



### ▪ **Research Objectives:**

shedding light on the visual identity of the global fashion brands in terms of "name, trademark, colors, packaging, catalogs, fashion shows, ..... etc , and its impact on building the mental image of the consumer .

### ▪ **Research Importance:**

Is an attempt to raise interest in the visual identity of global fashion brands, and link them to the mental image by providing information that may contribute to increase the awareness of fashion producers to the impact of the visual identity of fashion brands in building the image of the consumer to maintain him and attract new consumers .

### ▪ **Research hypothesis :**

The visual identity of fashion brands is an essential foundation in building the consumer image.

### ▪ **Research limits:**

The visual identity of some of the world's leading fashion brands " Louis Vuitton, Hermès, Gucci, Chanel " .

### ▪ **Research Methodology:**

The research follows the analytical descriptive method to suit the objectives of the research .

### ▪ **Research themes:**

"The identity of global fashion brands, the visual identity of global fashion brands, the mental image of global fashion brands" .

## **1. The identity of global fashion brands :**

The goal of everyone who works in fashion is the ability to convince and encourage the consumer to buy his products, but to reach such a result is what makes fashion enterprises seeking to identify themselves and use the means and incentives that encourage and attract the consumer to accept them only <sup>[18/p60-61]</sup> .

"Brand" is the identification card that refers to the moral elements of the fashion-producing establishments and their output that the consumer feels. Marketing men believe that the global fashion brand is a traveling salesman that transcends geographical boundaries to create a sense of intangible characteristics and the complementary affiliation and affiliation of the brand name and brand to help To differentiate them from their competitors in the minds of consumers.

The global fashion brand goes far beyond mere awareness creation, but it reveals its identity and personality to consumers, and thus is the door to opening and gaining consumer loyalty <sup>[4/pa1]</sup> .

Through previous definitions, we find that the brand works to build communication between consumers and the institutions that produce their fashion, and it occupies an important position as an effective tool for its meanings, images and values that create an identity of the products it offers and create a distinctive image of its competitors. Which enables consumers to choose among the world's fashion brands to meet their needs and desires, and helps them to break the habit of self-fulfillment and boast of distinctive and distinctive brands, which leads

the world fashion brands to continuously improve the quality of their products, The reputation of the brand and create a picture of a positive mindset among consumers both cases and attract new consumers <sup>[21/p15-16]</sup> .

### **1.1 The importance of the brand in fashion :**

The use of the term "Brand" in the field of fashion is not a new phenomenon, but it increased and developed significantly, especially in the beginning of the nineties until the brand is a phenomenon because of its important role in the development of intellectual value for both consumers and institutions owning fashion brands <sup>[4/p3]</sup> , This is as important as shown in the following <sup>[1/p14-15]</sup> :

- The brand is the primary tool for product differentiation from "fashion, bags, shoes, perfumes and other ..." which is envied and protected from imitation by its competitors, especially in light of the great development of modern technology.
- Facilitate the process of knowing the consumer on the source of products and help in obtaining them easily, especially in the large shops, which show a large number of fashion brands.
- Effective fashion brands impose themselves and have a real competitive advantage over time as it is a weapon to attract the attention of consumers and raises interest, which allows communication with current consumers and permanent presence in their minds and attract new consumers, which succeeded the brand Nike and others.

### **1. 2 The components of the identity of global fashion brands:**

According to Sicco van gelder " the brand identity is "what the brands represent, their background, their heritage, their principles, their goals and their aspirations, and how they visualize the" visual and verbal identity "that help the consumer know about the brand; it is a very unique representation of the brand and self-image As it is defined as "what the brand owner moves to the market about the product, which is subject to the control of his views, but provided that he is aware of the essence of the product and his image together" <sup>[21/p8]</sup> .

In this sense, with the acceleration of the growth of global fashion brands and the increasing competition between them and with the increasing complexity of the consumer and the prospect of higher quality and less time in marketing, the consumer does not always buy fashion and other products according to their characteristics and concrete and if the contrary, but sometimes buy a product affected by the image reflected by Brand, personality and social form and the compatibility of this with his own vision, or particularly how he likes to see the community which image desired to have<sup>[4/p7]</sup>, as a result of this interest, most of the owners of global fashion brands have developed their own identity through their brands such as Hermès, Gucci, Dior, Chanel, and others.

