

Springer Proceedings in Business and Economics

Nadzeya Sabatini · Teresa Sádaba ·
Alessandro Tosi · Veronica Neri ·
Lorenzo Cantoni *Editors*

Fashion Communication in the Digital Age

Proceedings of the FACTUM 23
Conference, Pisa, Italy, 2023

OPEN ACCESS

 Springer

**Springer Proceedings in Business
and Economics**

Springer Proceedings in Business and Economics brings the most current research presented at conferences and workshops to a global readership. The series features volumes (in electronic and print formats) of selected contributions from conferences in all areas of economics, business, management, and finance. In addition to an overall evaluation by the publisher of the topical interest, scientific quality, and timeliness of each volume, each contribution is refereed to standards comparable to those of leading journals, resulting in authoritative contributions to the respective fields. Springer's production and distribution infrastructure ensures rapid publication and wide circulation of the latest developments in the most compelling and promising areas of research today.

The editorial development of volumes may be managed using Springer Nature's innovative EquinOCS, a proven online conference proceedings submission, management and review system. This system is designed to ensure an efficient timeline for your publication, making Springer Proceedings in Business and Economics the premier series to publish your workshop or conference volume.

This book series is indexed in SCOPUS.

Nadzeya Sabatini · Teresa Sádaba ·
Alessandro Tosi · Veronica Neri ·
Lorenzo Cantoni
Editors


Fashion Communication in the Digital Age

Proceedings of the FACTUM 23 Conference,
Pisa, Italy, 2023

Editors


Nadzeja Sabatini 
Gdańsk University of Technology
Gdańsk, Poland

USI – Università della Svizzera italiana
Lugano, Switzerland

Alessandro Tosi 
Department of Civilization and Forms
of Knowledge
University of Pisa
Pisa, Italy

Lorenzo Cantoni 
Institute of Communication Technologies
Università della Svizzera italiana
Lugano, Switzerland

Teresa Sádaba 
ISEM Fashion Business School
University of Navarra
Madrid, Spain

Veronica Neri 
University of Pisa
Pisa, Italy



ISSN 2198-7246 ISSN 2198-7254 (electronic)
Springer Proceedings in Business and Economics
ISBN 978-3-031-38540-7 ISBN 978-3-031-38541-4 (eBook)
<https://doi.org/10.1007/978-3-031-38541-4>

The work was supported by Università della Svizzera italiana.

© The Editor(s) (if applicable) and The Author(s) 2023. This book is an open access publication.

Open Access This book is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this book are included in the book's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the book's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Switzerland AG
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Preface

FACTUM23 Conference Preface

The Conference “FACTUM23—Fashion communication: between tradition and future digital developments” (Pisa, Italy, July 3–5, 2023), is the third event in the series of FACTUM Conferences on Fashion Communication. The first one took place in 2019 in Ascona (Switzerland) and was organized by USI—Università della Svizzera italiana, while the second one was held in 2021 in Pamplona (Spain) and was hosted by the University of Navarra and the ISEM Fashion Business School.

FACTUM23 is hosted by the Department of Civilization and Forms of Knowledge of the University of Pisa (Italy).

The Conference aim is to promote theoretical and empirical interdisciplinary work on how various communication practices impact upon the fashion industry and on societal fashion-related practices and values. In particular, the relation between tradition and innovation, as well as the impact of new technologies, digital media and the Internet will be under scrutiny.

Through FACTUM conferences, the organizers aim at consolidating Fashion Communication as an academic field and establishing an international and interdisciplinary network of related scholars.

In this 2023 edition, 28 papers have been accepted for publication. Full papers as well as research notes went through a rigorous double-blind review process. We greatly appreciate the considerable time put into the organization of the Conference by all the members of FACTUM23 Program Committee, who helped us to ensure high quality of all accepted contributions.

We are sure that these Proceedings will serve as a valuable source of information on the current state of the art in Fashion Communication research; they will also constitute an important step forward in identifying and addressing emerging topics and in outlining a research agenda for the coming years.

Additionally to full papers and research notes, emerging research projects, books presentations, and three keynote speakers enrich the program of FACTUM23:

- Lorenzo Cantoni, USI—Università della Svizzera italiana (Switzerland)
- Antonio Mancinelli, bookzine Carnale (Italy)
- Paula von Wachenfeldt, Stockholm University (Sweden).

A satellite event—the opening of the exhibition “Fashion, Sport & Tourism” at the Museo della Grafica of the University of Pisa and of the Pisa municipality (Italy)—highlights the close relationships among those three domains of human experience, culture, and society.

We would like to take this opportunity also to thank Dr. Tekila Harley Nobile, who provided a very important support in the organization of the event.

We hope you enjoy FACTUM23 and its Proceedings!

