

Silk gardens in Accornero Scarves: to the Roots of Artification in Gucci’s Brand Purpose

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Abstract

In this article, we examine the pivotal role of art in shaping Gucci’s brand identity, focusing on the concept of artification – where art is seamlessly integrated into non-artistic domains to elevate their cultural and aesthetic significance. We highlight how Gucci uses the iconic scarf designed by Vittorio Accornero as a central element in its strategy of merging art with fashion. The scarf, originally crafted in 1966, has been reinterpreted over the decades, symbolizing Gucci’s ability to bridge its rich heritage with contemporary trends. We explore how Gucci’s artification not only enhances the perceived value of its products but also aligns with the brand’s broader purpose of maintaining cultural relevance while honoring its artistic legacy. By embedding art deeply within its collections, Gucci transforms its products from fashion items to cultural artifacts, reinforcing its position in the luxury market. We argue that artification is crucial for luxury brands like Gucci to sustain their prestige and connect with modern consumers who seek authenticity and cultural depth in their purchases. Through our detailed analysis of the Accornero pattern in Gucci scarves, we provide insights into how artification serves as a powerful branding strategy, enabling luxury brands to navigate the complexities of modern consumer expectations while preserving their historical identity.

Keywords

Brand Purpose; Artification; Heritage; Luxury Fashion Brand; Gucci.

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1. Introduction

In the evolving landscape of luxury fashion, integrating art into brand identity—or *artification*—has emerged as a powerful strategy for creating value and sustaining brand relevance. Artification is the process by which non-artistic products or brands adopt artistic qualities, elevating them to the status of art (Kapferer, 2020; Shapiro & Heinrich, 2012). In luxury fashion, artification enhances the perceived value of products, making them culturally significant beyond their functional use (De Angelis et al., 2020), deepening brand narratives and engaging consumers (Massi & Turrini, 2020). Artification represents the convergence of high culture and consumer goods, where fashion items are crafted not just for their functional use or aesthetic appeal but as expressions of cultural and artistic narratives. Within the luxury sector, artification has contributed to the revitalization of brand images, positioning brands as cultural entities and reinforcing their exclusivity. In fashion luxury industry, brand management practices, *purpose* is commonly considered as mandatory to achieve a competitive advantage and eventually a superior financial performance (Balossini Volpe, 2023). What role does artification play in brand identity? How is it intertwined with brand purpose? To answer these questions, we review the literature and conduct a case study of the Accornero motif in Gucci's scarves, one of the most iconic and earliest cases of artification.

2. The Role of Artification in Brand Identity: A Literature Review

Artification plays a crucial role in shaping and reinforcing luxury brand identity. By associating themselves with art, luxury brands can enhance their cultural cachet and differentiate themselves in a crowded market. The process involves more than the superficial use of artistic motifs; it requires a thoughtful and consistent integration of art into the brand's ethos. For instance, luxury brands often collaborate with contemporary artists, curate exhibitions, and incorporate art-inspired designs into their collections. These activities position brands not just as producers of luxury goods, but as art patrons and promoters (Joy & Belk, 2022; Kapferer, 2020). Artification plays a pivotal role in shaping and reinforcing the identity of luxury fashion brands. The concept is not simply about adding artistic elements to products; it involves a deeper, more strategic approach where art becomes integral to the brand's narrative, aesthetics, and cultural significance. The role of artification in brand identity can be explored through several dimensions, including differentiation, cultural positioning, consumer engagement, and longevity.

2.1 Differentiation in a Competitive Market

In a saturated market, differentiation is key. Artification provides luxury brands with a unique way to distinguish themselves from competitors. By associating themselves with art, brands can cultivate a distinctive identity that resonates with cultural and intellectual values, setting them apart from those focusing on fashion trends or material luxury (Kapferer, 2020). Incorporating art into a brand's DNA enables it to appeal to a more discerning clientele who appreciate the fusion of fashion and art, thus

creating a niche market segment (Massi & Turrini, 2020). Artification is also a strategic tool for luxury brands to engage with consumers and sustain their market position. By aligning themselves with the art world, brands can tap into new consumer segments, particularly those who value cultural and intellectual experiences. This strategy also helps brands maintain their relevance in a fast-changing market, where consumers desire authenticity and meaning (Grassi, 2020; Wang et al., 2023). Moreover, artification is a response to the growing demand for sustainability (Joy, 2022) and social responsibility in luxury fashion. By promoting art and culture, luxury brands can position themselves as not just purveyors of goods but also as custodians of cultural heritage and champions of creative expression (Quach et al., 2022). This approach aligns with the broader trend of consumers seeking brands that reflect their values and contribute positively to society.

