations; the development of brand identity or idea; the release and introduction; and the implementation. One of the areas in which branding operates is brand language, which is responsible for passing on the vision, mission and values of the brand, as well as its product. Brand language involves groups of elements, including DNA and visual and sensory identity, and it is through the latter two that the first is designed for audiences with the highest incidence on the visual identity system.

To Understand the concept of brand personality requires understanding that brand DNA functions like genes in humans and is fundamental to their language in passing these different codes. Gomez (2011) developed the TUX (think, use, experience) process of approaching a brand's DNA, which is designed to think about the brand and its essence, the way it is handled to translate brand thinking (involving the visual and sensory system) and creating experiences that feed the brand and the relationship with its audiences. Costa (2006) asserts that identity is the DNA of the company, the chromosomes, which are the inheritance of the characters of its entrepreneur (founder) and that are inoculated in it and in the act of instituting in the institutional spirit of the organization. Therefore, a personification of a brand refers to its personality or human characteristics associated with it, and it is expected to function as an idol to follow or family and friend of the customer (Raposo, 2008).

3 Brand Language: The visual and sensory system

Brand language involves Personality; the Basic Elements; the 5th Element; the Graphic Mark; Complementary Elements and Applied Elements (Oliveira, 2015) - Figure 1.

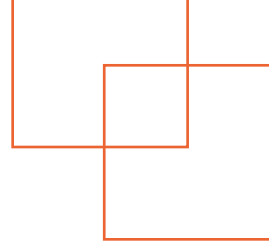
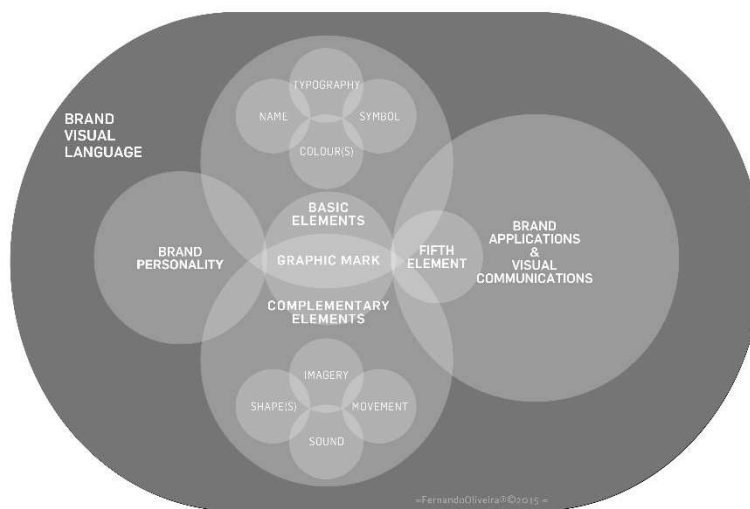


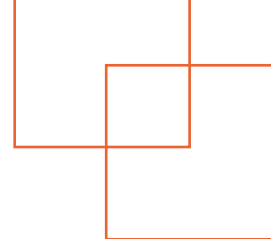
Figure 1 - Linear Model to analyze the visual language of a brand. Composed by: Brand personality; Basic Elements (Name, Symbol, Typography and Colors); Graphic Mark; Fifth Element; Complementary Elements (Imagery; Shape(s), Movement and sound Source



Source: Oliveira (2015, p.366).

The personality of the brand has its own set because it is from this that the essence of the brand, including its product or service, produces meanings that will be used in language. Basic elements include Name(s), which Olins (2008) refers to as strategic to the brand; Symbol(s), which Neumeier (2013) defines as a sign or trademark created to represent a brand but which for Olins (2008) and Raposo (2008) represents an emotional input able to create interest in the public; the Typography(s) that may have associations with the brand personality or act neutrally towards it, proving important in the passage of the written message, as Oliveira (2015) describes; and the Color(s) or Chromatic Component that accentuates the emotional character and involvement (Wheller, 2012). The reason that elements are presented with the possibility of having plural is because this same possibility exists in some brands.