Nadzeya Sabatini
Teresa Sádaba
Alessandro Tosi
Veronica Neri
Lorenzo Cantoni

Organization

FACTUM23 Program Committee

Romana Ando	Sapienza University of Rome, Italy
Cristina Sánchez Blanco	ISEM Fashion Business School, University of Navarra, Spain
Simonetta Buffo	Università Cattolica del Sacro Cuore, Italy
Dorrit Bøilerehaug	Aarhus University, Denmark
Isabel Cantista	Universidade Lusiada, Portugal
Zhimin Chen	Manchester Metropolitan University, UK
Francesca Cominelli	University of Paris 1 Panthéon-Sorbonne, France
Michele Danjoux	London College of Fashion, UK
Gianluigi Di Giangirolamo	Université Paris 1 Panthéon-Sorbonne, France & Alma Mater Studiorum – Università di Bologna, Italy
Fabio Duma	Zurich University of Applied Sciences, Switzerland
Alessia Grassi	University of Leeds, UK
Hilde Heim	Manchester Metropolitan University, UK
Olga Karamalak	National Research University Higher School of Economics, Russia
Ethan Lascity	Southern Methodist University, USA
Katharina Lobinger	USI – Università della Svizzera italiana, Switzerland
Isabella Maggioni	ESCP Business School, Italy
Tekila Harley Nobile	USI – Università della Svizzera italiana, Switzerland
Alice Noris	USI – Università della Svizzera italiana, Switzerland
Michela Ornati	SUPSI – Scuola universitaria professionale della Svizzera italiana, Switzerland
Marco Pedroni	University of Ferrara, Italy
Fanke Peng	University of South Australia, Australia
Anna Picco-Schwendener	USI – Università della Svizzera italiana, Switzerland
Silvia Blas Riesgo	University of Zurich, Switzerland
Ana Uribe Sandoval	Erasmus University Rotterdam, the Netherland

Patricia Sanmiguel	ISEM Fashion Business School, University of Navarra, Spain
Thomas Serdari	NYU Stern School of Business, USA
Satomi Sugiyama	Franklin University Switzerland, Switzerland
Synne Skjulstad	Kristiania University College, Norway
Marta Torregrosa	University of Navarra, Spain
Cecilia Winterhalter	Accademia Costume e Moda Rome, Italy
Julia Wolny	EADA, Spain
Paula von Wachenfeldt	Fashion Studies, Stockholm University, Sweden

Contents

Social Media and Emerging Technologies in Fashion

The Power of Consumers on Social Media: A Case Study of Balenciaga's Crisis Communication	3
<i>Paula Gárgoles and Gabriela Ambás</i>	
Instagram: Digital Behavior in Luxury Fashion Brands	14
<i>Marta Torregrosa, Cristina Sánchez-Blanco, Patricia SanMiguel, and Jorge del Río Pérez</i>	
Metartisanry: Fashion, Metaverse, and the Future of Artisanry in Brazil	27
<i>Miruna Raimundi de Gois, Daniela Novelli, and Lucas da Rosa</i>	
Metaverse and Its Communication. The Future is Here. True or False?	37
<i>Cecilia Winterhalter</i>	
Extended Reality (XR) in the Digital Fashion Landscape	49
<i>Ana Paula Faria and Joana Cunha</i>	
A Conceptual Model of Dress Embodiment and Technological Mediation in Digital Fashion	57
<i>Michela Ornati</i>	
Communicating Digitalised Supply Chain Transparency: Towards a Guide for Fashion SMEs	68
<i>Hilde Heim and Julie Hodson</i>	
How Do Luxury Brands Utilize NFTs to Enhance Their Brand Image?	80
<i>Giulia Ferrini, Sebastian Huber, and Verena Batt</i>	
The Perks of Being Digital. <i>Nikeland</i> : A Case Study	88
<i>Erika Temperino</i>	

Fashion Between Local and Global

How Swiss Watchmaking Brands are Communicating Made in Switzerland	99
<i>Alina Rech, Alice Noris, and Nadzeya Sabatini</i>	
Made in Italy? Images and Narratives of Afro-Italian Fashion	113
<i>Ludovica Carini and Silvia Mazzucotelli Salice</i>	

European Fashion Companies and Chinese Social Media Influencers:
A «Liaison Dangereuse»? 124
Joanna Liu and Lorenzo Cantoni

Developments of Cultural Appropriation in Fashion: An In-Progress
Research 136
Flavia Piancazzo

What Would Kachru Wear? A Discourse Analysis of Global Englishes
in Fashion Weblogs from Expanding Circle Countries 144
Lisa D. Lenoir

Fashion Between Individual and Social Identities

Homo Consumens, Amidst Advertising and ‘Sports’ Fast Fashion. The
Role of Ethics in Marking Out the Vulnerability of Consumers 153
Veronica Neri

Ryunosuke Okazaki: Fashion through the Prism of Posthuman and Affect
Theories 165
Kiera McMillan

Exploring Symbolic Effect of New Media: The Impact of Bilibili on Gen
Z’s Cohort Identity and Aesthetic Choices in Fashion 176
Hsin-Pey Peng

Clothing as an Element of Identity and a Trend of Self-completion
in Generation Z in Colombia 188
Eileen Delgado, Laura Mejía Ocampo, and Angela Dotor Robayo

Communication of Fashion Sustainability in the USSR and Modern
Russia: What Does the Young Generation Know About Ecological
and Social Agendas in Fashion? 204
Olga Karamalak and Tatiana Sokolova

