

**The Integration of Contemporary Art in Luxury and Fashion Retail.
A Multidimensional Space: Commercial, Museal, and Experiential**

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The luxury industry cannot be characterized by a single trait, it is a multilayered field and the result of an intricate combination of innovation and tradition, superior quality and exclusivity, selective distribution, and strong storytelling. Distinctly in the fashion industry, luxury finds its identity through product attributes, creativity, and brand image. The recent Covid-19 event changed the role and the identity of luxury retail spaces. Stores need to change from transaction-centric to relation-centric. As retail concepts move to become more experience-based, dynamic in-store contemporary art installations have begun to emerge. This shift can be seen as a response to the consumer desire for multi-sensory experiences while also speaking to the increasingly common view of luxury fashion as being closely linked to contemporary art. This close relationship between luxury fashion retail and art has been exemplified, while its many forms have never been structured nor analyzed. This paper aims to create a framework for the different ways contemporary art can be implemented in the luxury and fashion retail space with an overview analysis of their effects and future strategies regarding the use of artification in the luxury retail space.

1. Literature Review

1.1. The Phenomenon of Artification in Luxury Fashion Brands

Luxury fashion brands are established in the minds of customers and contain strong associations of quality, scarcity, qualitative rarity, experiential rewards, branded, realized through controlled channels, with personalized services and a higher price. (Michaut 2021) These intangible features distinguish luxury brands from the regular market. These brands create a sense of privilege, taste, and refinement, and produce recognition from the pairs. The strategy of artification has been used in recent years in order to strengthen the key aspects of luxury. This phenomenon has been hardly criticized, mostly based on the idea of Art being instrumentalized for marketing and sales purposes, regardless of artistic integrity. (Massi & Turrini, 2020)

A recent study by Krim (2022) explores the different kinds of existing links between the luxury industry and art in a way to benefit the positioning and legitimacy of brands. This study investigates the related constructs between brands and art in the existing literature and came to the conclusion that there is a lack of consensus among authors. However, the author

identified multiple linkages such as collaborations, Art-based initiatives, business collaboration, patronage, foundations, artistic mentoring, and collaboration with art heritage.

The theory of artification in the luxury industry was developed from the angle of luxury brand management by Kapferer (2014) as a cross-disciplinary concept on how luxury brands use artification as a process to transform non-art product into art. The basic values of luxury, such as scarcity, are declining and artification is responding to the global popularization and accessibility of luxury products, which led to the risk of losing the rarity and exclusivity aspects linked to craftsmanship. (Krim 2022) Through active collaboration with artists and relevant art players, the artification effect allows the brands to change their status through their products and reinforces the idea of higher quality through symbolic value. The neologism term was first used by Shapiro (2004) and structured by Heinich and Shapiro as resulting in a “change in the definition and status of people, objects and activities.” (2012) In the context of marketing, the artification strategy allows the brand to strategically position themselves on a universal aspect. (Kapferer 2014)

As worded by Kapferer (2020), the artification trends in luxury brands result from the growth of art in postmodern societies. Art is no longer reserved for a certain elite, is practiced and appreciated by the masses through a spectrum of subjects and forms, and is leveraged to increase the perceived values of products and services. It is no longer exclusively associated with wealth signaling and can function as a marker of creativity, fame, and prestige.

This concept has been initiated by the luxury industry and necessitates certain conditions for that luxury-art relationship to be viewed as such. (Heinich & Shapiro, 2012) To go further than design, recognizing the collaborating artists by the artistic communities and art institutions is a mandatory condition to be recognized as artification. (Heinich & Shapiro, 2012; Kapferer, 2014).

1.2. Effects of the artification of luxury brands

Art infusion represents excellence, luxury, and exclusivity (Hagtvedt & Patrick, 2008) and can be used by luxury brands to enhance their symbolic value (Kapferer 2014) and the perceptions of the luxury products by the customers (Valette-Florence 2015).

Artification allows luxury goods to reinstate the symbol of exclusivity and rarity (Chailan 2018) Since the scarcity of luxury products is declining, their legitimacy is grounded in their status as pieces of art which justifies the higher price they are sold at. (Passebois - Ducros et al., 2015) This new symbolical highlights the collectible aspect of luxury products and raises their symbolic value as well as their economic value through auctions and reselling. (Crane 2019) Artification can be considered a de-commoditization strategy in luxury products for the perceived value from the customers. (Antonaglia & Passebois Ducros, 2020)

Over the de-commoditization strategy, artification also reveals the authentic fit of the brand when integrated in a consistent and authentic way into the whole value chain system to lead to higher brand equity. (Jelinek 2018) Through the use of artification strategies, luxury brands can now be viewed as cultural players (Kapferer, 2014; Joy & Co. 2014) and improve market penetration while transferring positive associations to customers. (Masè, 2018)

Furthermore, adding the name of a renowned artist to an artification strategy is an approach to improving the perception of luxury. This can be seen through the mediation of the perceptions of aesthetics, the aspect of exclusivity, and brand quality. To be perceptive, the name of the artist must be added to the luxury component, which relies on the recognition of the artist to strengthen the luxury perception. (Marin & Co., 2021)

The strategies of artification coincide with the aspect of rarity that is being reduced by globalization affecting scarcity and selectivity. This value is usually produced by limitation of production, highly selective distribution, and selection of customers, and can be replaced by an “abundant rarity” where the privilege aspect is attached to the brand itself, seducing the customers by its experiential elements, pricing, prestige and the “world it symbolizes”. (Kapferer & Valette - Florence, 2016)

Artification can also highlight the aesthetic and emotional aspects of the luxury brand. Art-based initiatives bring emotional value to the customers, which ultimately increases their loyalty toward the luxury brand. Following this idea, artification strategies can provide “emotional experiences” that the customers are inclined to value. (Massi & Turrini, 2020)

1.3 Artification of the Retail Space

The perception of aesthetics is a key factor of luxury and is an essential aspect of contemporary luxury retail. The sentiment of aesthetics has been defined as a sensory experience related to the arts and mundane objects. Following this idea, consumer culture became a visual culture through the strengthening of the aestheticization movement. (Venkatesh and Meamber, 2008) The artification effect of the retail space has then been defined as a “new form of spatial aesthetics”, which is a response to the demand of this consumer culture. (Vukadin & Co., 2018) As mentioned by Massi and Turrini (2020), the artification initiatives in the retail space include the in-store display of temporary or permanent artwork such as painting, sculpture, and installation, the precedence of artistic elements in the store architecture and design, and the organization of live performance art events.

Luxury retailers are increasingly turning to museological display techniques to enhance product evaluation by customers. (Logkizidou & Co., 2019) Following the reported classic art infusion effect in the product by Hagtvedt & Patrick (2008), it was demonstrated that this strategy can be transferred into merchandise display and outperformed the conventional luxury retail display. In this sense, the artification effect is transferred through a second-spillover effect to the product and improved its luxury aspect perception.