The 5th element appears in continuation of the 4 basic elements and is a visual element with characteristics of immediate recognition of a brand (Mollerup, 2013). It is the same author (2013) who refers to the term for the first time and who warns that it is an element that does not have to exist in a given system of visual identity, as well as that a temporal space is necessary for its crystallization. The 5th element can manifest in different ways in each brand. However, it is through the symbol that they

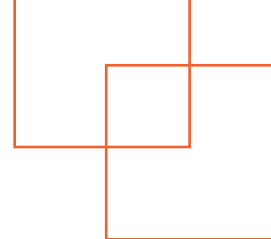


seem to have occurred the largest number of these manifestations (Oliveira, 2018). This special element can emerge through the form (or part of it), whether it be a visual representation, a product, or part of a product or even architecture and/or through various elements of a brand.

The graphic mark, usually, refers to the composition between the symbol and the typography of a brand. However, it can be represented with only one of the elements described above (Raposos, 2008). For example COCA-COLA (the graphic mark is a graphic register with lettering only and it can be said that in this case the graphic mark is a logo); APPLE or NIKE where their graphic marks are represented only by symbols, and the typography with the name is not required to read the mark; among others. Currently, there are mutant visual identity systems in which the graphic mark mutates formally to adapt to different contexts, as Van Ness (2012) describes, in which case there may be several visual symbols or images associated with the same brand. However, in most of these cases it is found that typography is the stable element in this system, transposing the credibility of the written word to a different environment.

Complementary elements help the dynamic of the system and are composed of Imagery, shape, movement and sound (Oliveira, 2015). Imagery refers to the photographic, iconographic or illustrative style of a brand, components that Lupton (2012) refers to as an integral part of the notion of brand language and which Wheller (2012) mentions as elements of Brand Visual Identity. To make sense in the system must have characteristics that are repeated in a versatile register, ensuring the cohesion of the visual family. It also establishes a direct relationship with the product or service, and with the audience because, in most cases, it is through it that most communication of a brand takes place (Oliveira, 2015). The forms are directly related to the emotional issue and belong to the three-dimensional universe, necessary for the expansion of Identity, such as Architecture (Environments) and objects (Oliveira, 2015). The movement is noted by Wheller (2012) and is related to the contemporary panorama and new technologies, which require an adaptation of the Visual Language, especially the Graphic Mark, to situations with movement. The sound is referred by Olins (2008) as an integral part of the branding process. This element does not belong to the Visual System, but to the sensory system. However, it represents the voice, as the brand speaks to its audiences, as well as a possible sonorous representation of the visual language. It also includes the music associated with a brand (Oliveira, 2015).

The applied elements or applications are the aggregators of the basic and complementary elements, as a whole, and they reflect the language

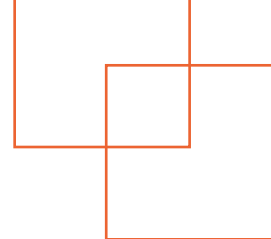


of the brand. They have a relevant role in Visual Identity, as they are the media through which the public will contact the brand and its products, being responsible for projecting most of the Brand Identity and Image (Raposo, 2008). It is important to note that in case of mapping and diagnosis of a brand (subject that this article addresses), are the applications that provide the material about the brand, whether they come from physical, digital or online. It is this same material that allows the schematization of the language to analyze and the deconstruction of its elements in the system. This was the process of approach to case studies.

We think it is relevant to say that Figure 1 concerns the diagnosis of a brand's language and, in terms of its visual representation, intends to follow the principles of graphic excellence representation of the diagrams, referred to above. This is a fact of the horizontal format chosen (Tufte, 2001) which defines a beginning, middle and end in each process; using shades of gray that respond to Tufte's (2001) perspective of creating representation neutrality to avoid noise. The chosen geometric forms and their links by transparency also concern this same context, as they represent sets and elements of these, which intersect and where the components and their relationships in the system are recognized, as mentioned by Lupton (2008), but without interfering with the interpretation of a given visual language (Oliveira, 2015). The oblong shape that surrounds the components has the meaning of a nonlinear process that needs a constant look at the whole.

4 Study Cases

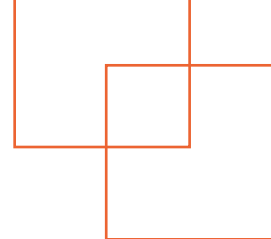
The cases selected for this study were chosen through research on children's fashion brands that present as their inspiring purpose a concern with the development and, possibly, learning of children. However, no brand was found that fully responded to what was wanted, so the brands that were closest to the target were chosen. We believe it is pertinent to mention that for this study the material on DNA and brand language was collected through the quality and quantity of information that could be accessed and from the online presence (website, social networks, among others) of the brands to study. In the case of DNA, through a synthesis of keywords riddled with the texts and content published by the brand. Already the language was synthesized through campaigns and brand actions that prove to be reliable. Two of the chosen children's fashion brands express some concern about children's development in clothing (CARTER'S and ZIG ZIG ZAA) and one through visual merchan-



dising (QIMOO). A fourth mark on the research (TOMMY HILFIGER KIDS) was also introduced to solidify its results and to understand how a brand behaves that, apparently, does not present, or communicate, a concern with the formation of children.

