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Luxury and technology: a phenomenological analysis of the Louis Vuitton designer handbags Canvas of the Future

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Luxury and Technology: an phenomenological analysis of the Louis Vuitton designer handbags Canvas of the Future

ABSTRACT

To broaden their cultural influence, gain new consumers or retain current loyalty (target), luxury brand managers also diversify products and marketing strategies. An example of this is the launch of the Canvas of the Future bag, a Louis Vuitton brand product that boasts digital technology capabilities, integrating the idea of technological innovation with luxury brand and product concepts. Thus, we sought to describe and interpret the perception of Fashion experts about the product, conducting a descriptive-qualitative research, whose epistemological basis is Phenomenology. In summary, four research steps were considered and developed to: 1) explore; 2) collect; 3) relate information, and 4) raise propositions. Among the results of the study, we highlight considerations such as: pioneering, innovative, surreal and futuristic regarding the product, confirming the contemporary hybridism between the tradition of fashion and technological innovation, highlighting the revision and repositioning of the brand and the product of lux.

Keywords: luxury product. Digital technology. Fashion phenomenology.

Luxo e tecnologia: análise fenomenológica da bolsa Canvas of the Future da grife Louis Vuitton

RESUMO

Para ampliar sua influência cultural, conquistar novos consumidores ou fidelizar os atuais (target), os gestores de grifes de luxo também diversificam produtos e estratégias de Marketing. Um exemplo disso é o lançamento da bolsa Canvas of the Future, um produto da marca Louis Vuitton que ostenta recursos de tecnologia digital, integrando a ideia de inovação tecnológica aos conceitos de marca e produto de luxo. Assim, buscou-se descrever e interpretar a percepção de especialistas em Moda sobre o produto, realizando-se uma pesquisa descritivo-qualitativa, cuja base epistemológica é a Fenomenologia. Em síntese, foram consideradas e desenvolvidas quatro etapas de pesquisa para: 1) explorar; 2) coletar; 3) relacionar informações, e 4) levantar proposições. Entre os resultados do estudo, destacam-se considerações como: pioneiro, inovador, surreal e futurista com relação ao produto, confirmando o hibridismo contemporâneo entre a tradição de Moda e a inovação tecnológica, evidenciando a revisão e o reposicionamento da marca e do produto de luxo.

Palavras-chave: produto de luxo. Tecnologia digital. Fenomenologia da moda.

Lujo y tecnología: análisis fenomenológico del bolso Canvas of the Future de la marca Louis Vuitton

RESUMEN

Para expandir su influencia cultural, ganar nuevos consumidores o retener a los clientes actuales (objetivo), los gerentes de marcas de lujo también diversifican los productos y las estrategias de marketing. Un ejemplo de esto es el lanzamiento de la bolsa Canvas of the Future, un producto de la marca Louis Vuitton que cuenta con recursos de tecnología digital, integrando la idea de innovación tecnológica con la marca de lujo y los conceptos del producto. Por lo tanto, buscamos describir e interpretar la percepción de los expertos en moda sobre el producto, llevando a cabo una investigación descriptiva-cualitativa, cuya base epistemológica es la fenomenología. En resumen, se consideraron y desarrollaron cuatro pasos de investigación para: 1) explorar; 2) recoger; 3) relacionar información, y 4) plantear propuestas. Entre los resultados del estudio, consideraciones tales como: pionero, innovador, surrealista y futurista con respecto al producto, confirmando el hibridismo contemporáneo entre la tradición de la moda y la innovación tecnológica, evidenciando la revisión y reposicionamiento de la marca y el producto de Lux.

Palabras clave: producto de lujo. Tecnología digital. Fenomenología de la moda.

1 INTRODUCTION

Influential brands of fashion products are commonly referred to as *designer labels* and their facilities are referred to as *Maison*. Among these, the luxury brand Louis Vuitton presented two new models of handbags, with displays or flexible digital screens, at the Cruise 2020 fashion show, held in the first half of 2019, in New York (USA). One of the models presented at the show was the *Canvas of the Future* (Figure 1), combining digital technology and *savoir-faire* of the *Maison* Louis Vuitton, with the digital screen displaying moving images and, among these, appear the most emblematic products of the brand (LOUISVUITTON, 2019a). According to the representatives of the brand, the screens used in the products are exclusive and were produced with the latest technology *Active-Matrix Organic Light-Emitting Diode* (AMOLED), which emits organic light through diodes. For McQuarrie (2019) the screens arranged in the products allow the presentation of moving images with a high-resolution of 1920 x 1440 pixels.