The identity of a fashion brand should express a specific vision for its uniqueness and what it stands for. It must be of a permanent or long-lasting nature. It clearly expresses the brand<sup>[2/p26]</sup>, and helps the consumer to distinguish it from the poetic and impressionist aspects of it , the brand identity consists of six main pillars <sup>[4/p7-8]</sup>:

(Physique, Personality, Culture, Relationship, Reflection, Self image) <sup>[23/p183]</sup>

And that these dimensions mentioned and built in the designated works in a consistent manner that the researcher can not any fashion brand would like to appear well and achieve the value to dispense with any of these elements, and this is what succeeded the world fashion brands in luxury, as shown in Figure (1) .

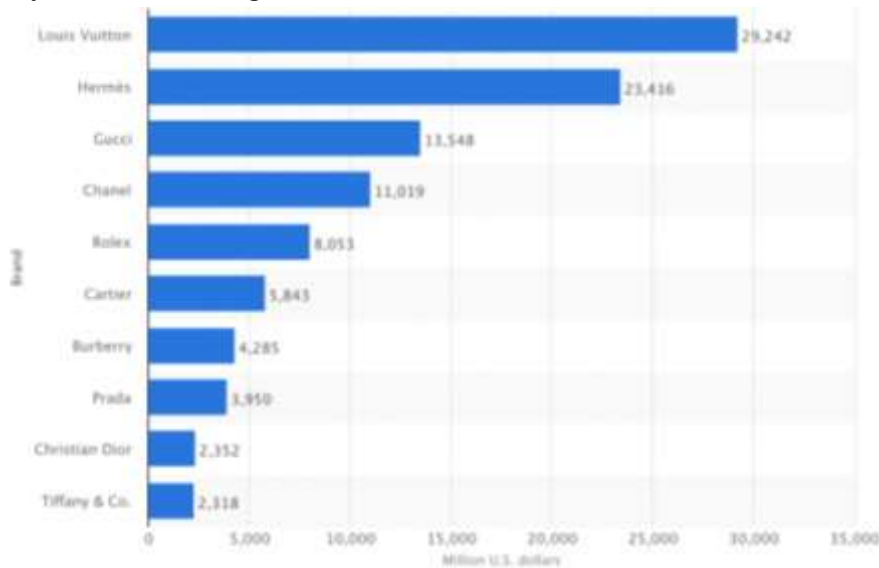


Figure (1): luxury fashion brands ranked highest in the world<sup>[32]</sup> .

Global fashion brands distinguish the visual image they show by showing a large part of their activity that contributes to their recognition and distinguishes them from their competitors.

## **2. The visual identity of global fashion brand :**

The first visual identity in the world of fashion appeared in the 19th century by British fashion designer Charles Frederick Worth, who found it necessary to use a label bearing his name and address either stamped or woven into his own fashion as shown in Figure 2.



Figure 2: A gold-plated identification card for fashion designer Charles Frederick Worth<sup>[31]</sup>

### **2.1 Concept of visual identity of the fashion brand:**

The visual identity has several definitions, including:

- is one of the planning elements of the brand, which creates a clear and distinctive visual image that reveals its identity. It is thus a means of conveying its essential meaning, which adopts communication and relations between it and consumers <sup>[19/p35]</sup> .
- The overall visual aesthetic of the brand, and how the brand appears internally and externally <sup>[21/p80]</sup>

The researcher sees through the previous definitions that the visual identity of global fashion brands is an optical way to identify and distinguish brands from each other through several elements, "These elements are visual elements and designed to reflect the identity and personality of the fashion brand, and thus play an important role in helping the consumer to form A mental image of fashion brand activity, values and philosophy at work.

## **2.2 The importance of the visual identity of global fashion brands:**

- An important marketing tool that contributes to building the identity of the global fashion brand and enhancing its reputation among consumers.
- Creates a conscious awareness of the global fashion brand that reveals its identity, helps the consumer to identify and identify it easily, and has the ability to remember its name, nature and goals.
- Designed to attract consumers and achieve a competitive advantage for the global fashion brand.
- Revitalizes the mental image stored in the consumer mind and consciousness of the global fashion brand, which is related to its recognition of the brand and its characteristics and vary according to culture and needs <sup>[1/p4]</sup>.