2.2 Cultural Positioning and Prestige

Artification can enhance a brand's cultural position by aligning it with the prestige and timeless values associated with art. Luxury brands that successfully integrate art into their identity are often perceived as more culturally sophisticated and intellectually engaging. The association with art elevates the brand's status, making it not just a purveyor of luxury goods but also a cultural entity that contributes to the broader artistic and cultural discourse (Bargenda, 2020). The cultural prestige that comes with artification allows brands to engage with a wider cultural narrative, positioning themselves as not just commercial entities but as patrons and promoters of the arts. This cultural positioning can attract consumers who value cultural engagement and who are drawn to brands that reflect their own intellectual and cultural interests (Joy & Belk, 2022).

2.3 Consumer Engagement and Emotional Connection

Artification fosters deeper consumer engagement by creating emotional connections between the brand and its consumers. When a brand integrates art into its identity, it taps into the emotional and cultural resonances art evokes. Consumers who appreciate art are likely to feel a stronger connection with a brand that mirrors their cultural values. This emotional connection can translate into greater brand loyalty and a more meaningful relationship (Grassi & Wigley, 2018). Moreover, the experiential aspect of artification—for example, art-inspired events, exhibitions, and collaborations—takes consumers beyond the traditional shopping experience, turning them into advocates for the brand's cultural and artistic vision (De Angelis et al., 2020).

2.4 Longevity and Relevance

Artification contributes to the longevity and sustained relevance of a brand by ensuring that its identity evolves alongside cultural and artistic trends. Brands that incorporate art into their identity are better positioned to adapt to changes in culture and consumer preferences. This adaptability is crucial in maintaining long-term relevance because it enables the brand to stay connected to contemporary cultural movements while preserving its historical and artistic legacy (Wang et al., 2023). The successful application of artification enables brands to transcend the commercial realm, resonate

with consumers on a more profound and meaningful level, and command premium prices for their products. When the latter are seen as art pieces, they tend to be valued both for their craftsmanship and their rarity, uniqueness, and cultural significance (Chailan, 2018).

While artification offers numerous benefits, it also presents challenges. If the integration of art into a brand's identity is perceived as forced or inauthentic, it can backfire, leading to consumer skepticism. It is crucial, therefore, that brands carefully curate their artistic collaborations and ensure that the art is integrated into their identity rather than being used as a superficial marketing tool (Massi & Turrini, 2020). Another challenge is maintaining a balance between tradition and innovation. Luxury brands must navigate the delicate task of honoring their heritage when they embrace art. Successful artification requires them to be rooted in their history and open to artistic influences to remain relevant to existing and new customers (Wang et al., 2023).

3. *Silk Gardens in Gucci Flora Scarves: The Embodiment of Artification*

Gucci balances heritage with innovation, using artification as a key strategy. Artification has been used by luxury brands historically to enhance the attractiveness of their products (Massi & Turrini, 2020). Gucci makes art a central element of its identity (Sepe & Anzvinio, 2020), elevating the brand beyond traditional fashion boundaries and enabling it to weave a narrative that resonates with a global audience, blending its rich historical roots with a forward-looking vision. Gucci's *Flora* scarves are a simple but effective example of artification in practice. The brand has transformed a traditional fashion accessory into wearable art, reinterpreting the original design for different collections and media. This continual reinvention preserves Gucci's artistic heritage and makes the brand relevant to contemporary audiences (Sepe & Anzvinio, 2020).

Gucci's artification encompasses collaborations with renowned artists worldwide, curated exhibitions, and the reinterpretation of classic designs. This is exemplified in the iconic and highly sought-after *Flora* scarf, which has become emblematic of the brand's artistic heritage.

4. *Gucci's Flora Motif: Heritage and Creativity*

Created by the Italian artist Vittorio Accornero in 1966, the scarf was originally a gift for Princess Grace of Monaco. It symbolizes the timeless elegance and artistic mastery Gucci seeks to embody. The design, featuring an intricate array of flowers, fauna, and insects (such as butterflies), is more than just a pattern; it is a work of art that has been reinterpreted across various Gucci collections. Each iteration of the *Flora* motif, whether in the form of scarves, handbags, or ready-to-wear items, represents the brand's commitment to artification. By breathing new life into this iconic design, Gucci not only honors tradition but also makes a powerful statement about the role of art in contemporary fashion.

