

EDITORIAL

Daniela Calanca

In this special issue of Almatourism we take an experimental look at some key aspects of the relationship between fashion, heritage and tourism. Developed according to clearly defined parameters in historical, economic, geographical and social disciplinary fields, these aspects help to construct a “dialogue” that is still emerging.

In this direction, the series of contributions, reflections and projects proposed here demonstrate the complexity and extent of this topic. Using different research approaches and methods of investigation, the authors underline how the relationship between *Fashion and Tourism*, understood within the specific field of *Heritage*, questions the far-from-unambiguous definition of the word fashion. In this sense, as I have underlined on several occasions, the best characterization of fashion is that offered by Malcom Barnard:

There is no one set of ideas or no single conceptual framework with which fashion might be defined, analyzed and critically explained. (...) Rather, there are theories about fashion or, to put it another way, there are fashion theories. What one finds is that various and diverse academic disciplines apply themselves or are applied to the practices, institutions, personnel and objects that constitute fashion. (...) There are many academic disciplines, then, that take an interest in the history, analysis, and critical explanation of fashion. Each discipline will have its own idea, or theory, of what fashion is and of what sorts of activities count as analysis and explanation (Barnard 2007, p. 7-8).

On the other hand, historical research has also recorded a specific and significant ambivalence in the use of the category of fashion, swinging particularly between object and practice. This is what is emerging today, for example, from research currently being carried out on digital magazines published by Touring Club Italiano on the website <https://www.digitouring.it> and from research carried out on the Archive of the Azienda di Promozione Turistica (Tourist Board) of the province of Rimini (currently being reorganized), deposited at the State Archive in Rimini.

Thus Cinzia Capalbo investigates the relationship between Tourism and luxury crafts in the 19th century. In particular, for historical, cultural and religious reasons, Rome has always been one of the most attractive cities for international tourism. During the 18th century, when Rome became one of the most popular cities visited by the *Grand Tour* travelers, the rich foreign visitors began to discover the products of Roman luxury handicrafts, including reproductions of paintings and sculptures, small objects and mosaic jewels,

cameos and engraved stones. In the early decades of the 19th century, the increase in tourist demand for luxury handicrafts led some goldsmiths to abandon the production of foreign-style jewels (a characteristic of the Roman goldsmiths aimed at intercepting local demand) to produce objects whose added value resided in the artistic and cultural content inspired by the Italian goldsmith tradition. The craftsmen who first innovated Roman jewelry were the Castellani. They invented the so-called “Italian archaeological jewelry”, attracting immediate success among the wealthy tourists, artists and intellectuals who visited Rome during the 19th century.

Ornella Cirillo’s essay looks at the topic of Fashion and tourism in the Campania region in the Fifties and Sixties. In particular, it shows how in the last decades a large number of Italian tourist destinations have become increasingly popular thanks to the growth of purchasing as a consolidated habit of collective tourism, and to the identification of many sites as upscale shopping centers. For such resorts, this trend has turned into a tool for promotion comparable to art, landscape and food. This phenomenon developed in particular in Capri, Ischia and Positano, where between the Fifties and Sixties, thanks to the initiative of local artisans or shrewd foreigner visitors, tailor’s shops, boutiques and workshops were created in response to the customers’ demands for clothes and accessories tuned to the native ‘style’.

Maysam Shafiee RoodPoshti and Zahara Davoodi’s essay offers an analysis of Persian Handmade Carpets from a European viewpoint. In this sense, handmade Persian carpets hold a top position in the global world market today. Thus, this work seeks to investigate the brand position of handmade Persian carpets from the viewpoint of European customers. The research method is operational as a goal. The statistical population of this research includes elites of branding and marketing of handmade carpet production in the qualitative phase, and tourists and customers of some European countries in the quantitative phase. The sampling method in the quantitative phase is proportional to the size of the population and based on the Cochran formula; about 384 persons were selected.

