

IMMERSIVE NARRATIVES IN FASHION BRANDING: THE CASE OF GUCCI COSMOS LAND

 **Eduardo Villena-Alarcón**¹: University of Malaga, Spain.
eduardo.villena@uma.es

 **María Verónica Salas-Rojas**: University of Malaga. Spain.
salas_rojas@uma.es

 **Rosa Ana Moya-García**: University of Malaga. Spain.
moyagarcia@uma.es

How to cite the article:

Villena-Alarcón, Eduardo; Salas-Rojas, María Verónica, & Moya-García, Rosa Ana (2026). Narrativas inmersivas en marcas de moda: el caso de Gucci Cosmos Land [Immersive Narratives in Fashion Branding: The Case of Gucci Cosmos Land]. *Vivat Academia*, 159, 1-26. <https://doi.org/10.15178/va.2026.159.e1682>

ABSTRACT

Introduction: The entry of fashion companies into metaverse environments has driven a profound transformation in their storytelling, reconfiguring traditional brand narratives into interactive, multisensory experiences that place the user at the center of the story. These experiences aim to foster a deeper, more meaningful connection with audiences. **Methodology:** To examine how fashion brands are implementing immersive narratives, this study adopts a descriptive approach that combines content analysis with a focus group. **Results:** The findings show that current proposals tend to prioritize visual aesthetics over interaction, thereby limiting user engagement and reducing immersion. **Discussion and Conclusions:** The research demonstrates that an immersive experience emerges only when narrative and participation integrate coherently, enabling users to move from spectators to active agents within the story and strengthening their emotional connection to the brand.

Keywords: immersive storytelling, brand storytelling, immersive experience, user engagement, digital fashion, metaverse

¹ Full Professor in the Department of Audiovisual Communication and Advertising at the University of Malaga. Lead researcher for Project JA.B2-18: "Sustainability of Fashion in the Metaverse."

1. INTRODUCTION

Gucci is leading the digital revolution in fashion (Faria Méndez, 2025) thanks to the creation of its own world in The Sandbox (Irwin, 2022). This virtual, decentralized platform, based on blockchain and non-fungible tokens (NFTs), allows brands and users to explore interactive digital environments. In the specific case of *Gucci Cosmos Land*, the brand invites players to participate in gamified and immersive experiences, promoting a more participatory and accessible brand experience aligned with the new demands of the contemporary digital consumer.

Since Facebook's rebranding to Meta in 2021, the metaverse and immersive worlds have positioned themselves as key spaces for building brand identities in various industries, including fashion. Brands like Prada, Dior, and Tommy Hilfiger have begun developing digital experiences on virtual platforms, expanding their reach and setting new standards for how fashion brands can interact with their audiences in the metaverse (Rosicart, 2023).

Thus, the metaverse is emerging as a strategic channel for brands seeking to redefine their storytelling through immersive digital experiences. Several reports highlight the power of narrative in immersive environments: messages structured as stories are up to 22 times more memorable (LeapMesh, 2024), and 92% of consumers say they prefer ads with a narrative component (HigoCreative, 2024). Far from simply telling a story, these strategies allow fashion brands to immerse consumers in digital universes imbued with symbolic meaning and deep emotional connection.

For new generations, these dynamics are even more relevant. For Generation Z, experiential learning takes on special significance: a total of 52% report feeling more authentic in virtual environments than in real life (Razorfish, 2022). Furthermore, a survey of 1,000 users from this generation, aged 14 to 24, revealed that 40% prioritize their avatar's appearance over their real-life physique (Varanasi, 2022). Similarly, License Global (2022) found that nearly three out of four young people regularly purchase digital fashion, and that 31% are willing to spend up to \$5 USD per month on virtual clothing. This trend of investing in digital identity could underscore the need for fashion brands to develop authentic, emotionally impactful strategies that allow them to establish strong and lasting relationships with this target audience.

The metaverse has captured academic interest due to its potential to transform purchasing behavior. Several studies have analyzed user experience (Dwivedi et al., 2022; Hu et al., 2025), highlighting the value of personalization and gamification as effective strategies to address the attentional challenges of the digital environment (Scholz & Duffy, 2018; Flavián et al., 2024). However, a gap remains in the literature regarding how fashion brands shape their storytelling in these immersive contexts.

1.1. The Metaverse and the Fashion Industry

Various companies across different sectors have begun actively exploring the immersive worlds of the metaverse with the aim of driving brand experience renewal and building community (Weiss, 2022). The metaverse, understood as the next

evolutionary stage of digital technology, has gained relevance due to its capacity to transform digital interaction and expand the boundaries of user experience (Barrio, 2022). These worlds integrate technologies such as virtual reality, augmented reality, and decentralized blockchain environments, enabling immersive, multisensory, and participatory simulations (Dwivedi et al., 2022). Conceptually, the metaverse can be understood as an expansive network of persistent, three-dimensional digital environments where users interact with each other and with virtual objects through avatars (Mystakidis, 2022).

Platforms like Roblox, Decentraland, and The Sandbox have positioned themselves as benchmarks for the creation of immersive narratives. The latter, based on blockchain technology, allows users to mint, exchange, and trade digital assets through NFTs (Palomo et al., 2025)—conceived as unique digital certificates that prove ownership of virtual assets, such as in-game items, digital goods, or online artwork (Liu, 2023).

In this context, the fashion industry has assumed a pioneering role in adopting the metaverse as a disruptive innovation, recognizing it as a strategic opportunity to connect with consumers (Ahn et al., 2022). The incorporation of NFT- based technologies and the development of immersive experiences have allowed brands to expand their reach and foster creativity, as well as diversify their revenue streams, reinforcing their relevance in the digital ecosystem (Joy et al., 2022). This interest has materialized in proposals ranging from video games that offer avatar customization through virtual outfits, to augmented reality applications that facilitate the visualization of products, thus configuring new forms of interaction between fashion and the public (González, 2022).

1.2. Immersive Storytelling in the Metaverse

Spatial design and narrative movement represent fundamental dimensions within immersive experiences in the metaverse. Both determine how the user's progression through the environment is articulated, becoming key axes for the construction of effective digital narratives. In this context, Jenkins (2004) introduces the concept of narrative architecture, according to which digital environments can be configured as spaces that tell stories through their own structure. From this perspective, settings are not merely backdrops, but active elements that organize the narrative through routes, obstacles, key visual elements, or spatial sequences.

The arrangement of thematic zones, the linearity or openness of the user journey, and the strategic placement of significant objects act as narrative mechanisms that guide the user experience and reinforce the brand's message. Visual aesthetics, in this sense, serve not only a decorative but also a structural function: changes in environment must follow a thematic or emotional logic that facilitates user interpretation (Murray, 2012). Complementarily, visual signs — such as logos, colors, or iconic elements — play a central role in building brand identity in virtual environments. Escalas and Bettman (2005) argue that these resources help users associate their own beliefs or aspirations with the brand's universe. The consistency of these narrative stimuli

contributes to building memorable experiences and reinforcing brand identity (Schmitt et al., 2009).

