

DESIGN DYNAMICS

Navigating the new Complex Landscape of Omnichannel Fashion Retail

edited by Valeria M. Iannilli, Alessandra Spagnoli



Direction: Silvia Piardi

Scientific Board:

Alessandro Biamonti, Alba Cappellieri, Mauro Ceconello, Claudio Germak, Ezio Manzini, Carlo Martino, Promil Pande, Mario Piazza, Angelica Ponzio, Francesco Scullica, Francesca Tosi, Yingchun Zang

Editorial Board:

Alessia Brischetto, Alessio Caccamo, Barbara Camocini, Giuseppe Carmosino, Eugenia Chiara, Andrea Di Salvo, Elena Elgani, Silvia Gramegna, Shashwat M. Pande, Gustavo Alfonso Rincon, Fabiano Scherer, Daniela Selloni, Davide Spallazzo, Livia Tenuta

The Design International series was launched in 2017 as a place for cultural exchange between the different design souls. Over the years, the series has consolidated its position as a point of reference for international research, outlining a continuously updated research map.

The Scientific Committee, consisting of experts in fashion, interiors, graphics, communication, product, service, social interaction, innovation and emotional design guarantees the level of the accepted texts. The Editorial Board, consisting of young experts in the different branches of design, supports the work of the scientific committee. After an initial evaluation by the two committees, the texts undergo international double revision.



OPEN ACCESS FrancoAngeli solution

This volume is published in open access format, i.e. the file of the entire work can be freely downloaded from the FrancoAngeli Open Access platform (<http://bit.ly/francoangeli-oa>).

On the FrancoAngeli Open Access platform, it is possible to publish articles and monographs, according to ethical and quality standards while ensuring open access to the content itself. It guarantees the preservation in the major international OA archives and repositories. Through the integration with its entire catalog of publications and series, FrancoAngeli also maximizes visibility, user accessibility and impact for the author.

Read more: [Publish with us \(francoangeli.it\)](https://www.francoangeli.it)

Readers who wish to find out about the books and periodicals published by us can visit our website www.francoangeli.it and subscribe to “[Keep me informed](#)” service to receive e-mail notifications.

DESIGN DYNAMICS

Navigating the new Complex Landscape of Omnichannel Fashion Retail



edited by Valeria M. Iannilli, Alessandra Spagnoli

D.I. **FRANCOANGELI** OPEN  ACCESS
DESIGN INTERNATIONAL

ISBN e-book Open Access: 9788835157373

Date of first publication: December 2023

Copyright © 2023 by FrancoAngeli s.r.l., Milano, Italy.

This work, and each part thereof, is protected by copyright law and is published in this digital version under the license *Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International* (CC BY-NC-ND 4.0)

By downloading this work, the User accepts all the conditions of the license agreement for the work as stated and set out on the website

<https://creativecommons.org/licenses/by-nc-nd/4.0>

Table of Contents

Introduction

<i>by Valeria M. Iannilli, Alessandra Spagnoli</i>	pag.	7
1. Fashion Retail (R)evolution in a Solid and Liquid Experience <i>by Valeria M. Iannilli</i>	»	11
2. Framing Fashion Omnichannel Retail: Theoretical Concepts and Emerging Integrated Models <i>by Alessandra Spagnoli</i>	»	37
3. Transformative Technologies and Experiential Strategies in Contemporary Omnichannel Retail: A Comprehensive Analysis <i>by Francesca Bonfim Bandeira</i>	»	65
4. Omnichannel Retail in Practice: A Look at Applied Solutions in the Fashion Industry <i>by Gabriela Fabro Cardoso, Tommaso Elli</i>	»	81
5. Navigating Complexity: The Evolving Role of Design in Omnichannel Retail <i>by Valeria M. Iannilli, Alessandra Spagnoli</i>	»	111

6. Retail Design Tools: An Omnichannel Retail Design Process Conceptualisation		
<i>by Mariagiovanna Di Iorio, Gabriele Ragusa</i>	pag.	123
7. Piloting a Design-led Operational Model for Retail Design in Multidisciplinary Environments		
<i>by Valeria M. Iannilli, Alessandra Spagnoli, Mariagiovanna Di Iorio, Gabriela Fabro Cardoso</i>	»	141
Authors	»	169

1. Fashion Retail (R)evolution in a Solid and Liquid Experience

by Valeria M. Iannilli

Design Department, Politecnico di Milano

1.1 Introduction

The retail industry is an interpreter of the epochal transformations that characterise the landscape of late modernity (or liquid modernity), where the intensification of the transits of people, objects, images, and narratives feed the new cultural (Tomlinson, 2001), meaning (Krippendorff, 2011, 1997, 1989; Kleinaltenkamp et al., 2012) and business contexts (Holbrook & Hirschman, 1982). A landscape that is embodied in a complex system characterised by planetary processes of interdependence and defined by now indissoluble links between knowledge and technology, culture and economy, geo-politics and geo-economics (Luttwak, 1999).

The various paradigms of fluidity (Bauman, 1998, 2000, 2005; Appadurai et al. 1996; Appadurai, 2013) as well as the “liquefaction” of traditional instances (“frontier”, “nation” or “foreigner”), as well as their resemantisation (“identity”, “community”, “society”) (Simonigh, 2019) lead back to hybridisations and syncretism belonging to plural and fragmented cultural systems. Culture becomes *mediaculture*, a field of «experimentation with media languages, where economy and culture, art and consumption, communication and marketing, fashion and design meet» (Fiorani, 2006, p. 43).

The socio-anthropological perspective observes that globalisation has resulted in a state of “complex connectivity” (Tomlinson, 2001). This state is characterised by the constant and rapid growth in interconnections and interdependencies of social life, the simultaneous

reduction of physical and virtual distances, and the tendency towards the creation of a unified global reference system.

Concurrently, the darker aspects of globalisation and the risk of “*La pensée unique*” (Ramonet, 2000) are emerging: the intertwining of power and forms of dominion, new forms of poverty, exploitation, and homogenisation (Beck, 1999, 2001) as well as the emergence of dominant international economic-technological hierarchies. Globalisation manifests in various aspects that do not proceed at the same pace. The economic, financial, and technological aspects of globalisation surpass that of environmental rights and responsibilities (Gonçal Mayos, 2022).

With the identification of the end of the legitimising capacities of the great ideologies and the loss of effectiveness of the homogenising values of the “commodity”, we begin to witness a proliferation of consumer attitudes, also favoured by the development of the internet in the early 1990s and, of digital media thereafter, which rather than deriving from the degeneration of modernity, result from the acquisition of some of its achievements.

In the new knowledge economy (Rullani, 1992, 2004a, 2004b), of flows (Appadurai, 1996) and sharing (Nielsen, 2018; Netter et al., 2019; Perren & Kozinets, 2018), social changes are considered as prominent features (Badot & Cova, 1992; Brown, 1993; Cova & Svanfeldt, 1992; Firat & Venkatesh, 1993; Firat et al., 1995; Hirschman & Holbrook, 1992). Furthermore, in postmodern communities (Maffesoli, 1993), complex and apparently contradictory attitudes emerge. On the one hand, new forms of individualism and fragmentation (Lipovetsky, 1983, 1987, 1990), and on the other, forms of social recomposition in the constant search for social connections, which are more fluid and more related to social micro groups (Bauman, 1992; Maffesoli, 1988, 1990, 1992, 1993) and tribes (Cova, 1997).