Valentina Evangelista and Fabrizio Ferrari, on the other hand, develop an analysis of the visit to the Boncompagni Ludovisi museum, starting from the observation that Fashion represents a multi-disciplinary and to some extent cross-disciplinary field of research, spanning economic and industry studies, cultural, heritage and sociological research, geographical and tourism reflections. Fashion is a hallmark of Italian exports: through fashion products, Italy exports its outstanding sense of beauty and aesthetics, artisanal manufacturing expertise and a certain artistic value. Furthermore, fashion characterizes the cultural and touristic image of Italy, affecting and/or enriching the tourists’ experience. The aim of the work is to explore the experience of visitors to the “Boncompagni Ludovisi Decorative Art Museum” in Rome,

through a content analysis of the posts published on the Official Facebook Page and the reviews shared on TripAdvisor.

Thereafter, the essay by Nadzeya Kalbaska, Estefanía Ayala Ramírez and Lorenzo Cantoni presents the research work aiming to study four primary destinations holding major fashion weeks: New York and “New York Fashion Week”, London and “London Fashion Week”, Milan and “Milan Fashion Week”, Paris and “Paris Fashion Week”. This research identifies the role of tourism destinations in the online presence of the four primary “fashion weeks”. To do so, two converging analyses are performed: on one hand the websites and online presence of the fashion weeks are analyzed, assessing tourism-related content; on the other hand, the websites of Destination Management Organizations at city level are investigated with the main of assessing the presence and relevance they provide to fashion weeks.

Last but not least, Rada Leu’s essay analyzes the digital beauty parlor as a place of socio-geography: at the intersection of the natural and the unnatural, of late capitalism and emancipatory movements, the disembodied avatars and live bloggers generate a sort of impersonal complicity with their viewers. Digital self-representation takes on a variety of forms, loosely connected to real places and social codes.

Furthermore, again from a multi-disciplinary perspective, the *Articles and reports* section includes some case studies on historical aspects and new development prospects for the future.

In particular, Ilaria Maselli historically reconstructs the Preservation of Haute Couture during Wartime, thanks to Lucien Lelong and the *Théâtre de la Mode*. Samanta Bruschi and Cristina Ravara Montebelli present the first report on the activity at the *PuntoArt* company in the project Cultural heritage in Rimini and Romagna: archives for fashion between the nineteenth and twentieth century. Bruna Angelica Fontes de Bulnes and Fernando Luiz Araújo Sobrinho’s article tackles the issue of the luxury market for clothes and leather goods as an active agent in the making of urban structures in three major cities in Brazil: São Paulo, Brasília and Rio de Janeiro, creating a link between consumer behavior and the geographical standpoint.

In their essay, Isobel Green and Miriam Sheyapo examine the development of creative cultural tourism in Namibia. It also analyzes various opportunities and possible challenges that may exist for the development of this niche tourism product for Namibia.

Moreover, Erisher Woyo and Edith Woyo look at the issue of investments in creative industries in Zimbabwe. In this paper, efforts are made to critically place the significance of creative industries as a stimulant for tourism growth particularly in relation to situations where seasonality is becoming a major issue in a majority of tourism destinations globally.

In Naci Polat's study, the caravanserais from Denizli to Dogubayazit which were included in the tentative heritage list of UNESCO in 2000, are extensively reviewed and recommendations made for the planning of touristic routes as part of the tourism development strategy in Central and Eastern Anatolia.

References

Barnard M. (ed.) (2007). *Fashion Theory. A Reader*. London-New York: Routledge.

Calanca D. (2014). *Storia sociale della moda contemporanea*. Bologna: Bononia University Press.

Calanca, D. (2018). *Moda e patrimônio cultural entre imaginário sociais e práticas coletivas, na contemporaneidade*, Revista de História, Universidade de São Paulo (in publishing).

Calanca D., Capalbo, C. (eds.) (2018). *Moda e Patrimonio Culturale. ZoneModa Journal*, Vol.8 n. 1.

Rabbiosi, C., Di Giangiolamo, G., Medei, R. (2018). *Patrimonio culturale della moda, turismo e territorio: un dialogo da costruire. Economia della Cultura*, XXVIII, n. 1-2, 49-60.