The Political Potential of Glamour: The Example of Underwear 218
Fabiola Adamo

Images of Fashion

Fashion Shows: The Greatest Show on Earth 227
Patricia SanMiguel, Ana Rus-Navas, and Teresa Sádaba

Virgil Abloh’s Cinematic Fashion Shows for Louis Vuitton’s Men’s Collections on YouTube	238
<i>Natalia Luque-Zequeira and Marta Torregrosa</i>	
Teleworking and Video-Meetings. Does Fashion Fit?	250
<i>Tekila Harley Nobile and Lorenzo Cantoni</i>	
Fashion Film and OBC (Online Brand Community): The Co-authoring Dynamics	262
<i>Simonetta Buffo</i>	
Towards a More Elaborate Understanding of the Fashion Photoshoot – An Aesthetic Production with the Element of Age	269
<i>Dorrit Bøilerehaug</i>	
Fashion Heritage	
Rethinking Fashion Storytelling Through Digital Archives and Immersive Museum Experiences	279
<i>Romana Andò, Samuele Briatore, and Gianni Denaro</i>	
When Shoe Heritage is on Display: A Digital Fashion Communication Approach	290
<i>Charlotte Stachel and Lorenzo Cantoni</i>	
Corporate Fashion Museums Communication Strategies: The Case of the Louis Vuitton Maison de Famille in Asnières-sur-Seine	304
<i>Sandra Biondo</i>	
Author Index	317



Rethinking Fashion Storytelling Through Digital Archives and Immersive Museum Experiences

Romana Andò , Samuele Briatore  , and Gianni Denaro  

Sapienza Università di Roma, Piazzale Aldo Moro, 5, 00185 Rome, Italy
{romana.ando,samuele.briatore,gianni.denaro}@uniroma1.it

Abstract. The Italian fashion system is represented by a wide and valuable heritage that needs to be properly preserved and experienced by everybody, from fashion students to scholars, artisans and designers, etc. Although in the last decades there have been many attempts to create a museum dedicated specifically to Italian fashion, in the end, institutions or museums have not been able to carry out a valuable and accomplished project. One fundamental reason is represented by the Italian specificities in terms of the fashion-industry evolution and, more in general, by the complexity of the fashion system which has been built and continues to grow at the crossroads between different experiences, practices, and relations. As such, it has been studied from diverse disciplines and approaches ranging from art to design, from economics to sociology of culture, and so on. Moreover, when considering both the intangible and tangible fashion heritage, gathering them in order to preserve and share them becomes extremely difficult. The challenge is therefore to understand how to collect, preserve, and enjoy this heritage, combining the cultural pluralism of local traditions and their products, together with the creativity of artists and designers and the economic aspects of the industry, relating them all with the cultural and social features of everyday life-fashion. The aim of this paper is to address these issues starting from the preliminary reflections of the PNRR project (Piano Nazionale di Ripresa e Resilienza, National Recovery and Resilience Plan) “Cultural heritage active innovation for next-gen sustainable society”, (CHANGES aims at promoting interdisciplinary research and inter-sectorial synergies to support the development of innovative long-term strategies for the interpretation, understanding, conservation, and valorization of tangible and intangible cultural heritage. The extended partnership is composed of 11 Universities, 4 Research Institutions, 3 Advanced Studies Schools, 6 Companies, and 1 Center of Excellence (see <https://sites.google.com/uniroma1.it/changes/home>.) in order to discuss in detail the Spoke 2, “Creativity and Intangible Heritage” thematic line on fashion preservation and its musealization as developed by the authors of this essay.

Keywords: museum · archive · Italian fashion · digitalization · virtuality

1 Introduction

1.1 Toward a More Inclusive Idea of Cultural Heritage

Museums can be considered as a complex system which have in recent decades experienced numerous methodological revisions aimed at integrating the preservation and protection goals with an increasing attention to people fruition and experience and re-focusing activities and services on participation enhancement. The heritage preserved within a museum is both material and immaterial and consists of its collections and the knowledge of its scientific personnel who—as the well-known ICOM (International Council of Museums) definition states—acts in the interest of the community and its development by creating, preserving, and disseminating knowledge [1]. More precisely, intangible heritage was one of the crucial topics discussed within the Faro Convention in 2005, which defines it as a set of resources inherited from the past that a group of people identify with, regardless of who owns them, because they reflect and express values, beliefs, knowledge, and traditions that are constantly evolving. In other words, intangible heritage includes all those environmental aspects produced from the interaction between people and places over time [2]. In addition, in 2018 ICOM defined museums as permanent non-profit institutions serving society and its development. As such, they are open to the public and not only research the tangible and intangible evidence of humankind and its environment, but acquire, preserve, communicate and specifically exhibit it for study, education, and enjoyment purposes [3]. This definition, along with the ratification of the Faro Convention by the Italian Parliament (September 23, 2023), has contributed to further relaunch the debate on the nature of cultural heritage that must be understood as a collective and shared good as well as a legacy. Moreover, this perspective has concomitantly provided new impetus to the development of more theories and approaches to the social role of cultural places. According to these premises, the process of sharing culture, knowledge, and skills, is now considered the starting point of the consumer's experience of heritage, while the end point is precisely its preservation.