The development of Web 2.0 enables and fosters a dense tangle of relationships, between people, between people and things and, again, between people and companies. Tribal marketing (Cova, 2003), which presents itself as a Mediterranean alternative to classical Anglo-Saxon marketing, focuses on the consumption behaviour of the new *tribes*. The new *tribes* are a collection of individuals with very different socio-demographic characteristics, but linked by the same subjectivity,

passion, and experience; they are capable of intensely experienced through ephemeral collective actions, all in a strongly ritualised context. They often coincide with the emerging virtual communities, which meet on the new digital platforms. They are not groups united by commercial or business interests, but a community of experts who manifest an interpretation of consumption as an actual *productive* and *creative* activity (Parmiggiani, 2008). Through a symbolic re-appropriation of objects (Miller, 1995) and with the attitude of the “silent producer” (De Certeau, 1980) they are ready to experiment and contribute to the “invention of the everyday” (*ibidem*).

In tribal marketing, intimacy with the customer comes through the company’s involvement in the tribe: by supporting and participating in its rituals, the company becomes a full member. Consumption choices become a sharing of values and range across various scenarios, offering not only goods and services but also involvement in functions, activities, responsibilities, and experiences anchored to a more ethical dimension of consumption. The role of consumers changes, so do the role of companies and, consequently, the scenarios that inform retail design. Beginning with the construction of the brand experience – which remains as a strong element of continuity with the recent past – fashion retail companies seem to implement continuous innovation processes driven predominantly by technology and the need to define systems of offering meaning (Norman & Verganti, 2014; Verganti, 2008; Krippendorff, 1989), also investigating the research domain of design and services (MacInnis, 2011).

This changed contemporary condition poses new challenges and, while recognising a central role in design, calls for a profound reflection on an intra-, inter-, and multidisciplinary level. The new paradigm of digital transformation leads to the need to re-invent products and processes, but above all, to find adequate tools for dialogue and sharing with the other knowledge domains involved.

1.2 Retail as an Evolving Organism

Retail companies are the result of an evolutionary process linked to the combination of social, economic and cultural changes and new

technological scenarios and their potential. In the same way, the retail project revolves around the relationship between the consumer and the meaning of goods (Celaschi & Deserti, 2007). This interaction is further solidified by the emergence of the new digital paradigms.

The retail system exhibits an asymmetrical influence from technological, managerial, cultural and consumer sub-systems, with each acting as an exclusive element for the others. A certain dynamic equilibrium is acknowledged amidst this imperfect systemic integration. According to Bateson (1979), this *relational redundancy* enables the natural tautologies of the system to surface, which overcomes “crisis” moments by adopting a new organisation with an increased level of complexity. *Tension* and *inadequacy* thus trigger change. In the new project, permanence and continuity re-establish a certain equilibrium in which «innovation lies in the ability to decontextualise and recontextualise, that is, to transfer concepts, objects, formal details, attributing to them new functions, new meanings, or, simply, it’s already the shift of context that produces semantic leaps» (Penati, 2018, p.80). The new is nourished by numerous references to the existing, which it clings to transcend.

The scope of contemporary changes is returning to a retail context characterised by spaces, times and relationships that were previously unimaginable. New business models are penetrating physical spaces, complemented by technology and digital and virtual spaces. These are the new e-commerce spaces, the phygital spaces, the emerging virtual spaces and, once again, the new ephemeral stores.

The design perspective of Late modernity is to overcome hierarchies in favour of networks and then flows. In an omnichannel context, where the explosion of business-to-consumer touchpoints is held together by narrative processes in which the brand acts as a collector of meanings, values, and experiences (Aaker, 2003), purchasing activities take place along networks leading from physical to virtual and vice versa. Designers are called upon to define projects where technology is key to creating an integrated and holistic experience across channels (Blazquez, 2014; Piotrowicz & Cuthbertson, 2014).

Classical industrial culture envisaged a transparent and uniform technological world. However, the reality of today's world is that it is

complex and no longer follows a linear and deterministic order. Instead, it prioritises managing complexity as a qualitative parameter. The study of emerging physical, virtual, and phygital forms that facilitate movement from fixed and absolute spatiotemporal arrangements to adaptable, reversible, and indefinite systems necessitates interdisciplinary expertise as an operational tool for creating viable scenarios that validate multiple pathways. Non-linear paths, singular, specific, particular, local adventures, in short, accepting a multidimensional way of thinking characterised by dialogical rationality, by *that play between clarity and obscurity that is complexity* (Morin, 1985).

At the level of design, we are witnessing the convergence of fields of knowledge that, for a long time, have been independent of each other due to the barriers of their respective disciplines. An expansive and boundless new world is evolving, encompassing physical, virtual, and human elements. It cannot be constrained to a single perspective where each discipline contributes their part. It is a context in which the increase in complexity of design calls for a knowledge model that is increasingly the result of a collective and cumulative collaborative enterprise (Bocchi & Ceruti, 2006).

Design for Retail today «faces the problem of learning to learn: a change in the way we learn; a change in the nature of our questions» (Ceruti & Bocchi, 2006, p. 24). It is no longer enough to find the best design answer to a specific question but to search for the constellation of admissible ways to create new and different meanings to questions that may not yet be expressed but which are the expression of new values, identities, and meanings. The reading of complexity signals the need to carry out continuous reconstructions of what appear to be the grounds for the identification of values and new methodologies for the analysis of needs. These are forms of hybridisation and contamination between the old and the new that are used to describe innovative processes as a skillful operation of dismantling and reassembling of components, functions, principles, and formal details dispersed in multiple artefacts: it is the idea of bricolage (Ceruti, 1995, in Penati, 2018). The immediate result is the recognition of a more flexible project form, which unequivocally indicates the necessity to depart from rigid and predetermined routes. This environment

promotes experimentation and error as qualitative measurements when implementing the innovations in formats and distribution concepts inherent in the processes of new media convergence, value co-creation, and dematerialisation of products, services, and spaces.

In recent years, there has been an increase in temporary retail forms, with pop-up stores being the most advanced. These are ephemeral spaces (Boustani, 2019) in which the short stay allows for highly experimental and disruptive solutions. Here, the designer takes a transversal view, capable of giving a framework of meaning to the company's offer system for the consumer (responding to specific behaviours, needs and desires), for the retail system (regarding functional, communicative, technological, sensory and relational characteristics) and the company (strategic, value and positioning). The designer's role in the current landscape encompasses more than just constructing an aesthetic-formal plan; it also involves designing the relationships and meanings between retail companies and consumers who are increasingly navigating digital, sustainable, and service-oriented transformation.

1.3 Retail (R)evolution: The Solid Experience

Over the past two decades, the transformation of retail environments has been the outward manifestation of the significant shifts that underpin emerging economic policies. The current global competitive environment presents several factors, such as the opening up of new markets, advancements in technology (particularly the Internet), socio-demographic and socio-economic shifts, and the interchangeability of goods and services. These factors have significantly impacted the structural development of the retail sector.

In addition, the centrality assumed by consumption over the past two decades and its recognition as a relevant variable in the definition of identities and the construction of social and gender relations has given retail a privileged vantage point for understanding phenomena related to the transformation of contemporary society.

