Class Description:
Prerequisites: none.

Global Fashion Industry: Italy will provide students with a deep understanding of the contemporary fashion industry in Italy, as well as of Italy’s position in the global fashion arena. The course will drive students through the entire lifecycle of the fashion business, from forecasting trends to retailing, through design, sourcing, product development and production. Particular attention will be dedicated to different marketing aspects of the process, such as: identity building, brand positioning, merchandising, buying, costing, communication. All levels of retail, from luxury to mass market will be covered. The course will end with an analysis of the new challenges, such as sourcing globalization, emerging markets, sustainability and growing significance of technology. A strong effort will be put into organizing site visits to studios, showrooms and factories, as well as meeting with professional players.

Each session will be structured to give students an overview of a particular stage of the Industry, through a mix of lectures from the course leader and visiting professionals, studio and showroom visits, walking tours, reading assignments and practical projects.

Instructor Details:
Name: Marco Semeghini
NYUGlobalHome Email Address: ms8801@nyu.edu
Office Hours: Wednesdays, 10:30 a.m. – 13:15 a.m.
Villa Ulivi Office Location: top floor
Villa Ulivi Phone Number: +39 055 5007 300

Desired Outcomes:
On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work.
• Have improved their understanding of the roles involved in the fashion business, and the key approaches and issues pertinent to each of them.
• Have mastered a basic understanding of each stage of the fashion development process.
• Be able to present an independent analysis of the Italian fashion industry and its composite sectors.

Assessment Components:
• Attendance and Participation: 20%
• Mood board assignment and oral presentation: 20%
• Flagship store assignment (midterm): 20%
• Final project development: 25%
• Final project presentation: 15%

Failure to submit or fulfill any required course component results in failure of the class.

The assignments will be:

1. The creation of a design mood board – atmospheres, colors, shapes – for an Italian brand. Students, divided in groups, will present the board in a 15-minute oral presentation. They will prove their understanding of the brand identity codes, and show their interpretation of a possible brand evolution. (Team project)
2. A critical analysis of the Florentine retail reality, as perceived from a customer point of view (3 double-spaced, typewritten pages). (Individual project)
3. The relaunch strategy for an existing, but somehow faded, Italian brand (such as Elsa Schiaparelli, Fiorucci, Enrico Coveri, Gianfranco Ferrè, or Krizia). (Class project) It will be a Powerpoint (or similar) document developed by the entire class that will show:
   • Knowledge of the brand’s history and understanding of its identity codes;
   • Vision of a possible future positioning, including:
     o product and price strategy;
     o communication and distribution strategy.

In the last session of the course, each student will present a part of the class project, with the aim to prove knowledge of the subject and analytical skills. Self-confidence and fluency in presentation will also be taken into consideration.

Assessment Expectations:

• Grade A: The student makes excellent use of empirical and theoretical material and offers structured arguments in his/her work. The student writes comprehensive essays/exam questions and his/her work shows strong evidence of critical thought and extensive reading.
• Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy
• Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement
• Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research
- **Grade F**: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible

**Grading Guidelines:**

- A = 94-100
- A minus = 90-93
- B plus = 87-89
- B = 84-86
- B minus = 80-83
- C plus = 77-79
- C = 74-76
- C minus = 70-73
- D plus = 67-69
- D = 65-66
- F = below 65

**Grading Policy:**

Please refer to Assessment Expectations and the policy on late submission of work.

**Academic Accommodations:**

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

**Attendance Policy:**

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.
For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week.