## **2.3 Elements of visual identity of global fashion brands:**

The visual identity provides a system for all design components that define and represent the global fashion brand <sup>[21 / p 80]</sup>, The researcher believes that these elements are represented in the following : (Brand Name, Trademark , Slogan , The Color , Fashion Shows , Fashion Brands Catalogues , Visual Merchandising for Fashion Branding, Packaging & Packing , Website)



Figure (3): "Brand Name" and " Trademark" for global fashion brands  
Louis Vuitton, Hermès, Gucci, Chanel





Figure 4: Slogan for global fashion brands "Louis Vuitton, Hermès Gucci, Chanel"

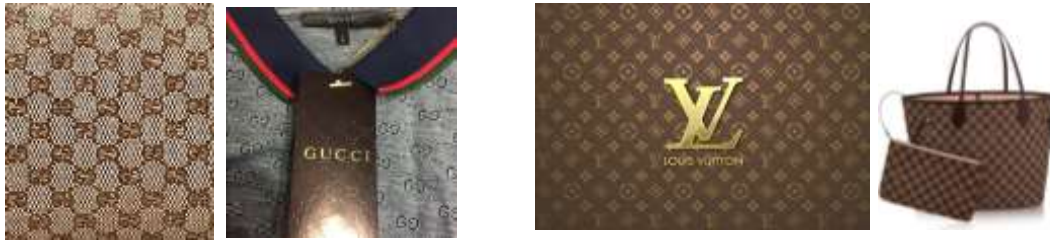


Figure 5 : The color for global fashion brands "Louis Vuitton Hermès Gucci, "Chanel,



Hermès, Spring-Summer 2018<sup>[30]</sup>

The show was held in a park that is like the old museum gardens, and is a unique choice to express the concept of a show combining elegance, comfort and clothing. .



Louis Vuitton, Spring-Summer 2018<sup>[38]</sup>

The show was held at the Louvre Museum, which is characterized by stone walls and a statue of the Sphinx at the first platform.



Chanel Spring-Summer 2018<sup>[37]</sup>

The view was based on the revitalization of beautiful landscapes such as hills and waterfalls in southern France. The landscape looked very natural and the breeze seemed to be on the banks of the valley.



Gucci, Fall-winter 2018/2019<sup>[36]</sup>

The show was based on a procession of exhibitors walking in a flower, each exhibitor carrying her "head" as a non-real character, and the show was distinguished by the classic Italian style of the eighties.

Figure 6: Fashion Shows for global fashion brands "Louis Vuitton, Hermès Gucci, Chanel"



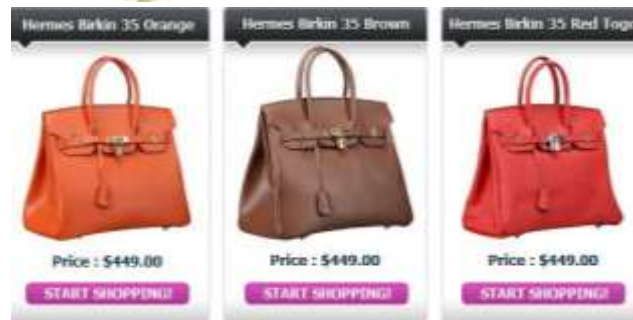


Figure7 : Fashion Brands Catalogues for global fashion brands "Louis Vuitton, Hermès Gucci, Chanel"



Figure 8 : Visual Merchandising for global fashion brands  
"Louis Vuitton, Hermès Gucci, Chanel"



Figure 9 : Packaging & Packing for global fashion brands  
"Louis Vuitton, Hermès Gucci, Chanel"