1.2 The Cultural Heritage of Fashion

Starting from the enhanced definition of cultural heritage we have mentioned above and inflecting it on fashion—in addition to arts, cinema, theater, dance, music, ritual and festive events—unsurprisingly, we can now include within its borders all those skills and practices of local crafts, involving the concept of fashion in its broadest sense so as to consider its relationship with social customs, etiquette, and habits of a given society. As emphasized by Salvatore Nastasi, focusing the attention to intangible cultural heritage could therefore provide the possibility of promoting cultural diversity as well as recognizing social expressions as an inclusive cultural asset, encompassing the expressions of everyday life, transferable as a country's cultural identity [4]. Thus, even content and experiences of fashion need to be recognized as valuable within each specific country's cultural heritage.

The challenge then is to radically improve the conditions of accessibility and experience of those who intend to enjoy the fashion system cultural heritage through the recognition and enhancement of both cultural pluralism and local traditions, as well

as by improving the quality of products and services dedicated to them [5]. Thus, the benefits of this approach have to be framed within two complementary perspectives: on the one hand, we have to consider the systemic level, relying on an idea of archives that is oriented towards the valorization of both tangible and intangible heritage; on the other hand, we have to pay attention to the consumer level by making these resources accessible to anyone who wants to become aware and familiarize with them. In this sense, fashion in its own complexity could play a key role of these identity narratives as it is made up of moments, memories, imagination, practices and materiality. Fashion is definitely a heritage of objects, stories, memories, places and architectures, of material documents and oral traditions, whose persistence must be safeguarded and shared.

To achieve these goals of preservation, sharing and enhancement, we must consider and manage a multitude of data, objects, and places, all of which are interconnected. For this reason we think that a solution based on a unique museum of fashion is insufficient, while a series of trajectories between museums, objects, data, and experiences could work efficiently. The idea, then, is not to focus on a simple place, but to think of many and diversified exhibition spaces dedicated to an itinerant and ongoing presentation and representation of heritage. The focus would not be on one archive per se, but on a network of archives, both physical and digital, that have to be digitally connected in order to allow whoever accesses them to go through them thematically, as well as according to specific experiential paths.

The aim is to build in this way a transmedia universe in which each element of the narrative contributes to give back the complexity of the fashion objects, as well as that of the fashion experiences, enhancing the potentialities of the musealization of material and immaterial heritage beyond those traditional forms of storytelling that are typical of the museum experience and beyond the use of written texts and images. Reinforced by digital and immersive technologies, this approach is expected to open up to the use of audiovisual sounds and music, olfactory and tactile sensations, together with new spaces, movements and lights management.

As a matter of fact the rich transversality of fashion heritage and the general complexity of the fashion system configuration needs a methodology that can adequately collect, share, and make accessible all the objects, contents and experiences. Considering this expanded and multidimensional archive, made of multiple connections between different typologies of archives, seems to be the solution that can best achieve these goals. In fact, the value of archives lies in their potentiality in terms of being transversal while containing information of different levels and in the ease of access that allows the contents to be easily enjoyed and interpreted [6].

2 On the Need for a Fashion Expanded Archive

2.1 Beyond the Idea of “Fashion as Art”

Fashion has struggled a lot to find a space of visibility within the academic context as much as in the museum context where it was initially accepted under the umbrella label of art and/or art history [7, 8] within the frame of these disciplines and through their specific methodologies. Moreover, the industrial dimension, the triviality of use, and the clear emphasis on the monetary value of fashion products have contributed to place the

entire system out of the boundaries of the field of art. Although even contemporary art—from Pop Art onward—has challenged such criticisms based on the economic aspects of objects and their mundanity, as underlined by Bourdieu’s brilliant essay “Haute couture, Haute culture” [9], where the scholar highlighted the overlapping between the field of art and that of fashion to legitimate fashion as an object of study, it is still evident how, unlike decorative arts which are capable of creating independent ensembles, those arts that are considered minor, such as fashion, jewelry and ceramics, are still dependent on the context in which they are found.

Fashion objects have thus become museum objects only by virtue of the legitimacy that art gives to them, to the aesthetic-formal qualities of their production and the actors involved in their creation or validation. Going even further into this issue, as the art-historical frame tends to prevail, it only tells part of fashion’s heritage, which is very often linked to the concept of costume. Thus, the result is the perception of that grim atmosphere that pervades a costume museum, as pointed out by Elizabeth Wilson [10]—one of the most influential scholars within the field of fashion studies—who pointed out how clothes enclosed in glass cases are motionless, deprived of the vitality and dynamism that connect them to individuals’ lives and experiences with their bodies. The static nature of the fashion object thus becomes even more disturbing than that of other art objects.

The idea of fashion objects that have to be lived instead of just shown is perfectly consistent with the most recent reflections on the new aesthetic experience: museums are nowadays starting to overcome the idea of the experience of the object to enhance the idea of the experience with the object [11]. The aim then is to propose a new fashion storytelling that can restore the pervasive power of its aesthetics, the complexity of experiences related to the body and its uses, all of which are characterized by a communicability and shareability that implies cooperation and collectivity.