In the late 1990s, the point of sale definitively transformed its original logistical function (Donovan & Rossiter, 1982; Babin et al.,

1994; Schmitt, 1999; Codeluppi, 2001, 2000) to transform itself into a *relational platform* (Pellegrini, 2001). Starting from the pioneering article by Holbrook & Hirschman (1982), the experiential view is contrasted with the information processing view, highlighting how consumption processes are now more oriented towards the symbolic, hedonistic, and aesthetic nature of economic exchange (Resciniti, 2004). The industry's strategic policies are profoundly influenced by the evolving dynamics of retailing policies (Cuomo & Cecconi, 2005). The point of sale, more and more an emotional and experiential space (Csikszentmihalyi & Csikszentmihalyi, 1988; Schmitt, 1999; Pine e Gilmore, 1999; Norman, 2004), increasingly assumes a central role in enhancing the supply system, not only as an emerging channel for communication and relations with the end customer, but also as the only channel in which economic exchange actually takes place.

These facts lead industrial companies to rethink the way they manage their relations with commercial intermediaries by seeking collaboration with them and investing in trade marketing or through downstream integration processes (vertical branding). These actions translate into heavy investments for the opening of mono-brand shops and franchising chains (De Cosmo, 2010).

The various contributions developed in recent years on the subject of retailing are all in agreement in recognising the *experiential dimension* as the phenomenon which has led most towards significant and disruptive transformations. A dimension, which as far as we are concerned, has returned a considerable number of disruptive retail spaces, and harbingers of the advent of a new, more experimental, strategic, and anticipatory design context.

The new fashion stores move in national and international markets, being the new best practices investigated by the different domains of knowledge, which in a certain way are interested in the phenomena of consumption, from marketing to branding, from sociology to anthropology, as well as from interior design to communication and service design. These are spaces that have been characterised by a strong aesthetic value, but above all by that ability to bring together culture, sensoriality, emotions and service, and that still today, form the backdrop, by continuity or emulation, to the most contemporary retail solutions.

The new *concept stores*, which began to appear in the late 1990s, represent what Codeluppi (2007) has defined as “the spatial dimension of the brand”; the place in which the brand finds full expression, but above all the space in which to create those emotional, narrative and experiential relationships (Holbrook & Hirschman, 1982; Schmitt, 1989). The construction of experiences that lead back to “possible worlds” (Eco, 1979); cultural and narrative constructs (Semprini, 1996) which can only be realised in interaction with the final recipients «The brand does not build its possible world alone. It is the consumers who, subscribing to the imaginary construction erected by the brand, attribute “a real” existence to the world» (ivi, p. 141). The concept of “relational brand” (Degon 1998; Manaresi 1999b) oriented to the definition of a “social imaginary” (Maffesoli, 1996) is born. The brand is no longer a “simulacrum” (Baudrillard, 1994) but something extremely concrete which «seems to transform itself into an object, taking on certain characteristics of the elements of the world» (Colombo, 1990 in Codeluppi, 2000, p. 3).

In this direction, Prada inaugurated, over twenty years ago, a completely new trend commissioned by Studio OMA, under the direction of architect Rem Koolhaas, a study on the evolution of the shopping world for the elaboration of a new shop concept. The work materialised in the strategy of so-called “Epicentres” and the opening of the first one in SoHo New York in 2001, in the former site of the Guggenheim Museum. The SoHo shop is conceived as a changing theatre that captures the experimental spirit of the place and puts fashion in the spotlight as one of the most authentic forms of expression of our time (Iannilli, 2014). «The Epicentre functions as a conceptual window: a means of disseminating future directions, positively charging as many typical shops as possible» (Rock, 2009, p. 421).

For scholars of consumption behaviour, experiences are personal events with an important emotional significance capable of inducing significant transformations in individuals (Arnould et al., 2002). But, again, they are contexts in which the rational/functional and emotional/hedonistic components coexist and influence each other (ibidem). Similarly, the concept of experience has become a key

element in reading the evolution of consumer behaviour (Addis & Holbrook, 2001).

In this sense, consumption activities have been defined as: “Construction of meanings” (McCracken, 1990), “Symbolic reappropriation of objects” (Wilk, 1995), “Form of production and creative appropriation”, which transforms consumers into “bricoleurs” (De Certeau, 1980; Paltrinieri & Parmiggiani, 2008).

The new retail spaces are diffused in the new urban platforms of postmodernity and oriented to privilege the dynamics of relationships and the logic of flow. Retail policies guide fashion through new relational and meaning processes and, at the same time, introduce new design languages capable of innovating not only the form-function but above all the form-meaning.

1.4 Retail (R)evolution: The Liquid Experience

If the experiential dimension is the thread capable of framing the evolution of retail since the 1990s, the emergence of liquid consumption (Bardhi & Eckhardt, 2017), which manifests itself in the growing supply of ephemeral forms of consumption based on access (Rifkin, 2000) and dematerialisation of products and services (Fabris, 2003; Pena & Brito, 2020), challenges traditional forms of consumption and simultaneously returns a new landscape in which liquid and solid forms alternate in new daily routines. From streaming services such as Spotify, HBO, and Netflix to fashion rental services (Battle et al., 2018; Pedersen & Netter, 2015), we observe how consumption and related retail offerings become increasingly fluctuating, nomadic, and prone to change; new retail systems increasingly respond to post-commercial (Qualizza, 2006), servitisation-oriented dynamics (Sansone et al., 2018).

The space for consumers, a place for selling but also a field of knowledge for other meanings, shifts its designing phase (and before that even its conceptualisation) towards the simultaneity of denser values which, however, are also more inconsistent, towards new contexts of rational (but also sensitive) realisations, towards material (but also immaterial) forms. This shift in focus to qualitative aspects,

opening up to a multiplicity of potential directions and the radical indeterminism that characterises the fashion product and the way its meanings are channelled, gives rise to different retail concepts and formats, which today move between the solid and the liquid, spaces driven by technology that enhances experiential and relational processes.

The liquid experience is thus favoured by the rapid diffusion of new technologies such as smartphones, apps, social networks and the growing importance of in-store technological solutions create new opportunities and challenges for retailers and a new field of design experimentation. The customer experience is optimised through the synergic management of channels and technologies, favouring design processes capable of organising, narrating, and objectifying the offer system.

Fashion retail innovation is driven by the emergence of ubiquitous connectivity, more user-friendly interfaces, and new channels for interaction (Alexander & Blazquez Cano, 2020; Alexander & Kent, 2020; Grewal et al., 2017; Lemon & Verhoef, 2016); at the same time, these developments have an impact on consumer behaviour and expectations (Hagberg et al., 2016; Mende & Noble, 2019). In order to provide a smooth consumer experience, new channels and linkages between them develop into complex omnichannel networks (Piotrowicz & Cuthbertson, 2014; Savastiano et al., 2019). These networks are assisted by the influence of mobile and the function of social media. Customers move quickly across all the various touchpoints (online, mobile, and physical) within a single transactional process and a unified narrative experience (Rosenblum & Kilcourse, 2013).

The new omnichannel architecture encourages design experimentation with new formats and retail concepts (Alexander & Kent, 2020; Alexander & Blazquez Cano, 2020), which undermines the integrity of traditional channels (Cakir et al., 2021; Grewal et al., 2017; Verhoef et al., 2015). A new multidimensional ecosystem where the connections and interactions between many knowledge fields are the building blocks for creating novel and unheard-of client experiences.

Digitisation has strategic solid and meaningful spillovers on the physical shop. The new physical store augmented by technology becomes “phygital” (Mikheev et al., 2023; Iannilli & Spagnoli, 2021): a store capable of integrating technology with the in-store experience and generating and managing information, relationships, desires, and aspirations and transforming them in real-time into Big Data (Silva et al., 2020; Pantano et al., 2019). Analysing consumer shopping behavioural data can help improve shop management and design to improve consumer engagement and experience.