However, when the immersive environment requires prior knowledge – such as the recognition of historical elements, values, or products linked to a brand – it becomes essential to establish an introductory framework that acts as a cognitive guide. In interactive digital narratives, the user must simultaneously process multiple layers of information (visual, textual, symbolic, or auditory), which operate interdependently and not always linearly. This complexity demands certain narrative scaffolding structures (Meakin, 2024) that contextualize the stimuli from the earliest stages of the experience, reducing cognitive overload and facilitating meaningful immersion (Bellini, 2022).

In this vein, the concept of storyliving brings a new dimension to the narrative approach. In contrast to models where the user merely observes or receives a story, storyliving proposes that audiences experience the narrative universe from within, generating meaning through situated perception, bodily interaction, and affective engagement (Deniz, 2023). This approach is particularly relevant in immersive environments such as the metaverse, where experiencing the story becomes a way of appropriating it, reinforcing the symbolic bond with the brand.

Likewise, narratives in the metaverse tend to prioritize subjectivity and communicative closeness. Resources such as first-person narration or the strategic use of close-ups increase user engagement (Acevedo, 2022; García-Campos, 2018; Green & Brock, 2000). However, their effectiveness depends on careful design, with controlled pacing and moderated stimuli, to avoid sensory overload (Roig Vila & Rosales Statkus, 2016).

Narrative elements such as avatars and non-player characters (NPCs) also stand out, whose presence enhances the user's emotional connection with the story (Kybartas et al., 2018). The avatar plays a central role in the immersive experience. According to Turkey and Kinzer (2014), avatar customization positively influences the player's identification with their character. More recent studies show that when the avatar reflects characteristics similar to the user, it significantly improves the sense of immersion (Do et al., 2024). This identification is enhanced when a social dimension is added to the narrative: the possibility of cooperating or competing with other users can increase satisfaction and the sense of community (Lee et al., 2023). Similarly, the presence of NPCs contributes to generating continuity, atmosphere, and, in some cases, a sense of companionship or guidance that structures the user's journey (Scriven, 2023).

The narrative structure in these types of digital environments can adopt closed or open formats, depending on the degree of freedom granted to the user. In closed structures, the player follows a predetermined path without altering the narrative events, although they may experience variations according to their pace or exploration style (Nitsche, 2008). This approach is useful for conveying brand messages clearly and in a controlled manner. In contrast, in gamified environments,

tension is not always based on dramatic conflicts, but can arise from the logic of the challenge: failure to complete a task forces its repetition, introducing a form of pressure that replaces traditional narrative conflict (Juul, 2005).

In this sense, gamification operates as a key narrative strategy. Applying dynamics typical of video game design in non-game contexts—such as fashion marketing—allows for the creation of personalized experiences in which the user assumes an active role (Deterding et al., 2011; Castelló Martínez & Plaza Chica, 2022). By increasing involvement, the emotional bond between brand and consumer is strengthened, achieving a greater impact than traditional advertising formats (Cauberghe et al., 2011). In the field of digital luxury, gamification and reward systems have proven to be effective tools for intensifying consumer engagement with the brand (Milanesi et al., 2022).

From a broader perspective, *storytelling* acts as a strategic resource for connecting emotionally with the public, positioning brands, and generating positive associations in the consumer's mind (Lundqvist et al., 2012; Mariottini, 2021). In the attention economy, emotive narratives are becoming key tools for attracting and sustaining audience interest (Rodríguez Ríos and Lázaro Pernias, 2022). In fact, several authors argue that user engagement only increases when the experience is consistent with their interests and values (Milanesi et al., 2022; Vernuccio et al., 2024; Weiss, 2022).

Ultimately, brand narratives tend to revolve around origins, milestones, and values, alternating realistic themes with fictional elements to reinforce the symbolic connection (Fog et al., 2005). In the fashion sector, stories of overcoming adversity and achieving success, which appeal to authenticity and exclusivity, are particularly relevant (Schmitt et al., 2009). The use of archetypes—such as that of the “creator”—allows for the projection of values like creativity and luxury, establishing a distinctive identity that translates into emotional and symbolic recognition (Escalas, 2004).

1.3. Generation Z and the Brand Experience in the Metaverse

The experiential approach in immersive environments addresses a core issue for the fashion sector, which is currently undergoing a shift in its target audience. Generation Z has become the central consumer (Castelló Martínez & Plaza Chica, 2022; Wang, 2021). Considered the first truly digitally native generation, this demographic increasingly prioritizes experiences over the possession of material goods. In other words, they value authenticity, emotional connection, and the symbolic nature of the experience over the tangible object (NielsenIQ, 2024; Visa, 2024).

Under this premise, the metaverse is configured as a space where brands can build authentic connections through multisensory experiences that evoke emotions and reinforce the bond with the consumer (Ahn et al., 2022; Vernuccio et al., 2024). Through the development of immersive and innovative narratives, brands can not only adapt to the cultural codes of new generations, but also position themselves at

the forefront of digital fashion communication. In this scenario, storytelling ceases to be just another communication tool and becomes the backbone of a new way of experiencing, feeling, and inhabiting fashion.

In contrast, being a digital native does not guarantee the necessary skills to fully function in the metaverse, since this requires technical and cognitive skills to organize fragmented narratives, as well as advanced technological skills (Alexander et al., 2024; Al- Kfairy et al., 2024; Omar et al., 2024).

Their experience will be greatly influenced by the interface design, understood as the set of elements that facilitate perceptual and functional interaction with the system (Moran, 1981). An effective design optimizes technical navigation and also enhances cognitive perception.

This is amplified when considering accessibility aspects. The lack of adjustments for different levels of technical competence can limit access to narrative content. Dudley et al. (2023) warn that many proposals in the metaverse present technical or linguistic barriers that hinder immersion, especially for users with less experience or specific needs. In response to this challenge, Othman et al. (2024) point out that inclusive design not only broadens the scope of experiences but also ensures more equitable participation within the interactive narrative.

Beyond technical aspects, the playful dimension also decisively influences the user experience. The difficulty level of the mechanics directly impacts user engagement. When the challenge doesn't match their skills, enjoyment is replaced by frustration or disengagement. According to Csikszentmihalyi's (1990) flow theory, the balance between challenge and skill is essential for maintaining attention and fostering engagement. Along these lines, Sigailov-Lanfranchi et al. (2019) apply this principle to the design of gamified experiences, highlighting that poorly calibrated difficulty generates frustration and hinders understanding of the narrative. Therefore, a disproportionate difficulty curve can break immersion and weaken the connection between the brand and the user.

2. OBJECTIVES

The subsequent study poses the following research question: How does fashion brand storytelling contribute to generating immersive experiences? To answer this research question, three objectives were established:

- O1. To analyze the narrative structure implemented in *Gucci Cosmos Land*.
- O2. To explore the degree of user immersion in the brand experience.
- O3. To identify how technical skills influence the user's immersive experience.

