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A polysensorial body in advertising Xpannow.
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Abstract

Xpannow is the peculiar, antithetic, liquid flux of reality soaking Postmodernism. It's a mix of sensorial, emotional, cognitive, practice, relational **x**periences of an holistic, fusive, rigidly-flexible, over/a-rational, g-local, hedonistic-ethics, re-enchanted, spec(ta)cular, simulated and extremely concrete, pragmatic, re-embedded, dimension (**Pan**) dislocated in a no-space of an eternal **Now**. It's the special world experienced using credit-cards, television, Internet, mobiles, virtual-reality,... frequenting brands' dreaming-worlds, New-Cathedrals, bars, tourist resorts, seeing advertisings, ... Here the body is no more a grave, an empty appearance, sinful or to show, a sexual object, a working-machine, a symbol of Modernization,... it's the place of an hybrid experience. So senses, ceasing their previous, secondary role, play as co-protagonist with emotions in building human life. As conventional sociological methodologies hardly grasp and explain such a complex reality, innovative approaches have to be found. One may focuses on Xpannow.

Therefore the paper aims to explore the peculiar Xpannow of some advertisements, its polysensorial contents and aesthetic-emotional effects. The study is composed by: 1-a theoretic digression/introduction on Xpannow and Italian social-trends; 2-an interdisciplinary analysis of the most "poly-sensorial" advertisements on Italian Tv; 3-the correlated emotive-sensorial units; 4-finings of 20 experiential interviews registering brands' Xpannow effects and influences on spectators' senses, feelings, experiences.

Key words: body, experience, polysensoriality, social Postmodern trends, new methodologies, advertising.

1. Preliminaries.

1.1. Aims.

The explorative nature of the research presents its results more as a starting point for a further and deeper reflection on the effects of sensible society (Cattaneo, 2003a) both on advertising and on consumers, than a way to reach an apodictic, incontrovertible verity. Nonetheless, in a perspective over-passing also the Postmodern logic et...et, for reaching a superior conciliation of the opposites, a sort of revision of the Hegelian "armed peace", it seems to be credible to consider findings as vague indication of what's happening.

Then the paper wants to get some hints on:

- 1- the emerging reality expressed by the concept of Xpannow, giving a synthetic definition of it;
- 2- some of the most "poly-sensorial" advertisements currently broadcast by Italian Tv;
- 3- the emotive-sensorial units produced by each spot;
- 4- the specific effects and influences of polysensorial spots and of their correspondent Xpannow on spectators' senses, feelings and experiences.

1.2. Methodology.

The project is made of 5 main phases:

- 1- preliminary phase: the module is divided in four more points:
 - a- the decision of the methodology to follow;
 - b- the list of criteria for circumscribing both the territory and the specific samples to be analysed;
 - c- the creation of appropriate tools for each sample.
- 2- desk phase: on it's split into three moments:
 - a- the search of the 2 spots;
 - b- their analysis using the previously defined tool;
 - c- the drawing of the emotional-sensorial unit peculiar of each spot;
- 3- extensive phase: 20 experiential interviews registering the specific reactions and effects produced by the spots in participants.
- 4- analytical phase: collected data are studied with appropriate psychological, semiotic, sociological, philosophical, communicational and also statistical procedures.
- 5- conclusive phase: both the paper and the Power Point presentation are drafted.

1.3. Materials and the Xpannow.

The paper has a quick look only at few of Xpannow (Cattaneo, 2004d, 2005a) Abschattungen in order to contextualise collected data and findings. Initially it is possible to find three main areas syncretized even in the name of the concept itself: Experiential, Pan, Now.

Experience is one of the pillars of Postmodern life. Considering only the most recent contribution functional to the present analysis, one of the first debts has to be paid to Bernd Schmitt. After of having invented Aesthetics Marketing (Schmitt, Simonson, 1997), he introduces Experiential Marketing (Schmitt, 1999) grounding it on the Experiential Wheel made of five Expos (sense, feel think, act, relate). The latest events (as better explained in Pan area) suggest that this model should be integrated by a sixth component: "value". It moves within an axiologic, ethic, moral orbit oscillating between private and public, individual and social,... Experience feeds as well the mega-trends of individualism and individualization as many other Italian socio-cultural phenomenon:

- polysensorial trend, originating the sensible society, triggers the revaluation of senses (Simmel, 1989; Fox, 2002), sensations and perceptions (Cattaneo, 2003a,b; 2004a,b,c,d; 2005 a,b);
- the feminilization of society (Fabris, 2003), besides giving a new dignity to senses, bodies, lightness, fluidity, flexibility, creativity, a-logic... exalts emotions and feelings (Cattarinussi, 2000) making men emotion- and sensation-seekers, too (Zuchermann, 1979);
- the new centrality of body appears through the Postmodern forms of narcissism and hedonism. The former sees the body as a reality to love and to be loved (Fabris, 2003) and neither as an egocentric self-celebration nor as something to be vituperated (Lasch, 1979). The latter is mainly expressed by Cutolo's virtuous hedonist (Cutolo, 1989) and by Campbell's rational hedonism (Campbell, 1987). Two of the greatest principia regulating all the experiences offered to new bodies are the controlled-decontrol of emotions (Wouters, 1986, 1996) and the replacement of needs by desires (Siri, 2001);
- tribalisation (Maffesoli, 1985, 1989) replaces traditional social classes and divisions with new groups tied by affective relations, by common interests, by tribal links. The alteration is expressed in a revival of primordial forms of communications using bodily languages (piercing, tattoo, depicting faces, dancing...);
- ludicisation (Huizinga, 1946) phenomena consecrate the philosophy of *serio ludere*, irony;
- the aesthetisation (Maffesoli, 1985) induces to make life as a work of art (Zuckin, 1988), it exalts experience for experience sake, but it also induces to reshape and rethink townscapes, landscapes, private and public spaces;
- directly correlated to the previous two trends there's a couple of genetic alterations occurring in present society: the former transforms all in spectacles (from goods to reality itself, from experience to brands,...), the latter in entertainment (infortainment, edutainment, shoptainment,... towns as Entertain Machines (Nichols, 2001)...).