Through the introduction of artistic stimuli into the store atmosphere itself, the artification strategy provides a creativity-induced retail environment while adding value to the store and ultimately improving the performance of retail. The artification of the store by the presence of artwork within the retail facility increases the perceived differentiation, the perceived value offering, the customer overall satisfaction, and improves the image of the store and the products it carries. The presence of artwork in a store does not seem to help improve retail performance, which questions the profitability of this strategy and the relevant ways it can be implemented. (Vukadin & Co., 2018) Luxury stores can also implement artification strategies for their retail spaces to be considered hybrids institutions, integrating elements from art galleries and museums into commercial spaces. The products for sale are displayed along with works of art, placing them in an equivalent comparison. Following this idea, the sales employees act as curators, offering guidance about the art as well as selling the products. (Joy & Co., 2014)

As advanced by Dion & Arnould (2011), luxury retail strategies differ from regular retail by the influence and impact of a charismatic creative director. This individual dictates the brand's aesthetic and guides its ideology through the brand's history and DNA. Luxury retail gains from the principles of arts and design through this creative persona to transfer its aesthetic principles to the brand. Besides, the strategies used in luxury retail are transferred to the product, but also to the store itself. As luxury retail takes the role of the producer rather than being consumer-oriented, the final goal is to generate a feeling of wonder rather than community. In that sense, Dion and Arnould bring the marketing implication in which the charisma of the creative director is at stake. This charismatic figure is then a key element to the luxury marketing principle of “adoration marketing”. (2011)

Through this analysis, it is relevant to bring the idea of the transfer of this charismatic figure to one of the collaborating artists. The alliance with “superstar artists” (Schroeder, 2005) allows the brand's creative director to share the role of charismatic figures. Successful artists actively engage and nurture themselves to be recognizable persona in the competitive cultural sphere.

2. Context of Research

2.1 State of Luxury Market

Over the last 20 years, the top-tier established luxury brands have been growing their respective shares of the market as well as their scale advantage over other brands. Couterwise, the smaller luxury brands, many of them newcomers, are growing twice as fast as the established brands and make up for 2% of the overall luxury market in 2021. (D'Aprizio & Co., 2021)

With two years of restrictions following the pandemic, the industry had to face this crisis with more agility than before by establishing innovative systems and responses to these obstacles. These strategies found themselves to be successful with profitability levels reaching their pre-pandemic performance, with an earning before interests and taxes margin that doubled in 2021 to 21%, compared to their 12% level throughout 2020. We expect that growth to carry over the next four years with the luxury goods market reaching a 6% to 8% rate until 2025.

(D'Aprizio &Co., 2021) The market has also been affected by the Russia-Ukraine conflict which had an important impact on the industry with a daily variation of stock prices up to 5%. (Som, 2022)

The pandemic was an unprecedented turning point for the luxury market. As a result, the customers expanded their desires and brought new expectations to this transformed market. Well beyond the products themselves, these new customers are seeking value alignment, personalization, social engagement, and sustainable systems at every level from sourcing to distribution. (Michaut, 2021) The following 20 years will highlight the redefinition of luxury brands that will go beyond the creativity and excellence that always marked their product definition. (D'Aprizio &Co., 2021)

Among these changes, we will see the rise of the Metaverse, personalization at scale, and the use of technologies (tech stack) will be key elements as the industry evolves. (D'Aprizio &Co., 2021) We can also note the decline of department stores, which are expected to disappear, the rise of second-hand luxury, and the adaptation to the new distribution and engagement models marking the end of the pandemic. (De Montgolfier, 2021) Overall, the strategic responses to the pandemic were either internal, through the improvement of business practices, cost-cutting, and product quality, or external which focused on the end customer. (Som 2022)

The luxury market includes both luxury goods and services. The nine segments composing the market are led by cars, personal goods, and hospitality, which encompass 80% of the total luxury market. Following the 2020 diminution of the market because of the global pandemic and its financial implications, the luxury field grew by 13% to 15% to €1.14 trillion in 2021. However, this level is still 9% to 11% below the level that the luxury market reached in 2019. (D'Aprizio &Co., 2021)

The 2021 market saw a shift from experiences to goods and experience-based goods, following the international sanitary restrictions and difficulty of international traveling. The luxury products were the first segment to reach its 2019 levels, motivated by the release of restrictions and the desire for lockdown home improvement and blending of home and workspace, leading the higher spending in luxury products, notably in fine Arts. This higher

spending on products conflicts with experience-based luxury, which remains way lower than the pre-pandemic levels, explained by the limitation of international travel.

A relevant aspect to consider in this reactivated market is the rise of local purchasing, notably in personal luxury goods such as clothes, accessories, and jewels. This can be particularly highlighted in the USA and in China, creating a dual powerhouse for the industry. The amount in local purchases rose by 50% to 60%, while tourism purchases declined from 80% to 90% since pre-pandemic.

With the diminution of international purchases, the mainland Chinese luxury market nearly doubled in size from pre-pandemic levels. The Americas also saw solid growth, particularly in the USA's secondary cities and suburban areas. To compare these two main players, the American market composes 31% of the global luxury market with €89 billion in annual sales, while mainland China is at 21% with €60 billion.

Another leading luxury market that almost reached its 2019 level was the middle east with the city of Dubai and Saudi Arabia as the leaders. Otherwise, Europe was not able to reach its 2019 pre-pandemic level by 2021 and is expected to be back at it in 2024. As for Japan, another important player in luxury consumption, the pre-pandemic performance level is expected to be achieved by 2023. Both these markets depend highly on international tourism purchases, especially from mainland China.

The luxury market for shoes, accessories, and jewels was the more profitable segment in 2021 and exceeded its pre-pandemic levels. This trend can be highlighted through the contradictory trends during pandemics, while certain customers were led by a “new informality”, while others found their aesthetics in logo-branded style or extravagant items hard luxury.

Overall, there are four global trends that will shape the luxury market for the years to come. To begin with, Chinese consumers will become the leading purchaser of luxury with a 40% to 45% representation in total luxury sales. Following this idea, Mainland China is set to become the biggest global luxury market, which is currently held by the USA and Europe. Furthermore, online sales will become the leading channel for customers to purchase luxury. Finally, the luxury customer persona will drop to a younger demographics, with the

Millennials and Generation Z as the dominant customers of luxury at 70%. (D'Aprizio &Co., 2021)

This market will bring new challenges to the luxury industry through three leading factors that will need to be taken into consideration. For the Chinese market, individualism is a key factor. The industry needs to understand and perceive that individualism is not fixed, but rather fluid. The Chinese customer appreciates individualism in a western context, but the luxury industry will need to take into consideration the sense of collectivity in Chinese society. The context of diversity and inclusion, which are now key aspects of the western markets, will once again have to be understood from the Chinese perspective. In the western context, this equivalates to various representations of genders, ethnicities, and lifestyles. At the same time, China's understanding stands for embracing multiple perspectives and possibilities to live their lives in Chinese societies. Finally, the sustainability component of luxury will have to be developed in a shorter time frame and implemented as such. By no means Chinese customers should be prioritized by the brands. For the Chinese customer, luxury brands have to reflect the world and not a specific market. (Wu, 2021)

2.2 State of Luxury Retail

The state of luxury retail had to consider drastic changes in its position and use from the recent years' tendencies, which were accelerated by the recent pandemic. Luxury brands now have to be present on omnichannel, which converges to the goal of connecting with the customers and being available to them. Luxury brands have to be available on multiple platforms such as retail, wholesale, website, social media, and mobile applications. The luxury retail space changes its function from being transaction-centric to now being experiential. (Michaut 2021)