3. METHODOLOGY

To understand how the brand's narrative discourse is configured and how it is perceived by users within the metaverse, a descriptive investigation was developed whose methodological design combines content analysis and focus groups. The

relevance of using both techniques is supported by the need to contrast the findings derived from the analysis of the virtual environment with the interpretations expressed by the participants, in accordance with the principles of methodological triangulation (Hernández Sampieri et al., 2014).

To achieve the first objective (O1), analyzing the narrative structure implemented in *Gucci Cosmos Land*, content analysis was used. According to Krippendorff (1990), this tool allows for the identification of patterns, trends, and message structures. Similarly, Berelson (1952) highlights the usefulness of this technique due to its systematic, objective, and quantitative nature, guaranteeing a rigorous analysis.

The analysis table is based on the postulates of various authors, such as Puente (2021) and Roig and Rosales (2016), regarding the traditional and digital components of storytelling (See Table 1). Furthermore, each dimension includes specific variables such as narrative perspective (personal or impersonal), the game's main plot, character customization, and the presence of a soundtrack, among others.

Table 1
Variables for the Analysis of Storytelling

Analysis Dimensions	Analysis Variables
Narrative elements	Point of view
	Main topic
	Emotional content
	Characters
	Conflict/message
Visual and sound elements	Use of images and videos
	Soundtrack/Sound effects
	Visual rhythm
	Visual economy
Interactive elements	User movements
	Movements around the environment
	User-history relationship
	Context
	Advertising communication

Source: Elaborated by the author based on several authors.

To achieve the second and third objectives –(O2) to explore the degree of user immersion in the brand experience and (O3) to identify how technical skills influence the immersive experience – a focus group was employed. This technique allows for an in-depth analysis of users' perceptions, attitudes, and experiences in virtual environments, addressing complex and multidimensional phenomena (Martín-Ramallal & Jódar-Marín, 2023). As Krueger (1994) points out, the focus groups constitute a valuable source of information on consumer attitudes, offering the possibility of observing how consumers interact with each other and how they construct meaning within a social context. This is especially relevant as it facilitates a deeper understanding of what people think and do, allowing exploring the whys and hows of their opinions and actions (García & Mateo, 2000).

Table 2

Variables for the analysis of the immersive experience

Analysis Dimensions	Analysis Variables
Perception of the immersive experience	User role within the metaverse Degree of identification with the avatar Tool evaluation
User experience	Movements and autonomy Level of accessibility Usability level
Communicative effectiveness	Brand (re)recognition Memorable spaces Connection with brand values

Source: Elaborated by the author based on several authors.

The items of analysis (See Table 2) revolve around studies on interactive narrative, *gamification* and immersive experiences in digital environments, especially based on Ryan and Deci (2000), Jenkins (2004), Klimmt et al. (2009), Schmitt et al. (2009) and Roig Vila and Rosales Statkus (2016).

Finally, based on what is indicated in Table 3, variables of objective 3 are related to the level of prior technological skill, familiarity with metaverse environments, the assessment of visual design, the accessibility of the content (specifically in terms of language), and the difficulty of the missions, the influence of the device and platform used.

Table 3

Variables for the Analysis of User Skills

Analysis Dimensions	Analysis Variables
Technical and control skills	Previous experience in immersive environments Basic mastery of controls Ability to execute concrete actions Ability to complete missions
Cognitive skills	Understanding the dynamics Perception of mission difficulty Perception of atmospheric design Recall of narrative elements
Accessibility and usability	Available languages Social interaction Technical performance of the experience Level of satisfaction with the platform Level of satisfaction with the device

Source: Elaborated by the authors based on several authors.

The dimensions considered (see Table 3) are inspired by studies on interaction and immersive experience (Gee, 2003; Preece et al., 2015; Slater & Sanchez-Vives, 2016), adapted to the case of *Gucci Cosmos Land*. These variables enable the analysis of the relationship between the user's digital competence, the communicative effectiveness of the environment, and the narrative understanding of the experience.

Lastly, the focus group consisted of eight participants from Generation Z (See Table 4). Selection was carried out using non-probability convenience sampling, based on the availability and accessibility of the subjects.

Table 4
Focus Group Participants

	Year of Birth	Educational/Professional Profile
P1	2005	Student of Higher Level Vocational Training in Social Integration with training oriented towards the understanding of social dynamics, mediation and participation in educational and digital contexts.
P2	1997	Multiplatform programmer and developer with experience in the use and evaluation of interactive digital systems.
P3	2006	Audiovisual Communication student with training in digital languages and narratives.
P4	2001	Technician in Microcomputer Systems and Networks, with training in digital systems and their interaction with the user.
P5	2010	Compulsory Secondary Education student with experience in the use of platforms with interactive environments.
P6	2008	High school student in the field of the arts with frequent exposure to digital platforms and interactive environments.
P7	2007	High school student in the field of science and technology who regularly uses digital technologies in educational and recreational contexts.
P8	2003	Technical professional with experience in complex interface-mediated environments.

Source: Elaborated by the authors.

The procedure consisted of two phases. In the first stage, participants were exposed to the *Gucci Cosmos Land* immersive experience so that they could interact directly with the virtual environment and substantiate their perceptions. In the second stage, a group dynamic was carried out, led by a moderator, based on a script of topics, encouraging interaction among participants as a method to generate useful information (García Calvente & Mateo Rodríguez, 2000).

4. RESULTS

4.1. Narrative Structure of the Storytelling of Gucci Cosmos Land

The *Gucci Cosmos Land* experience unfolds from an impersonal perspective, where the player adopts the role of visitor rather than protagonist. The story is told in the third person, and the narrative voice belongs to characters external to the user's avatar, reinforcing an experience guided from an external standpoint. The user participates in the journey as an active recipient of content but without the ability to directly influence the narrative's development.

The experience's thematic focus is educational, designed to facilitate learning through missions and challenges. Throughout the journey, the player travels through different spaces that represent key moments in the brand's history, from its origins to

the collections that have defined its identity. This itinerary allows players to discover the founder's sources of inspiration and understand the brand's legacy, creating an experience akin to that of an interactive museum.

The virtual environment reflects values associated with luxury, innovation, and exclusivity. In its initial phases, the experience is perceived as relaxed and playful; however, as more difficult challenges—such as parkour—are introduced, an emotional dimension linked to the challenge emerges. Although there is no traditional narrative conflict, tension is generated through the logic of the challenge and the possibility of restarting the course in case of failure.

Regarding the characters, two types of NPCs are identified. On the one hand, there are those with active narrative functions, who provide information, guide the development of the missions, and interact through questions and answers. On the other hand, there are environmental NPCs, whose function is to enrich the visual environment and add dynamism without directly intervening in the story.