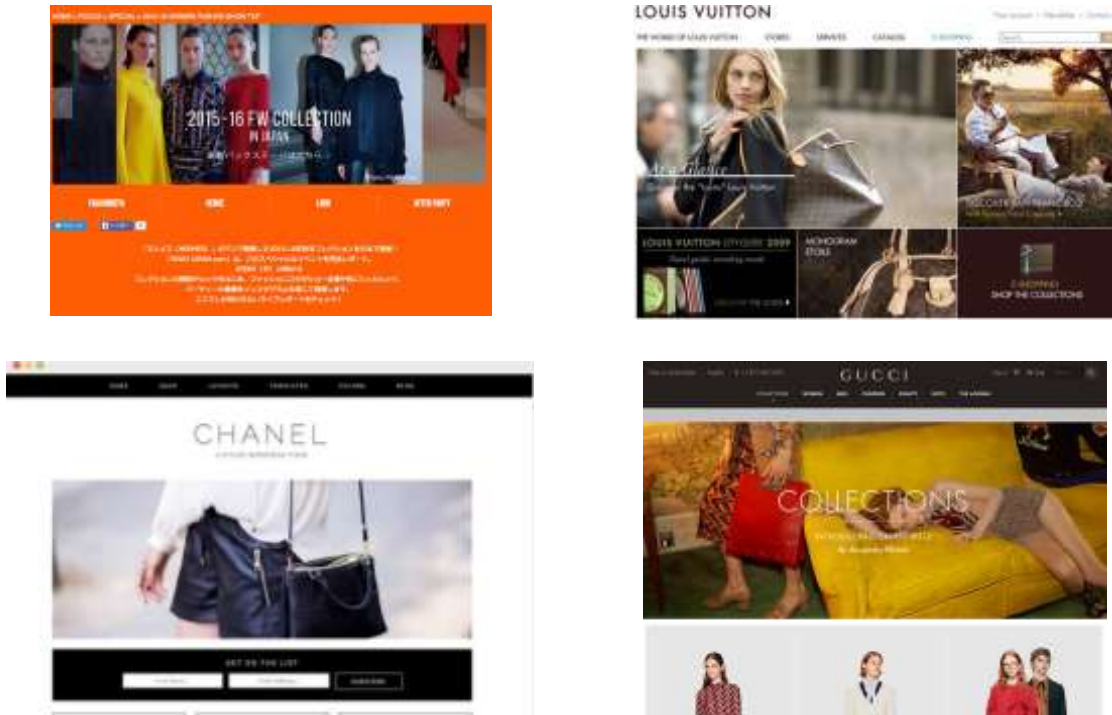


Figure 10 : Website for global fashion brands "Louis Vuitton, Hermès Gucci, Chanel"

The researcher sees that all design components are "elements" of visual identity combined to build a distinctive system that affects the awareness of the global fashion brand and its mental connections.

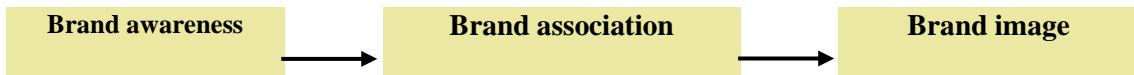


Figure 11: The relationship between awareness, connections and mental image of the global fashion brand "researcher's preparation"

### **3. The mental image of global fashion brands :**

The mental image is the collection of knowledge, perceptions and impressions accumulated by consumers in the past, present and future of the world fashion brands and retain the most important characteristics and features, which vary from person to person, and is invoked as a result of exposure to a range of influences, and affect their behavior and attitudes [16/p84]

The image of the global fashion brand is acquired through its influence on the public opinion towards aspects related to the brand. The image, through its psychological and social functions, plays a key role in shaping public opinion and directing it as a source of consumer opinions, attitudes and behavior [16/p81]

#### **3.1 Factors influencing the formation of the mental image of global fashion brands :**

If consumers receive information about fashion brands in the world, they have certain images about them, and these mental images that are composed vary in strength or weakness

depending on the strength of communication between them and consumers <sup>[10/p3-4]</sup>, as there are several factors that affect their composition:

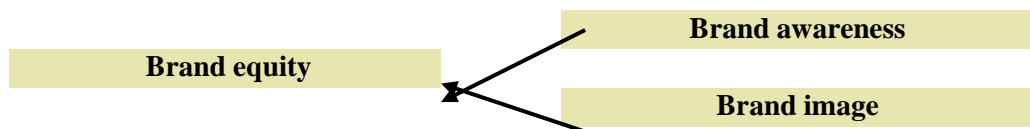
- The spoken word is in the opinion of the consumer.
- Personal needs and preferences of the consumer from fashion shows, shops and other forms .
- Previous consumer experiences with international fashion brands.
- Vision and message of the global fashion brand that reflects the values it aims at.
- The brand continues to interact with consumers through all its activities in order to convey information about its products, marketing objective or the purpose of building the mental image.
- The visual identity of the global fashion brand ", the visual expression of the desired image of the brand (brand name, trademark, colors, fashion shows, catalogs, etc.), as well as material objects (decoration, "

The mental image is heavily influenced by the visual identity of the global fashion brand, which shows certain aspects of the brand to build brand reputation <sup>[21/p44]</sup> .

