

English summary

Emanuela Scarpellini

Fashion studies as an emerging historiographical sector

The article outlines the studies of the history of fashion in Italy and abroad. It takes its cue from the tradition of the history of customs, widespread since the mid-twentieth century and strongly influenced by the history of art and museum practices, focusing on fashion as an aesthetic object and document of an era, and traditionally dealing with the periods of ancient and modern history. A profound change in the field occurred in the 1980s with the advent of Fashion studies, concentrating instead on fashion not as an object but as a social and cultural practice, and particularly interested in the theoretical contributions from semiology, anthropology, sociology and cultural studies. After presenting a concise picture of recent studies published in Italy, the article highlights some potential areas for future historiographical research. It starts with the relationship between fashion and politics, showing how the symbolism of clothes and colours is crucial not only to symbolize a party or faction, but also for the cultural construction of new forms of politics, and to emphasize how clothes, representing a kind of materialization of social roles, are fundamental for the study of gender history. Finally mention is made of some studies on colonialism and globalization, to show how the analysis of fashion helps us to understand the long-term dynamics underlying the spread of Western cultural practices.

Keywords: fashion historiography, fashion studies, politics, gender, colonialism, globalization.

Véronique Pouillard

*Paris fashion entrepreneurs between rupture and continuity
during the interwar period*

This paper explores the situation of Paris haute couture firms during the interwar period, focusing on the strategies deployed to face the Economic Depression. It first examines the figures of exports and failures as potential indicators of the

impact of the crisis. Then, the article addresses the responses of haute couture to the Depression, starting with the action of the couturiers federated in the *Chambre Syndicale de la Couture parisienne*. Strategies of peculiar actors are considered next, particularly the activities of Georges Aubert, a financier who arguably founded the first luxury group in France. Research results show that the mergers and acquisitions launched by Aubert were hardly successful, and met with opposition from the haute couture profession. The paper then explores the range of strategies available to haute couture firms, from the reduction of overhead costs to the development of tie-in products. Finally, the paper underlines that the inter-war period was a time of experimentation for the haute couture industry, which was relatively resilient in times of contraction of the economy.

Keywords: Fashion, France, Business History, Great Depression, Luxury Groups, Mergers and Acquisitions

Simona Segre Reinach

Fashion and globalization: the new international scenes

The globalization of fashion is a heterogeneous process characterized by different forms of national subjectivity within an unstable hierarchy. Fashion feeds off local sartorial grammars, transforming into fashion what was once categorized as “costume” and introducing it into international circuits of fashion production and reproduction through the mechanism of fashion capitals and fashion weeks. The fashion system provides both a place of intercultural encounter and a language that is perpetually self-translating. Fashion circulates along channels of global brand communication, catwalks, and shows, and along faster-paced city streets, through fluctuations and fusions of taste. The journey is not always harmonious or evenly experienced. Indeed fashion can be a site of conflict.

Keywords: globalization, intercultural encounter, Japanese revolution, street style, Orientalism, Asian fashion

Marco Turinetti

“Made in Italy” and design. Building brand fashion

The article discusses the role of design in the fashion world and its growing importance in the creation of value and identity for the different brands. The phenomenon of production relocation, especially in Asian countries, is in fact at variance with the presence of traditions, culture and services, which now constitute the linchpin in the creation of luxury brands, which remain firmly in Italy. It can be said that, beyond individual brands, a “product of Italy” has been created, so we can perhaps refer more correctly to an all-embracing “From Italy” designa-

tion, rather than using the more dated and restrictive “Made in Italy”. The article emphasizes the historical evolution of design and its role in the process of differentiation of the brands in a competitive market. In this regard, it is important to stress the design concept widespread in Italy, that is, as an activity of synthesis that includes the actual design but also the evaluation of the technical and economic aspects of the project as a whole, as opposed to the more simplified form of “styling” in other international contexts, which instead is only restricted to design and applied art. The combination of design and fashion therefore appears essential to explain the international success of some of the most famous Italian brands.

Keywords: design, brand, Made in Italy, styling, fashion, aesthetics.