Experience includes vicarious realities (for example ads, dreaming worlds of brands, malls,...) where desires can be satisfied (mostly through consumption) without necessarily falling into Baudrillard's pessimistic idea of simulations - meaningless signifiers - (Baudrillard, 1968, 1981)

because products (Codeluppi, 2000) and the just remembered places are becoming a new language, full of meanings.

All the social trends and the jumbled heap of factors driving consumption experience, which is, by the way, no more separable by everyday life (Cattaneo, 2005b), could be psychologically (Brunelli, 2004) and sociologically (Cattaneo, 2005a) resumed using Plato's manias (Reale, 1991). The Greek philosopher stated that men can be driven by four different manias symbolically expressed by the same number of deities. So mantic, governed by Apollo, inspires concentration, discipline, precision, balance, cleaning, transparency, but also inclination to magician, foresight, mystery, alchemy, esotericism, spirituality,... Dionysus manias are characterised by distractions coming from enthusiasm, orgies, senses, hedonism, paroxysms, excesses, carnivalization, feasts, irrationality... The artistic mania, protected by the Muses, incites people to be creative, to look for beauty, to produce paying a particular attention to design, to aesthetics,... Last manias are dedicated to Eros and Venus which stress eroticism, love, passions animating human behaviours.

Mania	Mythical origin	Aims
<i>Mantic</i> Manias related to concentration	Apollo	foresight, concentration, discipline
<i>Telesicus</i> Manias related to distractions	Dionysus	enthusiasm, feast, spontaneity
<i>Poetic</i> Manias related to creativity	Muse	creativity, beauty, inspiration
<i>Erotic</i> Manias related to eroticism	Venus /Eros	love, eroticism, passion

The second area is named by the Greek figure of **Pan** and by the successive heretical, non official and orthodox, nuances alleged to pantheism. In today world it alludes to the holistic, hybrid, global, a-logic, a-rational, ethereal, intercultural, interethnic issues. It expresses not only the freedom of body from its occidental subjection to soul and reason, but also the growing interest to the classical precept *mens sana in corpore sano*, often blended with oriental doctrines like Feng Shui, Buddhism, Chackra,... Fusion, lack of delimitations, all-in-all ideas are also translated into multiple belonging (Cesareo, 1987), explosion of life-stiles models (Fabris, 2003) or into Postmodern concepts of patchwork, melange, pout-pourri, melting-pot, globalisation (Sassen, 2002), flexibility (Sennet, 1999), liquidity (Bauman, 2000, 2003). Other economic issues incorporated in Pan area are interfusion (Gerken, 1994), kaizen, fine tuning, glocalisation, cultural translation (Fabris, 1995, 2003)... Mcdonaldisation (Ritzer, 1993) and its correspondent critics, consumer as a bricoleur (De Certeau, 2001) and an omnivore (Petreson, 1992; Peterson, Kern, 1996), de-materialization, eco-pragmatism (Fabris, 2003), disenchanting and re-enchanting (Ritzer, 1999), Gobal Village (Mc Luhan, 1967),... Brands', Corporates' values and their social responsibility, together with some global events producing worldwide mobilizations in the name of great ideals (from the 11th of September to the Tsunami victims, from the anti-terrorism coalition to

Pope John Paul's death) show the shy rising of new sensibilities and values that are no more confined in local areas but spread and shared all over the globe.

Last comes the area of **now**. A central role is played by the new technologies revolution altering time conceptions and perceptions. So there are embedding-disembedding-re-embedding (Giddens, 1990), the mingling of work and leisure times; the squashing on the present and the Nowaness (Jameson 1984, 1989) caused by the uprooting (Alberoni, 1989), on the progressive forgetfulness of origins (Beck, Giddens, Lash, 1994), the lack of hope in future. On its turn, "Now" area grasps the first beams of a new way of thinking and living time, life, death... also influenced by virtual reality, by genetic experiments...

Today the Xpannow is also the special world experienced using credit-cards, television, Internet, mobiles, virtual-reality,... frequenting brands' dreaming-worlds (Eco, 1979; Semprini, 1996; Ferraresi, 2003), New-Cathedrals, bars, tourist resorts, advertisings,... Here the body is no more a grave, an empty appearance, either sinful or to show, a sexual object, a working-machine, a symbol of Modernization (Fabris 2003)... it's the place of an hybrid experience. So senses, ceased their secondary role, play as co-protagonist with emotions in building human life.

1.4. The samples.

The present research is carried out investigating two samples.

1.4.1. The spots.

The former considers two spots ("Magnum 5 sensi" and "Früüp" by Müller) broadcast on Italian television in the last months. Their selection is made following two criterions.