Queen Elizabeth II wore one every season; Jackie Kennedy loved to tie hers at the back of the neck, and Princess Grace of Monaco, under her chin; and Babe Paley (of

the 1960s' jet-set referred to as "my swans" by Truman Capote and protagonists of the television series *Capote vs. The Swans* [Gus Van Sant, 2024]), to her bag. The 1950s and 1960s marked the golden age of the scarf, when, along with full skirts, chignons, and baby-pink lipstick, it became an indispensable accessory. Hollywood costume designer Edith Head (1967/2011), in her handbook of elegance, observed that

Pretty scarves in an array of colors and patterns are among fashion's most versatile costume-changers. Not just tied around the head to keep hair neat on windy days, but used as collars or belts, for touches of color at a neckline or as a tie-on top with shorts. Scarfs are fun accessories that test your fashion ingenuity and imagination (2011, p. 137).

5. Vittorio Accornero and the *Flora* Motif

When one thinks of Princess Grace of Monaco's style, one immediately thinks of a Gucci *Flora* scarf, a string of pearls, a brilliant pair of gloves, and a Hermès designer bag bearing her name. According to legend, the story of the princess/scarf went something like this. In 1966, during a visit by the princess to Milan, Rodolfo Gucci, son of the founder of the label with the double "G," sent her to ask permission to give her a gift. When she was asked what, Grace answered: "A scarf." Count Cattaneo, who was accompanying the princess, apparently told Rodolfo, "Her Highness likes flowers so much" (Altea, 2009 p. 18; Pensotti, 1982). Rodolfo, having no flowered headscarves in the boutique, called his friend Vittorio Accornero de Testa, who had been designing headscarves for the brand for several years, and asked him if he could help. Accornero was fabled to have produced a design in one night, though he said it took eight days (Altea, 2009). It was reminiscent of 17th-century Nordic and Flemish still-life paintings and became symbolic of the Florentine brand. Designed with almost botanical precision in 37 color variants and manufactured in the Fiorio silk factory, the *Flora* scarf evoked a vaguely conservative "tranquilizing" aesthetic valued by the middle class of the economic boom years, contrasting sharply with the futuristic yearnings of a historical moment characterized by space experiments and the modern *scapigliatura* of Swinging Sixties' London.

Born in Casale Monferrato in the province of Alessandria, Vittorio Accornero de Testa (1886–1982) was a painter, illustrator, graphic designer, set and costume designer who lived variously in Milan, Paris, and New York. His first works date from the early postwar period when, under the nom de plume Ninon, then Victor Max Ninon, he began working as an illustrator for *Il Giornalino della Domenica*. Between 1919 and 1934, he produced illustrations for such magazines *Ardita*, *La Lettura*, *Lidel*, and *Fantasie d'Italia*, often working alongside his wife, Edina Altara.³ In 1925, he entered several pochoirs in the International Exhibition of Decorative Arts, winning a gold medal. In 1929 he embarked with Edina for New York, where he stayed for a few months designing covers for *Country Life* and theater sets. After he and Edina separated,

³ Sardinian-born artist, painter, and decorator Edina Altara (1898–1983) married Accornero in 1922. Their marriage lasted until 1934.

Accornero abandoned his vexatious pseudonym and began signing under his real name. In addition to illustrating magazines, writing fairy tales, and designing books by writers such as Andersen, Perrault, and Poe, Accornero worked extensively as a set and costume designer. Orio Vergani, who interviewed him in 1954, remembered him thus:

Accornero lives, therefore, among beautiful old prints, among porcelains with gentle figures and precious colors, lithographs inspired by a romantic mythology, small bronzes, and eighteenth-century wingmen. Each of these things is an element of his vital tale, or rather, of his monologue: a monologue that takes shape in a drawing or in a ceramic, depending on how the hand of taste turns (1954, pp. 7–8).

In the 1930s, Accornero's skills were called upon by Guido Brignoni for the movie *Nozze Vagabonde* (1936), when he met the ambitious and vain Maurizio D'Ancora, or Rodolfo Gucci (the youngest of Guccio Gucci's five children) and an actor in "white telephone" films. A friendship developed between the two, and Rodolfo began to employ him as a scarf designer in April 1960.