The process of analysis results from a schematization of the language elements of each of the brands studied, synthesizing them until there is no repetition and leaving the essential material to explain the brand language, its elements and its relationship, with the brand DNA. These are the final syntheses that we present here in Figure 2 and that we have in a kind of table that confronts each element of each system, as sent by the rules on comparison that define patterns (Tufte, 1997 [2010]). The scheme of Figure 2 is intended to provide interesting information and convey as many ideas in the smallest space as possible (Tufte, 2001), without repeating elements. The choice of format tends to a horizontal representation because it seems to favor the correct and hierarchical arrangement of elements in the system (Tufte, 2001). These are the reasons why visual material is presented side by side and without space between the different components (space that should only exist if it is an element of the language itself). In this way, there is a direct link to the whole but the boundaries between each element are perceived.

The same figure (2) is organized from left to right (by brand) and in a linear way in which the basic elements and graphic mark are presented, followed by the complementary elements as described by Oliveira (2015). Applications appear at the end of the scheme because they are the fusion of the elements and synthesize what is the language of the brand. The organization from top to bottom presents the studied marks one by one and this same hierarchy corresponds to the order of presentation of the each languages studied in this article. The diagram of figure 2 is thus based on the use of a design adapted to contents (Tufte, 2001) where representation has been approached in information groups and the proportions of elements are similar (Tufte, 1997 [2010]), except for elements more prevalent in a given system. Subtitles are placed at the end of the stand so as not to interfere with the visual material to be represented (Tufte, 1997 [2010]). As for color, it has no choice in its representation because brand languages use it in its communication and the synthesized representation cannot omit this fact.

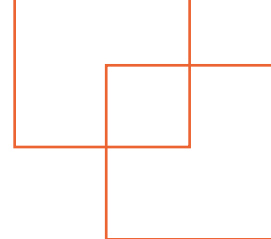


4.1 Carter's

Founded in 1865 by William Carter, it is currently the leading children's fashion brand in the United States (Carter's, 2019). The brand is based on a heritage of quality and innovation in every little detail of the garments, to make clothing easier for mom and life more comfortable for babies, and as they move into the future. Their products range from children's clothing, shoes, gifts and accessories for everyday use and sleeping that combine careful designs with quality materials created for males and females aged 0-14. Over the years, CARTER'S has been known for its small details such as the glove that protects babies from scratching, and the Jiffon neck design that slides over small ears to make it easier to change clothes. The most characteristic aspects of this brand are mainly its concern with its products, so it was concluded that the five elements that constitute CARTER'S DNA are: Quality; Innovation; Confidence; Comfort; Helpfull.

Its name, called patronymic (Rodrigues, 2013), is composed of one word, but it works as the junction of two. CARTER'S is the compilation of the brand founder's nickname with the abbreviation of a possessive determinant ('s), widely used in English writing. Thus, the brand name refers to something personal, close, intimate and an act of ownership. CARTER'S main slogan is the phrase "Count on", but in each collection launched the brand creates a sub-slogan. In this way the brand transmits its transformation following the growth of the child and growing with her. The brand has no symbol and the typography is predominantly bold, from its graphic mark to the small texts accompanying the site and advertisements (Figure 2). The most commonly used colors are light, such as blue, white, pink, gray and green. All of these colors, and specially the shades that are applied, are typical colors for children's clothing because they are simple, elegant and convey comfort and cleanliness (Figure 2).

The graphic mark is composed of lowercase bold letters, at light blue, with only the brand name and trademark symbol. The imagery is strategically cared and clean, with reference to the importance of comfort. Always in colors that match the chromatic component of the brand. The images used by the brand present the children occupying the whole image, with the predominance of the use of images with two children. Imagery always has a white background or real-world background, but also in light and blurred colors (Figure 2). CARTER'S features smooth shapes and patterns with streaks or small decorative elements but poor visibility. All of these



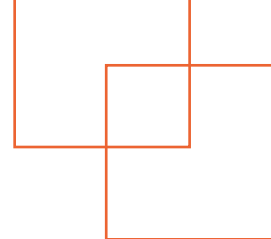
patterns are created based on the brand's color palette. The physical store is well maintained and clean. The store background is white or a light color that matches the colors of the brand. It is a store that has some aesthetic and visual care, but some color dispersion and its products are not within reach of children (Figure 2).