The use of visual elements and digital objects is one of the cornerstones of the experience. The environment consists of stylized three-dimensional representations, consistent with The Sandbox's aesthetic, including display cases, mannequins, iconic suitcases, and symbolic structures associated with the brand. These objects (see Figure 1) allow for observation from different angles and, in some cases, interaction within the missions.

Figure 1
An Iconic Piece From the Brand



Source: *Gucci Cosmos Land*

The music and ambient sounds that accompany the journey vary depending on the context. In urban settings, traffic noises are heard, while in other spaces, sounds

related to the avatar's actions, such as swimming, sliding, or interacting with NPCs, predominate.

The visual progression of the environment follows a thematic and sequential logic. Each zone represents a stage in the company's evolution, articulating a succession of urban landscapes, dreamlike environments, and futuristic settings. Although the environment features a high density of elements—texts, lights, NPCs, logos, and decorations—these are organized hierarchically, highlighting the main objects through lighting, movement, or central placement, while secondary elements remain in the background. In the transition areas, the decorative elements and NPCs serve an atmospheric function that enhances brand recognition through the constant presence of identifying symbols such as logos and corporate colors.

Interacting with objects and characters is key to progressing through the experience. The player can activate challenges, talk to NPCs, collect items, and perform physical actions such as jumping, sliding, and climbing. These interactions are directly linked to narrative progression, as completing missions is essential to unlocking new areas and continuing the journey. Not all objects in the environment are interactive; only those integrated into the game's mechanics are.

The relationship between the player and the story is structured through a self-contained narrative combined with a relatively open exploration system. While the environment allows freedom of movement, access to certain areas is contingent upon completing specific missions, introducing a sequential structure that balances exploration with linearity. The environment's design itself guides the player through a dynamic map that displays real-time location and floating markers that indicate missions and progress, establishing a guided framework without imposing a completely rigid path. Nevertheless, the experience can vary depending on the order of exploration or the time spent in each area.

Regarding the narrative context, certain missions require prior knowledge of Gucci's history. However, the environment provides little textual information to introduce this content, thus limiting the narrative experience. In contrast, the visual aspect offers complementary symbolic information, as each space and secondary element implicitly contributes to representing the brand's evolution.

The experience incorporates a social dimension through an integrated chat system that allows for asynchronous message exchange between players in multiple languages. While this interaction doesn't directly influence the narrative, it adds a relevant social layer to the virtual environment.

In terms of narrative accessibility, the main content—including the story—is only available in English. Unlike the chat system, there is no option to translate the narrative text into other languages, which may limit comprehension for some users and poses a potential barrier to linguistic inclusion.

4.2. The Immersive Experience Through Storytelling

The focus group participants generally described the experience as fragmented and lacking immersion. Most participants felt they were not protagonists in the game's story, but rather external observers, even defining themselves as "visitors" or "scavenger hunt players." This perception was more pronounced among older participants, who indicated that the experience did not generate a deep emotional connection or prove particularly memorable, although they appreciated the brand's effort to explore new communication formats. In contrast, the youngest participant expressed a stronger connection with the environment and highlighted gamification as an effective way to engage with the brand, stating that she had played again and would repeat similar experiences.

The limited avatar customization emerged as one of the main factors restricting engagement. All participants cited the random character assignment and the limited customization options as obstacles to identification. Although one participant indicated they did not recognize themselves in their assigned avatar, they did identify the brand's visual style and aesthetic. Differences were also observed based on age: while an older participant stated that the avatar choice did not influence their participation, a middle-aged participant indicated that greater customization would have increased their engagement.

The narrative's progression was perceived as diminishing. The game's beginning was considered visually appealing and accessible in terms of pacing and difficulty; however, as the experience unfolded, participants expressed frustration, confusion, and disinterest. This downward trend reinforced the perception of the game as a series of challenges rather than an integrated narrative, hindering the development of a sustained emotional connection with the brand.

Regarding the rewards system, engagement levels varied depending on age and personal affinity for fashion. Half of the participants valued the possibility of unlocking accessories and clothing for their avatars, although for three of them, these were neither motivating nor essential. The youngest participant identified this system as the main incentive of the game. Conversely, some indicated that, not planning to return to the game, they didn't make an effort to personalize their avatars and that, furthermore, certain technical difficulties prevented them from correctly applying the unlocked accessories. Even so, they acknowledged that this type of reward could be effective for younger users with a greater affinity for fashion.

All participants agreed that there was no possibility of altering the narrative development or making decisions that would impact the story. This lack of agency was viewed positively, as it ensured a consistent experience and facilitated the brand's ability to convey key messages. Four participants added that, given the informative and general nature of the content, including narrative branches would not have been coherent or functional.

The visual elements generated mixed reviews. On the one hand, the aesthetic richness, variety of settings, and diverse atmospheres were highlighted. On the other, most noted visual overload and incoherent transitions between spaces, which hindered navigation. Even so, the value of elements directly linked to Gucci's identity—such as suitcases, display cases, and floral motifs—and of museum or theatrical settings was acknowledged, as these facilitated contextualizing the content and narrative immersion. Regarding sound, the music was perceived as irrelevant and, in some cases, muted to avoid distractions, while the sound effects were positively valued for adding realism to the experience.

Regarding content comprehension, learning about the brand's history and values was limited. Although some participants acknowledged acquiring specific information, most cited language as a significant barrier, as they had to constantly translate the texts, which reduced their attention and affected their overall understanding of the narrative. From a pedagogical perspective, the questioning system was considered ineffective, perceived as overly specific and disconnected from the narrative development, failing to generate meaningful understanding even when the answer was reached by process of elimination. Some participants suggested that a more progressive and contextualized narrative structure would have facilitated the assimilation of the brand message.

Despite these limitations, six of the eight participants recalled specific scenes with a high symbolic value, such as the Garden of Eden or the museum room dedicated to displaying iconic handbags. Even the youngest participant remembered designers' names, indicating that certain elements made an impact on their memory. In terms of values, while a deep connection with innovation or exclusivity wasn't established, attributes linked to luxury and elegance were identified, especially in minimalist or nature-inspired settings.

All participants agreed that these types of immersive experiences offered a more engaging alternative to traditional advertising, although they noted that the experience was ephemeral and short-lived, due in part to technical and distribution limitations. Some suggested that integration into more popular and accessible platforms, such as Fortnite or TikTok, could have contributed to greater reach and retention of the target audience.

4.3. Influence of Skills on Narrative Immersion

The participants' prior experience was a determining factor in their perception of the immersive experience. Users less familiar with immersive environments described the experience as boring, stressful, and unintuitive. Although specific moments of motivation were identified when overcoming complex missions, these were insufficient to sustain interest throughout the experience. Younger participants experienced feelings of satisfaction and accomplishment upon completing certain challenges, but also expressed frustration during the experience.

Differences in technical skills significantly impacted interaction with the platform.