In this context, the fashion sector has tended to be more engaged with consumer-facing technologies (Bonetti et al., 2018; Souiden & Ladhari, 2019), favouring the proliferation of channels and touchpoints in which users can actively participate in processes of “co-creation of value” (Prahalad & Ramaswamy 2004a, 2004b) and promoting “cooperative investment” (Che & Hausch, 1999) with consumers (Lusch & Vargo, 2006; Vargo & Lusch, 2004) to a scenario informed by “consumer agencies” (Arnould & Thompson, 2005).

The digital transformation is closely related to many other transformations that have affected the broader social, cultural, and technological context in the last twenty years. Nowadays, «people work at home, live in offices, trade-in homes, study in factories, make museums in gasometers» (Branzi, 2004, p. 7). Digital technologies, social media, and the expansion of the Internet of Things (IoT) dominate daily routines and generate new forms of sociality.

This is a panorama in which technology allows new contaminations, hybridisations, and negotiations. Fashion retail and the digital ecosystem find common ground to create disruptive scenarios between physical and virtual realities. New media, increasingly integrated with sales activities, have transformed the way brands interact with consumers and vice versa.

The new communities, both virtual and physical, assume the creative act as a tool that enables them to co-participation the actions of the enterprise. The new smart consumers demand quality; this means transparency, traceability, and accountability throughout the value chain (Dawid et al., 2017). From the flagship store to the pop-up store and through e-commerce and new social media, the element of cohesion is increasingly entrusted to the construction of an

experiential and narrative capable of conveying, within the social context, an extensive network of meanings and stories that feed the everyday life of new atmospheres and rituals.

Digital technologies, social media, and the expansion of the IoT dominate daily routines and return new forms of complexity (Rosa, 2013).

Local and global integrate into the network and initiate critical processes of hybridisation and contamination through new and more complex forms of industrial, socio-cultural and media integration. Good-Dominant Logic gives way to Service-Dominant Logic (Merz & Vargo, 2009); services are recognised as success factors in production and consumption processes and become the basis for the development of experience design.

In this system of quasi-equilibrium, between local and global, where there is no opposition but coexistence (Serres, 1980), the cultural and economic scenario activated by the new digital networks enables small businesses, individuals, and micro-productions to enter a market that was previously inaccessible to them.

Technology is intertwined with the elements of tradition and objects lose their symbolic function in favour of a more experiential and sensorial interpretation. They are sensitive and relational connections where emerging technologies are not merely a tool, but semiotic-technical devices (Foucault, 1976): that is, encoded sets of ideas, ideologies and representations, which influence and transform social behaviours and identity construction processes; «Technologies in this sense are experiential mediators: they co-create routines and daily actions, they modify the relationships between individuals, with objects, space, time and bodies, helping to produce new subjectivities» (Barone & Barbati, 2020, p. 104).

Network technology allows traceability, transparency, and authenticity (Reinartz et al., 2019). The concrete, measurable and tangible space of the built city welcomes and integrates the new scenarios in the city augmented by digital technologies and global processes; virtual relationships take place between existing surfaces and, at the same time, create new ones.

The contemporary city «feeds and lives in two spatial spaces, different and in some respects contradictory, that physical-territorial

person of life and proximity interactions and the supra-local, virtual or topological one of the paths and networks» (Fiorani, 2005, p. 46). The contemporary trend towards “nomadic identity” (Bardhi et al., 2012; Appadurai, 1990; M. Maffesoli, 1999) and the emergence of “portable borders” (Romano, 2004) feed the dimension of transnational and interregional mobility. This hypermobility (Urry, 2000) does not exclusively concern the physical “displacement” of people, but the active role that these assume within the social processes of functioning and change in the territorial contexts they pass through. Thus, the rituals of daily life, of the social communities (physical and virtual), of the territories and processes connected to consumption practices.

We are witnessing the dematerialisation of physical and concrete places, tools, and methodologies traditionally correlated to retail processes. The new technology expands the space, favours, and triggers complex relational processes. The canonical places in charge of shopping explode outwards, overcoming the boundaries of measurable space to face the system of a-spatial and a-temporal networks, not “located”. Shopping activity a widespread activity, which moves from the virtual world to the physical one in an increasingly infinitesimal time-space.

Postmodernity gives us back what Eleonora Fiorani defines as the realm of “*dappertuttità*” / “to be everywhere” (Fiorani, 2006); the centre is everywhere and nowhere. Linear time, characterised by a first and an after is replaced by a multidimensional conception, as a real duration, not of a mathematical type, but as a continuous flow (Bergson, 1900). Collaboration, sharing, and self-organisation of consumption communities through forums, social media, blogs, workshops or co-creation activities, but, again, the new accessible networks bring they bring tacit, contextual and daily practice knowledge closer to entrepreneurial knowledge.

An open system that looks at the open-source of the instrument knowledge necessary for open innovation (Chesbrough, 2003, 2012).

If the previous evolution of retail had been characterised by a complex of phenomena, which referred to the discovery of the experiential, sensorial and emotional dimension, but always strongly connected to the physical, real space and to predominantly “solid” forms of consumption, today we observe a clear shift towards the more

virtual forms of relationship and transformation of the retail experience.

A new context in which forms of liquid consumption emerge, not in contradiction to the previous solid consumption, but in consistency; «Liquid consumption represents a novel concept in consumer behaviour necessary to understand the types of consumption-related phenomena surrounding the digital, access-based practices, and global mobility» (Bardhi & Eckhardt, 2017, p. 582).

In conclusion, we observe how the transformation of contemporary retail is connected to at least five variables.

PERVASIVE TECHNOLOGY. The emergence of pervasive connectivity, more intuitive interfaces and new interaction channels are changing the fashion retail landscape. The proliferation of channels and touchpoints (Halvorsrud et al., 2016) affects the customers' behaviour and companies' business models. Many retailers have started to develop omnichannel strategies by adding new channels to interact with customers. The focus now is understanding how shoppers are influenced by new technologies and how they switch across channels during their research and buying process. At the same time, we observe a convergence between traditional and digital platforms that enables media consumers to interact quickly and efficiently (Jenkins, 2006; Jensen, 2010). People can view the same multimedia content from different devices. After oral and written culture, new cultural artefacts are emerging with new communication technologies. The digital visual culture is changing, and the new visual culture is emphasised in new social media. New cultural practices spread and create further negotiations between real and artificial experiences, relationships, and value systems in a context where «Instagram is a window into people's thoughts and imagination» (Manovich, 2015) and artificial intelligence (AI) reshaping the retail industry (Shankar et al., 2021).

DE-TERRITORIALISATION. According to Appadurai (1996), globalisation involves increasing deterritorialisation of global flows; globalisation creates hybrid and trans-local cultural forms. Deterritorialisation takes place when flows of people, technologies, information, money, and ideas cross geographical territories: people today live temporarily, work in a different place from their origin, and

probably stay there for a short time; they work during the day, but also at night, and can cross multiple time zones on the same day. The time of their “private life” is mixed with the one most public and often shared. The virtual, the smart and the immaterial transformation find their place in the existing territories and, at the same time, create new ones. It is the new tech landscape where startups hubs dominate the scene (sin) and help reshape the economy. Consequently, “portable boundaries” are emerging (Geerling & Lundeberg, 2014). Multiple identities are allowed; people are now free to express and consume various identities according to the different touchpoints. Companies using brands provide a frame of meaning through a seamless brand experience.