**Excused Absences:**
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. **The only excused absences are those approved by the Office of Academic Support; they are as follows:**

**Absence Due to Illness**
- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for two or more consecutive days, a **doctor’s certificate, “certificato medico” is required**. The doctor will indicate in writing the number of days of bed rest required. Please note **these certificates can only be obtained on the day you see the doctor** and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online **NYU Florence Absence Form**
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

**Due to Religious Observance**
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Information regarding absences due to religious observance must be provided at least **SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form**
- Please note that **no excused absences for reasons other than illness can be applied retroactively.**

**Due to a class conflict with a program sponsored lecture, event, or activity**
- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by the academic program
- Information regarding absences due to a class conflict must be provided at least **SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form**
- Please note that **no excused absences for reasons other than illness can be applied retroactively.**
Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

Late Submission of Work:
- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

Plagiarism Policy:
PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

Writing Center:
The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the Writing Center's website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Text:

Copies of each textbook are available for consultation and short term loans in the Villa Ulivi Library. Extra copies of some textbooks are also available for semester long loans. More information on Books and Course Materials.

Supplemental Texts:
- Steele, V., Fashion, Italian style, Yale 2003
• Segre Reinach, S. Italian fashion: the metamorphosis of a cultural industry. in Lees-Maffei, G. and Fallan K., Made in Italy, rethinking a century of Italian design (Part 4, chapter 13), London 2013
• Bye, E., Fashion design, Oxford 2010
• Hillman, J., Ermenegildo Zegna: an enduring passion for fabrics, innovation, quality and style, Milan 2010
• Sims, J., Icons of Men’s style, London 2011
• Gucci, The making of, Usa, 2011
• Ford, T. and Foley, B., Tom Ford, New York 2004
• Rock, M. (Ed.), Prada, New York 2010
• Ferré, G., Giorgio Armani. Radical gender, Venice 2015
• Fallai, A., From Giorgio Armani to Renaissance, Florence 2014
• Ferrè, G., Lessons in fashion, Venice, 2009
• Schiaparelli, E., Shocking life, New York, 2007
• Blum, D., Shocking! The art and fashion of Elsa Schiaparelli, New Haven and London 2004
• Owen, D. (Ed.), Fiorucci, New York 2017
• Cox, C., Bags, an illustrated history, London 2007
• Ferragamo, S., Salvatore Ferragamo, shoemaker of dreams, New York 1985
• Herschdorfer, N., Coming into fashion, London 2012
• Pitti immagine, Italian eyes, Italian fashion photographs from 1951 to today, Milan, 2005
• Fondazione Ferragamo, Across Art and Fashion, Florence, 2016
• Corbellini, E. and Saviolo, S., Managing fashion and luxury companies, Milan, 2009
• Kapferer, J-N. and Bastien, V., The luxury strategy, London and Philadelphia, 2009
• Jackson, T. and Shaw, D., Mastering Fashion Marketing, London, 2009
• Dillon, Susan, The fundamentals of fashion management, London 2011
• Segre Reinach, S. If you Speak Fashion you speak Italian. Notes on present day Italian Fashion Identity. In ‘Critical Studies on Fashion and Beauty’, issue 1/2010
• Siegle, L., To die for? Is fashion wearing out of the world? London, 2011
• Spilsbury L., The true cost of fashion, New York, 2014

Texts that students are not required to are in NYU-FL Library or available on line

Internet Research Guidelines:
The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment:
N/A
Class Assignments and Topics:

Session 1 – September 4

INTRODUCTION – What do we think when we think of fashion? What do we really know about it? Students will be encouraged to bring their own understanding and experiences, and to highlight their major areas of interest. This session will then try to organize these fragmented suggestions and to outline the full picture of the Fashion Industry.

Through a careful review of the syllabus, students will be introduced to the major stages, roles and responsibilities of the industry. It will also give an overview of the Italian industrial districts, and will introduce the concept of pipeline (‘filiera’).

The goal is to provide a general canvas into which all the following sessions will be set.

Suggested readings: none

Projects/Assignments: ‘American versus Italian fashion language’, due for September 11 (paper, details tba in class)

Session 2 – September 11

THE PROCESS OF DESIGN CREATIVITY – This session will explain the delicate steps behind a creativity process. Though intrinsically linked to individual and intuitive skills, creativity is nevertheless based on a rational and organized approach that goes from trends forecast to collection editing, through the creation of mood boards, prototype making and styling.