Less experienced users struggled from the outset, particularly with the keyboard controls, leading them to focus on performing basic movements and neglecting environmental exploration and narrative comprehension. Consequently, their recall of aesthetic and narrative elements was limited. More experienced users demonstrated greater agility in executing actions and overcoming demanding challenges, such as parkour, although they also noted recurring technical difficulties and the lack of a clear narrative progression. Overall, the experience was perceived as a series of isolated puzzles rather than a coherent, immersive narrative.

Regarding difficulty, the simpler missions generated initial motivation, while the more complex challenges led to frustration, stress, and, in some cases, abandonment, especially among users with less mastery of the controls. Only the most technically skilled participants maintained motivation when faced with demanding challenges, although they indicated that it was not an experience they would return to regularly.

The freedom of movement was positively received, especially by more experienced users; however, the lack of clear guidance systems led to disorientation, making it difficult to identify objectives and understand the narrative. This was compounded by an overload of visual stimuli and a spatial layout perceived as inconsistent, which hampered navigation and negatively impacted gameplay, particularly for users less skilled with the controls.

Language was another significant barrier. The lack of translations or a Spanish version reduced engagement and hindered comprehension of the activities and tests, particularly those requiring text interaction or response selection.

All participants cited the lack of cooperative gameplay as a significant limitation. Although they shared the environment with other users, the inability to undertake joint missions was perceived as a missed opportunity to improve retention, motivation, and emotional engagement. Technical issues were also reported related to game performance – loading times, graphical glitches, and NPCs errors – and the functionality of unlockable add-ons. Furthermore, a lack of clear instructions for performing certain actions disrupted the flow of gameplay and affected immersion.

Furthermore, the exclusive computer access was perceived as an obstacle, especially for participants with less proficiency with keyboarding. The choice of The Sandbox as a platform was also questioned due to its lack of familiarity among young people, with more popular and accessible alternatives such as Roblox, Fortnite, or TikTok being suggested, where playful experiences could be integrated through minigames or filters.

Table 5

Main Limitations for Narrative Immersion in Gucci Cosmos Land

Dimension	Category	Description of the Limitation
Narrative	User role	The user does not assume a leading role within the immersive experience and is perceived as an external observer of the story.
	Narrative structure	A closed story, without the possibility of progression or decision-making with narrative impact, which limits emotional involvement and interest.
	Narrative contextualization	Absence of a prior narrative framework that introduces the brand's history and values.
Technique	Usability and control	Difficulties in handling the controls, especially using the keyboard.
	Spatial design	Visual overload and inconsistent transitions between spaces hinder smooth navigation.
	Technical performance	Graphical glitches, loading times, and NPC errors that interrupt the experience and generate frustration.
	Platform	Exclusive access via computer and use of a platform unfamiliar to young people.
Cognitive	Language	Textual content available only in English, with no translation option, which reduces attention and hinders comprehension.
	Cognitive saturation	Simultaneous attention to control, reading, and spatial orientation, which hinders the narrative experience.
	Learning	Learning that is isolated and not meaningful; the questioning dynamic is perceived as poorly integrated into the narrative.
Social	User interaction	Absence of cooperative dynamics or joint missions, which reduces motivation and emotional involvement.

Source: Elaborated by the authors.

Finally, Table 5 summarizes the main narrative, technical, cognitive, and social barriers identified from the content analysis and focus group.

5. DISCUSSION AND CONCLUSIONS

The fashion industry has begun to explore the diverse worlds of the metaverse, and in this context, experiential storytelling plays a central role in constructing immersive narratives that strengthen the bond between brands and consumers, and opening new avenues for connecting with younger audiences. Based on this premise, this study sought to understand how fashion brands use storytelling to generate meaningful immersive experiences for Generation Z.

Content analysis revealed that *Gucci Cosmos Land* relies on a closed narrative structure, where the user does not assume an active role or influence the story's development. Told in the third person and guided from beginning to end, the experience positions the player as a spectator within a succession of themed

scenarios. While this approach allows the brand to maintain control of the narrative, it limits the user's emotional involvement. This approach contrasts with the arguments of García-Campos (2018), who advocates for a more intimate and personalized immersive communication, and with Green and Brock (2000), who maintain that identification with the protagonist and first-person narration foster an emotional connection with the story.

From the users' perspective, the limited avatar personalization and lack of prominence emerged as the main obstacles to generating genuine emotional engagement. Even so, differences were observed between generations: younger participants valued NFT rewards as a form of self-expression and digital identity building, while older participants did not find them motivating. These results align with those of Flavián et al. (2024), who highlight gamification and digital incentives as effective strategies for attracting and retaining young audiences.

Regarding technical skills, participants with less digital experience encountered significant barriers to interacting with the environment, experiencing frustration and disorientation. These difficulties were linked to the lack of intuitive controls, the absence of clear instructions, and the lack of in-game support. Although more experienced users demonstrated greater agility, their recall focused on specific challenges or visual aspects, without constructing a coherent narrative. This demonstrates that immersion depends not only on the story but also on accessibility, gameplay, and the technical adaptation of the environment. In line with Palomo et al. (2025), platforms with high technical requirements and low brand awareness tend to hinder connection with the target audience.

Regarding the first objective, the *storytelling* is organized as an educational journey that reconstructs the history and evolution of the brand through missions. The diegetic progression, guided by NPCs and hierarchical visual elements, unfolds through a sequence of thematic zones that represent different stages of Gucci's legacy. Overall, the experience functions as an interactive museum designed to reinforce the brand's values of luxury, innovation, and exclusivity.

Regarding the second objective, the focus group analysis revealed a low level of immersion in the brand experience, which was perceived as ephemeral and forgettable. Participants felt more like observers than active participants, hindering emotional connection. The dynamics were perceived as fragmented and waning, exacerbated by language barriers and some technical issues that disrupted the flow. Although the visual aesthetics and certain symbolic spaces were appreciated for reflecting Gucci's values, they failed to create a fully immersive experience.

Regarding the third objective, the results showed that digital proficiency directly influences the understanding and enjoyment of the experience. Less experienced users focused their attention on basic operational aspects, which reduced their ability to appreciate the narrative and aesthetic components. Even among the most skilled users, performance issues and a lack of optimization disrupted the flow, affecting the sense of presence and continuity.

Ultimately, and in answer to the research question, it can be concluded that for storytelling to truly contribute to generating immersive experiences, it is essential to structure the narrative around user action. In other words, participants must be able to experience the narrative universe from within, constructing meaning through direct interaction with the environment and the emotional engagement this produces, in order to strengthen their deep connection with the brand.

Looking ahead to future research, it would be relevant to analyze the narrative of Gucci's virtual worlds on other metaverse platforms, as well as to compare the storytelling of different fashion brands in diverse immersive environments. The generational differences detected also suggest the need to explore the experience of Generation Alpha, as well as the integration of narrative mechanics on platforms like Fortnite or Roblox.