Following the pandemic, the utilization of online platforms nearly doubled while the secondhand luxury market also thrived. The directly operated luxury brand channels, both online and physical, account for close to half the market at 49% (2021) and are expected to go over the wholesale channel which fell from 54% to 51% in 2021. Following this trend, online platforms and monobrand stores were key components of the pandemic recovery and

will both be the key leaders of growth. Even if online purchases are on the rise, physical channels are still an important component of the future of brands. (D'Aprizio &Co., 2021)

Nowadays, the purpose of retail is to provide opportunities to magnify the product itself and convey its unique performance. With their physical locations, it is possible to celebrate the brands with a scenario at a global level, which is interpreted and adapted to every store with a unique and specific vision of the scenario. For customers who increasingly visit the stores from the brand in different countries, it offers a coherent narrative while offering various experiences of the brand. This goes back to the necessity of nurturing the client's emotion toward the brand by identifying characteristics that will ignite particular emotions for the customers. (Michaut 2021)

The retail space is able to generate a unique emotional experience for the customer by moving from a product, that is a functional focus, to an experience, that is an emotional focus. The purpose of retail now has multiple functions for the brands beyond the action of purchasing. Beyond sales, these new spaces aim at generating interest for the brand and its products, or even awareness. From creating awareness to interest to desire, the physical space can be leveraged into the customer's journey to create a unique emotional response. (Michaut 2021)

Within the last years, we have moved away from the traditional model of a few stores in a limited number of top-tier cities in the world, which promoted exclusivity and scarcity and was reserved for a few privileged segments of customers who were able to access those stores. The new model is a global omnichannel structure catering to different needs and expectations for the new segments of customers such as the non-traditional luxury customers, the emerging markets, and the new Gen-Z customer segments.

These new segments are characterized by being increasingly educated, knowledgeable, and sophisticated, while their consumption has to be meaningful to their values and identities. The luxury brands now have to connect in a holistic manner to personalize the customer needs, while building trustful relationships by being transparent and authentic through their practices and engagement. The global omnichannel model can offer new services and experiences to luxury customers. While it is now possible to do online ordering and shopping

directly on digital platforms, luxury customers still miss the in-store experience. (Willat & Crener, 2021)

Following this idea, the role of physical points of sales is not to be solely transactional, but to immerse the customers into a deeper experience through brand identity and value. Luxury brands now have to use creative strategies to engage customers and improve the way that they are experiencing shopping. The new target audience of luxury should be able to live a truly immersive experience by building brand storytelling in retail in a more authentic and novel way. (Prandelli, 2021) As mentioned by Thomai Serdari, “creativity is now at the chore of strategic planning”. (2021) This is why using new creative strategies is at the core of the new era of luxury.

2.3 State of Contemporary Art

The last years brought a lot of disruption in the art market with the cancellation of Art fairs, the switch to online sales, and the diversification of fine art buyers. (Barclay & Del Pizzo, 2022) This led this highly competitive industry to explore new trends, respond to international obstacles, and adapt to the reality of this new market. The different actors have to adjust to remain relevant and efficient. This \$9.5bn market saw a 2,8% growth in 2022, approaching its \$10bn size pre-pandemic (2019), and is currently separated between 20,832 businesses. We are expecting steady growth for the next five years until 2026 when the market is evaluated to grow to \$10,6bn. (Wu, 2021) Over the whole Art market, contemporary art and post-war sales are equivalent to 55% of the market in 2021. (Tsui, 2022)

COVID-19 substantially accelerated the growth of online selling platforms that now includes large portions of the industry sales with online-only industry operators such as Artnet and Artsy. The industry operators are now relying on digital platforms to make up for the sales that were canceled due to the inability to hold in-person auctions and art fairs. However, these growing trends open the industry to the international scene and therefore increase the level of competition from foreign markets. It is uncertain that the online platforms will carry on growing, while it is explicit that online sales will continue to trend and benefits the industry operators that do not have physical international locations.

The art market industry is subjected to growing sources of competition. As an increasing number of buyers are now able to acquire art online, the high level of globalization in the industry is expected to continue to rise. The digital platforms allow the industry operators to be connected to international buyers and domestic buyers to foreign operators and for the general public to acquire more knowledge about the market and its products. The international art market is likely to increase, especially in China where the market continues to strengthen and foreign demand continues to grow. Accordingly, online auctions will be critical in competition with industry operators that do not have physical locations abroad. (Wu, 2021)

The main motivation to purchase a piece of art for collectors is to decorate the interior of their home. (Artsy, 2019) this trend has been accelerated by COVID-19 and the proximity of collectors to their homes due to the compulsory stay-at-home orders. (Durón 2020) Collectors are also subjected to the customer confidence index since art is a discretionary good and only purchased when the confidence is high. (Wu, 2021) A growing number of individuals are now looking at contemporary art as an important asset with a vast number of young collectors buying art to follow international trends and interest in the contemporary art market. This has been accelerated by the desire of helping contemporary artists after the pandemic. (Kwok Decani, 2022)

Following the trends highlighted in the previous section about the new luxury customers and their expectations, a similar analysis can be done regarding the new interests, trends, and knowledge of the industry mostly motivated by younger customers of Millennials and Gen Z. Since this segment is expected to represent 70% of the luxury customers by 2025 (D'Aprizio & Co., 2021), it is relevant to parallel these luxury spending trends with the contemporary art market statistics. These generations' interests in contemporary art, which is also a luxury product, can be relevant in order to understand what kind of artification strategies can be used in luxury retail in the future.

As of 2021, millennial collectors were the highest spenders on fine art, with an average spend of \$228,000. (Art Basel, 2021) Millennials helped contemporary art sales go up by 10%, spending as much as two times as Generation X and four times as Baby Boomers. (Kwok Decani, 2022) While there is no current data on the art market for Gen Z, mostly explained by the young age of this segment, they currently represent 32% and 40% of customers with

an expected buying power of \$3bn. (Gerlis, 2019) The growing interest and knowledge of art from market segments can be explained by their proximity to social media and the use of digital tools that are reshaping the market itself. It has been shown that 80% of contemporary art buyers use social media to discover new artists. (Sidorova, 2019) These platforms showed us that these generations are more inclined to the luxury industry and globally have more access to it as well. (Yazdininian, 2021)

With defined tastes for the luxury industry and new entrant contemporary artists, these generations are redefining the way of acquiring and discovering artists. Social media platforms, notably Instagram, have played an important part in keeping these customers aware of trends shaping the contemporary art market, with 92% under 35 claiming they use social media to keep themselves updated about art-related trends and news. Following this number can be correlated with the increasing accessibility and interest in contemporary art. (Sulley, 2022)

The authenticity of content is a key foundation of what interest the Millennials and Gen Z customer segments. This type of customer is looking for transparency and a genuine approach from the contemporary artist. (Yazdininian, 2021) Another key characteristic explaining these trends is the higher education levels of these generations, with 39% of people aged 25 to 37 having a bachelor's degree, compared to 29% of Generation X at the same age. Given these data, these customer segments are shown a growing interest in contemporary art, while being more likely to question and reject norms that they consider outdated. It has been shown that many have a preference for a broader representation of aesthetics and are more open to experimentation while being less interested in classical art and old masters.