The main assumption, widely demonstrated by social trend researches (Fabris, 2003), is that polysensoriality is getting a more and more significant element in Italians' lives and experiences. Moreover, there're many different kinds of verbal/not verbal communications and synaesthesia seems to be very keen for polysensorial messages. Most of current ads use more or less explicit strategies to involve spectators' senses and emotions. Nonetheless, some specific products choose not only to allude indirectly to the perceptive and pathemic spheres, but they even build their campaigns explicitly on senses and on sensorial qualities of products. (Incidentally, it has also to be noted that it's easier to involve all the senses in advertising food-beverage products, than in promoting other merchandising categories.) Then, the first pre-requisite for the spots to be included into the sample, is their evident dedication to sense.

The second criterion is temporal. As already hinted, this study intends to be a starting point. Therefore it concentrates only on two cases currently experienced by respondents. In so doing it's possible to have an immediate feedback of the success of spots in a synchronous dimension. This excludes from the analysis many paradigmatic ads like Whirpool campaign "5 senses" with its

“sense the difference”; Lindt campaign for Lindor... Another observation is the fact that being summer, the greatest number of “sensorial spots” deal with food products. The ice-cream sector is becoming the uncontested kingdom of polysensorial ads thanks to Algida that made of polysensoriality its own strategy, now explicitly expressed.

Once identified the spots on television, they are taken from the Internet to facilitate both the desk and the extensive phases.

1.4.2. Interviewees.

Interviewees are 20 people aged 25-30 years and fairly divided in genders. The filter adopted is their belonging to the segment of Italian population named by 3SC Monitor “New Frontier” (Fabris, 2003). In order to check it, candidates have to pass a preliminary colloquium describing their peculiar traits. The initial screening also includes some tests on time perspective and on sensation/emotion seeking/avoiding, essential for roughly sketching participants’ identikit. Certified their congruence with the starting criterions, the sample is invited to follow an experiential process bringing from the screening of the spots, up to the description and some valuations on perceptions and emotions suggested and evoked by each advertisement.

2. Proceedings

2.1. Spots analysis.

Both the spots (Magnum 5 sensi by Algida and Früüp by Müller) are the result of a different equilibrium of factors meticulously pondered and, then, recollected into a global frame. Next paragraphs try to summarize the most meaningful reflections and comments emerged.

2.1.1. Magnum 5 senses by Algida.

A- Opening note.

The spot is made of 40 video sequences lasting 30”. It follows a strategy mainly aimed to present Algida’s products as occasion to have strongly sensorial and emotional experiences.

B.1.- Visual dimension.

a- images and senses. The spot deals with senses using three approaches.

- The first, not too frequent, is direct and presents sense organs themselves. The images use to be very sensual and they mostly show subjects’ lust, desire, hope to get their instincts satisfied.



Product: Ice-cream
Name: Magnum 5 sensi
Agency: McCann Erickson
Copy: Martyn Smith
Art: Mark Hurst
Producer: Quad Milka Pogliani
Director: Bruno Aveillan
Length: 0,30”
Total sequences: 40

- The second approach correlates the perceiving sense to the sensed reality. Then it illustrates how the Magnum produces sensorial pleasure.
- The last cluster includes the mere potential object to be sensed. Here ingredients are absolutely attractive and erotized. They are the tangible evidence of the psychological Freudian equivalence sex-food.

b- colours and other chromatic effects. The most recurrent colours in the spot are dark-brown, white and red.

- The first may be red pointing the attention either to its more common symbolic-metaphoric significance or on its tighter link to the product. Being a warm-telluric hue, dark-brown evokes earth, then goodness Gaia, the black Virgins, fertility, something primordial, mysterious, instinctive, irrational, unconscious, brutal, even racial. From the other side it's also the colour of chocolate, cocoa, nuts. Indicating earth element, it provides circumspection and safety, reassuring, balancing, "familiar" emotive states. But its dark component has also disquieting, upsetting, disturbing consequences on "feel experiences".
- Rather than, or at least, besides conferring ideas of purity, incorruptibility, perfection, wisdom, life, light, innocence, then of spirituality, ineffability, reason, eternity, unity, transfiguration, fidelity, white is used in antithesis, contradiction and antinomy to the black/brown. The whole spot is a constant echoing of dialectical iconic components: milk-cocoa; white and black chocolate,... The highest example is a well-known stereotype taken from collective imaginary and in which is also recognizable the frightened clash of civilization. It's the opposition between the black-savage-roaring-violent man and the white-delicate-sensual woman.
- The third dominant colour is red. Expression of passion, fire, love, aggressiveness, activity, dynamism, virility, life, sex, eroticism, blood, power, it's extremely exciting, sensorial, stimulating, energizing and aphrodisiac.

Most of "objects" tend to be monochromatic, nonetheless there's a very sophisticated strategy in orchestrating shadows. The alternation of lights and darkness, with a hidden allusion to the Manichean fight, increases the strength, the vigour, the "violence" of the message, then its injunctive function.

Transparencies and brightness are not too frequent except when they are used as synaesthesias: the ice correlated to touch, the honey to taste...

c- forms and plasticity. In fine tuning with the magnetization on eroticism the spot is mainly crowded both by rounded, soft, flabby, jumbled shapes and by pointed-phallic forms. Then, from one side there're nuts, honey, melted chocolate, strawberry,... from the other fingers, ice-sticks,...