6. REFERENCES

- Acevedo, J. (2022). Una introducción al metaverso: conceptualización y alcance de un nuevo universo online. *adComunica*, 24, 41-56
<https://doi.org/10.6035/adcomunica.6544>
- Ahn, S. J., Kim, J., & Kim, J. (2022). The Bifold Triadic Relationships Framework: a theoretical primer for advertising research in the metaverse. *Journal of Advertising*, 51(5), 592-607. <https://doi.org/10.1080/00913367.2022.2111729>
- Al-Kfairy, M., Alomari, A., Al-Bashayreh, M., Alfandi, O., & Tubishat, M. (2024). Unveiling the Metaverse: A survey of user perceptions and the impact of usability, social influence and interoperability. *Heliyon*, 10(10), e31413. <https://doi.org/10.1016/j.heliyon.2024.e31413>
- Alexander, B., Blazquez, M., Chrimes, C., & Boardman, R. (2024). The role of immersive spaces on the customer experience: An exploration of fashion metaverses. *Psychology and Marketing*, 42(2), 539-553. <https://doi.org/10.1002/mar.22140>
- Barrio Andrés, M. (2022). Metaverso: origen, concepto y aplicaciones. *Derecho Digital e Innovación*, 12, 1-12 <https://www.aranzadilaley.es/tienda/derecho-digital-e-innovacion-digital-law-and-innovation-review>
- Bellini, M. (2022). Interactive Digital Narratives as Complex Expressive Means. *Frontiers in Virtual Reality*, 3. <https://doi.org/10.3389/frvir.2022.854960>
- Berelson, B. (1952). *Content Analysis in Communication Researches*. Free Press.
- Castelló Martínez, A. C., & Plaza Chica, S. (2022). Moda de lujo, contenidos de marca y metaverso: el caso de Gucci y la generación Z. *Communication Papers*, 11(23), 96. https://doi.org/10.33115/udg_bib/cp.v11i23.22826

- Cauberghe, V., Geuens, M., & De Pelsmacker, P. (2011). Context effects of TV programme-induced interactivity and telepresence on advertising responses. *International Journal of Advertising*, 30(4), 641-663. <https://doi.org/10.2501/IJA-30-4-641-663>
- Csikszentmihalyi, M. (1990). *Flow: The Psychology of Optimal Experience*. Harper & Row.
- Deniz, K. (2023). Metaverse and new narrative: Storyliving in the age of metaverse. En R. V. Benítez Rojas (Ed.), *The future of digital communication: The metaverse* (pp. 39-56). CRC Press. <https://doi.org/10.1201/9781003379119-4>
- Deterding, S., Dixon, D., Khaled, R., & Nacke, L. (2011). From game design elements to gamefulness. *MindTrek*, 11, 9-15 <https://doi.org/10.1145/2181037.2181040>
- Do, H., Protko, J., & McMahan, R. P. (2024). Investigating the influence of avatar similarity on narrative immersion in VR storytelling. *arXiv* <https://arxiv.org/abs/2402.03279>
- Dudley, J., Yin, L., Garaj, V., & Kristensson, P. O. (2023). Inclusive Immersion: a review of efforts to improve accessibility in virtual reality, augmented reality and the metaverse. *Virtual Reality*, 27(4), 2989-3020. <https://doi.org/10.1007/s10055-023-00850-8>
- Dwivedi, Y. K., Hughes, L., Wang, Y., Alalwan, A. A., Ahn, S. J., Balakrishnan, J., Barta, S., Belk, R., Buhalis, D., Dutot, V., Felix, R., Filieri, R., Flavián, C., Gustafsson, A., Hinsch, C., Hollensen, S., Jain, V., Kim, J., Krishen, A. S., ... Wirtz, J. (2022). Metaverse marketing: How the metaverse will shape the future of consumer research and practice. *Psychology and Marketing*, 40(4), 750-776 <https://doi.org/10.1002/mar.21767>
- Escalas, J. E. (2004). Narrative processing: Building consumer connections to brands. *Journal of Consumer Psychology*, 14(1-2), 168-180 https://doi.org/10.1207/s15327663jcp1401&2_19
- Escalas, J. E., & Bettman, J. R. (2005). Self-construal, reference groups, and brand meaning. *Journal of Consumer Research*, 32(3), 378-389 <https://doi.org/10.1086/497549>
- Faria Méndez, R. (2025). Lujo y tecnología: Gucci y Balenciaga apuestan por IA y realidad aumentada. *Mundiario* <https://www.mundiario.com/articulo/luxury/lujo-tecnologia-gucci-balenciaga-apuestan-ia-realidad-aumentada/20250402005810339414.html>

- Flavián, C., Ibáñez-Sánchez, S., Orús, C., & Barta, S. (2024). The dark side of the metaverse: The role of gamification in event virtualization. *International Journal of Information Management*, 102726. <https://doi.org/10.1016/j.ijinfomgt.2023.102726>
- Fog, K., Budtz, C., & Yakaboylu, B. (2005). *Storytelling: Branding in practice*. In M. M. García Calvente, & I. Mateo Rodríguez (2000). El grupo focal como técnica de investigación cualitativa en salud: diseño y puesta en práctica. *Atención Primaria*, 25(3), 181-186 [https://doi.org/10.1016/S0212-6567\(00\)78485-X](https://doi.org/10.1016/S0212-6567(00)78485-X)
- García-Campos, J. M. (2018). *Lenguajes audiovisuales en el periodismo*. Universitat Oberta de Catalunya.
- Gee, J. P. (2003). *What Video Games Have to Teach Us about Learning and Literacy*. Palgrave Macmillan.
- González, M. (2022). *Moda y tecnología: el futuro de la industria textil*. Tirant Humanidades.
- Green, M. C., & Brock, T. C. (2000). The role of transportation in the persuasiveness of public narratives, *Journal of Personality and Social Psychology*, 79(5), 701-721 <https://doi.org/10.1037/0022-3514.79.5.701>
- Hernández Sampieri, R., Fernández Collado, C., & Baptista, P. (2014). *Metodología de la investigación*. McGraw-Hill.
- HigoCreative (2024). Storytelling marketing statistics: Why storytelling is so valuable. HigoCreative. <https://www.higocreative.com/blog/storytelling-marketing-statistics>
- Hu, L., Olivieri, M., Giovannetti, M., & Cedrola, E. (2025). The retail strategies of luxury fashion firms in the metaverse: Enhancing brand experiences, *Journal of Retailing and Consumer Services*, 84, 104202 <https://doi.org/10.1016/j.jretconser.2024.104202>
- Irwin, L. (2022). Gucci compra terrenos en juego de ethereum The Sandbox para crear experiencias en el metaverso. *Decrypt*. <https://decrypt.co/es/92583/gucci-compra-terrenos-ethereum-the-sandbox-metaverso>
- Jenkins, H. (2004). Game design as narrative architecture. In N. Wardrip-Fruin, & P. Harrigan (Eds.), *First person: New media as story, performance, and game*. MIT Press.
- Joy, A., Zhu, Y., Peña, C., & Brouard, M. (2022). Digital future of luxury brands: Metaverse, digital fashion, and non-fungible tokens. *Strategic Change*, 31(3), 337-343 <https://doi.org/10.1002/jsc.2502>
- Juul, J. (2005). *Half-Real: Video Games Between Real Rules and Fictional Worlds*. MIT Press.