DE-MATERIALISATION. The process of digitalisation is resulting in dematerialisation (Magaudda, 2011), which is accompanied by a shift in attitudes towards tangible items, experiences, and activities. From a sociocultural point of view, the emergence of greater awareness and commitment to more sustainable practices make consumers more reflective and critical of their own consumption habits. The growing interest in the metaverse, non-fungible tokens, the rapid development of augmented reality (AR) and virtual reality (VR) technology, and the increasing presence of major fashion brands in the gaming field (Schauman et al., 2023), show new contexts in which fashion creates value.

If, in modernity, the centrality of product performance is centred on concepts of use-value and sign-products (Baudrillard, 1968; 1970), in late modernity, sign-products become a recognised form of language, an autonomous system with its own rules and conventions. Goods are part of the narrative: «Goods cannot escape the domination of meaning» (Codeluppi, 1989, p. 91); they are a crucial mediator between the individual, their behaviour, and their relationships with others. If, as Fabris observes, postmodernity is «the least materialistic society that has ever existed» (2003, p. 67), the dematerialisation of products, services, and experiences highlights how the exchange in the marketplace now involves not only «images, signs, messages» (ibid, p. 68) but also relations, cooperations and stories. A new context in which the possession of things is less and less of a necessary variable. In a context of dematerialised and ephemeral consumption that is

based on access (Bardhi & Eckhardt, 2017), technology has transformed consumption and the consumer experience; products are being transformed into digital information (Lehdonvirta, 2012; Magaudda, 2011). A new scenario is emerging where experiences, products, and even individuals are dematerialising. The concept of the “experience” that people encounter in their everyday lives implies a process of dematerialisation, as interactions are increasingly occurring on social networks, smartphones, and in mobile applications.

Humans are also disappearing, being replaced by efficient chatbots and robots. Smart machines can increase our cognitive strengths, interact with customers and colleagues to free us up for higher-level tasks, and embody human skills to expand our physical capabilities (Wilson & Daugherty, 2018). Starbucks employs cutting edge solutions using robotics and artificial intelligence, placing some robots at the point of sale and embarking on innovative experiments in the relationship between product, service and user.

CONSCIOUSNESS. Since the 1990s, the elaboration of an alternative development concept has given rise to significant phenomena. Among these, *green consumerism* stands out, acknowledging the intricate interplay between physical and social structures as essential and interdependent elements for the attainment of a novel production project. In recent years, the principles of *critical consumption* and similar forms have led to the notion of a world where a more equitable distribution of global wealth can be guaranteed. Consumption becomes critical, supportive, smart, ethical, and ultimately sustainable. The younger generations make more careful choices, guided by a commitment to sustainability.

Retailing is analysed from social, environmental, political and economic sustainability, starting from its physical impact on the territory, the sources of energy used, and the materials used in fixtures and packaging. With the circular economy at the forefront, the retail industry is now tasked to illustrate its role. In recent times, new business models have started to emerge to rethink retail, with some recent studies highlighting the potential of servitisation in the fashion retail sector (Sansone et al., 2018), exploring a new system that can offer benefits by enhancing the clothing offer with services such as customisation, repairs and alterations (Larsson et al., 2019).

DESIGN-DRIVEN INNOVATION. Design is given a strategic role for its ability to bring meaning to the production system, which today shows its most immaterial side. The theme of “sense construction”, in the design-driven innovation perspective, captures relevant aspects concerning the continued innovation that design faces today, particularly concerning the discursive practices in which the designer engages with final consumers. The retail space becomes a suitable place to capture the diversity and complexity of the discursive practices that the company is able to activate through advanced-design-driven. The design is the relational connector with the plurality of communicative surfaces with which the company faces the market, defining the identity and the strategy forms. Consumer choices are increasingly dependent on understanding and sharing values not necessarily as material products but as sign-products (Hesmondhalgh, 2008). Design-driven innovation leads to a level of meaning, as perceived by the public, which is comparable to or greater than the level of functionality/performance. Design, therefore, shows an exciting development in the interpretation that considers knowledge and practice within a context, thus turning the technical design solution into a problem of industrial production (Celaschi & Deserti, 2007) and is part of a broader cultural project. Retail design is the discipline which has mostly reinterpreted the boundaries of its practice, transforming the lines of separation in the specifications of the interaction platforms. Within these areas, we can define the design of coordination and integration of different disciplinary outcomes as a “space-zip”, which identifies a cultural field conducive to innovation. In these scenarios, designers have indeed always tried to learn and understand using mainly the technical language of their disciplines and probably, by their cultural and historical preparation based on doing projects, have taken on the role of interpreters of the uneven contributions of the different expert knowledge by peers in their working group. In this sense, the designer can be considered as a kind of synthesizer of the design group. Therefore, the digital revolution is rapidly redesigning competitive standards and increasing opportunities. The new approach is based on the interconnection of the components involved in producing companies’ competitive value and a strong integration between production activities and services.

References

- Aaker, D. (2009). *Managing Brand Equity*. Simon and Schuster.
- Addis, M., & Holbrook, M.B. (2001). On the Conceptual Link between Mass Customization and Experiential Consumption. An Explosion of Subjectivity. *Journal of Consumer Behaviour*, 1(1).
- Alexander, B., & Blazquez Cano, M. (2020). Store of the future: Towards a (re)invention and (re)imagination of physical store space in an omnichannel context. *Journal of Retailing and Consumer Services*, 55:1, 101913. <https://doi.org/10.1016/j.jretconser.2019.1>
- Alexander, B., & Kent, A. (2022). Change in technology-enabled omnichannel customer experiences in-store. *Journal of Retailing and Consumer Services*, 65, 102338. <https://doi.org/10.1016/j.jretconser.2020.102338>
- Appadurai, A. (1990). Disjuncture and Difference in the Global Cultural Economy. *Theory, Culture & Society*, 7(June), 295–311.
- Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*, University of Minnesota Press.
- Appadurai, A. (2013). The future as cultural fact: Essays on the global condition. *Rassegna Italiana di sociologia*, 14(4), 649–650.
- Arnould, E., Price, L., & Zinkhan, G. (2002). *Consumers*. McGraw-Hill/Irwin.
- Arnould, E., & Thompson, C. (2005). Consumer Culture Theory (CCT): Twenty Years of Research. *Journal of Consumer Research*, 31(4), 868–882.
- Babin, B. J., Darden, W. R., & Griffin, M. G. (1994). Work and/or fun: measuring hedonic and utilitarian shopping value. *Journal of Consumer Research*, 20, 644–656.
- Badot, O., & Cova, B. (1992). Des marketing en mouvement: vers un néo-marketing?. *Revue Française du Marketing*, 136, 5–27.
- Bardhi, F., & Eckhardt, G. M. (2017). Liquid Consumption. *Journal of Consumer Research*, 44(3), 582–597.
- Bardhi, F., Eckhardt, G. M. & Arnould E. (2012). Liquid Relationship to Possessions. *Journal of Consumer Research*, 39(3), 510–530.
- Barone, P., & Barbati, C. V. (2020). I nuovi media come dispositivi semiotecnici. Uno sguardo pedagogico. *MeTis, Mondì educativi. Temi, indagini, suggestioni*, 10(1), 104–120.
- Bateson G. (1979). *Mind and Nature. A Necessary Unity*. Hampton Press.
- Battle, A., Ryding, D., & Henninger, C. E. (2018). Access Based Consumption. In D. Ryding, C. E. Henninger, & M. Blazquez Cano (Eds.) *Vintage luxury fashion: Exploring the rise of secondhand clothing trade*, Palgrave Advances in Luxury Series. Palgrave.
- Baudrillard, J. (1994). *Simulacra and Simulation*. The University of Michigan Press.
- Bauman, Z. (1998). *Globalization: The Human Consequences*. Columbia University Press.
- Bauman, Z. (2000). *Liquid Modernity*. Polity.
- Bauman, Z. (2003). A sociological theory of postmodernity. In *Intimations of Postmodernity* (pp. 215-232). Routledge.