2.2 *Museifying the Italian Fashion System*

The relevance of knowledge and the know-how in the field of fashion is now quite evident in the companies and brands identity strategies as well as in the cultural policies of different countries. As a matter of fact, within fashion companies, creativity is the result of a cultural capital that has been transferred, shared, and sedimented among different generations; but it is also the expression of a material sphere that reflects specific territories and communities. In other words: fashion creativity is not the product of an isolated genius, but is the result of an intense exchange between past and present experiences: the accumulation of knowledge among generations and the productive specificities of industrial system districts [12]. This concept of creativity is precisely positioned at the very center of the reflection about intangible cultural heritage and its preservation, maintenance, and sharing. This approach is able to explain why fashion brands are now investing in business museums and archives with the aim of accompanying the economic-productive and industrial dimensions of fashion through the celebration of tradition and business experience. We may refer, for example, to the textile museum in Prato, or we can consider the Italian experiences of industrial archaeology that are connected to the numerous factories up to the 20th century: i.e. the Textile Industry Documentation Center; the former Pria Wool Mill in Biella which preserves a precious historical archive; the former

Zingone Wool Mill—now the “Wheel Factory”—where restored textile machinery are preserved and presented to visitors.

Within this frame, the museum itself becomes a fashion object, a luxury item with its own memory through which its own knowledge and history are displayed and told. This complexity made of intangible values and practices strongly connected to the territories makes the Italian fashion system an expression of a unique and recognizable artisanal and stylistic heritage, whose origins have been known since 1528 when Baldassarre Castiglione wrote his famous essay “*Il cortegiano*”. Even now, however, how to enhance this multifaceted essence and cultural heterogeneity is still under discussion. In this sense, it is worth noting that there are still no experiences of a fashion museum in Italy based on the assumptions we have highlighted so far. We can certainly not underestimate the proposals provided by the Museum of Fashion and Costume in Florence—better known as the “*Galleria del Costume*,” located in the Palazzina della Meridiana in the southern wing of Palazzo Pitti—as well as consider Palazzo Morando. *Costume Moda Immagine* in Milan. Moreover, the ambition to create a national fashion museum is still alive and its last proposal, dated summer 2022, referring to a project that is going to start in 2023 with the aim of building a fashion museum in Milan, specifically inside Palazzo Dugnani.

Finally, from an archival perspective, we can also refer to “*Archivi della moda del ‘900*”, a comprehensive project aimed at recovering and enhancing the heritage of Italian fashion with the purpose of relaunching the so-called *Made in Italy*. The project, coordinated by the Italian National Archival Association, was carried out in collaboration with the General Directorate for Archives of the Ministry of Cultural Heritage and Activities. It is essentially a portal divided into eight sections, which is expected to be expanded through the collaboration of a number of different archives, at both the public and private level.

Even if all these examples testify to a strong interest in fashion musealization, all the results seem to be lacking in some way.

2.3 An Italian Fashion Archive Between Plurality and Sharing

We are clearly aware that this brief premise is inadequate to reconstruct the tortuous path of the legitimization of fashion and its world; however, it can still be useful in understanding the reasons behind the challenges and limits to the creation of a standalone fashion museum.

When analyzing the limitations of the projects discussed above, for example, they perfectly reflect a structural problem that is inherent at the basis of imagining a fashion museum/archive in Italy: namely the heterogeneity of customs, traditions, and practices linked to different territories, as well as the historical, artistic, cultural and political implications of fashion and of its representations. Then the main problem would be understanding what to archive and what to tell; moreover, how to figure it out and how to do it.

Actually, in the initiatives above we can notice a certain lack of overview, capable of removing fashion from the academic and museum ghettoization to which it has historically been relegated. Moreover, the plurality of content, materials, practices and memories that we have previously mentioned requires an idea of a fashion museum that should be as shared as possible, open to the contribution of different sources and agents,

and able to bring the multiple perspectives of fashion into a positive and productive dialogue which can be constantly enriched also by the people who access the museums and their heritages.

Even if a multidisciplinary approach has been hard to concretely reach due to fashion's difficulties in being validated as a scientific object, if not a field of study, the lack of dialogue between diverse approaches and, at the same time, the prevalence of a specific perspective to justify fashion beyond the trivial economic view can certainly be a starting point in rethinking fashion's musealization.

Finally, while sketching new shapes and functions of fashion museum experiences within the PNRR project "Cultural heritage active innovation for next-gen sustainable society", we cannot but consider that we are facing an era of uncertainty and great change in which traditional social systems are giving way to more fluid and inclusive societies. Within this scenario, also cultural offerings have to adapt to the new challenges that society demands, rethinking the approaches to heritage in order to better meet the current needs of citizens for a broader, innovative, and more conscious democratization of culture.

Maybe the perfect opportunity to experiment a broader approach to Italian culture and its representations could precisely be the experience of fashion lived through museums and archives in all its complexity and richness.

3 Digital is for Fashion

The relationship between museums and digital technologies has slowly been strengthening [13, 14] in the last decades, even if for a long time digital technologies have been considered more as a tool to be directed toward conservation, preservation, restoration and cataloguing, rather than developing other potentialities. During the pandemic, also museums experienced a strong acceleration in the use of new technologies as a support and an opportunity to enhance communication and narrative activities.