- Klimmt, C., Hefner, D., & Vorderer, P. (2009). The video game experience as “true” identification: A theory of enjoyable alterations of players’ self-perception. *Communication Theory*, 19(4), 351-373 <https://doi.org/10.1111/j.1468-2885.2009.01347.x>
- Krippendorff, K. (1990). *Metodología de análisis de contenido: teoría y práctica* (1.^a ed.). Paidós.
- Krueger, R. A. (1994). *Focus Groups: A Practical Guide for Applied Research*. Sage.
- Kybartas, B., Verbrugge, C., & Lessard, J. (2018). Expressive range analysis of a possible worlds driven emergent narrative system. En *Lecture Notes in Computer Science* (pp. 473-477) https://doi.org/10.1007/978-3-030-04028-4_54
- Leapmesh. (2024). Data storytelling statistics: Unleashing insights for engaging presentations. *Leapmesh* <https://leapmesh.com/data-storytelling-statistics/>
- Lee, H., Chang, K., Uhm, J. y Owiro, E. (2023). How avatar identification affects enjoyment in the metaverse: the roles of avatar customization and social engagement. *Cyberpsychology, Behavior, and Social Networking*, 26(4), 255-262 <https://doi.org/10.1089/cyber.2022.0257>
- License Global. (2022). Metaverse fashion trends: How Roblox redefined Gen Z fashion. *License Global* <https://www.licenseglobal.com/video-games/metaverse-fashion-trends-how-roblox-redefined-gen-z-fashion>
- Liu, J. (2023). Metaverse and Brand: A Study of Luxury Brand Digital Marketing Strategy – Taking Gucci as an Example. En *Advances in Economics, Business and Management Research*. ICEMCI 2022. https://doi.org/10.2991/978-94-6463-098-5_214
- Lundqvist, A., Liljander, V., Gummerus, J., & Van Riel, A. (2012). The impact of storytelling on the consumer brand experience: The case of a firm-originated story. *Journal of Brand Management*, 20(4), 283-297 <https://doi.org/10.1057/bm.2012.15>
- Mariottini, L. (2021). Argumentación y persuasión en los anuncios comerciales audiovisuales post-confinamiento: el ‘storytelling’. *Oralia: Análisis del Discurso Oral*, 24(2), 293-320 <https://doi.org/10.25115/oralia.v24i2.7118>
- Martín-Ramallal, P., & Jódar-Marín, J.Á. (2023). Propuesta metodológica para el análisis de la publicidad inmersiva y las campañas realizadas en los metaversos. *Pensar la Publicidad. Revista Internacional de Investigaciones Publicitarias*, 17(1), 45-63 <https://doi.org/10.5209/pepu.86156>

- Meakin, E. (2024). Video game structural layers for narrative design and meaning. *Games and Culture*, 19(7), 842-861 <https://doi.org/10.1080/14626268.2024.2411222>
- Milanesi, M., Guercini, S., & Runfola, A. (2022). Luxury fashion in the digital era: The role of gamification and digital engagement. *International Journal of Environmental Research and Public Health*, 19(1), 1-16 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8762629/>
- Moran, T. P. (1981). The command language grammar: A representation for the user interface of interactive computer systems. En J. R. Anderson (Ed.), *Cognitive Skills and Their Acquisition* (pp. 197-235). Erlbaum.
- Murray, J. H. (2012). *Inventing the Medium: Principles of Interaction Design as a Cultural Practice*. MIT Press.
- Mystakidis, S. (2022). Metaverse. *Encyclopedia*, 2(1), 486-497 <https://doi.org/10.3390/encyclopedia2010031>
- NielsenIQ (2024). How Gen Z consumer behavior is reshaping retail. *NielsenIQ* <https://nielseniq.com/global/en/insights/analysis/2024/how-gen-z-consumer-behavior-is-reshaping-retail/>
- Nitsche, M. (2008). *Video Game Spaces: Image, Play, and Structure in 3D Worlds*. MIT Press.
- Omar, K., Fakhouri, H., Zraqou, J., & Gómez, J. M. (2024). Usability heuristics for metaverse. *Computers*, 13(9), 222 <https://doi.org/10.3390/computers13090222>
- Othman, A., Chemnad, K., Hassanien, A. E., Tlili, A., Zhang, C. Y., Al-Thani, D., Altinay, F., Chalghoumi, H., Al-Khalifa, H. S., Obeid, M., Jemni, M., Al-Hadhrani, T., & Altinay, Z. (2024). Accessible Metaverse: A theoretical framework for accessibility and inclusion in the metaverse. *Multimodal Technologies and Interaction*, 8(3), 21. <https://doi.org/10.3390/mti8030021>
- Palomo, I., Černiková, M., & Jiménez, G. (2025). NFTs in the digital creative industries: A theoretical review of their impact, applications, and challenges. *Revista Mediterránea de Comunicación*, 16(2), e29327 <https://doi.org/10.14198/medcom.29327>
- Preece, J., Rogers, Y., & Sharp, H. (2015). *Interaction Design: Beyond Human-Computer Interaction* (4th ed.). John Wiley & Sons.
- Puente, B. (2021). *Storytelling, neuromarketing y la industria del videojuego: El papel de la narrativa en la generación de valor añadido para el consumidor* [Trabajo Fin de Grado]. Universidad Pontificia Comillas). <http://hdl.handle.net/11531/52769>

- Razorfish. (2022). Study finds 52 percent of Gen Z gamers feel more like themselves in the metaverse than in real life. *Razorfish* <https://www.razorfish.com/articles/news/razorfish-study-finds-52-percent-of-gen-z-gamers-feel-more-like-themselves-in-the-metaverse-than-in-real-life/>
- Rodríguez Ríos, A., & Lázaro Pernias, P. (2022). Nuevas narrativas en publicidad. El storydoing como modelo de comunicación que favorece la cocreación del relato de marca entre los usuarios de Instagram. *AdComunica*, 24, 57-80 <https://doi.org/10.6035/adcomunica.6554>
- Roig Vila, R., & Rosales Statkus, S. (2016). El Relato Digital. Análisis de sus elementos y tipología, *RiiTE. Revista Interuniversitaria de Investigación en Tecnología Educativa* <https://doi.org/10.6018/riite/2016/257951>
- Rosicart, A. (2023). Gucci en el Metaverso: Revolucionando el Marketing de Moda en el Mundo Virtual. *Metaverse News* <https://metaverse-news.es/gucci-en-el-metaverso-revolucionando-el-marketing-de-moda-en-el-mundo-virtual/>
- Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68-78. <https://doi.org/10.1037/0003-066X.55.1.68>
- Schmitt, B. H., Zarantonello, L., & Brakus, J. J. (2009). Brand Experience: What is it? How is it Measured? Does it Affect Loyalty. *Journal of Marketing*, 73(3), 52-68 <https://ssrn.com/abstract=1960358>
- Scholz, J., & Duffy, K. (2018). We ARE at home: How augmented reality reshapes mobile marketing and consumer-brand relationships, *Journal of Retailing and Consumer Services*, 44, 11-23 <https://doi.org/10.1016/j.jretconser.2018.05.004>
- Scriven, P. (2023). A Social Phenomenology of Non-Player Characters (NPCs) in Videogames. *Techné: Research in Philosophy and Technology*, 27(2), 240-259 <https://doi.org/10.5840/techne202382182>
- Sigailov Lanfranchi, J. (2019). Impact of different levels of difficulty on immersion in video games. *CEUR Workshop Proceedings*. https://ceur-ws.org/Vol-2563/aics_24.pdf
- Slater, M., & Sanchez-Vives, M. V. (2016). Enhancing our lives with immersive virtual reality. *Frontiers in Robotics and AI*, 3(74), 1-47 <https://doi.org/10.3389/frobt.2016.00074>
- Turkay, S., & Kinzer, C. (2014). The Effects of Avatar-Based Customization on Player Identification. *International Journal of Gaming and Computer-Mediated Simulations*, 6(1), 1-25. <https://doi.org/10.4018/ijgcms.2014010101>