With regard to applications and communication it can be concluded that there is consistency in most media. There is a predominance of publishing color images that are within the brand color palette. However, in publications that are typical of a certain time of the year (such as Christmas and Halloween) presents some images that use colors that do not belong to the brand's base color palette, adapting to these events. In photographs, the graphic mark always appears at one corner of the images, usually at the top, but the color may vary as needed. There are many applications that promote only the graphic brand, such as bags or accessories. The online presence uses white bars at the top to highlight the branding and menus, and sometimes the screen is split in two, offering a conceptual brand image but also a promotion (Figure 2). Regarding the relationship of applications and communication (language) with the brand DNA, Quality, Confidence and Helpfull are guaranteed by the consistency between the various social networks and website, however Trust is also achieved by identifying the images with the graphic mark, always in an upper corner. Innovation is in the use of colors that deviate from the base color palette for certain collections at specific times of the year. Comfort has no applicability.

4.2 ZIG ZIG ZAA

Brazilian brand of clothing for boys and girls between 0 and 12 years, for daily use and beach, pioneer in contributing to healthy child development. The MALWEE Group created in 2007 the ZIG ZIG ZAA to unite fashion with child development (Malwee, 2019). All of its products are created with the guidance of a multidisciplinary team of educators, stylists, designers and other professionals. Through different techniques and materials, it stimulates the five senses, motor coordination, creativity and much more. All clothes become toys. It has been noted that this brand cares for child development and promotes children's learning at various levels, thus concluding that the five elements that make up the DNA of ZIG ZIG ZAA are: Childish; Pedagogical; Funny; Differentiator; Accessible.

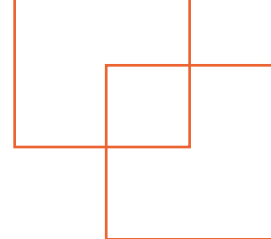
Regarding language (2nd line of Figure 2) the name of ZIG ZIG ZAA,



inserted in the status classification defined by Rodrigues (2013), is composed of three words that refer to something moving and fun. The slogan “A MALWEE Commitment to Childhood” goes back to the manufacturer’s mission and purpose and sends the message that the brand/group has a concern for the child and will always be thinking of new ways to improve their lives. The ZIG ZIG ZAA features possible symbols consisting of three geometric shapes, each with a different color and each interacting with one of the words, projecting the feeling of movement and fun. The typography used is not serif and mainly bold, from its graphic mark to the texts used, almost always in strong colors or color mix. In certain situations, only capital letters appear, for example in the graphic mark or titles. It has a predominance of primary and strong colors, such as blue, white, yellow, red and pink. These colors are typically used by children’s brands.

The graphic mark is made up of three words, which is the name of the brand, in capital letters and each one has a different color. Each of these words is associated with a different geometric shape (the possible symbols). The Imagery of the brand is colorful and full of movement, with reference to play and fun, uses the colors of the brand’s color palette. In your images there is no rule for placing children and text, their position and conjugation being random. The background of the images is in strong colors and illustrative base graphics appear, which are an integral part of the shapes and patterns that manifest themselves through stripes and decorative elements in different sizes, sometimes through pattern representation. Patterns may vary depending on trends, but always in brand colors. Textures are created by strategically placed elements and trims to stimulate the child’s creativity and teaching.