Students will learn about colors, shapes, materials and their possible combinations. The concepts of brand identity and marketing positioning will be introduced. Particular attention will be given to the Italian approach, vis-à-vis, for instance, the French or the American ones.

Suggested readings:

Bye, E., Fashion design, Oxford, 2010 - Chapters 2 and 3
Corbellini, E. and Saviolo, S., Managing fashion and luxury companies, Milan, 2009, Chapter 11

Projects/Assignments: Assign the ‘Mood board project’ (group project, to be presented on September 25)

Session 3 – September 18

THE SARTORIAL APPROACH. A FOCUS ON MENSWEAR (SITE VISIT) – Through an excursus on Menswear elegance and peculiarities, this session will be dedicated to explaining the tailoring production, i.e. the unique way to combine industrial processes and artisanal craftsmanship, which is the peak of excellence of Made in Italy.

This session will be held at the Galleria del Costume, in Palazzo Pitti, where we have the chance to see the exhibition: ‘A short novel on men’s fashion’.

Suggested readings:

Sonnet Stanfill, The glamour of Italian Fashion since 1945. V&A publishing, London 2014 - Chapter 4

Session 4 – September 25

MOODBOARD PRESENTATION – This session will be dedicated to student presentations of the group project.

It will be integrated with a class discussion, where fellow students will be invited to bring their
own feedback. Sharing is learning.

Suggested readings:
Rock, M. (ed.), Prada, New York 2010 – Pictures only
‘Castello Cavalcanti’ 2013 short film by Wes Anderson

Projects/Assignments: ‘Review of a Milan SS20 fashion show’, due for October 2 (paper, details tba in class).

Session 5 – October 2
GUCCI GARDEN SITE VISIT – This session will analyze the history of Gucci, from its initial success through bankruptcy in the 80’s and subsequent revamping in the 90’s up to the current flamboyant creative direction.
This fascinating parabola of rise and fall, ultimately rising again, will be used as an illustration of marketing and branding strategies, with a special focus on the concept of heritage.
This session will be held at the Gucci Garden in Florence.

Suggested readings:
Gucci, The making of, Usa, 2011 – Preface, ‘Gucci and artisanal production’ and ‘Made in Italy’ chapters

Session 6 – October 9
ITALIAN FASHION – This session aims to provide students with an understanding of history and peculiarities of Italian fashion. It will cover the history of our fashion from the 1950 haute couture presentations in Florence to the current globalized luxury brands, through the birth of the fashion designers phenomenon, and of the ready-to-wear business model.
Images and videos representative of key fashion shows of the last three decades will be projected and discussed in class.

Suggested readings:
Ferré, G., Giorgio Armani. Radical gender, Venice 2015 – Chapter D, ‘Unisex’, G ‘There’s nothing you can do that can’t be done’ and H ‘The details are not the details’

Projects/Assignments: Assign the ‘Flagship store’ project, to be delivered by October 23.

Session 7 – October 16
THE WORLD OF RETAIL – This session will explore distribution and retail structures and processes, highlighting the growing importance of flagship stores in the luxury arena.
We’ll also approach visual merchandising as an increasingly sophisticated tool for international competition.

Suggested readings:
Corbellini, E. and Saviolo, S., Managing fashion and luxury companies, Milan, 2009 - Chapter 12
Kapferer, J-N. and Bastien, V., The luxury strategy, London and Philadelphia, 2009 - Chapter 10

Session 8 – October 18
FIELD TRIP TO MILAN – Visit to Armani/Silos and Fondazione Prada.
Details to be supplied in class

Session 9 – October 23

BRAND BUILDING: FASHION MARKETING, MERCHANDISING AND BUYING – This session will explain the peculiar and sometimes difficult relationship between fashion and marketing. The focus will then be moved to the strategic roles and responsibilities of buying and merchandising: from data organization and analysis, to construction of products grids, through the relationship with design team and other company players.