- Bauman, Z. (2005). *Liquid Life*. Polity.
- Beck, U. (1999). *Che cos'è la globalizzazione. Rischi e prospettive della società planetaria*. Carocci.
- Beck U. (2001). *I rischi della libertà. L'individuo nell'epoca della globalizzazione*. Il Mulino.
- Bergson, H. L. (1900). *Le rire. Essai sur la signification du comique*. Éditions Alcan.
- Bernon, M., Tjahjono, B., & Ripanti, E. F. (2018). Aligning Retail Reverse Logistics Practice with Circular Economy Values: An Exploratory Framework. *Production Planning & Control*, 29(6), 483–497.
- Blázquez, M. (2014). Fashion Shopping in Multichannel Retail: The Role of Technology in Enhancing the Customer Experience. *International Journal of Electronic Commerce*, 18(4), 97–116.
- Bonetti, F., Perry, P., & Quinn, L. (2018). The digital revolution in fashion retailing: examining managerial processes and challenges in the adoption of consumer-facing in-store technology. In *20th Annual Conference for the International Foundation of Fashion Technology Institutes* (pp. 205–213).
- Boustani, G. (2019). *Ephemeral Retailing. Pop-up Stores in a Postmodern Consumption Era*. Routledge.
- Branzi, A. (2004). L'autonomia del Design degli Interni. *AL-Mensile di informazione degli Architetti Lombardi*, 4, 7.
- Brown, S. (1993). Postmodern Marketing. *European Journal of Marketing*, 27(4), 19–34.
- Cakir, G., Iftikhar, R., Bielorozov, A., Pourzolfaghar, Z. & Helfert, M. (2021). Omnichannel retailing: Digital transformation of a medium-sized retailer, *Journal of Information Technology Teaching Cases*, 11(2), 122–126.
- Celaschi F., & Deserti A. (2007). *Design e innovazione. Strumenti e pratiche per la ricerca applicata*. Carocci.
- Ceruti, M. (1995). *Evoluzione senza fondamenti*. Laterza.
- Ceruti M., & Bocchi G. (2006). Saperi, territori, ambiente. Abitare le città all'alba di un nuovo secolo, *Micron*, III(6).
- Che, Y. K., & Hausch, D. B. (1999). Cooperative investments and the value of contracting. *American Economic Review*, 89(1), 125–147.
- Chesbrough, H. (2003). *Open Innovation: The New Imperative for Creating and Profiting from Technology*. Harvard Business School Press.
- Chesbrough, H. (2012). Open Innovation: Where We've Been and Where We're Going. *Research Technology Management*, 55(4), 20–27. <https://www.jstor.org/stable/26586624>
- Codeluppi, V. (2000). *Lo spettacolo della merce. I luoghi del consumo dai passages a Disney World*. Bompiani.
- Codeluppi, V. (2001). Shoptainment: verso il marketing dell'esperienza, *Micro & Macro Marketing*, 3.
- Codeluppi, V., & Ferraresi, M. (2007). *La moda e la città*. Carocci.

- Colombo, F. (1990). *Ombre sintetiche. Saggio di teoria dell'immagine elettronica, Napoli, Liguori*. As cited in V. Codeluppi (2000). Verso la marca relazionale, Conference proceedings *Le tendenze del marketing in Europa*. Università Cà Foscari, Venezia.
- Cova, B. (1997). Community and Consumption: Towards a Definition of the Linking Value of Products or Services. *European Journal of Marketing*, 31(3/4), 297–316.
- Cova, B. (2003). *Il marketing tribale*. Il Sole 24 Ore.
- Cova, B., & Svanfeldt, C. (1992). Marketing beyond marketing in a postmodern europe: the creation of societal innovations. *Marketing for Europe: Marketing for the Future*, 155–71.
- Csikszentmihalyi, M., & Csikszentmihalyi S. I. (Eds.) (1988). *Optimal Experience*. Cambridge University Press.
- Cuomo, G., & Cecconi, V. (2005). L'evoluzione del ruolo del punto vendita nel potenziamento delle politiche di branding delle imprese industriali: il caso Bulgari. *Conference Proceedings "Le tendenze del Marketing"*, Ecole Superieure de Commerce de Paris, 21-22.
- Dawid, H., Decker, R., Hermann, T., Jahnke, H., Klat, W., König, R., & Stummer, C. (2017). Management science in the era of smart consumer products: Challenges and research perspectives. *Central European Journal of Operations Research*, 25, 203–230.
- De Certeau, M. (1980). *L'invenzione del quotidiano*. Edizioni Lavoro.
- De Cosmo, L. M. (2010). L'innovazione dei format distributivi attraverso gli spazi di consumo temporanei. *Esperienze d'Impresa*, 18(2).
- Degon R. (1998). *La marque relationelle*. Vuibert.
- Donovan R. J., & Rossiter J. R. (1982). Store atmosphere: an environmental psychology approach. *Journal of Retailing*, 58.
- Eco, U. (1979). *Lector in Fabula*. Bompiani.
- Fabris, G. (2003). *Il nuovo consumatore: verso il postmoderno*. FrancoAngeli.
- Fiorani, E. (2005). *I panorami del contemporaneo*. Lupetti.
- Fiorani, E. (2006). *Moda, corpo, immaginario*. POLI.Design.
- Firat, A. F. & Venkatesh, A. (1993). Postmodernity: the age of marketing. *International Journal of Research in Marketing*, 10, 227–49.
- Firat, A. F., Dholakia, N. & Venkatesh, A. (1995). Marketing in a postmodern world. *European Journal of Marketing*, 29(1), 40–56.
- Foucault, M. (1976). *Sorvegliare e punire. Nascita della prigione*. Einaudi.
- Geerlings, L. R., & Lundberg, A. (2014). Globalisation and deterritorialisation: an example of an academic discipline in the Malay Archipelago. *Research and Development in Higher Education: Higher Education in a Globalized World*, 37, 137–146.
- Govindan, K., & Hasanagic, M. (2018). A Systematic Review on Drivers, Barriers, and Practices Towards Circular Economy: A Supply Chain Perspective. *International Journal of Production Research*, 56(1–2), 278–311.
- Grewal, D., Roggeveen, A. L., & Nordfält, J. (2017). The Future of Retailing. *Journal of Retailing*, 93(1), 1–6. <https://doi.org/10.1016/j.jretai.2016.12.008>