The physical space is colorful but white in order not to interfere with the colors of the products. The idea of movement is always present, created through decorative elements, with reference to play and fun. Its stores are always in brand colors, but it is also a space that sells other brands and apparently there is a good spatial organization. The ZIG ZIG ZAA space also features many products that are not within reach of children. ZIG ZIG ZAA communication media are coherent with each other, where images/photos appear using the base color palette of the brand. Many of the photographs published online do not show the graphic mark in this communication. Some institutional supports such as paper bags, among others, are promotional objects that project the aesthetics that garments emanate, such as the characteristic illustrations of the brand in strong colors. Label applications predominantly use the graphic mark. Online presence uses white bars at the top and bottom to hi-



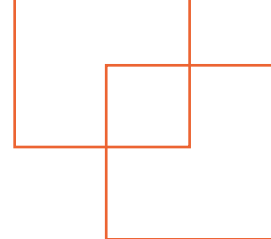
highlight the branding and menus, and unique images appear. Regarding the relationship of applications and communication (language) with the brand's DNA, the Childish and the Funny are guaranteed by the strong and cheerful colors and the typical designs of the brand. The Differentiator is reflected by the use of paper bags that have printed the typical dolls of the brand. The Accessible follows the same line as the previous elements mentioned. The Pedagogical seems to have no applicability.

4.3 QIMOO

Children's clothing brand for everyday wear and special occasions for girls and boys from 2 to 10 years old, founded in 2016 in China by Nora Ma. Creates elegant, delicate and interesting pieces (Qimoo, 2019). The materials are mainly natural, such as cotton, linen and wool. The brand has created a cartoon character that leads children on imaginary adventures and to experience Nature. The brand's only physical store offers a new shopping experience by creating a space that stimulates imagination, creativity and a desire to explore, where it offers a range of cave-like spaces (Ipmoveis, 2019). Realizing that this is a brand that is concerned with children's in-store shopping experience and the sustainability of its products, it can be concluded that the five elements that make up QIMOO's DNA are: Elegance; Explorer; Companion; Ecological; Affection.

Regarding language (3rd line of Figure 2), the name, designated artificial (Rodrigues, 2013), is composed of a word and may be an invented name or some Chinese expression or abbreviation. It refers to the ability to explore, imagine and experience nature. The slogan is the phrase "Child Mate" and demonstrates that the brand is concerned with accompanying the child at all stages of their life. This slogan appears almost always associated with the graphic mark. The brand has no symbol and its typography is based on without serif and bold letters, but, for example in advertising, uses a square, vertical, slightly right-leaning and sometimes uppercase letter. Typography colors are soft, but neutral colors such as white and gray are predominant. Soft colors, such as gray and white, in certain situations, such as the branding, are combined with other stronger colors, such as light yellow, dark blue, and red.

The graphic mark is the name, where it joins the "i" with the first leg of the following "m". This word has two colors and works as the junction of various circles and the slogan is present in this. Imagery is strategically cared for and clean, with reference to the importance of imagination. All

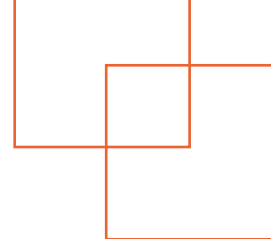


images match the colors of the brand's color. There is a predominance of horizontal format images, some of them composed of two images side by side, sometimes vertical images are used. Most of the time two children are shown in the same picture. The environments chosen for the images are usually staged for the photo shoot.

The shapes and patterns are smooth, with stripes or decorative elements, but different from those typically used for children, as they do not have dolls. The textures are comfortable, but sometimes the brand bets on fabrics with different textures, such as vinyl. The physical store is the differential of the brand, as it is strategically developed to convey the importance of imagination, of exploring and experiencing nature. The environment of the store is extremely careful and clean, where the background is white, with notes of yellow and wood, which gives even more the feeling of nature. The products are organized by color and most of these are within the reach of children. It is a physical space that presents aesthetic and visual care. Applications and communication are characterized by the brand having a poorly developed website and the lack of social networks, however its communication uses images whose colors are within the brand color palette. The brand offers a gift card with only the graphic mark, paper bags, labels, notebooks and other accessories decorated with the mascots and, in some, also with the graphic mark. All brand communication follows the brand color palette, but brand advertisements are not identified with the graphic brand. Regarding the relationship between applications and communication (language) with the brand's DNA, Elegance is guaranteed in the harmonious combination of soft colors with stronger colors, which gives the feeling that the brand has good taste. The Explorer and the Affection is revealed in the use of mascots in their accessories, which as two characters convey the connection between them. The Ecological and the Companion seem to have no applicability.