Suggested readings:
Jackson, T. and Shaw, D. Fashion Marketing, UK, 2009 – Introduction and Chapter 4
Kapferer, J-N. and Bastien, V., The luxury strategy, London and Philadelphia, 2009 - Chapter 3
Dillon, Susan, The fundamentals of fashion management, London 2011 - Chapter 3

Projects/Assignments: ‘Flagship store’ project delivery.

Session 10 – November 6

BRAND BUILDING: COMMUNICATION (part 1) – This session will illustrate the broad and complex world of communication as a key tool for building and moving forward a successful brand. From visual identity to public relations, from ad campaign to fashion journalism, from logo strategies to styling, from product placement to celebrities and testimonials, all different aspects of communication will be taken into account.

Given the importance and width of this subject, it will cover two lectures.

Suggested readings:
Corbellini, E. and Saviolo, S., Managing fashion and luxury companies, Milan, 2009 Chapter 13
Jackson, T. and Shaw, D., Fashion Marketing, UK, 2009 Chapter 6
Herschdorfer, N., Coming into fashion, London 2012 – Pages 216 to 222 ‘Interview with Franca Sozzani’

Session 11 – November 13

BRAND BUILDING: COMMUNICATION (part 2)

Projects/Assignments: Introduction of the final class project: goal, structure, schedule and tasks.

Session 12 – November 20

FERRAGAMO MUSEUM SITE VISIT – This session will include an overview of the world of leather accessories highlighting the excellence of the Florentine district, whose business relevance is even larger than ready-to-wear.
This session will be held at Ferragamo Museum in Florence, where we’ll have the chance to visit ‘Sustainable thinking’ powerful exhibition.

Suggested readings:
Cox, C., Bags, an illustrated history, London 2007 – Introduction and Chapter 6
Ferragamo, S., Salvatore Ferragamo, shoemaker of dreams, New York 1985 – Chapter 8 ‘The
shoe that fits’ and chapter 14 ‘Steel, Cork, and Transparent paper’
Projects/Assignments: none

Session 13 – November 27

FINAL PROJECT WORK IN PROGRESS – This session will be entirely dedicated to first WIP presentations, followed by a class discussion aimed to find an agreement on possible development strategies.
Required readings:
OR:
Blum, D., Shocking! The art and fashion of Elsa Schiaparelli, New Haven and London 2004 – pages 120 to 150

Session 14 – December 4

THE UPCOMING FUTURE: THE CHALLENGE OF LOW-COST SOURCING – This session will analyze the impact of low-cost foreign production, and how it is challenging the textile and apparel industry. We will use the district of Prato as a case history.
Suggested readings:
Spilsbury L., The true cost of fashion, New York, 2014
Projects/Assignments: Reading discussion

Session 15 – December 11

FINAL CLASS PROJECT PRESENTATION

Classroom Etiquette:
- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings

Required Co-curricular Activities
Field trip – March 1, Armani/Silos and Fondazione Prada in Milan
Site visit – February 20 (Gucci Garden), March 13 (Costume gallery - Palazzo Pitti) April 24 (Ferragamo museum).

Suggested Co-curricular Activities
Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.
Your Instructor

Marco Semeghini is a marketing manager with a significant experience in the industry of fashion, and a focus on menswear.

After graduating with a Masters in Business Administration at Bocconi University in Milan, he started his career in the retail compartment, covering the role of buyer for La Rinascente, the leading Italian high-range department store chain.

Later on, he moved to the luxury industry, first at Gucci, where he started as a menswear buyer for direct stores, and then was promoted to worldwide menswear merchandising manager, subsequently at Tom Ford, where he played a key role in the brand start up phase, and was appointed head of merchandising.

The latest role is in Canali, the Italian menswear company specialized in sartorial garments, where he has had added to his previous skills the steps of design creative director and product development director.

He regularly holds lessons and seminars at institutions such as Istituto Marangoni, IED and Richmond University.