6. Vittorio Accornero and the other decorative motifs

The first scarves Accornero designed featured transportation and sports (principally hunting and horseback riding), which had always been points of reference for Gucci (following the example of Hermès); one thinks of the 1953 horse-bit and the wool and cotton ribbons inspired by saddle girths in shades of red and green and blue and red. Other scarves from the same period featured coats of arms, knights, and duels, inspired by the medieval repertoire Accornero had explored as a fairy tale book illustrator. (A certain similarity is evident in his pochoirs and earlier illustrations.) The remuneration he received for each scarf—£1,000,000—was directly proportional to his notoriety, according to the testimony of a Gucci manager at the time (Fiorentini, 2021). Accornero's collaboration with Gucci lasted until 1981, the year of the illustrator's death. Accornero designed around 80 scarves for the brand.⁴ Previously, scarves rarely bore the designer's signature. By virtue of the fame, he acquired over 30 years and his elevated economic-cultural milieu, Accornero's signature, well in view, became an important added value.

Accornero's breakthrough as a scarf designer came in 1966. As well as being a gift designed for Princess Grace, *Flora* was a tribute to the city of Florence, home of the griffe and Botticelli's *Primavera* (ca. 1477–1482), in which the nymph Flora is a protagonist. This cultural allusion to the Renaissance may be read as a clever *ante litteram* marketing move, a strategy that had its precedent in 1951, when Giovanni Battista Giorgini presented Italy's first high fashion show. The small, refined program featured portraits ranging from Raphael's *Lady with the Unicorn* (c. 1505–1506),⁵ to

⁴ According to his notes, Accornero contributed at least 77 patterns (Altea, 2009).

⁵ The lady in question was Maddalena Strozzi, the early 16th-century bride of the wealthy cloth merchant Agnolo Doni, who was featured on the cover of the first show program.

Bronzino's *Eleonora di Toledo* (ca. 1545), to Leonardo's *Beatrice d'Este* (1490–1491). As Fay Hammond noted in the *Los Angeles Times* on July 27, 1951, "This celebrated city that has given so much art and genius to the world is a jewel in the heart of Italy. Dante, Machiavelli, Brunelleschi, and Michelangelo lived and breathed here in the magnificent fusion of the Middle Ages and the Renaissance."⁶

Thus it was that *Flora* became an archetype among the brand's many floral scarves, including *Liberty* (1969), which featured four female herms symbolizing the four seasons, with their hair festooned with gems and garlands;⁷ *Spighe* (1970), a single large bunch of wheat ears, poppies, daisies, and cornflowers; and *Water Lilies* (1978), a relatively simple design but striking in its mother-of-pearl luminosity and beloved by Elizabeth II, who wore it on several occasions. In addition to changing decorative motifs based on the seasons, Accornero employed different shades and colored borders, such as *Holly* (1973) and *Bouquet with Thistle* (1975). Variety was part of a marketing strategy encouraging seasonal purchases.

In the second half of the 1970s, the scarves began to be manufactured by Michele Mantero (Altea 2009).⁸ In a letter to Accornero dated June 13, 1979, Mantero wrote,

It is with pleasure that I send you the first specimens of the scarf made from your design; needless to say, it represents for all of us, from my father to me (...) the crowning achievement and success of research that is the pride of our entire company (...). We would like one day to take the time to show you how and where silk thread is transformed into the beautiful things that these scarves are a testimony to (p. 19).

The last scarf by the then-84-year-old Accornero was a tribute to alpine flora such as arnica, gentian, edelweiss, and forget-me-nots. He began work in February 1980 and took 21 days to complete it (Altea, 2009). Accornero's designs were not confined to flora. *Coralli* (1968), which depicted fish, crabs, jellyfish, and seahorses surrounded by corals and strings of pearls within an apple green border, was part of Queen Elizabeth's scarf collection; she was seen wearing it in 2017 with a suit of the same shade of the scarf's border. *Safari* (1969), a lush jungle populated by tigers, lions, zebras, and elephants, was followed by *Birds* (ca. 1970), an avian display within a composition of branches arranged in a radial pattern. One of the most complex scarves was *Verdura e ortaggi* (1971), containing 56 shades of color. Despite its sophistication, many considered it the least successful scarf because it looked too 'homemade'.

From the mid-2020s, most of Accornero's designs, made on a one-to-one basis in the traditional 90 x 90 cm format, were stored in dedicated drawers in the Gucci

⁶ Fashion shows subsequently included closing ceremonies evoking the wedding between Eleonora de' Medici and Francesco Gonzaga, historical costumes, and grand Renaissance balls.