Figure 1. Louis Vuitton Canvas of the Future handbag.



Source: PINTEREST (2019).

There are also sensors on the front of the product that allows the selection of still or moving images, allowing the customization of what is displayed on digital screens. For Aksoy (2019) the interaction of digital technology in the product design project reinforces the innovative tradition of the brand, which was previously responsible for different pioneering actions in the fashion culture. Porter (2019) relates the product development to the consolidation of the use of smartphones in the system interconnected to the digital network, and this integrates the stock exchange product in the dynamics of social behavior (PORTER, 2019).

It is considered that, with this, there was a further expansion beyond the practical-personal function of the handbag product, which commonly serves to gather and transport the belongings necessary for a person's social activity. Nevertheless, the relationship between luxury, exaggeration, and idleness is also traditional, because luxury products are commonly associated with ostensible excess of resources (BAUDRILLARD, 1995), as opposed to practicality and needs in general.

Even in products with some practical function, the luxurious character is excessive and often unnecessary. This can be exemplified in the high price of designer handbags, indicating the symbolic possibility of ostentation, which far exceeds the practical need for the products. With or without practical functions, luxury products fulfill the symbolic function socially. Therefore, the designer handbags fulfill the practical function of storing personal belongings and the socio-symbolic function of the ostentation associated with wealth and power. The incorporation of techno-digital resources in fashion products, especially regarding image communication, also implies dual functionality, one is

operational and the other is aesthetic-symbolic, which is also associated with ostentation.

Finally, the traditional system of luxury handbags combines practicality and ostentation, and the same meeting also takes place in the technological-digital apparatus added to the product. Thus, it would remain to know the meanings resulting from this association between tradition and technological innovation in the cultural context of fashion.

2 METHODOLOGICAL PROCEDURES

Faced with what was exposed in the previous item, the question that guided this study and justified the procedures adopted in the development of this research was: "what are the meanings resulting from the association, in the product *Canvas of the Future* handbag by the Louis Vuitton brand, between tradition and digital technology in the cultural context of fashion?"

For the survey of coherent propositions in response to the research question, in addition to the stages: exploratory, theoretical-bibliographic, and documentary, it was also conducted field research, with professionals specialized in the fashion culture. In summary, the study was carried out as descriptive and qualitative research, based on the epistemological matrix called Phenomenology proposed by Edmund Husserl (1859-1938).

The consultation with specialists, including their impressions, is justified because, initially, qualitative research is based on assumptions, considering that hypotheses or propositions are not established a priori (CRESWELL, 2010). First, in qualitative or interpretive research, the researcher performs a sustained and intensive immersion in the phenomenon and, in the particularities of the study, to

observe, interpret and describe his observations (MERRIAM, 2009; MAXWELL, 2008; CRESWELL, 2010). Qualitative research is based on different theories such as Phenomenology, Symbolic Interactionism, and Constructivism, among others, emphasizing experience, understanding, and meaning, in addition to adopting different methods of collecting, analyzing, and interpreting research data (MERRIAM, 2009; CRESWELL, 2010).

Adopting Phenomenology as the approach proposed by Husserl, it is sought, mainly, to describe the phenomenon and not necessarily to explain it. In the descriptions, the phenomenon emerges from the consciousness perceived beyond the object (MARTINS; BOEMER; FERRAZ, 1990). The "phenomenological reduction" is one of the core procedures, which require the researcher to pay attention to the objects themselves, such as phenomena that occur in a particular experience, with their characteristics in comparison to theoretical models (JAPIASSÚ; MARCONDES, 2001).

In the "phenomenological reduction" or epoché, one invests in experiencing the stimuli of the world without prioritizing the scientific precepts that, previously, seek to model the experiences. One should focus on the perception of sensations and affections caused by the phenomenon as an experience, while temporarily avoiding theoretical prediction. The phenomenon is also not reduced to the strict reality of the observed object because perception occurs according to the observer's sensations and the circumstances of observation. In summary, the phenomenon is constituted in the observation process and, therefore, does not coincide with the observed object. Finally, the world of knowledge is not isolated from perception, as phenomena are intrinsically constituted in perceptual experience.