The new approaches to the museum experience developed in this sense could play a fundamental role in enhancing the new fashion storytelling discussed above in terms of both tangible and intangible heritage. Virtual exhibitions or immersive tours, for example, represent a possible vehicle that can build a fashion narrative which is definitely sensitive to the multilevel readings fashion itself requires, thus generating an expanded and multisensorial experience. In addition, digital tools (from QR codes on) can provide the possibility of expanding the narrative of the pieces of work [15], which in the case of fashion products would be really effective in conveying all the information related to objects. At the same time, the digital design of a more engaging visitor experience through the construction of an ever-evolving narrative journey [16, 17] could be able to overcome the physical and cultural barriers reported as an impediment by the so-called audience development approach discussed by Kawashima in the early 2000s [18].

To summarize the digitalization process applied to the cultural heritage of fashion may work at two different levels: on the one hand, the digitalization works in networking different typologies of archives in which all the historical, artistic, socio-cultural and productive information of the material and immaterial heritage are contained and systematized; on the other hand, the construction of diverse immersive experiences in

multiple spaces of fruition can convey a narrative of the practices where the visitor can be immersed and finally access the intangible culture.

3.1 The Digitalization of Fashion Archives

Online access to cultural heritage is certainly a practice that facilitates and accelerates information retrieval especially in the case of fashion-related products which are generally scattered in museums, archives, and foundations dispersed throughout a territory and without any adequate mapping of the potential connections. Moreover, the virtual access to archives can also be an opportunity to innovate and create new forms of fruition and enhancement of fashion-related heritage. Digital tools could lead to a breakthrough that would allow a complete fruition of the numerous and multifaceted productions linked to the fashion system that are usually hidden to the public: we are here referring to the countless material goods that a fashion museums (but also museums where fashion is only a small part of bigger collections) should contain: fabrics, clothes, accessories, jewelry, machinery, and so on. The Fashion Research Italy Foundation's project represents a first step in this direction. The Foundation has built a digital archive that collects a vast amount of textile—or related—material ranging from the 19th to the 21st century. The archive consists of three main sections: the Renzo Brandone Fund, the Emmanuel Schvili Fund, and the Fashion Photography Archive. The Brandone Fund represents the heart of the archive and collects 30.000 textile designs whose vastness perfectly illustrates the multitude of styles that have come and gone over three centuries. The Emmanuel Schvili Fund, the result of an important donation, collects the embroideries the brand itself has produced since the 1970s, highlighting the evolution of embroidery techniques. Finally, the Fashion Photography Archive is a wide-ranging archival project aimed at collecting visual materials, such as campaigns and catalogs, that can tell the story of fashion companies and brands in the region.

It is quite evident to notice how the impetus of digitization could turn such projects into the core of a national network that would collect, preserve, sort, present, and disseminate all the material proofs of Italian fashion, merging the tangible and intangible, and consolidating the identity of individual local communities. Networks like this—if wisely constructed and also physically connected—could provide a complete frame to local and national history, developing a center devoted to the cultural elaboration and analysis of the fashion system where it would be preserved, studied, researched, communicated, and disseminated. In this way, digitization would clearly enable an integrated and intelligent use of numerous data, fostering innovative paths and in-depth study through appropriate search engines. This extraordinary material, wisely collected and managed, could naturally open up spaces of great relevance and interest not only for study and scientific research, but also for information, teaching, training, and the proposal of more attractive content for visiting, even remotely, thus becoming a tool for tourist-cultural attraction.

All this could be made even more efficient by technologies such as augmented reality applications, which can create semantic tagging of the content of collections and archives in order to facilitate the enjoyment of the content. Digital technologies should therefore be exploited not to dismiss the existing but, if anything, to emphasize it, as stated by the Italian Osservatorio Innovazione Digitale nei Beni e Attività Culturali: artificial intelligence, blockchain, chatbots, and other applications can create benefits in terms of

audience development, cataloging, and digitization of the collection without affecting the current system of fruition [19, 20].

3.2 Virtual and In-Person: Hybridizing the Museum Experience with Fashion

As already anticipated in the previous paragraphs, the pandemic accelerated the digitization process of the experience in museum spaces; indeed, museums, art and cultural institutions have answered the challenge of the crisis by developing very rich and innovative online programs and initiatives such as dedicated projects, conversations, and virtual tours [21]. Once the pandemic emergency passed, virtual tour and remote access to collections do not have to represent an alternative to in situ experiences; rather, they can help in overcoming a series of limitations that are related to the cultural products of the fashion system identity and visibility. As we mentioned above, as the huge heritage of the Italian fashion system suffers from being isolated or hidden to visitors, scholars and curious people within the traditional museums, making these experiences accessible through their digitalization makes the same museums or institutions, also at a local level, able to spread their heritage widely, promoting activities of dissemination and sharing their patrimony among territories and communities.