⁷ According to Fiorentini (2021), the *Four Seasons* scarf dated from 1972; it has an hourglass in the center, something that was missing on the one Altea (2009) referred to as the *Four Seasons* scarf. Altea referred to the former as *Four Seasons 2*.

⁸ The scarves were produced at the Giancarlo Fiorio silk factory until the mid-1970s, and by Mantero—a family-owned textile company founded in 1902 in Como by Riccardo Mantero—thereafter.

archives at Palazzo Settimanni in Florence. During his 20 years with the company, Accornero (according to his notes) designed several scarves a year, except for 1981, when he produced just two (Altea 2009). Of all his designs, *Flora* is the most renowned. From the very beginning, it was extraordinarily successful, so much so that in 1969, the print was transferred to Gucci caftans and blouses (including one worn by Princess Caroline of Monaco, in 1969), although it was not the only one. Among the most commonly used patterns were *Mushrooms* (1967), *Holly* (1973), *Vegetables* (1972), and *Coralli*. While in the 1960s, Accornero's scarf patterns featured predominantly on caftans and blouses, between the end of the following decade and the 1980s they began to appear on many other product categories, from bags and suitcases to small leather goods and gift items. The *Flora* pattern continued to triumph until the minimalist interlude of the 1990s, when it fell out of favor. Then, in 2005 Creative Director Frida Giannini included it in that year's Cruise Collection, and three years later, it featured on the brand's perfume bottle. More recently, Alessandro Michele reinterpreted *Flora* for the *Cyborg* collection (autumn–winter 2018–19). As Michele explained, "Mine is surgical work. I cut out, reassemble, experiment, I find that the place of creation is not so different from an operating room." The set for the show was a reconstruction of an aseptic operating room in which, amid neon lights, beeping machines, hospital beds, a procession of hybrid creatures paraded. The accompanying program exclaimed that these were human beings "capable of overcoming the dualisms and dichotomies of identity," bringing together man, woman, mind, body, the normal, and the alien. The creatures were similar to the cyborg described by American philosopher Donna Haraway in her *Cyborg Manifesto* (1993) – both man and machine, neither male nor female. Meanwhile, the iconic *Flora* pattern has appeared on crystals, sequins, logos, transparencies, turbans, Hollywood diva and chemisier dresses a million miles away from the rarefied *bon ton* atmosphere in which it came to life more than 50 years ago, after which it was constantly reinterpreted with innumerable variations.

7. The Evolution of the *Flora* Motif: Between Craftmanship and Sustainability

Gucci's approach to revitalizing the *Flora* motif demonstrates an unwavering respect for its past while aligning it with the future. The original design, rich in botanical detail and artistic nuance, represents a cornerstone of Gucci's visual identity. The challenge and success of modernizing such a legacy lie in maintaining the motif's intricate artistry while transitioning to sustainable materials and methods.

Over the years, Gucci has shifted towards more sustainable practices, for example by sourcing eco-friendly materials such as organic silks and recycled fabrics, ensuring that the production of *Flora*-themed items respects stringent environmental standards. This was necessary to minimize the ecological footprint of high-end fashion items. At the same time, advances in textile production have allowed the preservation of the motif's vibrant colors and intricate designs through less water-intensive and non-toxic dyeing processes. These technologies not only support sustainable production but also enhance the longevity and durability of each piece, echoing the brand's commitment to quality and sustainability.

Furthermore, the ongoing use of the *Flora* motif itself is a strategy for cultural sustainability, ensuring that the traditional skills required to produce such detailed work are not lost but rather evolve. Gucci invests in artisanal training programs that enable a new generation of craftspeople to learn and refine the skills needed to produce these intricate designs, marrying historical techniques with modern environmental consciousness. By adapting traditional motifs like *Flora* for modern audiences using innovative practices, Gucci not only preserves its unique heritage but has also set a precedent in the luxury fashion industry for balancing innovation with tradition.

Gucci's sustained focus on blending its rich history with proactive sustainability reflects its broader brand purpose of inspiring positive change. The iconic nature of the *Flora* motif is a beacon of how fashion can embrace both luxury and responsibility without compromise. The evolution of the motif within Gucci's collections shows how the brand has woven its historical craftsmanship into a progressive commitment to sustainability; this dual focus ensures that while the artistic legacy of *Flora* is preserved, its production meets the standards of contemporary environmental stewardship.