- Varanasi, L. (2022). Gen Z-ers are using their own metaverse avatars as inspiration for their real-life clothing choices. *Business Insider* <https://www.businessinsider.com/metaverse-fashion-roblox-genz-buying-high-fashion-2022-11>
- Vernuccio, M., Boccalini, S., & Patrizi, M. (2024). "Being" with the brand in the metaverse: Strengthening brand anthropomorphism to foster brand love. *Journal of Retailing and Consumer Services*, 84, 104204. <https://doi.org/10.1016/j.jretconser.2024.104204>
- Visa. (2024, febrero). Unlocking Gen Z's mindset and consumer potential. <https://usa.visa.com/partner-with-us/visa-consulting-analytics/economic-insights/unlocking-the-gen-z-mindset-and-consumer-potential.html>
- Wang, W. (2021). How Has the Fashion Industry Reacted to Gen Z's Completely Different Consumption Concepts and Shopping Habits? *Academic Journal of Humanities & Social Sciences*, 4(10). <https://doi.org/10.25236/ajhss.2021.041015>
- Weiss, C. (2022). Fashion retailing in the metaverse. *Fashion, Style & Popular Culture*, 9(4), 523-538 https://doi.org/10.1386/fspc_00159_1

AUTHORS' CONTRIBUTIONS, FUNDING AND ACKNOWLEDGMENTS

Authors' contributions

Conceptualization: Villena-Alarcón, Eduardo; Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Methodology:** Villena-Alarcón, Eduardo; Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Software:** Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Validation:** Villena-Alarcón, Eduardo. **Formal Analysis:** Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Data Curation:** Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Drafting-Preparation of the Original Draft:** Villena-Alarcón, Eduardo; Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Drafting-Revision and Editing:** Villena-Alarcón, Eduardo; Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Visualization:** Salas-Rojas, Verónica; Moya-García, Rosa Ana. **Supervision:** Villena-Alarcón, Eduardo. **Project Management:** Villena-Alarcón, Eduardo. **All authors have read and accepted the published version of the manuscript.** Villena-Alarcón, Eduardo, Salas-Rojas, Verónica; Moya-García, Rosa Ana.

Funding: This research received external funding.

Acknowledgments: The study was funded by the University of Malaga's Internal Plan as part of project JA.B2-18, titled "Sustainability in Fashion in the Metaverse."

Conflict of interest: The authors declare that there is no conflict of interest.

AUTHOR(S)

Eduardo Villena-Alarcón:

He holds a Doctorate in Organizational Communication and a Bachelor's degree in Journalism, Advertising, and Public Relations from the University of Malaga. He is currently a tenured professor in the Department of Audiovisual Communication and Advertising at the University of Malaga. Author of more than 30 scientific publications, he is a member of the research project "Observatory of Sustainability in Commercial Fashion Communication" and the lead researcher on the research project "Sustainability of Fashion in the Metaverse." His main line of research focuses on fashion communication in virtual environments.

eduardo.villena@uma.es

H-index: 11

Orcid ID: <https://orcid.org/0000-0001-8798-8506>

Google Scholar: <https://scholar.google.es/citations?user=LkeJLbgAAAAJ&hl=es>

ResearchGate: <https://www.researchgate.net/profile/Eduardo-Villena-Alarcon>

Scopus: <https://www.scopus.com/authid/detail.uri?authorId=57219144764>

Academia.edu: <https://uma.academia.edu/EduardoVillenaAlarcón>

María Verónica Salas-Rojas:

Bachelor's degree in Advertising and Public Relations.

salas_rojas@uma.es

Orcid ID: <https://orcid.org/0009-0005-6153-1600>

Rosa Ana Moya-García:

Bachelor's degree in Advertising and Public Relations.

moyagarcia@uma.es

Orcid ID: <https://orcid.org/0009-0005-6461-3273>

Related Articles

- Alonso-Mosquera, M.-H., Sanz-Martín, M., & Rodríguez-Laiz, J. (2024). Moda rápida y sostenibilidad: ¿un cambio de paradigma en marketing o una mera estrategia de greenwashing? *European Public & Social Innovation Review*, 9, 1-19. <https://doi.org/10.31637/epsir-2024-634>
- Crespo Tejero, N., Sifuentes Aguirre, A., & Fernandez-Lores, S. (2025). Comercio electrónico y moda deportiva: Análisis neurocientífico de la experiencia de usuario. *Revista de Ciencias de la Comunicación e Información*, 30, 1-23. <https://doi.org/10.35742/rcci.2025.30.e329>
- León-Alberca, T., Calva-Cabrera, D., Renés-Arellano, P., & Inzunza-Acedo, B. (2025). Instagram como herramienta digital para la comunicación y posicionamiento de marcas de moda: estudio de caso en Ecuador. *Universitas-XXI, Revista de Ciencias Sociales y Humanas*, 42, 217-243. <https://doi.org/10.17163/uni.n42.2025.09>
- Martín López, R., de Paredes Gallardo, C., & Martínez Musoles, L. (2024). Comunicación efectiva para marcas de moda sostenible: retos y enfoques en la comunidad valenciana. *Revista de Comunicación de la SEECI*, 57, 1-14. <https://doi.org/10.15198/seeci.2024.57.e873>
- Saldaña, J. L. U., & Flores, A. M. (2025). El diseño y la moda como manifestación patrimonial: de las historias ligadas al nacionalismo mexicano a una narrativa global. *Cuadernos del Centro de Estudios en Diseño y Comunicación. Ensayos*, 261, 71-88. <https://dialnet.unirioja.es/servlet/articulo?codigo=10175226>

VivatAcademia

revista de comunicación

ISSN: 1575-2844