The study carried out is indicated as descriptive research, in which the phenomenon is described in detail without sticking to its causal (VEAL, 2011). Firstly, this implies an exploratory step to search for sources of information, whether bibliographic documentary or field research. In addition to the search and selection of research sources, the exploratory study helps the researcher to become familiar with unknown topics, research new problems, identify promising concepts and variables (SAMPIERI; COLLADO; LUCIO, 2013).

Besides the exploratory stage, for the identification and selection of sources, there was the stage of collecting information from theoretical-bibliographic sources, from documents and from specialists who acted as research subjects. After that, the collected information was classified and compared in the correlation stage, allowing, in the end, the description of ideas as possible answers to the research question in the survey stage.

The field research was carried out in a focus group format with four experts in fashion culture. Thus, an interviewer or moderator encouraged the participants, as research subjects, to express themselves about the observed phenomenon. Officially, photographic images of the product under study and an audiovisual one was presented, with moving images that focus on the product during a fashion show. There was also the influence of prior knowledge of specialists about the product and, in addition to the impressions and perceptions of each participant, manifestations, and interactions in groups also influence the production of knowledge. For Bauer and Gaskell (2002), like any other system, a focus group is more than the sum of its parts, because it constitutes an autonomous entity with particular characteristics.

2.1 Research steps

This research was developed in four phases: 1) exploring; 2) gathering; 3) relating; and 4) collecting data. In the first phase, an exploratory study was carried out on the *Canvas of the Future* handbag, so that researchers could approach the phenomenon to be studied. In the second phase, the focus group was held with fashion experts. Next, the results of the focus group, that is, the perceptions of fashion experts, were compared with those of researchers. Finally, in the fourth phase, an unsystematic literature review was carried out to compose the theoretical contribution of the study.

2.2 Materials and methods

In the first phase of the research (exploring), primary sources were consulted, composed of websites that published content about the *Canvas of the Future* handbag, especially on the Louis Vuitton website. It was selected content that addresses the launch of the handbag in channels of digital influencers and experts in technology. The contents are composed of texts, images, and videos, which will be used to describe the phenomenon, given that researchers and fashion experts did not have access to the physical product.

The focus group, which comprises the second phase of the research, was first developed by inviting fashion experts to analyze a specific fashion product, without revealing the product. Seven fashion experts were invited and four of them participated in the focus group. The profile of the participants is composed of two professors from higher education, one that holds a doctoral degree and the other one who is a doctoral

candidate; the other two participants are students exclusively dedicated to graduate studies at the doctoral level.

The authors of the present study moderated the focus group and observed the following steps: 1) planning 2) presentation of the phenomenon and 3) discussion among experts. In the planning stage, a material was prepared to present the phenomenon to the group of participants, which consists of the main contextual data on the launch fashion show and product characteristics, the object/phenomenon of study, research objective, and the script of the focus group. Projection screens containing this information were used, as well as photographs and videos of the fashion show. Semi-structured questions were also listed to guide the group's reflections (Appendix A).

In step two (2), presentation of the phenomenon, the researchers illustrated with screens and speeches the contents elaborated in the planning stage and the script of the focus group. Finally, the discussion between the specialists was driven by the semi-structured questions and the dialogue was recorded on audio for later use by the researchers.

In phase three (3) of the research, the audio of the focus group was studied by the researchers, with whom the experts' perceptions were compared with that of the researchers to describe the phenomenon, which is presented as the results of this research. In the fourth (4) and last phase, it was selected theoretical constructs that deal with the intangible values of the brand, the quality and differentiation of the product, the brand identity, brand positioning and loyalty, and product innovation that ratify the results of the phenomenological research.