This customer segment is more likely to invest in artwork realized by an artist whose identity correlates with the buyers' ethical and political values. The interest is also often based on the identity of the artist, with a highlight on emerging artists and those from backgrounds that have been dismissed by art institutions throughout art history. (Sulley, 2022) Millennials and Gen z customers are more and more interested in contemporary art and they value the experience brought by the piece, rather than the object itself. The focus is now to provide an interesting experience, rather than just creating an artwork that is visually enjoyable. The art should provide strong messages, and be moving, which correlates with the desire of the younger customers to "want to feel something when they look at art". (Kwok Decani, 2022)

Gen Z, the younger customer segment, tends to be more interested in upcoming artists and projects with a social impact. They also have a clear demand for transparency, they need an authentic way for artists to create and promote their art. (Gerlis, 2019)

Customers below the age of 40 also have different motivations and interests in collecting art than their predecessors. 95% of them report “emotional connection”, also qualified as “passion for art”, as a key factor to purchase a piece. (Sulley, 2022) This deeper link felt towards the art also brings the possibility to use contemporary art as emotional leverage in the use of marketing strategies. The customers’ emotions can be aroused in a way to value a particular brand and product. Purchasing behaviors can be influenced by the emotional aspect felt by the user which influences every step of the decision-making purchasing process. (Consoli, 2010)

2.4 Research Question

The paper explores the way contemporary art can be used inside luxury retail locations. The integration of contemporary art into luxury retail space corresponds to the shifting of the role of retail, as mentioned above, to create a location that is now experiential and authentic, rather than focusing solely on commercial purposes. This brings up the question: How can art and commercial spaces be integrated into a multidimensional space? This paper will explore on a deeper level the link between contemporary art and luxury retail and if the former can respond to the new challenges and demands of luxury retail. Furthermore, in what ways can contemporary art be integrated into luxury retail in an efficient and relevant manner, and what strategies can be envisioned while using contemporary art in the future?

3. Research Methods

The most relevant methods that are used for this research are empirical research and exploratory interviews with luxury fashion professionals in Europe, North America, and Eastern Asia, which constitute major markets in this field. The empirical research is conducted through visits to luxury flagship stores in different cities (Milan, Paris, and Seoul) with noted observation. These three cities are known to host multiple luxury fashion flagship

stores while being located in different locations, which is relevant to understanding the differences in strategies and demographic. This empirical research will be supported through the exploration of previous contemporary art and luxury retail collaborations. Following this analysis, the interviews are conducted according to the observed trends and strategic possibilities from the luxury fashion retail and contemporary art collaboration. The answers and the new pieces of information brought by the interviewees will be filtered and analyzed to highlight the ways contemporary art can be integrated into luxury retail in a relevant manner and what future strategies can be used.

4. Analysis

4.1 Types of Integration of contemporary art in the luxury retail space

Both the luxury fashion market and the contemporary art market are expected to grow significantly in the following years. (D'Aprizio & Co., 2021; Willat & Crener, 2021; Wu, 2021) The integration of contemporary art into the luxury retail store can take different forms and range from different levels of integration. Throughout the research led within the last months from the beginning of the year 2022 to June 2022, it was possible to create a model incorporating the different ways that contemporary art can be integrated into the luxury retail space. The many collaboration between contemporary artists and luxury brands led to the realization of multiple projects into flagship stores in the sales locations for the luxury market. The model that was conceptualized considers the contemporary art projects that took place in luxury retail locations where the identity of the artists and their status was put upfront and where the project was clearly identified as a contemporary art collaboration. The observation that led to this model was done through empirical observation of the researcher and observation of recent media pieces of information reporting such types of collaborations. This conceptual model identified five different types of integration of contemporary art into the retail space. The structure of the model works as an ascending scale ranging from the integration of art itself into the space depending on their level of homogeneity. In that sense, this conceptual scale extends from the separation of Artworks from the space to the total incorporation of Art in the retail space. The five levels go as follow: Classical Display, Utilitarian Art, Integrated Installation, Artistic Takeover, and Space As the Artwork. Each

level is represented through a case observed from January 2022 to June 2022 and an analysis of the retail artification structure.

4.1.1 Classical Display

The classical display of art in luxury retail can be exemplified by the collaboration between Canadian artist Andrew Moncrief and the Gucci flagship store in Paris located in Saint-Germain-des-Prés for Spring-Summer 2022. (Image 1) As its name indicates, the classical display refers to the regular approach of showcasing artworks in a given space. The term classical display refers to the traditional way of showcasing artworks: painted canvas, sculptures on a pedestal, etc. As the first level of integration, it is assumed that the elements, creating the artification effect (in that case the artworks in the retail space) can be easily removed completely from the space without altering its form or function.

Gucci has a history of artification of retail space, which led to being classified as the hybridization of the retail space (Massi & Turrini, 2020). For this project, Moncrief was commissioned to create five paintings inspired by fashion images from the fashion house. The artworks were then exhibited inside the Parisian flagship store alongside the wearable collection that was for sale. The display of the five paintings was done in a way that obviously separated the art from the goods. In the store, the paintings were placed on easels standing on large pieces of studio cloths, covered in paint drips and brush strokes. This kind of display played a significant role in separating the exhibition space from the commercial while allowing the consumer to navigate between both worlds without contaminating each other.

This kind of display can be deemed as “classical” since it follows a similar way of displaying art in an art-focus institution. Above the easels and the studio cloths, the paintings are presented as artwork with the integration of their title, the name of the artist, and the year it was realized along with a short description of the project and the artist's background. There was no objective of integrating the art in a homogeneous way into the retail space. In that sense, there was an intention of bringing art into the space to bring the aspect of a museal display. This closeness between art and luxury products allows the customers to experience both the museal and commercial space in the same localization. Following this idea, The Gucci flagship store in Paris loses commercial space in order to integrate art into its physical

location. Since the integration of artwork displayed alongside the products does not drive higher performance (Vukadin & Co., 2018), it is interesting to understand the alternative strategy behind this decision.

4.1.2 Utilitarian

The way of integrating contemporary art into luxury retail through a utilitarian approach can be exemplified with the project between ACNE studios' flagship store in Stockholm, the American contemporary artist Jesse Reaves and the British artist Daniel Silver for Spring-Summer 2022. (Image 2, 3) The utilitarian approach was contextualized in the way that the artwork present in the retail space endorsed a utilitarian function, rather than being exhibited like the classical display. At the second level of the scale, the elements creating the artification effect are partially integrated into the retail space since they serve another function than being exhibited.

Following the recent pandemic, the Stockholm store has been undergoing a complete transformation allowing it to match the demand of future customers. Stripped down from many of its prior elements, the store has been remodeled through a minimalist approach and the integration of a phygital structure. The phygital arrangement refers to the brands attempting to integrate and master the combination of the physical and digital space. (Herde, 2021) The integration of digital touchscreens now allows customers to browse the current collection while ordering directly from the brand's web store, independently of what is available in the physical store. With a same-day delivery guarantee and the possibility of adding elements to a wishlist through a QR code, ACNE studios' Stockholm store embraced the new reality of post-covid customers. (Shiffman, 2022)

With the remodeling of the store, ACNE studios commissioned the artists Jessi Reaves and Daniel Silver to create artworks with a utilitarian role for the Stockholm flagship store. Jessi Reaves created a series of furniture-like artwork which serve the function of displaying the products or being used as furniture to allow the customers to sit on. Acting as a centerpiece and a clothing display, the artwork realized by Daniel Silver consists of four mannequins with somewhat grotesque features, which are characteristics of the British artist's practice. Both projects were commissioned by ACNE here utilitarian in the context of retail. They occupy a clear function while being pieces of art by renowned and recognized contemporary artists.