In addition, digital technologies would offer the possibility to take advantage of the opportunities provided by digital storytelling so as to transform fashion museums into participatory and immersive environments in which that sense of “lugubriousness” mentioned by Elizabeth Wilson could finally be eliminated. The audience/consumer engagement through storytelling is not a novelty within the frame of the media studies, but it can be an important asset to develop within the museum. The engagement can effectively be reached through the combination of different media to enhance the experience of the visitor, from audiovisual contributions, virtual reality, augmented reality or artificial intelligence, that can integrate the in-person visit through immersive digital experience. Augmented reality applications, for example, enable the enjoyment of stories, narratives, and insights, through virtual models and information superimposed on live video streams. Moreover these technologies and media, integrated within each museum, can be networked creating opportunities to overcome the physical boundaries of the museum, to create trajectories to go through combining in presence and online experience. The virtual tour format represents an important opportunity for the musealized fashion world because it allows people to view collections located in different places, creating a new cultural experience based on the hybrid relationship between virtual and physical available to different audiences [22], breaking down those issues of economic, geographic, and cultural access that still characterize museum institutions.

Rethinking the cultural offerings can also mean using 3D modeling to enhance the personalized fruition of objects. In Italy, 3D modeling has already been experimented and applied to fashion, such as in the case of the 3D-printed reconstructions of the jewelry found in Merit’s tomb, where visitors were given the opportunity to explore the jewelry in three dimensions [23]. The use of technologies, in this case, is an integral part of a wider cultural project that sees digitization as another opportunity to create engaging narratives within museums.

The wide range of digital applications available today thus provides numerous possibilities that museums, foundations, archives, and collections can exploit for the purpose

of making the cultural heritage of fashion visible, in terms of creative expression, production, and experiences related to the historical, social, relational, political, and economic context.

The following are just some examples that could be useful to understand how to rethink museum experiences and fashion-related archives.

- the creation of 360° virtual tours that allow visitors to move among the items and which can be enriched with audio narratives and/or extra content [24];
- the use of haptic technologies to restore the tactile perception of precious objects and textiles;
- the application of T-SNE (t-distributed stochastic neighbor embedding) to aggregate images and objects by similarity, composition, color, theme, setting;
- the use of VR (virtual reality) to operate textile production machinery so as to deliver the experience of fabric production to the visitor;
- the installation of smart mirrors—already developed for the in-store experience—through which visitors can see themselves wearing the clothing displayed in the museum;
- the construction of metaverses dedicated to different periods and historical contexts, in which the visitors' avatars can use the objects displayed in the museum as tools for the construction of their own digital identity and later interact with other visitors in that environment.

It is quite evident that digital technologies stand as a fundamental tool for the construction of a new model of fruition and enhancement: a kind of loom on which to weave the fabric of a new history, stitched together from the many fragments that the territory delivers to us.

4 Mapping the Trajectories Through Archives and Museums

All the aspects that we have considered above, whose knowledge represents the necessary premise to the PNRR project we are working within, acquire sense if we think about the experience with the fashion archives and museums from the perspectives of the people who will access them. The starting question of every kind of project has to be: who is the target of the project and what kind of experience will he expect to find? What we are discussing here then depends on the considerations that no experience will be the same because, thanks to digitalization, people are now more demanding in terms of the personalization of their experience which has to be the result of pull and push processes.

The idea, then, is to think about the usability of the different archives and museum spaces simulating the crossing trajectories of the users of the archives and museums themselves, imagining traversal maps that can answer different needs and different goals. The same archive or museum can be accessed by a fashion scholar, a designer, an expert of fibers and fabrics, a craftsman, the curious visitor. This variability explains why we need an interconnected system of archives and museum instead of one museum dedicated to fashion. What the user needs to find are potential paths, made available through the combination of virtual and in-person experience, the accessibility to material and immaterial knowledge, the potentiality of experience instead of data. From the initial need, through several steps until the goal is achieved, only in this way can archives and

museums not only become memory repositories, but an intense experience of building and sharing knowledge.