3 THE FASHION CONTEXT OF THE PRODUCT

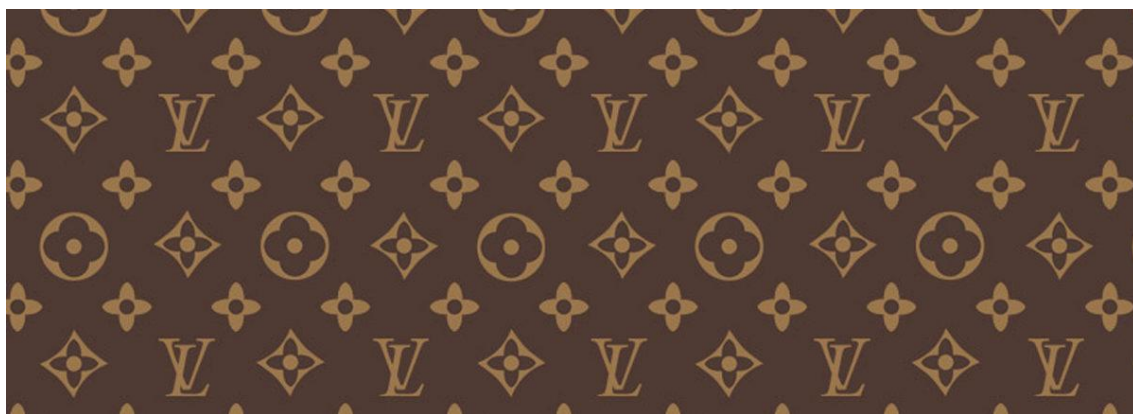
The Louis Vuitton brand is widely known and linked to the concepts of luxury and sophistication in fashion accessories, mainly in the handbag segment products. It is a brand launched in 1859 to represent a factory of chests and its products, such as boxes designed and produced custom-made, so that customers' belongings were stored on the tips by carriages, boats, and trains (LOUISVUITTON, 2019b). Thus, from the beginning, the brand was related to quality, good workmanship, and exclusivity, for meeting specific or individualized demands. Furthermore, exclusivity, quality, and high cost are integrated aspects that characterize luxury products and brands, and, from the beginning, this was evidenced by the Louis Vuitton brand.

When socially exposing something expensive, differentiated by quality and rarity, the bearer of the good is also differentiated and distinguished from the others. Consequently, what is materially observed in the product automatically attributes generic and intangible concepts to the bearer: wealth, exclusivity, originality, and social distinction. Regardless of their real condition, at least momentarily, the holder of the luxury product exhibits a condition related to wealth and social distinction. In addition to the specific quality and ostentation of products associated with luxury, there are also intangible attributes that are related to their carriers (PORTER, 1989; KELLER, 2006; AAKER, 2007).

There is a saying that warns: "all that glitters is not gold". That is why, over time, in addition to the products appearing luxurious, it has also become necessary the endorsement of socially recognized luxury brands to endorse products and carriers; as well as a quality seal, the presence of the luxury

brand printed on the products acts as a guarantee of material and, above all, symbolic value (Figure 2).

Figure 2. Canva monogram of the Louis Vuitton brand



Source: ETIQUETAÚNICA (2019).

In addition to being a written name, a figure or a graphic, due to its symbolic value that positively interferes in the preference of customers or consumers and the pricing of products, the brand is also an intangible asset of organizations and products, whose image needs to be treated with zeal (KELLER, 2006).

In its origin, the expression *branding* was directly related to the act of marking the leather of cattle with a distinctive sign of ownership. Currently, when marking the product with a sign of value, a property mark is also created, and the brand's reputation endorses the product and its bearer. Therefore, in the current context of *Marketing*, the development of a positive relationship between the name and the other signs of the brand, with the products and their buyers, characterizes the activities of the *Branding* area as central and strategic. Conceptually strong and widely recognized brands allow buyers to perceive the material and

symbolic differentials of their products (BERRY, 2000; KELLER, 2006).

In turn, companies that serve the luxury market stand out for going beyond the quality of products, due to the need to meet the high demands of their public, which also requires trust and security. Luxury is associated with the idea of pleasure, rarity, exclusivity, with symbolic meaning, something superfluous, which has different qualities and designs in the consumer's perception (PEREIRA; TEIXEIRA, 2018).

In addition to aspects such as price, durability, and usability, it is also essential that the perception of exclusivity related to the difficulty of access, because this makes luxury products more desired (SALINAS, et al., 2014). Regarding the difficulty of defining luxury products, Pereira and Teixeira (2018) say that perceptions vary among consumers, but there are brands publicly related to luxury in association with the senses of pleasure, splendor, extravagant, superfluous and sensual, justifying the fact that it is something rare, expensive, extraordinary as something symbolically superior and aesthetically attractive.

The Louis Vuitton brand is publicly recognized and distinguished among luxury brands. Therefore, luxury is a central feature of its identity and a relevant aspect in the process of identifying consumers with the brand. The triple interactive identification of the company, products, and consumers constitutes the broad value of the brand (KELLER, 2006; AAKER, 2007; KOTLER; KELLER, 2012).

For Aaker (2007), the brand identity is composed of attributes such as personality, relationship, and consumer loyalty at the time of purchase. However, about luxury brands, Pereira and Teixeira (2018) add that the rarity and cost of products allow the cult of snobbery.