Their plasticity is emblematically expresses by the human bodies and their anatomical details always depicted in an allusive way with a great contribution of an accurate use of lights. So white

woman images are made more sensual and sinuous by soft, erotic lights. Instead black man's muscles, stout body, virility are sculpted by more direct lights.

d- lines and movements. Objectifying the tumult of passions the greatest part of lines are not straight but circular or spiral. The guide lines for movements confirm the topic of eroticism emulating more or less hidden sexual acts and standing for the consequent lust. Here there are two categories once again tracing back to the circle and the straight line archetypes, often merged to form chaotic or spiral routes. The most considerable examples are:

- centripetal movements of hand and foot fingers aimed either to break the black chocolate-skin or to grasp something, indicating the longing for the food-sex;
- circular movements that traced the chocolate lines on the skin caressed by a hand;
- centrifugal movements produced by the explosion of: the starting chocolate crust, the coco-nut, evocating the womb breaking;
- vertical movement of hands rolling a vanilla flower or emerging from fluid chocolate;
- vertical movements of hands among the nuts into a whirling cup;
- movements of the tongue lapping;
- chaotic movements of a red fluid, referring to male ejaculation;
- mouths either opening to roar and sigh or closing to bite;
- the very slowly and rotating coming off and falling down of a strawberry from a white substratum, unequivocal metaphor of vaginal suppository and of birth.

e-logos and brands. The brand appears only in the last two images. The former contemplates it on the packaging of the five different snacks. The latter is the conclusion of the spot where, on a brown background there's a big yellow five under which there's written "sensi". Among these two yellow elements there's Algida's logo and the word Magnum, both in white. The tern of colours synthesizes the main concepts of the spot: the instinctive, telluric, basic, animal-like behaviours (brown) driving humankind's desires in a perpetual dialectic to rationality, lucidity, reason, spirit, idealism, conscience, innocence (yellow and white).

f- types. Some more reflections on the previous point, are suggested by type. It is very definite quite flatter and squared, even if the angles are smoothed. Its horizontal extension gives rise to a sense of last longing, seemingly austere experience. "Seemingly" because the connotation of the words and their sounds are all but austere. Such a contradiction may be read as an evidence of the so called Postmodern controlled-uncontrol (Wouters, 1986 1996).

B.2- Reassuming.

The visual dimension draws the power of "sense" experience chiefly thought into an erotic-sensual, convulsive, irrational state with a sexual-violent setting. Nonetheless, it's possible to guess that there's something like a regulating principium even under the boiling of sensations, impulses, perceptions, emotions...

Main colour	brown - white	Forms	round – pointed	Movements	round (spiral)-vertical
Secondary colour	red	Lines	circle – straight	Rhythm	very fast
N° written words	none	Colour	none	Type	None
Mark/logo	6	Logo colours	white – yellow on brown	Type	very definite quite flatter and squared, with smoothed angles

C.1.- Verbal dimension.

a- words during the spot. The lack of written words may be explained with the attempt to offer an experience founded on Schmitt's (1999) "sense" or, at least, on "feel", than on "think".

b- pay-off. As already explained, written words are restricted to a very bare but comprehensive of all the key-concept, payoff:

*Magnum cinque sensi. Cinque nuove seduzioni in edizione limitata da Algida.
(Magnum five senses. Five new seductions in a limited edition by Algida.)*

It ratifies the topics of the product and of the current campaign: the sensorial dimension. Moreover it gives the key-readings for the spot, that is the reason why people should buy Magnum 5 sensi: "seduction". And, in doing this, Algida fairly explicitly reconnects to the previous successes: love potion, i vizi capitali...

Finally, the "limited edition" is nearly to become an usual strategy that, only nominally, refers to privation marketing trying to benefit from a snob-effect (Liebstein, 1950).

C.2- Reassuring.

Verbal dimension repeats the strong tension stirred up by exalting senses and emotions than rational, Enlightenment, Cartesian experiences. Therefore there's an apparent prevalence of *esprit de finesse* towards *esprit geometrique*.

D.1- Acoustic dimension.

a-voices. During the spot only a woman's voice is speaking. Its tone and timber are very low: sensual and erotic, it seems an obsessive, diabolic voice of spectators' inner desires, of their basics and sexual instincts requiring to be satisfied. Mixing Italian language to some English words defining the five senses, the effect is of something exotic, trendy, very appealing especially for younger people.

Moreover it has to be said that not all the senses are called with their name: while taste and touch goes on being defined "taste" and "touch", sight becomes "vision", hearing is "sound" and smell is "aroma". Particularly in the last two cases, the shift from the sense organs to the perceived realities, is an attempt to overcome the well-known Occidental difficulty to verbalize both sensorial and emotive experiences (Cattaneo, 2003a).

b- music. The spot is accompanied by no musical soundtrack but some drums. Drums are universally known as the most primordial, magical, tribal instruments speaking to human instincts and bodies than to souls and minds. Then, it's a further device to break away from the rationality for speaking directly to people's emotions and unconscious. A piece of music, a song would have given a much more precise connotation to the spot playing much more on spectators' rationality than on their feelings.

c- noises. Tribal, disquieting, primordial noises pervade the atmosphere now overlapping now being overlapped by the voice. Their quite slow progression, sided by the very fast and pressing sequence of images, produces a sort of estrangement effect. It proves the strength of passion, sensations, instincts and their subliminal, inner frame that explodes outside only after of having reached the tipping point.

They can be grouped in specific categories among which the most frequent are:

- breaking/ destruction sounds, coming from explosion, cracking, biting;
- rolling sounds, produced by nuts;
- crystalline sounds, tinkling correlated to ice;
- emotional sounds, parabolic noises very tribal starting loud and deep, having a maximum, then fading away with a sort of echo;
- nature sounds, like animal cries – roaring lion- burning fire, falling drop;
- sensual sounds, more or less imperceptible human sigh.