### 3.2 The importance of the mental image of the global fashion brand :

The formation of a positive mental image of the global fashion brand has multiple benefits <sup>[10/p4]</sup> :

- Attract the best designers and elements to work with.
- Strengthening the global fashion brand relationship with the consumer locally and internationally.
- To convince the consumer of the importance of their role in serving the community.
- Creates positive tendencies towards the global fashion brand, helping them to position themselves.
- Assist in supporting the marketing efforts of the international fashion brand.
- Has a significant impact on the ability of the global fashion brand to survive in the face of intense competition.



**Figure 12 : The impact of awareness and mental image of the brand on the value of the global fashion brand "preparation researcher"**

The more the image of the consumer of the global fashion brand is positive the more connected it <sup>[20/p281]</sup>, meaning that the good image has a significant impact on the success and survival of the fashion brand.

#### ▪ **Results :**

1. Each brand of global fashion brands seeks to build communication between them and the consumer by summarizing their core values and objectives in a simplified and memorable form related to the consumer through excellence in the design of their visual identity of the brand, brand, colors, packaging, catalogs, fashion shows and ...etc ".

2. The success of the communication process of the global fashion brand and its visual identity helps to raise awareness of the brand and its distinguishing points, thus maintaining consumer loyalty and the success of the brand and ensuring its continuity.
3. The visual identity of global fashion brands affects the formation and shaping of the mental image of consumers as one of the most powerful communication methods that plays an important role in demonstrating the identity and personality of these brands, and creates conscious and functional ties between the consumer and the consumer.
4. The mental image of global fashion brands is intentional and carefully planned, and thus different from the stereotype that consumers have on the basis of false information whatever their source and based on a deliberate visual identity.
5. The mental image is one of the most important intangible elements that support the competitive advantage. The fashion brand enables the maintenance of existing consumers and earns their confidence and satisfaction, and thus motivates them to make a purchase decision and speak positively about them, enabling them to win new customers.

#### ▪ **Recommendations:**

1. It is necessary to plan for the construction of distinctive fashion brands to ensure competition locally and internationally by establishing a clear vision and goals that reflect this vision on the image of the brand through its visual identity.
2. The visual identity of global fashion brands should be used to build the visual identity of local fashion brands so that they can compete globally.
3. As a result of the impact of visual identity on the formation of consumer opinions and perceptions, it is imperative to study the elements of visual identity of the fashion brand in order to prepare strategies to create a positive mental image that supports its relationship with consumers and helps its success.

#### ▪ **References:**

1. Ahmed, Hanzada Abdel Halim. Brand redesign and visual identity elements of the Cairo International Film Festival. MA, Faculty of Applied Arts, Helwan University, 2016.
2. Azmour, Rachid. The decision to buy the new product between the impact of advertising and the brand. MA, Faculty of Economic, Commercial and Management Sciences, University of Abi Bakr Belqayd, Algeria, 2011.
3. Bawazir, Najat Mohammed. Fashion and art Choose the right outfit. Cairo: Arab Thought House, 2000.
4. Bayoumi, Rasha Ahmed Hanafi. Effective use of visual display in the marketing of local and international brands. MA, Faculty of Applied Arts, Helwan University, 2014.
5. Hamyoud, Hajar. "The mental image of the brand and consumer behavior." Journal of Science Horizons, University of Djelfa, Algeria, No. 7 (2017): p. 276, 277, 281.
6. Ziyuan, Zuber. The impact of the mental image of the service institution on the purchasing decision of customers. M.Sc., Faculty of Economic, Commercial and Management Sciences, University of Qasdi Mrabah, Ouargla, Algeria, 2016.
7. Sufian, Suleiman. Cognitive Marketing. Jordan: Dar Knouz Knowledge for Publishing, 2012.
8. Tape, immortality. The mental image of the private television media - Al-Nahar channel model. M.Sc., Faculty of Humanities and Social Sciences, Al-Arabi Al-Tbsi University - Tebessa, 2016.
9. Student, Alaa Farhan. The banking marketing mix and its impact on the image of the customers. Amman: Dar Safa for Publishing and Distribution, 2010.