- Hagberg, J., Sundstrom, M., & Egels-Zandén, N. (2016). The digitalization of retailing: An exploratory framework. *International Journal of Retail and Distribution Management*, 44(7), 694–712.
- Halvorsrud, R., Kvale, K., & Følstad, A. (2016). Improving Service Quality through Customer Journey Analysis. *Journal of Service Theory and Practice*, 26, 840–867. <https://doi.org/10.1108/JSTP-05-2015-0111>
- Hesmondhalgh, D. (2008). *Le industrie culturali*. Egea.
- Hirschman, E. C. & Holbrook, M. B. (1992). *Postmodern Consumer Research: The Study of Consumption as Text*. Sage.
- Holbrook M. B., & Hirschman E. C. (1982). The Experiential Aspects of Consumption. Consumer Fantasies, Feelings and Fun. *Journal of Consumer Research*, 9(2), 132–140.
- Iannilli, V. M. (2014). Retailing made in Italy: An evolutionary reading towards emerging paradigms. *Fashion Practice*, 6(2), 201–220.
- Iannilli, V. M., & Spagnoli, A. (2021). Phygital Retailing in Fashion. Experiences, Opportunities and Innovation Trajectories. *ZoneModa Journal*, 11(1), 43–69. <https://doi.org/10.6092/issn.2611-0563/13120>
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.
- Jensen, K. B. (2010). *Media convergence: The three degrees of network, mass, and interpersonal communication*. Routledge.
- Kleinaltenkamp, M., Brodie, R. J., Frow, P., Hughes, T., Peters, L. D., & Woratschek, H. (2012). Resource integration. *Marketing Theory*, 12(2), 201–205.
- Krippendorff, K. (1989). On the essential contexts of artifacts or on the proposition that ‘design is making sense (of things)’. *Design Issues*, 5(2), 9–39.
- Krippendorff, K. (1997). A trajectory of artificiality and new principles of design for the information age. In K. Krippendorff (Ed.), *Design in the Age of Information: A Report to the National Science Foundation (NSF)*, School of Design, North Carolina State University, Raleigh, NC, pp. 91–96.
- Krippendorff, K. (2011). Principles of design and a trajectory of artificiality. *Journal of Product Innovation Management*, 28(3), 411–418.
- Larsson, J., Vellesalu, A., Pal, R., Zethraeus, A., & Carlsson, J. (2019). *Feasibility of servitization: transforming fashion value chains to circularity through service innovation*. Science Park Borås.
- Lemon, K. N., & Verhoef, P. C. (2016). Understanding customer experience throughout the customer journey. *Journal of Marketing*, 80(6), 69–96.
- Lipovetsky, G. (1983). *L'ère du vide: essais sur l'individualisme contemporain*. Gallimard.
- Lipovetsky, G. (1987). *L'empire de l'éphémère: la mode et son destin dans les sociétés modernes*. Gallimard.
- Lipovetsky, G. (1990). MOEURS: Virage culturel, persistance du moi. *Le débat*, (1), 233–237.
- Lipovetsky, G. (1990). Virage culturel, persistance du moi. *Le débat*, May/August, 60, 264–269.
- Luttwak, E. N. (1999). *La dittatura del capitalismo*. Mondadori.

- MacInnis, D. J. (2011). A framework for conceptual contributions in marketing. *Journal of Marketing*, 75(4), 136–154.
- Maffesoli, M. (1988). *Le temps des tribus: le déclin de l'individualisme dans les sociétés de masse*. Méridiens Klincksieck.
- Maffesoli, M. (1990). *Au creux des apparences; pour une éthique de l'esthétique*. Plon.
- Maffesoli, M. (1992). *La transfiguration du politique: la tribalization du monde*. Grasset.
- Maffesoli, M. (1993). *La contemplation du monde: figures du style communautaire*. Grasset.
- Maffesoli, M. (1996). *La contemplazione del mondo. Figure dello stile comunitario*. Costa & Nolan.
- Manaresi, A. (1999a). *La relazione tra marche e clienti*. Carocci.
- Manaresi, A. (1999b). La competizione tra distributori per la relazione con il cliente: dalla gestione di relazioni al recupero del paradigma transazionale. *Trade Marketing*, 26.
- Mayos, G. (2012). *Para una Macrofilosofia. Macrofilosofia de la Modernidad, coletânea de estudos coordenada por Gonçal Mayos*. Ediciones de Libro.
- McCracken, G. D. (1990). *Culture and consumption: New approaches to the symbolic character of consumer goods and activities* (Vol. 1). Indiana University Press.
- Mende, M., & Noble, S. M. (2019). Retail apocalypse or golden opportunity for retail frontline management?. *Journal of Retailing*, 95(2), 84–89.
- Merz, M., & Vargo, S. (2009). The evolving brand logic: A service-dominant logic perspective. *Journal of the Academy of Marketing Science*, 37(3), 328–344.
- Mikheev, P. B., Kotsyuk, D. V., Podorozhnyuk, E. V., Koshelev, V. N., Nikiforov, A. I., Sheina, T. A., Puzik, A. Y., & Baklanov, M. A. (2023). The identification of individuals with hatchery and natural origin in a mixed sample of Amur River chum salmon by Otolith microchemistry. *Aquaculture and Fisheries*, 8(3), 341–350.
- Miller, D. (1995). *Worlds apart: modernity through the prism of the local*. Routledge.
- Morin, E. (1985). Le vie della complessità. In M. Ceruti, & G. Bocchi (Eds.), *La sfida della complessità*. Feltrinelli.
- Netter, S., & Pedersen, E. R. G. (2019). Blurred Lines: Stakeholder Tensions and Balancing Strategies in Partial Organizations. In A. Lindgreen, F. Maon, J. Vanhamme, B. P. Florencio, C. Vallaster, & C. Strong (Eds.), *Engaging with Stakeholders: A Relational Perspective on Responsible Business* (pp. 316–330). Routledge.
- Nielsen, K. R. (2018). Crowdfunding Through a Partial Organization Lens: The Co-dependent Organization. *European Management Journal*, 36(6), 695–707. <https://doi.org/10.1016/j.emj.2018.01.006>
- Norman, D. A. (1993). *Things that Make Us Smart. Defending Human Attributes in the Age of the Machine*. Addison-Wesley.
- Norman, D. A. (2004). *Emotional design. Why We Love (or Hate) Everyday Things*. Apogeo Education.