On the other hand, constant technical-digital development requires a continuous update from the public. However, initially, technological innovations are rare and expensive, also allowing snobbery to select consumers who seek self-worth by worshipping digital innovation. Thus, one can consider the idea of a double bet on snobbery, with the combination of luxury and technological innovation in the Louis Vuitton products. It is also observed that given the economic crises felt in the European and American markets, companies that sell luxury products have sought to expand their business and the number of consumers (SALINAS, et al., 2014). Therefore, it is considered that, with the technical-digital increase in their products, the managers of the Louis Vuitton brand indicate the intention of updating the brand, maintaining the loyalty of its audience, anticipating the competition, and expanding the *target*, with a strong appeal to new consumers.

4 RESULTS AND DISCUSSION OF THE STUDY WITH EXPERTS

The study carried out in a focus group format with four experts in fashion culture dealt with the participants' perceptions and considerations about the product under study, which is the Louis Vuitton *Canvas of the Future* handbag. In summary, the still and moving images, in which they were observed in the product, aroused the ideas of "surrealism" and "futurism". The images projected by the screens present in the product were related to the oniric dream virtuality and the flexibility of video screens, integrated with the malleable dynamics of the product, accomplishing something that until recently was thought only as a future possibility.

Besides the possibility of the wearer having autonomy in defining which images would be projected on the screens of the luxury product was directly related to the ideas of "exhibitionism" and "ostentation" according to the sources participating in the study. In addition to distinguishing the user before the public that recognizes the commercial value of the product and the symbolic value of the brand, the handbag also manifests the visual identity that, previously, was chosen to be displayed by the user. About this, one of the participants exclaimed: "I find it surreal! It is the height of exhibitionism", another considered: "ostentatious" and another said: "futuristic". More broadly, a participant in the group declared the following: "Exhibitionism The handbag is a *billboard* of itself. God forbid! No matter what the person wears, the handbag is what will draw the most attention. So crazy and weird."

The product under study significantly alters the hierarchy of fashion communication, because it removes the informative protagonism of what was traditional in the handbag accessory, that is, the material, color, format and brand symbols. Thus, the physical product was repositioned as a support for digital images projected on the video screens. In summary, the product fulfills functions similar to those of an electronic *billboard*. However, it is even more dynamic, because it follows the route made by the user of the handbag, and as one participant said: "the content will only be seen by those who pass by it (the handbag)".

The surprise and eccentricity reactions of the focus group participants indicated that it is disruptive to the factual realization of the increase of video screens to fashion products. Possibly, this was more than once considered in previous moments, while research on flexible electronic supports occurred. But, regardless of the resulting aesthetic-

symbolic value, the initiative caused a strong rupture in the traditional culture of the *fashion brand*. This is especially relevant in the context of luxury products, whose descent is aristocratic and conservative in some respects because innovative trends tend to be more evolutionary than revolutionary.

Despite the dubious aesthetics, the histrionics of digital images indicates that the exacerbation of visuality is the main appeal of Louis Vuitton's product *Canvas of the Future*. However, as previously pointed out, it is considered that the symbolic snobbery related to innovation and technological-digital updating is the central motivation of the launch of the fashion item under study. In summary, the socio-symbolic function, directly related to snobbery, continues to predominate in the products of luxury brands that, combined with aesthetic function, reduces the relevance of the practical function that is commonly necessary and not relevant. A wide diversity of products with excellent functional qualities and identified with less glamorous brands is observed daily being marketed at more affordable prices.

As a pioneering product, technological increments and especially video screens are, circumstantially, the main distinctive signs of the Louis Vuitton brand in the *Canvas of the Future* handbag. This will last until the managers of competing brands also invest in the technological-digital growth of their handbags and other fashion products. For now, technological innovation is the brand that distinguishes the Louis Vuitton brand; this is evidenced in the visual overlap of the screens on the other aesthetic-symbolic elements of the product, including the characteristic graphic symbols, characterizing an ambiguity of values that was highlighted by some participants: "The luxury of designer brands with technologies generates a new symbolic value." "Value is in the

brand and technology comes to add, but the greatest value is in technology." "The symbolic value lies in the Louis Vuitton brand and technology. It has specific characteristics of the brand and technology printed on the product, but I believe that the consumer will buy because of the brand".

