

Modernismo

- forma chiusa →
- finalità →
- progetto →
- gerarchia →
- opera finita →
- distanza →
- presenza →
- metafora →
- significato →
- codice principale →
- sintomo →
- genitale/fallico →
- metafisica →
- determinatezza →
- trascendenza →

Post modernismo

- antiforma, forma aperta
- gioco
- caso
- anarchia (meglio eterarchia NdA)
- processo
- partecipazione
- assenza
- metonimia
- significante
- idioletto
- desiderio
- polimorfo/androgino
- ironia
- indeterminatezza
- immanenza

VAMETA LINGVISTICA
INSIEME DI USI LINGVISTICI
PROPRI DI UN GRUPPO

Consumatore moderno

Consumatore postmoderno

Il consumo viene letto/interpretato in un contesto di ... con particolare attenzione a...

uniformità; linearità
segno
status symbol
bisogno
atomistico
razionalità
futuro
serialità
ideologia
tangibile
funzionalità
isolamento/solitudine
soluzione del problema
linguaggio della produzione
lontananza
permanenza
fedeltà
chiarezza
ascoltare
certezza
la marca
concretezza
identità
maschile/femminile
shopping funzionale
omogeneità
stabilità
revival
indicatori di qualità
cosmopolitismo
informazioni
high-tech
bulimia
interazione
serietà
essenza
tutto tondo
primato della vista
aut... aut
immagine

patchwork
linguaggio
style symbol
desiderio
interdipendente
emozioni/passioni/sentimenti
presente
su misura
pragmatismo
intangibile
estetica
socialità, stare insieme
porsi i problemi
autonomia del consumo
vicinanza, empatia
discontinuità
nomadismo
ambiguità
dialogare
dubbio
il parterre di marche
atmosfera
identificazione
androgino
shopping ludico
collage
mutevolezza
pastiche
pre-requisiti
villaggio globale
sapere
soft-touch
selettività
rete
ironia
apparenza, bello
sfaccettature, pluralismo
tattilità
et... et...
ologramma

Fig. 2 – Consumi e consumatore dal moderno al postmoderno

Postmodern conditions	Brief descriptions
Openness/tolerance	Acceptance of difference (different styles, ways of being and living) without prejudice or evaluations of superiority and inferiority
Hyperreality	Constitution of social reality through hype or simulation that is powerfully signified and represented
Perpetual present	Cultural propensity to experience everything (including the past and future) in the present, "here and now"
Paradoxical juxtapositions	Cultural propensity to juxtapose anything with anything else, including oppositional, contradictory and essentially unrelated elements
Fragmentation	Omnipresence of disjointed and disconnected moments and experiences in life and sense of self – and the growing acceptance of the dynamism which leads to fragmentation in markets
Loss of commitment	Growing cultural unwillingness to commit to any single idea, project or grand design
Decentring of the subject	Removal of the human being from the central importance she or he held in modern culture – and the increasing acceptance of the potentials of his/her objectification
Reversal of consumption and production	Cultural acknowledgement that value is created not in production (as posited by modern thought) but in consumption – and the subsequent growth of attention and importance given to consumption
Emphasis on form/style	Growing influence of form and style (as opposed to content) in determining meaning and life
Acceptance of disorder/chaos	Cultural acknowledgement that rather than order, crises and disequilibria are the common states of existence – and the subsequent acceptance and appreciation of this condition

e I.
description of
modern conditions

orientations and approaches across history. While present in the practices of certain organizations early in the development of modern business practices (Fullerton, 1988), "modern marketing" thought has not dominated practice until after the Second World War (Kotler, 1972). Modern marketing is distinguishable from other marketing orientations in several aspects, among which is the "marketing concept". This concept, as articulated by several marketing scholars (e.g. Alderson, 1965; Bagozzi, 1975; Kotler, 1972; Kotler and Levy, 1969; Levy and Zaltman, 1975) captures many of the more essential characteristics of modern marketing; characteristics which reflect its indebtedness to tenets of modernism in general.

Modern thought put the subject (human being) at the centre and elaborated the project of modernity in terms of the relationships this subject develops with the objects he or she acts on in order to improve conditions of life. The totality of these subject-object relations constitute the economy, and the rationality of

Postmodern condition	Market implications	Marketing strategies
Openness/tolerance	Communicating (rather than knowing) markets	Flexible marketing Adaptive marketing
Hyperreality	Constructed (rather than given) markets	Thematization Simulation
Perpetual present	Consumer preference for simulations "Here-and-now" markets	Immersion
Paradoxical juxtapositions Fragmentation Loss of commitment	Bricolage markets Fragmented markets "Touristic" markets	Image fragmentation Image clustering Spectacle marketing
Decentring of the subject	Consumers with fragmented selves	Continual image (re)generation
Reversal of consumption and production	Customizer markets Producer markets	Market de (re)construction Process marketing
Emphasis on form/style	Image (rather than brand) markets	Image (versus brand marketing)
Acceptance of disorder/chaos	Fluid markets	Empowerment marketing

Table II.
Implications of postmodern conditions for market and marketing strategies

Note:

Concepts are positioned in the table for reasons of parsimony and clarity; readers should understand that while we intentionally denote some specific relationships in the table, in fact the concepts, as discussed in the text, are very dynamic and each is related to and impacts all the others

Another important conclusion from the discussions provided in this paper is that the consumers are in the market to produce themselves, specifically, their self-images which will make them successful, that is, attractive and marketable, in the different situations (which are unfolding increasingly as market relations) that they encounter in every sphere of their lives. Therefore, a second important area of research is:

- How the consumers select the different images to represent in different situations. (What is the degree of contribution from the elements depicted in Figure 1 in the preference of the images selected?)

The situations for which the consumers customize themselves as marketable images are increasingly fragmented as we have already illustrated. Consequently, the individuals are representing not singular images but multiple images fashioned for the many occasions that each individual encounters. As producers of self-images, the consumers need to manage this multiplicity and