In the context of this research, it is relevant to question the display of these artworks and their significance for the luxury retail space. In opposite to the classical display of artwork by Andrew Moncrief seen in the Paris Gucci flagship store, Reaves and Silver's work is not meant to be admired but occupies a primary function. It is justified to assume that for the non-art connoisseur, these artworks can be interpreted as simple furniture pieces. This highlights the relevance of the artist's identity in the context of the artification process. Again, with the work of Moncrief, clear labels identified what was considered "art" from what was not. In the context of artification in luxury management, which was defined by Kapferer (2014) as the transformation of non-art into art, it could be sustained that this kind of display refers to the opposite: transforming Art into non-art elements.

As mentioned by Daniel Silver, the idea behind the artwork commissioned by ACNE was to blur the line between Art and furniture: "When you walk into the store, you'll question, 'Are they mannequins? Are they not?' I'm interested in understanding the store to be a retail space but questioning that and making the space more a place where you can hang out with works of art," (Dowling, 2022) It is pertinent to associate this idea with the concept of *aura*, observed by Kapferer (2014). In order to regain the lost aura typically associated with luxury, the retail space uses contemporary art to create an interaction between art and fashion. Every element of the store is then conceptualized in a way that both have a practical value as well as an artistic value, from the luxury products to the furniture elements. Nothing is purely practical since an artistic aspect has been injected into it. Argumentatively, this adds to the value of the new experience of luxury stores which aims to take the customers out of the ordinary while sublimating the products and the brand itself. (Michaut, 2021)

4.1.3 Integrated Installation

The third degree of implementing contemporary art into the luxury retail space takes the form of an in-store installation. The integrated installation refers to the way that the art present in the retail space is completely integrated with its architecture and does not encroach on the space dedicated to commercial purposes. At the third level of integration, the artification elements are integrated into the general setup of the retail space.

It can be exemplified by the project between Tanabe Chikuunsai IV and Loewe in their Barcelona flagship store for Spring-Summer 2022. (Image 4) The Japanese contemporary artist created an installation made of bamboo strips that are integrated into the store itself, intercrossing between the walls and the columns. Contrary to the classical or utilitarian strategy of integration of contemporary art in retail, this kind of intervention is not meant to be admired as a regular artwork or has a functional purpose. The installation is used to embellish the store while carrying a deeper meaning than holding a solely decorative purpose. According to the artist, this artwork represents the result of climate change and the imperative necessity of endorsing climate actions: ‘Climate changes are casting a shadow over these tiger bamboo groves. The soil there has been affected by environmental pollution and global warming, showing detrimental results in the beautiful outer layer of tiger bamboo.’ (Byng, 2022)

With a deeper concept and unquestionable savoir-faire, it can be argued that this piece by Tanabe Chikuunsai IV is a representation of Loewe’s aesthetics and craftsmanship. Characterized by a distinct knowledge of leather techniques and weaving, Loewe’s DNA is rooted in craftsmanship in many forms. As mentioned by Loewe’s creative director Jonathan Anderson: “Craft is the essence of LOEWE. It is where our modernity lies, and it will always be relevant.” (Loewe, 2022) The implementation of this precise artwork inside the space defines the brand’s identity and helps stress its dedication to craftsmanship. (Massi & Turrini, 2020) With traditional Japanese savoir-faire techniques as the foundation of his practice, Tanabe Chikuunsai IV’s work constitutes a relevant parallel for Loewe to highlight their own relationship with craftsmanship.

Apart from the technicality of their products, the connection of Loewe to craftsmanship can also be highlighted in other art-oriented projects led by the fashion house, such as Loewe Foundation Craft Prize. The competition created by Anderson in 2016 allows craftsmen from around the world to submit a piece of their own that is then judged by an expert panel. The international award aims for modern craft to be showcased and discovered by the rest of the world while strengthening the relationship between Loewe and craftsmanship. With a large cash prize and worldwide recognition, Loewe Foundation Craft Prize highlight creative excellence by acknowledging the link between craftsmanship and contemporary culture.

It can be noted that Loewe is leveraging the concept of artisanality in their artification strategy. To dissociate themselves from industrial production, the luxury industry can preserve the craftsmanship methods behind their manufacturing goods. In a time where goods can be produced at an infinite pace, luxury fashion brands can use artification strategies in tier products to show the importance of traditional handcraft techniques and create a sense of authenticity. (Massi & Turrini, 2020) Loewe is using the same principles within their own retail space in order to leverage the sentiment of authenticity and emphasize the artisanal dimension of the brand.

4.1.4 Artistic Takeover

The fourth degree of implementing contemporary art in the luxury retail space that has been observed in the last months is categorized as an artistic takeover. The artistic takeover level refers to an integral appropriation of the luxury retail space by the artist - the space becomes the artist's canvas.

This level of integration can be exemplified by the collaboration between Marni's flagship store on Monte Napoleone street in Milan and the Icelandic artist Shoplifter. (Image 5) The three-story space has been designed by Marni's creative director Francesco Risso with the brand's in-house design and architecture team. Apart from a completely new visual identity, the relevant aspect of the store is the second floor which has been dedicated as an artist studio. The colorful design of the store aims to create a "vessel for creativity" which would be an inspiration for the artist working in the studio. The store then functionally operates as a commercial space as well as a creative and experimental space. (Dowling, 2022)

The most recent alteration of the space by Shoplifter resulted in the implementation of their own creative studio inside the retail space. The Monte Napoleone space has now an installation of spatial structures resembling car caravans or even spaceships integrated inside the commercial space. The ground floor is where Marni decided to place their studio installation, while the upper floors are occupied by vertically hanging structures with a similar vision and aesthetic. According to the Icelandic artist, the installation symbolizes nomadic travel that symbolizes the rotation of creatives that the store will host for that new project. With glass surrounding the structure walls of the installation, customers are allowed to glimpse the artists' work process and finished artwork. The studio installation is

completely modular, allowing the artists in residency to modify it according to their taste and vision. (Dowling, 2022)

As explained by the design team behind the creation of this novel space: “The project was born out of a desire to offer something more to the modern-day consumer: an experience; a creative interaction, as opposed to a mere retail transaction.” With more than solely bringing artwork into the space, Marni is bringing an on-site creative process that is activated on a regular basis, depending on the artist’s desires and inspiration. (Yellowtrace, 2022) In opposite to an artwork commissioned by the design house creative team, this project allows the artist to interpret their own vision of the brand in an ongoing non-static project. For example, the brand identity was interpreted by Shoplifter through a series of in-site installations using synthetic hair, which represents a nod to Marni’s iconic use of wool in the brand's history. (Dowling, 2022)

The dual approach of retail and hospitality that has arisen during the pandemic is a great example of the necessity to transform the retail space into a meaningful and authentic experience. Throughout the artist residency, Shoplifter creates custom-made charms for customers to attach to their newly purchased Marni clothes and bags, creating an experience at the juncture of art and fashion. This strategy allows the customer to have a personalized product while preserving the brand identity, which is a key factor following the desire for uniqueness and exclusivity characterizing the luxury customer and especially from the new Gen Z market. (Prandelli, 2021)

The integration of the artist himself, the epitome of artistic symbol, into the retail space offers a clear referral to authenticity, another key factor when it comes to engaging the future luxury customer. (Informant 1; Informant 4, 2022) As mentioned by the design team behind the idea of the project: “This intervention represents a bold new approach to luxury retail. In this digital-first, post-COVID era of shopping, it promises Marni’s community and customers something different.” (Dowling, 2022) By incorporating artists themselves and their practice into their commercial space, Marni strengthens its connection to art and creativity while allowing the customers to live a memorable and interactive experience.