The brand of the product is lost, it is not evident that it is a Louis Vuitton. The technology goes through, it skips out of her handbag and jumps out. It seems that the product has lost its functional appearance. The symbolic value of the handbag is in the technology - I am so plugged/connected that even my bag intermediates it.

Not sure about what is the predominant value in the product, the tradition of the Louis Vuitton brand and the innovation of digital technology was indicated as distinctive attributes. Thus wide possibilities were considered, as pointed out by the participants because the brand guarantees the interest of its captive audience, snobbish consumers of fashion and luxury, and also beckons to a new audience that cultivates snobbery related to constant technical-digital updating.

The brand's captive public was described as conservative, classic, fine, distinguished, elegant, and reserved. The new audience was considered to be composed of people who like to stand out, through public display and ostentation, with high purchasing power and interest in luxury and technological innovation, including considering innovative products as luxury items, as pointed out by the participants of the focus group: "*Social media influencer*. Top-level Audience - High Class. For young people/digital natives. The public remains luxury consumers, there is no new consumer audience." "It will include a lot of people outside Louis Vuitton, still with good purchasing power, but that is not conservative, discreet, and basic." "I can see Instagram influencers using this product.

It's for people who already have a public life. Social networks are no longer enough."

The audience of this handbag is different from the usual audience of Louis Vuitton. They like to flaunt and be connected, they are the new rich, who likes to show and draw attention. The brand is exploring a new audience, and it will attract people who would not buy a classic Louis Vuitton. You look and you do not see Louis Vuitton and its audience in the product.

Therefore, it was highlighted that there is a contemporary type of rich, famous, and generally young person, whose personal and financial success is primarily related to public exposure on social media. Then, these new celebrities also participate prominently in social gatherings, including those that take place in environments of ostentation and snobbery.

In the context of the design and manufacture of clothing products and accessories, the technological increase often seeks to meet practical or functional needs, including health care. For example, products that can measure heart rate, assist in regulating body temperature, or facilitate the practice of sports activities, among other functions. However, as noted, the participants agreed that, in the product Canvas of the Future by Louis Vuitton, the function of technological growth is aesthetic-symbolic, with the predominance of aspects such as: "Superfluous and ostentatious" and therefore: "It looks like a conceptual fashion show product" because...

On the catwalk, there is this purely aesthetic appeal. It's superfluous, but why aren't my social media superfluous? Superfluous compared to functional fashion technologies and as superfluous as compared to my social media. I believe it's because I haven't assimilated it yet. But people do like handbags and technology it is possible to join them!

The participants highlighted the impression of a predominantly exhibitionist product, whose function is public ostentation as a strategy and social action: "It's a social handbag", they also considered the brand managers as visionaries, because they captured and materialized in the product the contemporary behavior, which is strongly contaminated by ideas such as "innovation" and "anticipation of the future", so they included in the stock exchange the "screens of the future". The projection and launch of products that "anticipate the future" is increasing: "Besides the accessory, the handbag communicates, interacts and displays." "This handbag is unnecessary, does not meet anything that another product has not already supplied. Why does technology have to be shown?" "I didn't see it as exhibitionism, but because of the aesthetics of the video/image, it is going through. It will draw attention because it is a different handbag, and not because of the content."

It is exhibitionism but follows the current flow. It's very coherent with the society. Everybody wants to show up and have an audience. It is a social handbag. Louis Vuitton was very visionary because it captured the contemporary behavior and printed it on the product.

The product proposition indicates the fusion between high-tech and the traditional references of fashion and luxury, emphasizing, as previously proposed, that due to the high price and the momentary rarity, technologically innovative digital products also they are related to snobbery and luxury. This is especially considered when the acquisition of the product is directly linked to the senses of novelty and timeliness, without being primarily justified by practical necessity. Thus, there were manifestations such as: "Louis Vuitton is luxury, the *high-tech* adds even more luxury value";

"The luxury of designer brands with technologies generates a new symbolic value"; "Technology is luxury. The handbag becomes an extension of the body, just like the cell phone. The user interacts with the handbag itself... Look what the language of clothing has become."

After the above-mentioned reflections, the group held some discussions together to define their perception and feelings about the *Canvas of the Future* handbag. There was no consensus among the participants. For some, the handbag is exhibitionist, unnecessary, and ostentatious, causing social isolation. Others pointed out that the handbag evokes communication and language and, in addition to exhibitionism, it can bring people together in physical and virtual relationships at the same time.