Elena Puccinelli

*Fashion Communication: Fashion and women's magazines in Italy
in the second half of the 20th century*

Magazines participated actively in establishing the Italian fashion system. Magazines in Italy can claim a long-standing tradition going back indirectly to the French gazettes of the 18th century and more directly to the women's magazines founded in Milan in the 1930s. As a reflection of the changes taking place in society and especially of the new role played by women, numerous magazines appeared at the end of the Second World War. Milan emerged as the capital of Italy's periodical press, besides being home to the country's main publishing houses. This press gradually started a process of concentration that over the years saw the establishment of the large publishing conglomerates we have today, namely RCS Mediagroup, Mondadori, Condé Nast, Hearst. The 1960s saw the birth of magazines such as *Vogue Italia* and *Uomo Vogue*, *Amica* and *Linea Italia*, manifesto of Italian high fashion and quality textiles. In the 1980s magazines endorsed the international role of Italian designers and the promotion of Milan as fashion capital.

Keywords: Fashion, Ready-to-wear, Publishing industry, Magazines, Photography, Graphic Arts

Giuseppe Sergio

From marabù to bodysuit: «Vogue Italia» and the fashion language

This essay aims at highlighting the language of fashion as presented in «*Vogue Italia*», which is probably the most important Italian fashion magazine today. After a short history of the magazine, the essay compares two corpora of articles taken from «*Vogue Italia*»: the first one from the magazine's first decade (i.e.

1965-1975), the second one from the decade 2002-2012. The comparison points out different textual approaches, going from openly advisory to denotative, and syntactical constructions, in the direction of a terse style. But the essay especially focuses on the fashion lexicon, characterized by words coming from French and, increasingly, from English; by neologisms, which point out the role of «Vogue Italia» in innovating and spreading fashion language; and, finally, by compounds and derivatives, showing the strong but decreasing power of the Italian language to create new technical words.

Keywords: Italian, fashion language, fashion magazines, loanword, neologism, word formation

Massimo Baioni

Trieste 1954. Italian echoes of the “second redemption”

In October 1954 Trieste returned to Italy, after 9 years of Anglo-American military government and hard politics and diplomatic conflicts with the new Yugoslavia of Tito. The “second redemption”, after the one of 1918, resulted in large public demonstrations, since the city, despite its complex ethnic reality, was identified in Italy as the memory of the Great War, the nation, the fatherland, the “italianità”. In the context of the cold war and of the new political situation of the Italian Republic, the article analyzes the representations and the languages of the political myth of Trieste and its presence in the national public memory. The popular press, the cine-newspapers *Incom*, the telegrams sent to the Prime Minister allow to explore some aspects of the public and private receipt of the image of Trieste: together with the persistence of sentimental factors that feed that image, it is also possible to see the signals of crisis of the patriotic myths along the changes that Italy would have lived in the years of the “great transformation”.

Key words: Trieste, Italian Republic, Cold war, Patriotism, Public memory, Political Symbols

Federico Robbe

The Italian Right and colonialism in the magazines (1947-1966)

The article aims to understand the path of colonial memory of the Italian Right in its neo-fascist and “apolitical” components. After the Peace Treaty of 1947 and the loss of the colonies (Somalia was ruled by an Italian Trusteeship Administration between 1950 and 1960), the neo-fascist Italian Social Movement re-claimed insistently the return of overseas territories. Then, in the Fifties, colonial memory became a recurring issue in large circulation weekly magazines such as «Oggi», «Gente» and «Epoca», related to the moderate Right. These magazines

strengthened the myth of “Italians as a good people”, especially regarding the fascist Ethiopia. Only in the mid-Sixties, thanks to the first scientific studies, that myth was undermined. Therefore a continuity between neo-fascist message and widespread magazines existed: the latter were certainly less racist, but equally involved in the spreading a stereotyped and positive vision of Italian civilization. But it was a false narration functional to contemporary political interests, in fact it didn’t stand the test of time.

Keywords: colonialism, neo-fascism, Italian Right, popular magazines, decolonization, colonial crimes

Tiago Gil

Historian and Computers: the databases use (1968-2013)

The purpose of this paper is to evaluate the relationship between history and computer science over the last 50 years, considering the use of databases. Our focus is on the publications which have dealt on this subject, without analyzing projects that did not have a written and public demonstration. The text accompanies the technical, conceptual and semantic changes which have occurred during the period, paying special attention to the way historians have understood and used the computer. The sample has more than seven hundred texts, including books, chapters and articles published in Europe, America and other countries, in five different languages. The conclusion evaluates the interdisciplinary perspective of historians and criticizes a noticeable lack of reflection on the use of digital tools.

Keywords: history and computer science, interdisciplinarity, databases.