4.1.5 Space As the Artwork

The final level of integration of contemporary art into the luxury retail space is categorized as the retail space as the artwork. As its name indicates, this level refers to the retail space itself being considered an artwork. In this case, the integration between luxury retail and art is inseparable.

This can be exemplified by the temporary retail space of Burberry located on Jeju island in November 2021. In celebration of the brand's outerwear collection, Burberry opened an ephemeral building named *The Imaginary Landscape* which is meant to embody the essence of nature and technology. The project is part of a series of Burberry outerwear pop-ups around the globe. This mirrored sculptural installation reflects the topography and landscaping of the Sanbongsan mountains on the shore of the South Korean island. (Burberry, 2021) Built with plywood, timber, and a reflective polycarbonate mirror material, the building blurs the lines between commercial space and contemporary art: the retail space becomes the artwork. (Finney, 2021) With the title given by Burberry, *The Imaginary Landscape*, the building is treated as an artwork and acts as such to attract both art and luxury enthusiasts. Willingly unsigned, this art installation is the last level of artistic integration into the retail space. (Image 6)

The innovative space offers an interactive multi-purpose space that collides features such as art projections, immersive installations, and the brand's outerwear campaign. The futuristic-looking space hosted installations by three artists Maotik, Cao Yuxi, and Lia Jiayu, with the integration of an interactive screen to explore a made-up digital world. In the mindset of bringing the customer to live a full-on phygital experience, a collaboration with the hyper-popular Chinese social media TikTok allow the visitors to scan a QR code and see a digital show which is projected on a transparent screen on the ceiling of the building. In a matter of diversifying the offer of the space, Burberry also implemented the first Korean location of the Thomas Café while hosting pastry chef Justin Lee of JL Dessert Bar to create a temporary menu combining Korean traditional delicacies with references to the brand. (NSS, 2021) Finally, the rooftop of the building is accessible to the public through an external staircase cutting through the structure and leading to a viewing deck offering a panoramic view over Sanbang Mountain. (Finney, 2021)

To add to the project *The Imaginary Landscape*, Burberry also supported the conservation of the island through a five-year partnership with Jeju Olle Foundation, a non-profit organization that aims to develop and maintains Jeju Olle Trail, a long-distance walking trail on Jeju Island. By doing so, Burberry also committed to maintaining the scenic trail to carry on the legacy of the island, while supporting environmental programs. The project is certified carbon neutral which aligns with the commitment from Burberry to reduce the environmental impact of its productions. (Finney, 2021)

4.2 Critics of the Types of Integration

The framework that was presented aimed to resume and contextualized the different levels in which contemporary art can be integrated into the luxury retail space. The five levels, Classical Display, Utilitarian Art, Integrated Installation, Artistic Takeover, and Space As the Artwork, have been organized on an ascending scale ranging from the degree of integration between the luxury space and contemporary art.

A relevant aspect to highlight during this analysis is the dedication of space for commercial purposes versus artistic installation. In the context of classical displays, such as Gucci in Saint-Germain-des-Prés in Paris, the space used to sell products is being taken over by works of art. Artworks are exhibited beside the products, blurring the line between commercial and museal space. By using a type of display that is proper for art museums and galleries, the context of the space becomes almost counterintuitive. The retail space then changes its function and becomes a place where artworks can be admired alongside the products. Such kind of display transforms the retail store into a hybrid space and has been used many times in the past two decades. (Massi & Turrini, 2020) In that sense, this kind of display might be deemed as stuck in time, especially in a period such as post-pandemic which brought so many changes to the customer's needs and expectations. For example, while the space becomes more experiential, the classical display of art offers a stagnant aspect when it comes to being experimental and interactive. (Informant 2; Informant 4, 2022)

Comparatively, the artworks in classical display featured in the space are exhibited without a clear connection to the place itself or the products. When it comes to new luxury customers such as the ones from Gen Z, values such as authenticity are a key component of their experience. They are searching for a local in-depth experience outside the beaten path.

(Prokopec, 2021) When artworks are displayed in a manner that is so similar to what can be found in art galleries, the experiential aspect of luxury retail might lose its target. (Informant 2, 2022) The experience might not be as memorable as it now needs to be since the customer can experience art the same way in other art institutions.

An example of an artification strategy that successfully engaged the customer through an in-depth interactive experience was the collaboration between the American artist Tom Sachs and digital luxury retailer SSENSE. The project named *Space Program: Retail Lab (S.P.R.L.)* questioned the idea of what physical retail can be through an art exhibit that engages the SSENSE physical store customers on both digital and physical platforms. (Image 7) While being categorized as classical display by its form, the exhibition was able to be interactive and engage the customer through a “series of exercises” to “digitally indoctrinate themselves into the Studio code” (Ssense, 2021) to gain access to the rest of the exhibition held on a digital platform. Ultimately, the customer had access to collectible fashion pieces and limited series artwork by Tom Sachs that were sold alongside regular luxury products. This was a way for the Classical Display to be engaging to the customer while offering a novel experience and access to exclusive products. The use of contemporary art is brought to the customer in a more engaging way. (Informant 3, 2022)

A criticism that is similar to the one aimed at the Classical Display can be directed toward the display categorized as Utilitarian Art. The line between art and design is blurred. Taking art outside a museal environment and using it as utilities inside the store, such as ACNE studios in Stockholm, might diminish the purpose of the artification strategy. While not losing commercial space in retail, the utilitarian display of art almost loses its focus to become solely a “nice piece of furniture”. (Informant 4, 2022) Then, the artwork loses its artistic elements to become functional and ultimately brings the risk of being dismissed by the customer. In the case of ACNE studios, the artworks are used as seats and clothing displays, which eventually takes the focus out of the artwork itself. Argumentatively, if the artworks are not clearly identified as such, they can be rapidly dismissed and ultimately only consider as furniture pieces.