References

1. Solima, L.: Smart Museums. Sul prossimo avvento della Internet of things e del dialogo tra gli oggetti nei luoghi della cultura. *Sinergie – Ital. J. Manag.* **34**(99), 263–283 (2016). <https://doi.org/10.7433/s99.2016.14>
2. CONSIGLIO D'EUROPA. Convenzione quadro del Consiglio d'Europa sul valore dell'eredità culturale per la società. CETS n. 199, FARO, 27.X.2005. (2005). <https://www.normattiva.it/uri-res/N2Ls?urn:nir:stato:legge:2020;133>
3. ICOM - International Council of Museums. Definizione di Museo di ICOM (2018). <http://www.icom-italia.org/definizione-di-museo-di-icom/>. Accessed 29 Aug 2018
4. Nastasi, S.: Introduzione. In: Sinibaldi E. (ed) *L'Unesco e il patrimonio culturale immateriale: Patrimonializzazione e salvaguardia*. Ufficio UNESCO, MiBACT: 6–11 (2020). https://www.unesco.beniculturali.it/pdf/ICH_2509.pdf
5. Giovannini, E.: *L'utopia Sostenibile*. Saggi Tascabili Laterza, Rome (2018)
6. Vitali, S.: Descrivere il patrimonio culturale: intrecci, condivisioni, convergenze. In: Ministero dei beni e delle attività culturali e del turismo. Istituto Centrale per gli Archivi – ICAR, ottobre 2017, (2017). <http://www.icar.beniculturali.it/index.php?id105>. Accessed 29 Aug 2018
7. Kim, S.B.: Is fashion art? *Fashion Theory* **2**(1), 51–71. Routledge, London (1998)
8. Miller, S.: Fashion as art; is fashion art? *Fashion Theory* **11**(1), 25–40. Routledge, London (2007)
9. Bourdieu, P.: Haute couture and haute culture. In: *Fashion Theory Edition*. Routledge, London (2020)
10. Wilson, E.: *Vestirsi di sogni. Moda e modernità*. Franco Angeli, Milna (2008)
11. Matteucci, G.: *Estetica e natura umana: la mente estesa tra percezione, emozione ed espressione*. Carocci, Roma (2019)
12. Calanca, D., Capalbo, C.: Introductory essay. Fashion and cultural heritage. *ZoneModa J.* **8**(3), 17–25 (2018). <https://doi.org/10.6092/issn.2611-0563/8420>
13. Carpentieri, P.: Digitalizzazione, banche dati digitali e valorizzazione dei beni culturali. *Aedon* **3** (2020)
14. Dragoni, M., Tonelli, S., Moretti, G.: A knowledge management architecture for digital cultural heritage. *J. Comput. Cult. Heritage* **10**(3), 1–18 (2017)
15. Cammelli, M.: Pandemia: the day after e i problemi del giorno prima. In: *Aedon 1* (2020). <http://www.aedon.mulino.it/archivio/2020/1/cammelli.html>. Accessed 23 Jan 2023
16. Bonacini, E.: *I musei e le forme dello Storytelling digitale*. Aracne, Roma (2020)
17. Greenhill, E.H.: Nuovi valori, nuove voci, nuove narrative. L'evoluzione dei modelli comunicativi nei musei d'arte. In: Bodo, S. (ed.), *Il Museo Relazionale. Riflessioni ed Esperienze Europee*. Fondazione Giovanni Agnelli, Turin (2003)
18. Giannini, T., Bowen J.P.: *Museums and digital culture*. In: *New Perspectives and Research*. Springer, New York (2019). <https://doi.org/10.1007/978-3-319-97457-6.pdf>
19. Kawashima, N.: Beyond the division of attenders vs. non-attenders: a study into audience development in policy and practice. In: Centre for Cultural Policy Studies. Research papers 6. Working Paper, University of Warwick, Coventry (2000)
20. Kawashima, N.: Audience development and social inclusion in Britain. *Int. J. Cult. Policy* **12**, 55–72 (2006)
21. Osservatorio Innovazione. *Digitale nei beni e attività culturali. Una roadmap per il piano di innovazione digitale delle istituzioni culturali*. In: Politecnico di Milano (2020). <https://www.som.polimi.it/formazione/mip4culture/>. Accessed 17 Feb 2023

22. Maida, D.: Mondo dell'arte e quarantena. 10 cose che musei e gallerie hanno fatto durante il lockdown. In: *Artibune* (2020). <https://www.artibune.com/arti-visive/2020/06/mondo-dellarte-e-quarantena-10-cose-che-musei-e-gallerie-hanno-fatto-durante-il-lockdown/>. Accessed 12 Jan 2023
23. Winesmith, K., Anderson, S.: *The Digital Future of Museums: Conversations and Provocations*. Routledge, London (2020)
24. Villardo, G., Mazali, T.: La virtualizzazione dei Musei alla prova del Covid-19. Un caso studio. *Mediascapes J.* **19**, 177–203 (2022)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.



Author Index

A

Adamo, Fabiola 218
Ambás, Gabriela 3
Andò, Romana 279

B

Batt, Verena 80
Biondo, Sandra 304
Bøilerehaug, Dorrit 269
Briatore, Samuele 279
Buffo, Simonetta 262

C

Cantoni, Lorenzo 124, 250, 290
Carini, Ludovica 113
Cunha, Joana 49

D

da Rosa, Lucas 27
de Gois, Miruna Raimundi 27
del Río Pérez, Jorge 14
Delgado, Eileen 188
Denaro, Gianni 279

F

Faria, Ana Paula 49
Ferrini, Giulia 80

G

Gárgoles, Paula 3

H

Heim, Hilde 68
Hodson, Julie 68
Huber, Sebastian 80

K

Karamalak, Olga 204

L

Lenoir, Lisa D. 144
Liu, Joanna 124
Luque-Zequeira, Natalia 238

M

Mazzucotelli Salice, Silvia 113
McMillan, Kiera 165

N

Neri, Veronica 153
Nobile, Tekila Harley 250
Noris, Alice 99
Novelli, Daniela 27

O

Ocampo, Laura Mejía 188
Ornati, Michela 57

P

Peng, Hsin-Pey 176
Piancazzo, Flavia 136

R

Rech, Alina 99
Robayo, Angela Dotor 188
Rus-Navas, Ana 227

S

Sabatini, Nadzeya 99
Sádaba, Teresa 227
Sánchez-Blanco, Cristina 14
SanMiguel, Patricia 14, 227
Sokolova, Tatiana 204
Stachel, Charlotte 290

T

Temperino, Erika 88
Torregrosa, Marta 14, 238

W

Winterhalter, Cecilia 37