10. Al-Assi, Fatima Mohammed. The impact of marketing deception in building the mental image of the consumer in the service market of Internet service providers in the Gaza Strip. Master, Faculty of Commerce, Islamic University, Gaza, 2015.
11. Abdel Razek, Istisr Ibrahim, Samok, Safar Hussam. New media develops performance means and function. Baghdad: University House for Printing, Publishing and Translation, 2011.
12. Pastry, on, Fred, Kryman. Managing Public Relations between Strategy Management and Crisis Management. Cairo: World of Books, 2008.
13. Al-Aqoun, Ahmed. The role of brand strategy in improving the competitiveness of the enterprise. MA, Faculty of Economic, Commercial and Management Sciences, University of Mohamed Khaydar, Biskra, People's Democratic Republic of Algeria, 2015.
14. Ali, Asma 'Abdel Hay. Link between the recipient and the brand through interactive marketing strategies. MA, Faculty of Applied Arts, Helwan University, 2017.
15. Ali, Mr. Nermin. Planning to build a distinctive brand for Egyptian satellite channels in order to qualify for international competition. Ph.D., Faculty of Applied Arts, Helwan University, 2016.
16. Omar, Ayman Ali. Readings in consumer behavior. Alexandria: University House, 2006.
17. Kamel, Mei Samir. Suggested strategy for a trade name for Egyptian ladies' fashion. PhD, Faculty of Applied Arts, Helwan University, 2011.
18. Mana, Fatima, "The importance of public relations in improving the mental image of the institution." Journal of the New Economy, University of Halbia Ben Bouali, Chlef, Volume 1, Issue 10 (2014): p. 184.
19. Mohammed, Sally Samy. Design a visual identity for the TV program and its relation to the channel identity. MA, Faculty of Applied Arts, Helwan University, 2016.
20. Haman, Eman. Brand management in Franchise networks. MA, Faculty of Economic and Commercial Sciences and Management Sciences, University of Mohamed Khedr, Biskra, People's Democratic Republic of Algeria, 2013.
21. Mehran, Iman. The arts of the formation of the people and the Arab society vision for the future of development. Cairo: Egyptian Book Association, 2015.
22. Kapferer, Jean-Noël. *The New strategic brand management creating and sustaining brand equity long term*. London and Philadelphia: Kogan Pages , 2008 .
23. Kotler, Philip et Autres. *Marketing Management*. France: Pearson Éducation, 2012.
24. Kotler, Philip and Armerstrong, Gary. *Marketing management*. Paris, France: Pablo union, 2014.
25. Mansour ,Soha Adeeb." The effect of visual corporate identity elements in achieving corporate design and exhibition stands design mental association." International Design Journal, Volume 6, Issue 3 (2016) : p244,249.
26. Wheeler, Alina. *Designing Brand Identity*. New Jersey, USA: John Wiley & Sons ,2013 .
27. [https://en.wikipedia.org/wiki/Charles\\_Frederick\\_Worth#House\\_of\\_Worth\\_success](https://en.wikipedia.org/wiki/Charles_Frederick_Worth#House_of_Worth_success), (accessed 7/12/2017).
28. <https://nowfashion.com/hermes-menswear-spring-summer-2018-paris-22291>, (accessed 1/2/2018) .
29. <https://www.backstagetales.com/the-very-first-fashion-labe> , (accessed 7/12/2017).
30. <https://www.ranker.com/list/best-jeans-and-denim-brands/fashionbaby>, (accessed 29/12/2017) .
31. <https://www.ranker.com/list/best-t-shirt-brands/ranker-shopping>,(accessed 29/12/2017) .
32. <https://www.statista.com/chart/8798/luxury-brands--brand-value-2016/>,(accessed 6/12/2017) .
33. <https://www.vogue.com/fashion-shows/fall-2018-ready-to-wear/Gucci> ,27/2/2018.
34. <https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/chanel>, (accessed 1/2/2018) .
35. <https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/louis-vuitton>,(accessed 3/1/2018) .