From its intention to its form, the project from Loewe in Barcelona is integrated into the flagship store in a way that does not reduce the commercial space. The woven installation is prominent enough not to be dismissed while having a higher purpose of celebrating the

brand's identity and heritage. Commissioned by Jonathan Anderson, the installation by Tanabe Chikuunsai IV results from detailed research of the space. Therefore, art cannot be dissociated from the space itself and displaced somewhere else. Following that idea, one could argue that the connection between the retail space and the art needs to be indissociable to create a space that is unique and truly artfied. (Informant 1, 2022)

4.3 Artification Strategy to Respond to New Luxury Customer Expectations

Furthermore, it is relevant to see how the artification strategy can respond to another requirement of the new luxury customer. The post-pandemic era brought customers to ask for more than solely buying a product, they want to live an experience. The purpose of retail today has to be considered in a very holistic manner in relationship with customers' journeys. This is when experiential marketing becomes relevant. This type of marketing should take place in a seamless experience where clients can feel engaged with the brand identity on multiple levels. Since so many aspects of customers' lives have been programmed and systematized, luxury retail needs to bring spontaneity into the retail environment by encouraging the customers to explore and provide an enriching in-store experience. (Propopec, 2022; Michaut, 2022)

The two last levels of the integration framework (Artistic Takeover and Space As the Artwork) use the artification technique in a way that is integrating contemporary art in a more experiential manner. To build meaningful relationships with their customers, brands now have to create engaging localized marketing strategies. Luxury retail builds strategies to enhance clienteling, build communities and offer personalized products to accommodate the customers. (McKinsey, 2022) The projects from Marni and Burberry bring the customer into a physical location that can be categorized as experiential by the creation of a project that is unique to their flagship store. For Marni, the Monte Napoleone location offers a one-on-one connection with a contemporary artist with an ongoing long-term transformation of the space. This kind of initiative is not something that the customer can experience easily in other luxury retail spaces or even art-focus institutions. Further than bringing artwork into the space, Marni brought the whole creation process and strengthen their artification strategy, offering a unique experience to the customer and allowing them to receive personalized merchandise through the artist in residence.

Moreover, since the luxury customer is increasingly educated and sophisticated in their consumption, brands have to connect with the clients through authentic relationships. The new generation of luxury customers grew up in a hyper-aware and highly connected society, amplifying their desire for authenticity. By bringing the artist Shoplifter inside their space, Marni exemplified their commitment to art and culture, redirecting the focus of the store from being exclusively commercial to experiential. The artist behind the artworks present in the store is celebrated and reachable by the luxury customers. (Willat & Crener, 2021; Informant 3, 2022)

In the case of Burberry, the experiential aspect of the project is undeniable. The artification strategy is applied to the entire location since *The Imaginary Landscape* is a sculpture by itself. While uncommon, this type of project seems to be a relevant way to use the artification strategy while being experiential by definition. This temporary space allowed the customer to be transported momentarily into this space created by the brand, allowing them to live a completely novel experience. The customer is transported from the tropical climate of Jeju island to a completely out-of-the-ordinary installation curated by Burberry. In this case, the museal space is not encroaching on the commercial space as in the previous four levels of integration. For Burberry, the retail section is presented at a location that focuses on being experiential. This level of integration seems like the best way to leverage the artification strategy to its fullest by bringing the customer into the artwork itself. However, it is realistically difficult to create such projects on financial and logistics aspects.

4.4 Artification: A Multi-Layered Strategy

Through the observation and analysis of multiple ways artification strategies can be implemented in luxury physical retail, it is relevant to highlight the different aspects that can be leveraged other than the transformation of the retail space itself. While the artification strategy is implemented in a specific store, the brand can leverage that aspect to recreate a similar approach in its other flagship locations while keeping its own narrative. It is meant to celebrate the brand with a scenario at a global level, which is then reinterpreted in each store with a unique and specific version of this scenario. The brand is celebrated through a scenario at a global level, which is then reinterpreted in each store with a unique and specific version of this scenario. Furthermore, variety is essential in providing customers with the opportunity to have a differentiated experience within the brand. (Michaut, 2021)

In the case of the Marni flagship project with Shoplifter, a similar intervention will be implemented in Marni's Shanghai store. (Dowling, 2022) Artistic elements that have been created by Shoplifters for the Monte Napoleone store have also been integrated into different flagship locations around the world. The artification strategy of the Milan store has been sampled and scattered in multiple locations to immerse the customer into the brand identity and value.

Another aspect of the artification strategy that can be leveraged is the capacity of art to nurture brand storytelling. The content created around the artification collaboration between the brands and the contemporary artist can be used to engage the new luxury customers in an authentic manner by building interest and curiosity for the brand. The principle of storytelling allows the brand to entertain the customer on an intellectual level both in-store and online and fully involve the customer on multiple levels. In that sense, visual storytelling is powerful through the use of images, videos, and visual products. The use of contemporary art projects for storytelling reinforces the dedication of a brand's values and aesthetics in a non-formal manner that is appealing to the luxury customers from all demographics. (Informant 3, 2022; Informant 4, 2022; Prokopec, 2021)

This can be exemplified by the collaboration between Gucci and Andrew Moncrief previously mentioned. In addition to the five paintings commissioned by the brand, the work of the Canadian artist was also used to shoot a fashion editorial and short film around five queer personalities wearing the brand clothing. (Numéro Art, 2022) Moncrief's work is not solely sitting in the Saint-Germain-Des-Prés store, it is actively engaged to nurture the brand's identity. The work from the artist follows the brand's values of diversity, equity, and inclusion, which are key elements to the future of the luxury market to engage the younger audience. (Rambourg, 2021) The artification strategy is being used to strengthen the brand storytelling both on physical and digital platforms.

A managerial implication that needs to be considered throughout the creation of such a strategy is to balance the brand identity, the demographic it serves, and the contemporary art market. A Versace flagship store located in Abu Dhabi would propose a vastly different creative offering than the store located in Miami. In that sense, the structure around the

artification strategy must be elaborated by both luxury and art specialists to be able to serve and represents connoisseurs in both markets. (Informant 1, 2022; Informant 2, 2022)

4.5 The Future of Artification Strategies

While being highly used in the luxury industry, artification strategies generally follow the classical display of integrating artwork into the retail space. The limits of this strategy are currently being pushed and accelerated by technology and the use of new platforms. As mentioned throughout this research, the luxury retail space needs to change direction from being commercial to experiential. The new luxury customer has new expectations and requirements which guide the luxury brand's future offering.

A primarily future strategy would be to make the art more interactive for the customers, and therefore experiential. The art installation does not necessarily need to interact with the customer, but to englobe another dimension to the interaction. In that sense, stimulating the five senses could be an interesting approach to trigger the customer's involvement while allowing him to remember the in-store experience. Technologies such as neuronal headsets, visual interfaces, and robotics can be used to create an art experience that goes further than the regular display of artwork. Engaging memory with scents and sounds could be the next step in engaging the customer through the artification strategy. (Informant 1, 2022; Informant 2, 2022; Prokopec, 2021; Trend Hunter, 2022)

Following this idea, another future artification strategy is to strengthen the link between contemporary art and a brand by continuing to develop an artification strategy on a long-term basis. By doing so, a brand can be able to deepen the connection to the art while including it into its brand DNA. Such a strategy has been used in recent years by the South Korean brand Gentle Monster. (Image 8) While strategically implementing art into their flagship stores around the world for many years, Gentle Monster used the strategy of diversifying the form of its art installation, while keeping the same themes and direction. Composed of robotic references, animals, and urban themes, the installations created by the company allowed Gentle Monster to brand itself as a creative and performative fashion house. Once again, the form of the artworks is not the key element of their strategy. With screen projections, robotic installation, and immobile statues, the highly recognizable style of their artification strategy has been used for many years. As a frontrunner in experiential retail design, the South Korean

brand always brings strong storytelling behind the artwork which transcends both time and space. This brand was able to differentiate itself as such because they were the only brand using this formula. (Informant 1, 2022; Informant 2, 2022; Grace Morris, 2022)