Confirming the emotional goal, the level of synaesthesia is finely managed. Likewise in visual analysis, grounded on circular and vertical sexual archetypes, the dualism in sounds is played on four levels of alternations:

- 1- human's (woman) voice – non-human sounds (unconscious, passions, instincts);
- 2- low noises – strong noises (reason/soul-passion/feelings, inside-outside);
- 3- slow sounds – fast images;
- 4- round sounds – acute sounds (male/female).

D.2- Reassuring.

The soundtrack of the spot is much more evocative, emotional than descriptive, rational. It's mostly organized around sensual and erotic sounds, creating symbolic dialectical couples (slow-fast, high-loud, inside-outside)

Music	Drums	Volume	very low - high	Timber	Low
Voice	Female	Tone	Low	Rythm	very slow
Sounds	explosion, broken crystal, roaring lions, nuts rolling, drop falling, chocolate breaking by a bite				

E.1- Sequences.

The analysis may follow different ways. It can be focalised on:

- the way the spot addresses to each sense
- the depicted relation of senses to the product;
- the progressive presentation of the senses through (images, written words, verbal language, sounds).
- the overall polysensorial route.

The most meaningful findings emerged from these studies can be summarised as follows.

a- visual-verbal routes. Both the routes proceed in parallel presenting senses through images and verbal words: the starting point is smell then comes touch, sight, hearing, taste and the last quoted is sight. The already mentioned shift from the proper names of some senses to the perceived reality, from one side, and the three different kinds of images (sense organs, sensing organs, sensed realities), from the other, makes richer and richer the visual-verbal route.

b- auditive route. Even if the spot is highly synaesthetic, the auditive route is chiefly dedicated to stir up perceptions dedicated firstly to hearing, then to touch, to taste, to sight, again to hearing, touch, taste and hearing. The absence of sounds addressing to smell produces a gap in the polysensorial Xpannow remembering the peculiar incompleteness of possible worlds (Ferraresi, 2003)

c- overall polysensorial map. Disaggregating the number of the visual sequences for each sense and ranking the results, the first place is occupied by sight (N=10) immediately followed by hearing and touch (N=9). The third classified is taste and the last coming is smell. Such a result is quite curious thinking that the product is an ice-cream, then something that should be eaten and smelt. This finding shows that Magnum aims to be something more than a food, it would like to be a sensual, erotic tool. It's the new edition of last year "love potion" that now is become a "seduction potion". Therefore, Magnum 5 sensi is a great example of how Postmodern products...

- are getting more and more a language (Codeluppi, 1989);
- are required to become more and more experiential (Schmitt, 1999; Pine, Gilmore, 1999) - that is mostly evocative of sense and feel;
- have firstly to satisfy desires than needs (Siri, 2001).

Summing all the previous data, the resulting map illustrates a quite equivalent role conferred to hearing, touch, sight and taste. The dominion of both hearing and touch well matches with the eroticism and the sexual allusions soaking the spot. Once again, the slightly less more importance of taste is a further evidence that "5 sensi" is thought and promoted as a polysensorial and highly emotional experience than the mere having an ice-cream. And the modest presence of smell, besides being a consequence of the limitation of the means of communication, is undoubtedly a signal of the persistence of Occidental traditional culture notoriously suspicious and mistrustful with olfaction because of its direct effects on unconscious and subconscious (Cattaneo, 2003a).

<i>Elements</i>	<i>Sight</i>	<i>Hearing</i>	<i>Touch</i>	<i>Taste</i>	<i>Smell</i>	<i>Total</i>
<i>Images</i>	10	9	9	7	5	40
<i>Sounds</i>	1	3	2	2	-	8
<i>Spoken words</i>	-	1	1	1	-	3
<i>Written words</i>	-	-	-	-	-	-
<i>Total</i>	11	13	12	10	5	51

2.1.2. Früüp by Müller

A- Opening notes.

Müller philosophy is resumed in the note phrase: "make love with taste. This is a first attempt to give a new dimension, more experiential, emotional and, sensorial to yogurt consumption. The version here analyzed lasts 30" during which 16 video-sequences unwind.



B.1- Visual dimension.

a- images and senses.

The spot may be divided in three main parts. The first is settled in a fairy-tale context vaguely alluding to Eden (as it's focused on a tree with many different fruits). Here senses are presented as separated from the body and not reciprocally correlated. They are depicted as single organs (nose, hear, eye, mouth) all flying whit butterfly, transparent wings, remembering Celtic elves or fairies. Only when appears Früüp (second part) they recollects into a beautiful girl who stands for the supposed pleasure coming from the assumption of the product. It is only a conjecture because spectators don't see the real effect of Früüp assumption on the woman who takes a small drop of it with a finger from its pot and brings next to her mouth. The sequence stops just a second before her to taste it. So spectators are invited to taste this product by themselves in order to find and define their personal pleasure (sixth sense). The last sequence, showing again separated senses flying around Früüp pots, may indicate the evanescence of a delight coming from sensation rather than a longer and more permanent feeling or sentiment.

b- colours and other chromatic effects. The fairy-tale context is underlined by the great deal of shades, a very accurate use of blurred images, of sparkling lights, of transparencies... All these special effects directly coming from cartoons and realized by computer graphics, create a special *Stimmung* pervading the narration. In the first part backgrounds are green, the most relaxing, quieting, balancing... hue. Being out of focus and its very brilliant tones make it much more abstract, surreal, artificial, quite naive, than a symbol of nature, spring, birth and re-birth, freshness... Or, better, all the latter qualities are covered with a new Postmodern light. Red, yellow

and white are the other abounding and recurring colours. Thanks to them fruits stand out from the green leaves suggesting the idea of being juicy, fresh, delicious,... products. Their perfection doesn't rise negative impressions of something not-real, artificial, dangerous. It doesn't evoke transgenic or similar issues. Here arti-ficial means something made with art, something special, perhaps having the special taste, the special flavour, the special qualities of the Biblical fruit.