4.4 TOMMY HILFIGER KIDS

TOMMY HILFIGER, founded in 1985, is a lifestyle fashion brand and is internationally recognized for celebrating the essence of the classic American cool style, whose flagship production is women's and men's fashion (Global, 2019). TOMMY HILFIGER KIDS is the flagship brand extension for girls and boys aged 0-16, offering daily wear, shoes and accessories for special occasions. Despite being children's clothing, the brand itself on its website informs that children's clothing is inspired by

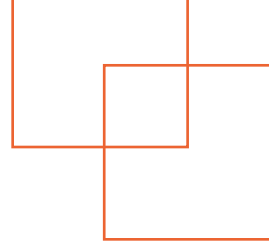


the adult collection. After carefully analyzing the brand by looking at its products, stores, ways of communication, website, and social networks, it follows that the five elements that make up TOMMY HILFIGER KIDS DNA are: Classic American Style; Quality; Contemporary; Explorer; Sustainable.

Regarding language (4th line of Figure 2), the name, designated patronymic (Rodrigues, 2013), consists of three words, the name of the founder, Thomas "Tommy" Jacob Hilfiger, and the name of the clothing line in question. Refers to a striking lifestyle, with the essence of classic American and preppy (formal) style. The mark has no slogan and the symbol is a flag with three colors, the colors of the American flag, divided into three horizontal stripes, where the middle one is divided vertically. Thus, it is a symbol that refers to the classic American style and the nautical style. The typography used is based on a simple, without serif, slightly square and tall letter that always comes in dark blue or white. All texts that are titles are written in capital letters. The brand demonstrates a predominance of neutral colors, such as white and brown, which are combined with other stronger colors, such as dark blue and red. The graphic mark consists of three elements: name, symbol and the name of the clothing line. This is structured so that the name, which is highlighted, is separated by the mark symbol, below that is inserted the name of the line, but in a smaller size.

The Imagery is strategically cared for and clean, with references to a striking, classic American and preppy lifestyle. There is a predominance of images in horizontal and square format, always with several children in the same image. The environments that appear in your Imagery always combine the main colors of the brand and there is a rotation of image environments, which can be outdoors, for group photos, or in studio setting, for individual photos. The Imagery of TOMMY HILFIGER KIDS conveys the concept of economic power for which it is intended. The patterns are smooth or striped, which may vary depending on trends, but always with typical brand colors. The brand also uses many patterns with the brand name and symbol. The textures are comfortable but at the same time classic, although the brand is betting on more sustainable materials and adaptable to children with disabilities.

The physical store is strategically maintained and clean, with references to the American style. The background of the space is dark in color according to the colors of the brand. It has some aesthetic and visual care, although the products are placed without chromatic concern and many are not within reach of children. Stores are structured so



that children with disabilities can move around easily. The applications and communication goes through having social networks and website consistent with each other. Images are always within the brand's color palette and in classic American style. Although there are only physical stores of the KIDS line, social networks are not specifically for KIDS, so information about the various clothing lines is mixed. The brand makes applications on accessories such as paper bags and labels, with the graphic mark and in the typical colors of the brand. As an application the brand also wears the embroidered symbol on the chest of some sweaters on the left side. The graphic mark and website of the brand appear discreetly in the corners of the images that the brand publishes. Regarding the relationship between applications and communication (language) with the brand DNA, the American Classic Style is guaranteed by the use of the country code of origin, already described above, Quality lies in the coherence of language between the various applications. The Explorer in the presence of nautical elements that demonstrate the brand's adventure. The Sustainable in the use of some sustainable materials and techniques, such as paper bags and embroidery techniques. The Contemporary seems to have no applicability.

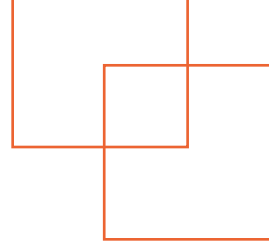
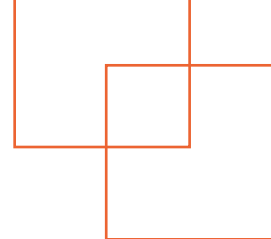


Figure 2 - Comparison of Visual Language of Brands.



Source: From the author (2019).



5 Comparative Analysis of case study brands

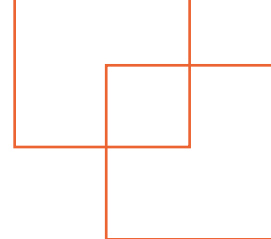
After all the process of synthesizing the language of the studied brands, it is possible to verify that they present different positions, as well as are evident in the personalities of each one. Nevertheless, in the market segment we have addressed here, there are certain characteristics of language that bring them closer and others that push them away.