8. Conclusion

For Gucci, artification is not merely about adding artistic elements to its products; it is a fundamental aspect of its brand purpose. This is reflected in the way Gucci presents itself to the world (e.g., through its advertising campaigns, store designs, and corporate social responsibility initiatives). The brand's purpose goes beyond selling luxury goods to cultivating a cultural narrative where art and fashion coexist and enrich each other. By embracing artification, Gucci challenges the conventional boundaries of fashion, positioning itself as a curator of cultural experiences. This is evident also in the brand's sponsorship of art exhibitions, collaborations with contemporary artists, and its investment in the restoration and preservation of historical art. Through these efforts, Gucci not only enhances its brand identity but also contributes to the broader cultural landscape, reinforcing its position as a leader in the artification of luxury fashion.

One of the most remarkable aspects of Gucci's artification is its ability to bridge the past and the future. By drawing on its rich artistic heritage and reinterpreting it for contemporary audiences, Gucci creates a sense of continuity that is both respectful of tradition and innovative in its approach. This duality is central to Gucci's brand strategy, allowing it to remain relevant in a rapidly changing industry. The brand's ability to reinterpret classic designs like the *Flora* motifs while incorporating modern artistic influences demonstrates a deep understanding of the evolving cultural landscape. This approach not only keeps Gucci's offerings fresh and exciting but also ensures that its heritage remains a vital part of its brand narrative. Gucci's artification strategy has also played a crucial role in expanding its global influence. By positioning itself as a brand that champions art and culture, Gucci appeals to a diverse, international audience. The brand's global campaigns often feature collaborations with artists from different cultural backgrounds, reflecting its commitment to inclusivity and cultural exchange.

This global approach to artification allows Gucci to resonate with a wide range of consumers, from art enthusiasts to fashion aficionados. It also reinforces the brand's image as a cosmopolitan and forward-thinking entity, capable of bridging cultural divides through the universal language of art. As Gucci continues to navigate the complexities of the luxury fashion industry, its commitment to artification will undoubtedly remain a central part of its brand strategy. By making art a core component of its brand purpose, Gucci not only distinguishes itself from competitors but also creates a lasting cultural legacy.

The challenge for Gucci going forward will be to chime with new generations of consumers while staying true to its artistic roots. As the brand explores new forms of artistic expression and collaboration, it will likely continue to set the standard for how art can be seamlessly integrated into the world of luxury fashion, ensuring that it remains as timeless as the art it champions. Artification has also significantly impacted consumer perceptions of Gucci; in a market where authenticity and cultural relevance are highly valued, Gucci's integration of art into its brand purpose resonates deeply with consumers. The brand's commitment to art is seen not as a marketing gimmick but as a genuine expression of its values, enhancing its appeal to a discerning audience. Through artification, Gucci has strengthened its market position by appealing to and deepening its connection with consumers who value art and fashion. In particular, the *Flora* motif is more than just a design: it symbolizes Gucci's commitment to the fusion of art with fashion, enriching the consumer experience over time and preserving the codes of its heritage.

The *Flora* motif exemplifies the way the brand leverages artistic transformation to enhance its cultural and market standing. By continually intertwining art, craftsmanship, and sustainability, Gucci not only preserves its heritage but also reshapes it, offering new dimensions of luxury that are both innovative and reflective. Additionally, Gucci's artification extends beyond the *Flora* motif to include product design in general, marketing, and corporate social responsibility. This underscores Gucci's brand purpose and paves the way for its ongoing influence in the luxury fashion industry.

9. Limitations of the Present Study & Implications for Luxury Fashion Industry Managers

This study has several limitations. First, it is culturally biased: because luxury brands operate globally, their artification strategies may be perceived differently according to the geographical setting. Secondly, we took a qualitative approach based on descriptive and interpretive analysis, so our conclusions are not supported by quantitative data. Thirdly, we focused on the *Flora* motif, which, while not representing the totality of the brand's artification, is nevertheless an iconic example of "guccification" (Sepe & Anzavino, 2020).

As for the managerial implications, managers should recognize that artification is a powerful tool for differentiating their brand in a competitive market, creating a unique narrative that resonates with consumers, strengthening customer loyalty, and balancing innovation while respecting heritage. Secondly, they must ensure that their artistic and

cultural initiatives are creative, engaging, ethical, and sustainable because these considerations have become increasingly important for consumers. Finally, they must identify and establish metrics for success, for example, tracking financial outcomes, the impact on brand perception, consumer engagement, and cultural relevance.

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