Remembering the before mentioned symbolic values of these hues, it has to be underlined that the effects of their combination in this spot have very few in common with these noticed in Algida's ad. Here there're less more double meanings, paroxysms, sexual allusions. The topic is the fluctuation division-concentration, with the specification that the former seems to be the everyday life state while the latter is only the desired situation occurring when pleasure fulfils all senses. This allows two kinds of deductions:

- 1- the spot is strongly pervaded by what Plato called Apollonian manias;
- 2- it may also be seen as a paradigmatic attempt of re-enchanting (Ritzer, 1999).

Früüp is white and red: the union of freshness and hotness, of innocence and passion. The brightness of these two colours has nothing to do with the obsession, the violence coming from all the antinomies evoked for Magnum. It expresses a positive, joyous mood of a genuine sensorial satisfaction pervading feelings, too. Then it is a more superficial and less existential pleasure, ephemeral like the one produced by listening to a fairy tale. The beige of the woman's dress is a neutral colour that allows to fit the sight on the drop of Früüp she's going to enjoy.

c- forms and plasticity. While non-human forms, except than leaves, tend to have rounded forms from fruits (peaches, cherries, plums) to the pots and the drop of Früüp, senses organs and their wings are quite pointed. Everything has a high level of plasticity that contributes to confer the scene its peculiar magical, mythical atmosphere. Psychologically perfect forms and beauty are immediately associated to good sensorial experiences which, on their turn, produces also positive emotional feedbacks. Once again, rounded and pointed forms are archetypal references to female ovule and male semen.

d- lines and movements. Flexuous lines and movements are typical of this spot. From the waving starting meadow to the trembling leaves, from the vibrating wings to the woman's hair all the moving elements follow fluttering lines and their trembling routes may indicate the peculiar perceptive excitation of stimulated senses. A special reflection is suggested by the senses icons' routes. Apart the initial thrilling of their wings and the star-dust left behind by them making more and more magical the spot *Stimmung* with chaotic and waving activities, their overall motion is very close to arrows or to male semen. Once identified the pleasant object, they fly straight to this target. It's the magnetic attraction that desired thing produces on desiring subject, so when all the butterfly-senses perceive its presence, immediately they hurl themselves to Früüp.

e-logos and brands. Logos appearing twice during the spot are all concentrated in the two conclusive sequences.

f- types. The white, italics, quite blurred body types are in perfect harmony to the before explained quivering atmosphere and moods.

B.2- Reassuring.

The fairy-tale *Stimmung* pervading all the visual dimension conveys positive, fresh sensations alluding to an attractive product that can satisfy and gratify, even only temporarily, senses producing bright emotional feedbacks. Pleasure, that is the sixth sense, is far from being obsessive, maniacal, perverse, sinful, it's much more a fresh, healthy, aesthetics inclination to good and beautiful things.

I colour	green	II colour	red - yellow - white - beige	Forms	rounded - pointed
Lines	fluttering	Movements	vibratory	Rhythm	medium
N° written words	10	Colour	white	Type	Italic
Mark/logo	3	Colour	white	Type	normal

C.1- Verbal dimension.

a- words during the spot. Images are marked and explained neither by any legend nor by any other writing phrases but the pay-off.

b- pay-off. The firm assertion of the product name and its short definition are on the same sober wavelength as the spot *Stimmung*.

Früüp. Il piacere della frutta. (Früüp. Fruit pleasure).

C.2- Reassuring.

Verbal dimension is a further evidence of the quite sober and positive mood suggested by the spot as a consequence of the re-enchanting action.

D.1- Acoustic dimension.

a-voices. Male and female's voices taking turns during the spot, go on quoting the Biblical episode with the clear allusion to Adam and Eve. In such a context Früüp becomes Adam's apple. The succession of phrases stresses the new conception of sensoriality as a form of hedonism. Paradoxically even if senses have a central role, the proposed hedonism is less more material than emotional. It is not by chance that the sixth sense is pleasure and that it can be easily satisfied only following the natural, not sophisticated inclinations of senses. These concepts, jointed to the previous remarks about the undiscovered effect of having Früüp, remind Campbell's Postmodern idea of Hedonism (1987) and Cutolo's (1989) image of virtuous hedonist.

F: I tuoi sensi hanno un sesto senso per le nuove forme di piacere (Your senses have a sixth sense for new forms of pleasure).

M: Seguili: scoprirai Früüp. (Follow them: you'll discover Früüp)

F: Früüp il sesto senso è il piacere. (Früüp: the sixth sense is pleasure.)

M: Il piacere della frutta secondo Müller (The pleasure of fruit according to Müller).

b- music. The piece by Gianfranco Clerici, entitled "Odio Amor/Odio Amor" completes the previous two dimensions with a soundtrack as much brilliant and frizzy as images and words demonstrated to be. The music is a mixture of classical, childish, natural, fresh, genuine, round sounds well harmonized.

c- noises. Singing birds connote the spot from the starting as the representation of an idyllic world where is broking a fresh, dewy morning of a shining summer.

D.2- Reassuring.

The auditive dimension is a perfect symphony of sounds, voices, harmonies melting in a sublime, magical, surreal context.