- Norman, D. A., & Verganti, R. (2014). Incremental and radical innovation: design research vs technology and meaning change. *Design Issues*, 30(1), 78–96.
- Paltrinieri, R., & Parmiggiani, P. (2008). *Per un approccio sociologico al marketing*. FrancoAngeli.
- Pantano, E., & Vannucci, V. (2019). Who is innovating? An exploratory research of digital technologies diffusion in retail industry. *Journal of Retailing and Consumer Services*, 49(1), 297–304.
- Pedersen, E. R. G., & Netter, S. (2015). Collaborative consumption: business model opportunities and barriers for fashion libraries. *J. Fashion Market. Manag.* 19(3), 258–273.
- Pellegrini, L. (2001). Luoghi dell'acquisto e relazione con il consumatore. *Micro & Macro Marketing*, 3, Dicembre.
- Pena, M. S. M., & Brito, E. P. Z. (2021). Varejo em desmaterialização: experiência da livraria nas dimensões física e virtual. *Revista De Administração De Empresas*, 61(6), e2019–0865. <https://doi.org/10.1590/S0034-759020210603>
- Penati, A. (2018). A colpo d'occhio. Sensi esperti e pensiero produttivo. *MeTis. Mondi educativi. Temi, indagini, suggerzioni*, 8(2), 68–98. doi:10.30557/mt00023
- Perren, R., & Kozinets, R. V. (2018). Lateral exchange markets: how social platforms operate in a networked economy. *Journal of Marketing*, 82(1), 20–36.
- Pine, J. B., & Gilmore, J. H. (1999). *The Experience Economy. Work is Theatre & Every Business a Stage*. Harvard Business School Press.
- Piotrowicz, W., & Cuthbertson, R. (2014). Introduction to the special issue information technology in retail: Toward omnichannel retailing. *International Journal of Electronic Commerce*, 18(4), 5–16.
- Pisanu, V. (2019). Il nomade digitale tra radicamento e sguardo cosmopolita. In G. Zanolin (Ed.), *The Diversity of Geographies. A plurality of approaches and research themes in a complex world. Geography Notebooks*, 2(1), 79–91.
- Prahalad, C. K., & Ramaswamy, V. (2004a). Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, 18(3), 5–14.
- Prahalad, C. K., & Ramaswamy, V. (2004b). *The Future of Competition: Co-Creating Unique Value with Customers*. Harvard Business Press.
- Qualizza, G. (2006). *Oltre lo shopping: i nuovi luoghi del consumo: percorsi, esplorazioni, progetti*. Edizioni Goliardiche.
- Ramonet, I. (2020). *La tirannia della comunicazione*. Asterios Editore.
- Reinartz, W., Wiegand, N., & Imschloss, M. (2019). The impact of digital transformation on the retailing value chain, *International Journal of Research in Marketing*, 36(3), 350-366. <https://doi.org/10.1016/j.ijresmar.2018.12.002>
- Resciniti, R. (2004). *Il marketing orientato all'esperienza*. ESI.
- Rifkin, J. (2000). *The age of access. The new culture of hypercapitalism, where all of life is a paid-for experience*. Tarcher/Putnam.
- Rock, M. (2009). *Prada. Progetto Prada Arte*.
- Romano, R. G. (2010). Identità e alterità nella società postmoderna: quale dialogo?. *Quaderni di Intercultura*, 2, 1–24.

- Rosa, H. (2013). *Social Acceleration: A New Theory of Modernity*. Columbia University Press.
- Rosenblum, R., & Kilcourse, B. (2013). *Omni-channel 2013: The long road to adoption*. Benchmark Report, RSR Research.
- Rullani, E. (1992). Economia delle risorse immateriali: una introduzione. *Sinergie*, 29.
- Rullani, E. (2004a). *Economia della conoscenza. Creatività e valore nel capitalismo delle reti*. Carocci.
- Rullani, E. (2004b). *La fabbrica dell'immateriale*. Carocci.
- Sansone, M., Bruni, R., Colamatteo, A., & Pagnanelli, M.A. (2018). Service ecosystem perspective in the retail industry, *Sinergie. Journal of Management*, 36(107). <https://doi.org/10.7433/s107.2018.03>
- Savastano, M., Bellini, F., D'Ascenzo, F., & De Marco, M. (2019). Technology adoption for the integration of online-offline purchasing: Omnichannel strategies in the retail environment. *International Journal of Retail and Distribution Management*, 47(5), 474–492.
- Schauman, S., Greene, S., & Korkman, O. (2023). Sufficiency and the dematerialization of fashion: How digital substitutes are creating new market opportunities. *Business Horizons*, 66(6), 741-751. 10.1016/j.bushor.2023.03.003
- Schmitt, B. H. (1999). *Experiential Marketing. How to Get Customers to Sense, Feel, Think, Act and Relate to Your Company and Brands*. The Free Press.
- Shankar, V., Kalyanam, K., Setia, P., Golmohammadi, A., Tirunillai, S., Douglass, T., Hennessey, J., Bull, J., & Waddoups, R. (2021). How technology is changing retail. *Journal of Retailing*, 97 (1), 13-27. <https://doi.org/10.1016/j.jretai.2020.10.006>
- Semprini, A. (1996). *La marca. Dal prodotto al mercato, dal mercato alla società*. Lupetti.
- Serres, M. (1980). *Hermès V. Le passage du Nord-Ouest*. Minuit.
- Silva, E. S., Hassani, H. & Madsen, D. Ø. (2020). Big Data in fashion: Transforming the retail sector. *Journal of Business Strategy*, 41(4), 0275-6668.
- Simonigh, C. (2019). Pluriverso culturale e mediale: transiti e metamorfosi. *CoSMo Comparative Studies in Modernism n. 15 (Fall)*, 25-40.
- Souiden, N., Ladhari, R., & Chiadmi, N. E. (2019). New trends in retailing and services. *Journal of Retailing and Consumer Services*, 50, 286-288.
- Tomlinson, J. (2001). *Sentirsi a casa nel mondo. La cultura come bene globale*. Feltrinelli.
- Urry, J. (2000). *Sociology beyond societies. Mobilities for the Twenty-First Century*. Routledge.
- Van Buren, N., Demmers, M., Van der Heijden, R., & Witlox, F. (2016). Towards a circular economy: The role of Dutch logistics industries and governments. *Sustainability*, 8(7), 647. <https://doi.org/10.3390/su8070647>
- Vargo, S. L., & Lusch, R. F. (2004). Evolving to a new dominant logic for marketing, *Journal of Marketing*, 68(1), 1–18.

- Vargo, S. L., & Lusch, R. F. (2006). Service-dominant logic: What it is, what it is not, what it might be. In R. F. Lusch, & S. L. Vargo (Eds). *The Service-Dominant Logic of Marketing: Dialog, Debate, and Directions*, London (pp. 43–56). Routledge.
- Verganti, R. (2002). Gestire l'innovazione design-driven. In AA.VV., *Innovare con il design*. Il Sole 24Ore.
- Verganti, R. (2008). Design, Meaning, and Radical Innovation: A Metamodel and a Research Agenda. *The Journal of Product Innovation Management* (25), 436-456.
- Verhoef, P. C., Kannan, P. K., & Inman, J. J. (2015). From multi-channel retailing to omni-channel retailing: Introduction to the Special Issue on Multi-Channel Retailing. *Journal of Retailing, Special Issue: 'Multi- Channel Retailing'*, 91(2), 174–81.
- Wilk, R. (2003). Learning to be local in Belize: global systems of common difference. In D. Miller, *Worlds apart: Modernity through the prism of the local* (pp. 110-133). Routledge.
- Wilson, H. J., & Daugherty, P. R. (2018). Collaborative Intelligence: Humans and AI Are Joining Forces. *Harvard business review: HBR* 96(4), 114-123.

The fashion industry is entering the dynamic global competitive market, promoting various actions prioritising design, creativity, sustainability, and technological advancement as pivotal factors. At the same time, it is re-imagining its business models to adapt to the changing landscape. The rise of pervasive connectivity, intuitive interfaces and innovative interaction channels has triggered a revolution in fashion retail, reshaping customer behaviour and expectations. The traditional retail framework has evolved into a fully interconnected omnichannel system. This transformation is characterised by the proliferation of physical and virtual channels and touch points and by the adoption of a more flexible and integrated approach.

In this dynamic context, design plays a central role, possessing the ability to impart meaning to the production and distribution system. Design-led innovation represents an incremental form of innovation that injects a nuanced range of meaning into the marketplace, extending beyond tangible objects, including discourses, expressions, narratives, visual images, symbols, metaphors, and spaces.

The book analyses the multifaceted nature of the fashion retail experience through the lens of the design discipline, aiming to contextualise the evolution of retail within increasingly complex processes, networks and interconnections, both theoretically and practically. The focus is on retail design, delving into the new skills required and the valuable tools needed to apply them in inherently multidisciplinary contexts. Ultimately, the aim is to navigate the intricate terrain of retail evolution and shed light on the evolving role of design in this multifaceted sector.