The following insight into the future of artification strategies finds its base in the phygital aspect of luxury retail. The use of new technologies such as NFTs, the Web3, and the Metaverse are elements that are starting to be pursued by luxury fashion brands. Following this idea, artification can be leveraged in the virtual world and promotes engagement with the brand. Earlier in 2022, Paco Rabanne and the Hungarian-French artist Victor Vasarely released a series of NFTs in which customers were able to admire the artwork while being able to purchase it via an in-store digital screen in their London flagship store. (Image 9) The NFTs were sold with a printed physical version. The Paco Rabanne project also includes a virtual environment in the Metaverse platform Decentraland, which allows the customer to experience the brand in a completely new environment. Few in-store installations featured NFTs were created in the last months such as Fred Segal and Balmain with NFT galleries. Furthermore, the new Salvatore Ferragamo flagship store in New-York city offers an interesting example of the use of NFTs installation alongside customized projections which were created with the partnership with digital artist Shxpir. (Image 10) The use of digital artwork allows the brand to create an immersive experience that is ultimately more interactive and memorable for the luxury customer. (McDowell, 2022; Informant 4, 2022; Trend Hunter, 2022; Wolfson, 2022)

5. Conclusion

5.1 Conclusion of the Research

This paper explored the way contemporary art can be used inside luxury retail through a framework differentiating the multiple approaches to integrating art into the physical space. It results from an in-depth analysis of the artification strategies used in the luxury fashion market in the last six months in North America, Europe, and eastern Asia. Through this analysis, there was the identification of five ways in which contemporary art is integrated into retail on an ascending scale: Classical Display, Utilitarian Art, Integrated Installation, Artistic Takeover, and Space As the Artwork. This structure evaluated the degree of integration to

create a hybrid space that can be identified as multi-dimensional. Each degree of this scale has been analyzed through the requirement and desires of the new luxury customer, which has been accelerated from the end of the Covid era.

Ultimately, these strategies were successful at strengthening the relationship between Art and the luxury industry, while certain of them were more innovative and oriented toward the new luxury customers. In this ever-changing market, the use of the artification strategy needs to be combined with a novel approach to be clearly distinctive and efficient. New perspectives, techniques, and technologies can be leveraged in order to revitalize the artification effect in a market where most players are using a similar strategy. This co-branding strategy between the contemporary art market and the luxury market is a brilliant way to break into new customer segments. The artification strategy allows the brands to stay relevant by solidifying the roots of arts and creativity in a globalized market focused on sales and productivity.

5.2 Limitations

The first limitation of this research resides primarily in the timing of the empirical research. While multiple luxury fashion brands have used artification strategies in retail in the last years, it might not be the case for the timing of the observation. Even though most of it is documented, it might be difficult to research the large sample possibilities of luxury fashion brands. Certain smaller brands can go unnoticed while using clear artification strategies with contemporary art. Additionally, the empirical process is limited geographically since it does not incorporate all possible markets of luxury fashion retail. The second limitation can be identified through the size and profiles of the sample. Even while trying to get an accurate diversity of brands, served demographic, and locations, it is difficult to elaborate on a sample representing the market as a whole. On the interview side, the interviewees are subjected to their own biases and ideas, which might not be indicative of the majority. Their profiles have been selected throughout existing contacts and their availabilities, while not necessarily being the key individuals for the research subject. Finally, the method itself can be considered a limitation. As the phenomenon of artification is documented, it can be difficult to give a clear observation of contemporary art collaboration through the visit of luxury retail locations unless the collaboration itself is mentioned and highlighted.

INDEX

Image 1



Andrew Moncrief - Gucci

Paris, June 2022

Image 2



Jessee Reaves - ACNE Studios
Stockholm, June 2022

Image 3



Daniel Silver - ACNE Studios
Stockholm 2022

Image 4



Tanabe Chikuunsai IV - Loewe
Barcelona 2022

Image 5



Shoplifter - Marni
Milan 2022

Image 6



Burberry
Jeju Island 2021

Image 7



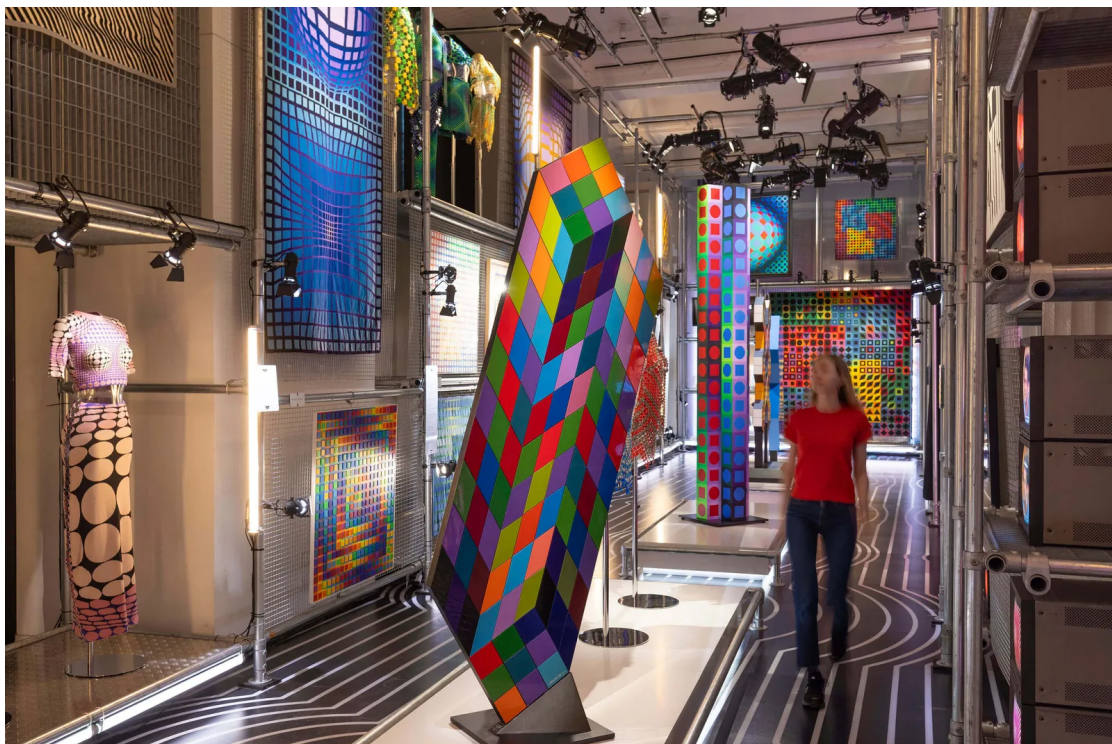
Tom Sachs - SSENSE
Montreal 2021

Image 8



Gentle Monster
Shanghai 2022

Image 9



Victor Vasarely - Paco Rabanne
London 2022

Image 10



Shxpr - Salvatore Ferragamo

New-York 2022

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