Music	classical, childish, natural, fresh, genuine, round	Voice I	man	Voice II	woman
		Tone	low	Tone	low
		Volume	low	Volume	low
		Timber	low	Timber	low
Noises	birds	Rhythm	slow	Rhythm	Slow

E.1- Sequences.

The progressive involvement of senses, not necessarily perceiving the product itself, starts with hearing then there are sight, smell, taste and last comes touch.

a- visual route. Differently from the previous list, the chronological order of appearing for senses perceiving either Früüp or its ingredients shows a progressive approach: firstly there's a visual involvement, then comes hearing, smell, taste. Touch is the only sense to be out of this logic because, instead of being before smell (as the product is brought from its pot to the mouth by a finger) it is left as last. This datum suggests some reflections. Among the flying sense organs there's no mention to any tactile perception. Nonetheless, the barycentre of the spot is the drop of Früüp on the woman's finger slowly brought next to the mouth. Then touch is the acme of the expectation before the delight to come and, as Condillac theorized, it's the only sense that can make men sure of the existence of an outside reality (Cattaneo, 2003a).

b- verbal route. As evident from the analysis of verbal messages, it is not possible to trace any verbal route among the senses because none of them is clearly mentioned but the so called sixth sense, that is pleasure.

c- auditive route. Similarly to Magnum case, here the (poly-)sensorial course proposed by the soundtrack includes no olfactive synaesthesia. Hearing, that opens the sequence, is only once the referent while in the remaining part of the spot take turns sight, touch, taste, sight, touch, taste, touch, taste.

d- overall polysensorial map. Weighting the particular role each sense is conferred by the ad, findings demonstrate the minor part played by smell, whereas taste is the protagonist. As the latter organ maxim of efficiency is closely connected to the contribution of smell (Cattaneo, 2003a) and as olfaction itself is one of the greatest sources of desires, especially for foods, the spot apparent carelessness seems not too strategic. Going deeper the issue, one plausible explanation of Müller's decision has to be identified into the suggested special kind of pleasure. Remembering the motto of the brand "Müller, make love with taste", it's quite obvious that the top of spectators' attention has to be focalised on taste itself. Moreover, if in food sector smell is an excellent persuader, as coffee teaches, taste is the most cause of pleasure satisfying all expectations and gluttony, too.

<i>Elements</i>	<i>Sight</i>	<i>Hearing</i>	<i>Touch</i>	<i>Taste</i>	<i>Smell</i>	<i>Total</i>
<i>Images</i>	3	4	3	5	1	16
<i>Sounds</i>	2	1	3	3	-	9
<i>Spoken words</i>	-	-	-	-	-	0
<i>Written words</i>	-	-	-	-	-	0
<i>Total</i>	5	5	6	8	1	25

2.1.3. Summarizing...

Comparing the two spots the main results can be summarized as follows:

- sensations perceptions and feelings in Magnum ad are aimed to create a *Stimmung* drawing its inspiration from paroxysms, antinomies, contrasts, gloomy instincts, sexual desires bordering the violence. The product is at the same time the cause-effect of such extremely Dionysian experiences;
- sensations, perceptions and feelings in Früüp ad gravitate round pleasure considered as a positive, natural, bright, unifying human state mirrored by sensorial experiences. The fairy-tale, mythical atmosphere pervading visual and acoustical dimensions is specifically rooted in what Plato called Apollonian manias.

2.2. The interviews.

2.2.1. The identikit.

Participant's mean age is 30,25 years. They're all Italians and have a particular inclination for: innovations, new products and experiencing new situations. Fond of high tech, they are keen on looking for products user friendly and not time consuming. Cathedral of consumptions, shopping centres, malls and the most trendy Milan locals and cool districts are their favourite destinations for Saturdays and important stages for they social and interpersonal relationships. Changing is their motto and they are very opened to consumption considered as a source of entertainment, socialisation and experiences also led by bargain minded, cherry picking, good value for money

perspectives. They want to be and feel protagonists. The comprehensive salience of both senses and emotions in their lives is consistent. Using a 5-point scale of increasing importance, the former kind of experiences scores an average of $M=4,12$, the latter $M= 4,83$. In parallel, sampled people also argue to being quite high sensation seekers ($M=3,98$) and even stronger emotion seekers ($M=4,5$). Trying to go insight the specific role of each sense in respondents' existences, sight gets the top score ($M=4,56$), then comes smell ($M=4,45$). Third is touch ($M=3,86$), fourth taste ($M=3,79$) and last there's hearing ($M=3,63$).

2.2.2. Interviewees and the spots.

The two frames drawn by participants' answer prove their critical capacity and their consciousness in watching television ads. This is self evident in the next two paragraphs summarizing the relevant issues emerged during the interviews.

A- Magnum 5 Senses.