Regarding brand names, there was a predominance of invented (ZIG ZIG ZAA and QIMOO) and patronymic (CARTER'S and TOMMY HILFIGER KIDS) names (Rodrigues, 2013). In the graphic mark it is possible to verify that the tendency is to use without serif, bold and colored letters, besides being composed of words in two cases and accompanied by the symbol in the other two cases (Figure 2). It is common for brands to use an all-caps typography in texts or titles.

Regarding colors it was possible to verify that there is a tendency to combine light colors with stronger colors. Regarding shapes, patterns and textures, it is common for brands to choose plain fabrics or striped patterns and some decorative elements, may be of larger or smaller scale, but are always within the color palette stipulated by the brand. The textures tend to be comfortable as they are fabrics to be in contact with babies' sensitive skin, betting on some pieces with different fabrics and trims, which may follow the fashion trend of the time.

In Imagery the tendency is to be cared for, clean and within the color palette of the brand. The images with two children predominate and the backgrounds of the images are mostly studio backgrounds, which may have some decorative elements, but also images photographed outdoors (Figure 2). In architecture the tendency is to bet on stores with a careful and clean space, where brands have some aesthetic and visual care. However, in some cases, the concern with the color arrangement of the products is not always in these parameters. It was possible to find thematic decorative elements in these stores, which refer to the play or the concept of the brand, but most brands have products that are not within reach of children.

In applications and communication, it is possible to verify that it is common for brands to present social networks and brand website coherently with each other. Brands tend to have little variety of applications in institutional material, such as paper bags and labels that are mostly spiked with the graphic mark. All applications and ways of communicating follow the color palette defined by the brands. Regarding to the presence of the graphic mark on the images there is a draw, because some brands do not put the graphic mark on them (ZIG ZIG ZAA and QIMOO), while



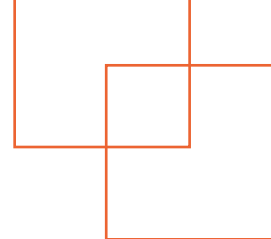
other brands put this on one corner of the image (CARTER'S and TOMMY HILFIGER KIDS).

6 Final Considerations

After the study it is possible to conclude that there is utility in diagrams as synthesis of the visual language of a brand, as well as comparison process for the analysis of certain communication trends and typologies. The diagrams produced facilitated the perception of the whole of a brand language, as well as the elements that compose it. With this it was possible to make a more assertive comparison, relating them within the brand itself and among themselves, realizing their similarities and setbacks. In this context it was realized that there are principles of representation in diagrams that must respect information without misrepresenting it and that benefit the reading of the schematized supports, allowing to extract the truth of the data and act as decision tools and information control.

Regarding the communication trends, it was possible to realize that, although there are different positions and personalities, the brands studied communicate with some similar situations such as without serifs, bold and capital letters, strong chromatic palettes, patterns and decorative elements. As part of the brand's Imagery and forms, a photographic style supported by the target audience: children. These analogous paths are justified, because the public recognizes certain codes that are related to certain placements and products/market segments. It was not possible to see if this happens to the generation that this article addresses, but because the parents (informed consumers) having the buying decision makes any sense that these referenced codes are strategically implemented in a communication that also seems to be directed to them. Evaluating what was achieved with the perception of the influence on the formation of children, in which it was concluded that there are still very few brands that are really concerned with this matter, we can say that the concern of brands to be represented by certain elements already recognized by the public can have a conscious sense in the relationship policy with the audience. We think it is pertinent to mention that a differentiating factor for a brand that hit the market that we are addressing here is to have a deeper concern with the child's development.

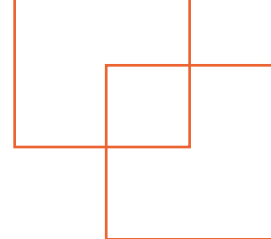
This last point bridges the gap between these considerations and what may be called contributions to future research. In this field, it may



be relevant to introduce such studies, other studies on the differences or similarities of language between the brands we address here, and others aimed at other audiences. No less relevant will be to relate the audience of these brands in the interpretation of their languages, understanding the points of contact and non-contact between the message, the meaning and what is really crystallized in the consumer.

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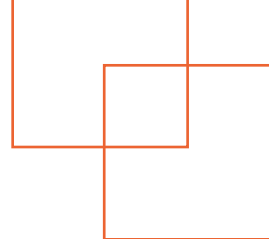
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