There was also no consensus or certainty about the motivation for launching the product on the market. It was also considered that the product may not be sold as it was presented in the fashion show, perhaps because it is a trend launch, serving as an inspiration for other products that will be produced and/or sold.

5 FINAL CONSIDERATIONS

Luxury brands express mainly symbolic values, which are financially valued and physically intangible in their products. However, the exhibitionist integration of elements of digital technology in the fashion accessory of a *luxury brand* associated two cultures that, until then, cohabitated in a symbolically distant way in urban culture: tradition and technology.

This study sought to answer the following research question: "what are the meanings arising from the association, in the product *Canvas of the Future* handbag by

the Louis Vuitton brand, between tradition and digital technology in the cultural context of fashion? For this, four experts in fashion culture were heard through the focus group.

Three aspects can be identified among the research findings: 1. The screen: framed as surreal and futuristic, the screen attached to the handbag gives the wearer autonomy to expose the information he or she wants, at any time, locally or publicly; 2. The user: analyzed as aimed at an audience that seeks ostentation and exhibitionism, the product can attract new consumers in addition to the traditional ones of the brand, since the technology present in the stock exchange can arouse the interest of digital influencers and bloggers; 3. Innovation: a new, innovative and disruptive product, composed of high technology that goes beyond the traditional function of a handbag (to store) and starts to talk to today's society, becoming more of an extension of the human, just like the smartphones have been in recent years.

The smartphones are carried in handbags but were not part of these accessories. Now, some physical-digital components have also started to visually and functionally integrate a fashion product that, traditionally, was perceived in another symbolic-cultural spectrum. The innovative and initially contradictory character of the initiative was confirmed in the disturbance and lack of consensus expressed by the participants in the research group. Among the results of the study, the pioneer, innovation, surrealism, and futurism concerning the product stand out, confirming the contemporary hybridism between the tradition of fashion and technological innovation, evidencing the review and repositioning of the brand and the product luxurious.

Considering the various symbolic aspects related to the product, because of the cultural contexts that justify values of

fashion, luxury, and digital innovation, the study carried out evidenced the shock of significance resulting from the ostensive integration, apparently surreal, futuristic and exhibitionist of technological resources in the luxurious fashion accessory. Indeed, emphasizing the financial value of the symbolic arrangements that are specially quoted in the products of fashion, luxury, and technology, as part of the impacting result, it was up to the group to consider, in addition to the outburst of creativity, which communicational and marketing interests would justify the development and the launch of the studied product.

There was a promising perception that exhibitionism and ostentation pertinent to fashion products, and especially luxury products, are also relevant to the acquisition of innovative and high-tech digital products. Due to the exhibitionist and ostentatious relevance and the high acquisition price of techno-digital products, these can and are also acquired and displayed as luxury products.

Finally, there are buyers of luxury products in the context of fashion and the technological context, with coincidences and divergences. It has been predicted that part of the consumer audience buys luxury fashion products and technological innovations. However, there are also parts of the public that, primarily, invest in one of these segments. Therefore, it is indicated that the integration of technological-digital innovation with luxury products from the fashion brand can be a strategic action to expand the market, attracting an audience with high consumption potential and a taste for the acquisition of products with technological innovation.

For future studies, it is suggested as a research gap that it could be consulted with the brand managers or designers and other professionals directly involved in the development and dissemination of the product under study. Also, few sources

of information were found in the search for documents related to the object of study and the production and marketing processes. Consequently, the results presented here primarily describe the impact of the *Canvas of the Future* launch fashion show on the perception of the research group participants.

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APPENDIX A — Focus group script with semi-structured questions

The focus group's script began with the context of the research, its objectives, and the presentation of the product *Canvas of the Future* handbag. In sequence, images and the

product launch video were shown at the 2020 Cruise show. Participants were asked to describe the observed sensations and perceptions of the product, based on the questions listed below.

1. What are your perceptions and feelings when observing the *Canvas of the Future* handbag at the fashion show?
2. Is the symbolic value of the handbag in the product brand or technology?
3. What is the target audience for this product?
4. How do you evaluate the application of digital technology in fashion products?
5. In the context of fashion, how do you perceive the projection of products of this nature?
6. How do you evaluate the high-tech issue added to luxury, in the case of the *Canvas of the Future* handbag?
7. Define the *Canvas of the Future* handbag in one word.
8. Time dedicated to other considerations and dialogue between participants.