Participants tend to agree in defining hearing as the strongest persuader in the spot. The feminine, provocative voice is perceived as an erotic but not too surprising device "because it's peculiar also of other Algida's ads". The tone and

<p>Sense: hearing Feel: positive-outward (excited) Mania: Dionysus - Eros</p>

the timber of the words result much more emotionally striking than their meaning. Paying attention to hearing dimension the mostly addressed element is a turmoil of sounds producing a parallel turmoil of passions. The crystalline clinking of ice, the roaring lion, the beat of drum, the disquieting noises "very close to ghost movies", as defined by a man, evoke something tribal, instinctive, primitive. Whispered English words give the scene a charm of exoticism, sinfulness and transgression. The topic moment is when the mouth bites the chocolate covering the ice-cream. Both the noise and the action it comes from, are mostly associated to sexual relation, to the breaking of mother's womb before the childbirth. This is ratified by the fact that interviewees consider the spot very sensual, erotic and with a not too hidden, huge quantity of sadistic, sexual violence. Paroxysm is more or less directly suggested as one of the principal key-words. In sensory experience this concept brings to absolutely strong and quite luxurious, gustative, olfactory, auditive, visual, tactile sensations. Then, the sample unanimously explains that emotions seem to be directly steaming from fleeting, extremely intense, thrilling sensations. The spot is particularly appreciate by higher sensation seekers, rather than by emotion seekers. Its emotional effects are positive-outward mainly focused on excitation and pleasure in which consumption and sex seem to become synonymous. This radical ambiguity and the Freudian ambivalence sex-food bring to a very concrete form of hedonism immediately traduced in luxury, in orgiastic experiences both under a sensorial and under a sexual point of view. Consequently it can be explained why participants' feedback to the spot is often inspired by Plato Dionysian manias.

B- Früüp Müller.

The first element impressing interviewees is the pagan and magical atmosphere of both the starting soundtrack and context where senses are separated. The images of mouth, eye and nose as divided from a body and having wings "similar to fairy and dragonflies", are judged curious by someone and a moderately sickening or not too realistic spectacle by others. On the whole, the scene is described by adjectives like surreal, mythic, artificial "Disneyan". So respondents don't hesitate to admit that here, their consumption propensity is triggered by a Plato's "artistic" mania. Moreover, the fairy *Stimmung* also raises an Apollonian mania inducing potential buyers to anticipate the pleasure by having Früüp.

Sense: taste
Feel: positive- hope
Mania: Muse -Apollo

Overcoming these remarks and confirming the achievement of the spot aim, according to the sample, taste is the most tempted sense for two reasons.

The former is the recency effect (the mostly remembered thing is the last seen) of the flying mouth connecting the previous sequences of the spot to its conclusive shot.

The latter reason is that the scene interrupted just before the protagonist to taste the product, is labelled as very pleasantly and predictive of an intense, ineffable gustative pleasure respondents expect to enjoy. Such a sublime, gustative experience is summed to other kinds of sensorial pleasures and it's considered a completion of them, chiefly identified with:

- the visual pleasure coming from the red, semi-transparent part of Früüp covering the white cream;
- the hearing pleasure expressed by music, voices and natural sounds;
- the tactile pleasure provoked by the product on the finger, by its eventual contact with lips and then, with the mouth, when it will be eaten.

By the way, a frequent comment is that smell is not too suitably exploited to give a polysensorial experience of the product. The range of emotions quoted includes a vague irritation and discontent, evidenced by the incipit of the video. As the spot goes on these negative attitudes tend to disappear. At the end of the spot they are mostly replaced by a diffuse, positive mood mainly focused on the promise of sensorial satisfaction coming from Früüp. But, as the essence of the hope (classified by Richins's (1997) in positive emotions) is based on something still to come, a thin mix of restlessness and uneasiness goes on echoing in respondents' answers. The conclusion they come to is that "in order to resolve the doubt (which effect will it have on me? Will I find it pleasant?), the only thing to do is to taste Früüp. Only at this point I'll be able to say if it's really enjoyable for all of my six senses, pleasure included." Therefore it's clear why emotion seekers are particularly fond of this ad.

3. Conclusions.

3.1. Final reflections.

Summarizing and comparing the two couples of findings, it's possible to make a few remarks on the present study.

Firstly, the sample's expertise in examining ads demonstrate the fallacy of the traditional stereotype of passive spectators.

The closeness of respondents' reports to the real contents of the spots proves that both the brands and the potential consumers are speaking the same language, therefore the message launched by the former can be correctly decrypted by the latter.

Interviewees' positive estimation for both the ads, is the result of the fine tuning of the products, of their values, of their way of being advertised.

As experience is one of the pillars in the 20 studied subjects, and polysensorial and emotional components seem to be fundamental for them, they also expect not only products but also ads to be able to speak to their senses and feelings.

Polysensorial spots have to be created paying attention to all the sensorial experiences offered without making the mistake to neglect the one or the other. Respondents, in a more or less conscious way, perceive where there's a lack. This decreases the communicative efficacy of the message. Then one of the prime principles of polysensorial spots (but also of experiencing products) is their capacity to address to all the senses both directly and using synaesthesia.

Consequently, the sensations and the correlated feelings, moods, sentiments... should be all harmonized. They should convey the same message using different linguistic codes (musical, verbal, chromatic, gustative, olfactory, tactile). This doesn't mean that dialectic, antithesis, antinomies,... are forbidden, but it requires a fine, witty and smart capacity to orchestrate the polysensorial and emotive components of the publicity campaign.

3.2. Limits.

Among the many limits of this research there're:

- its explorative nature justifying the small number of spots and of people investigated;
- the exclusion of non current campaigns;
- the concentration only on food products;
- the lack of crossing analysis of the communication mix of each product;
- the absence of a polysensorial index to weight ads sensorial contents;
- respondents belonging only to the New Frontier Value Site.

3.3. Perspectives.

Further steps can be:

- to enlarge the spot sample to others explicitly referred either to single senses or to polysensoriality;
- to analyse the different effects of polysensorial campaigns among the campaign of the same product on tv, on radio, on papers, on the Internet...
- to survey the polysensorial maps of common spots;
- the creation of a polysensorial index for analysing spots' contents

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