



Spring 21 – Global Fashion Industry: Italy PRACT-UG 9200

Wednesdays, 15:30 p.m. - 18:15 p.m.

Daylight Savings Time starts in Europe on March 27, 2021

Blended

Villa La Pietra, Le vedute

Spring 2021

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support, policies and procedures.

Please contact florence.academicssupport@nyu.edu if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be instructed to choose your seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

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.

The covid-19 pandemic has impacted the mechanisms of fashion at every level, from collection creation to supply chain, from distribution flow to communication strategies. It is also drastically changing consumers' habits and needs. This fluid reality will be integrated and analyzed as much as possible in the course.

A strong effort will be put into organizing site visits to fashion institutions, if possible, 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, reading assignments and practical projects.

Instructor Details:

Name: Marco Semeghini

NYUGlobalHome Email Address:

Office Hours:

Appointments available via Zoom or in person on request

Villa Ulivi Phone Number:

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU Florence, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

NYU Florence embraces diversity and recognizes our responsibility to foster an open, welcoming environment where students, faculty and staff of all backgrounds can collaboratively learn, work and communicate. We will continually strive to work together to nurture a culture of inclusivity, compassion and mutual respect.

There are both on-campus and NYU Global resources available to students and staff wishing to share their experiences with us or offer suggestions for improvement. On-campus, students, faculty and staff can contact any one of our three local [IDBE Liaisons](#), [Mary Barbera](#), [Lisa Cesarani](#) and [Angelica Pesarini](#). Students can also contact the [Office of Academic Support](#) or the [Office of Student Life](#) to talk to a member of staff. Students are invited to join the NYU Florence IDBE Student Committee and take on an active role in planning encouraging dialogues on issues around diversity and inclusion.

The Global NYU community can access the [Office of Global Inclusion, Diversity and Strategic Innovation](#) who works closely with students, faculty, administrators, and staff, regardless of where you may be located, to help make every aspect of NYU more equitable. You can contact them at globalinclusion@nyu.edu for more information and resources.

Bias Response Line

NYU's [Bias Response Line \(BRL\)](#) provides an open forum to members of our community and helps to ensure that our community is equitable and inclusive. It is a centralized way to share or report experiences and concerns regarding bias, discrimination, or harassing behavior that may occur within our local or global NYU community. To contact the BRL, please email or call: 212-998-2277.

Desired Outcomes:

On completion of this course, students should:

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

Assessment Components:

1. Academic Commitment**: 20%
2. 'Go shopping' project: 20%
3. Mood board project (midterm): 20%
4. Final project development: 30%
5. Final project presentation: 10%
6. ****NB: Commitment:** A student's commitment will be evaluated based on active participation, involvement and contribution in the course either remote or in-person.
7. This may include, but is not limited to, presence at synchronous class sessions, timely submission of predetermined course assignments to the instructor, collaboration with peers in group course work both during class time or independently outside of class time, individual oral or written contributions to synchronous course time through the chat function, in person discussion, or in individual office hours with the instructor. In an asynchronous format this academic engagement may take the form of written contributions to course forums, adding comments to posted work on VoiceThread or Google Drive shared docs.

The assignments will be:

1. 'Go shopping' project: a critical analysis of a retail reality, as perceived from a customer point of view (3 double-spaced, typewritten pages).
2. 'Moodboard' project: the creation of a design moodboard – atmospheres, colors, shapes – for an Italian brand.
Students will present their digital 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.
3. 'Final' project: the relaunch strategy for an existing, but somehow faded, Italian brand (such as Elsa Schiaparelli, Fiorucci, Enrico Coveri, Gianfranco Ferrè, or Krizia).
It will be a Powerpoint (or similar) document meant to show:
 1. Knowledge of the brand's history and understanding of its identity codes;
 2. Vision of a possible future positioning, including:
 1. product and price strategy;
 2. communication and distribution strategy.

The project will be presented in the last session of the course.
Self-confidence and fluency in presentation will also be taken into consideration.

Assessment Expectations:

1. **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.
2. **Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy
3. **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
4. **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
5. **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 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. In blended course format, students, based on need and circumstance may attend class sessions in-person or remote synchronously online. Both are acceptable and would be considered present in class. 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 Global Sites is expected. Unexcused absences will affect students' semester participation grade.** Faculty will take attendance at the beginning of every class. For Go Local Students studying in Florence, **If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken.** Both in-person and remote students are responsible for making up any work missed due to absence. Repeated unexcused absences in a course may result in failure. Please be in contact with your professor via email to meet during office hours to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

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. **Absences should be reported to the [Office of Academic Support](#) via email and to your faculty member BEFORE your class meets for lesson.**

Categories of Excused Absences

Absence Due to Illness

- If you are a Go Local student present in Florence and feel sick, please contact the [Office of Student Life](#) for assistance.
- COVID-19 related family emergencies will be considered as an excused absence
- 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
- 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:

1. All course work must be submitted on time, in class on the date specified on the syllabus.
2. To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
3. 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 NYU Florence Writing Center offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for an online 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](#). 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:

1. Sonnet Stanfill, *The glamour of Italian Fashion since 1945*. V&A publishing, London 2014

Course readings are posted online in the Resources folder of the NYU Classes site. In the [Villa Ulivi Library](#) hard copies of some textbooks are available to loan out for the semester. For more information on the resources and services of the library, please email florence.library@nyu.edu

Supplemental Texts:

1. Steele, V., *Fashion, Italian style*, Yale 2003

2. Frisa, M. L., Monti, G. and Tonchi, S., (Eds.) *Italiana: Italy Through the Lens of Fashion, 1971-2001*. Venice 2018
3. 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
4. Bye, E., *Fashion design*, Oxford 2010
5. Leach, R., *The fashion resource book : men*. New York, Thames & Hudson, 2014.
6. Leach, R., *The fashion resource book : research for design*. New York, Thames & Hudson, 2012.
7. Hillman, J., *Ermenegildo Zegna: an enduring passion for fabrics, innovation, quality and style*, Milan 2010
8. Sims, J., *Icons of Men's style*, London 2011
9. *Gucci, The making of, Usa*, 2011
10. Ford, T. and Foley, B., *Tom Ford*, New York 2004
11. Rock, M. (Ed.), *Prada*, New York 2010
12. Ferré, G., Giorgio Armani. *Radical gender*, Venice 2015
13. Fallai, A., *From Giorgio Armani to Renaissance*, Florence 2014
14. Ferré, G., *Lessons in fashion*, Venice, 2009
15. Schiaparelli, E., *Shocking life*, New York, 2007
16. Blum, D., *Shocking! The art and fashion of Elsa Schiaparelli*, New Haven and London 2004
17. Owen, D. (Ed.), *Fiorucci*, New York 2017
18. Cox, C., *Bags, an illustrated history*, London 2007
19. Ferragamo, S., *Salvatore Ferragamo, shoemaker of dreams*, New York 1985
20. Herschdorfer, N., *Coming into fashion*, London 2012
21. Pitti immagine, *Italian eyes, Italian fashion photographs from 1951 to today*, Milan, 2005
22. Fondazione Ferragamo, *Across Art and Fashion*, Florence, 2016
23. Corbellini, E. and Saviolo, S., *Managing fashion and luxury companies*, Milan, 2009
24. Kapferer, J-N. and Bastien, V., *The luxury strategy*, London and Philadelphia, 2009
25. Jackson, T. and Shaw, D., *Mastering Fashion Marketing*, London, 2009
26. Dillon, Susan, *The fundamentals of fashion management*, London 2011
27. Schaefer W., Kuehlwein J.P., *Rethinking Prestige branding: secrets of the Ueber-Brands*, London and Philadelphia 2015
28. 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
29. Prato Textile Museum, *Superhuman performance: the evolution of textile for sport* Exh. Cat., Prato, 2008
30. Siegle, L., *To die for? Is fashion wearing out of the world?* London, 2011
31. 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 – February 3

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: 'The language of fashion: your own perception', due for September 9 (paper, details tba in class)

Session 2 – February 10

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:

Sonnet Stanfill, The glamour of Italian Fashion since 1945. V&A publishing, London 2014 – Introduction and Chapter 1

Steele, V., Fashion, Italian style, Yale 2003 - Chapters: New directions in Italian fashion, The rise of Milan and the 'Italian look'.

Lees-Maffei, G. and Fallon K., Made in Italy, rethinking a century of Italian design, London 2013 - Part 4, chapter 13: Italian fashion: the metamorphosis of a cultural industry.

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: 'My favorite Italian brand, and my least-liked. A critical comparison', due for September 23 (paper, details tba in class)

Session 3 – February 17

GUCCI GARDEN SITE VISIT (TBC) – 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.

If possible, 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

Ford, T. and Foley, B., Tom Ford, Rizzoli Int. 2004 – '1995' and '1996' chapters

Projects/Assignments: 'Fashion shows in the time of the pandemic: an example of how to approach the challenge' due for September 30 (paper, details tba in class).

Session 4 – February 24

THE WORLD OF RETAIL – This session will explore distribution and retail mechanisms and processes, highlighting the growing importance of flagship stores in the fashion and 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

Projects/Assignments: Assign the 'Go shopping' project, to be delivered by October 14.

Session 5 – March 3

FLORENCE RETAIL PANORAMA – This session will be a virtual visit to the Florence retail district (modality to be confirmed, details to be supplied later).

Session 6 – March 10

THE PROCESS OF DESIGN CREATIVITY – This session will explain the delicate steps behind the 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.

Suggested readings:

Bye, E., Fashion design, Oxford, 2010 - Chapters 2 and 3

Leach, R., The fashion resource book: research for design. New York, 2012 - Introduction and Chapter 2

Corbellini, E. and Saviolo, S., Managing fashion and luxury companies, Milan, 2009, Chapter 11

Projects/Assignments: Assign the 'Mood board project' (midterm project, to be presented on October 28)

Session 7 – March 17

BRAND BUILDING: FASHION MARKETING, MERCHANDISING AND BUYING – This session will explain the peculiar and sometimes difficult relationship between fashion and marketing. The focus will be on 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: 'Buyer for one day'. Details to be supplied in class.

Session 8 – March 24

MOODBOARD PRESENTATION – This session will be dedicated to student presentations of the Moodboard projects.

It will be integrated with a class discussion, where fellow students will be invited to bring their

own feedback. Sharing is learning.

To follow:

ART AND FASHION: A POSSIBLE CONVERSATION – We will explore the mutual dialogue between art and fashion, which have many points in common, some well-known, other totally unexpected. This dialogue has recently become a crucial aspect of the fashion system.

Suggested readings:

Rock, M. (ed.), Prada, New York 2010 – Pictures only

'Castello Cavalcanti' 2013 short film by Wes Anderson

Projects/Assignments: none

Session 9 – March 31

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 the topic, the lecture will cover two sessions.

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

Kapferer, J-N. and Bastien, V., The luxury strategy, London and Philadelphia, 2009, Chapter 11

Herschdorfer, N., Coming into fashion, London 2012 – Pages 216 to 222 'Interview with Franca Sozzani'

Pitti immagine, Italian eyes, Italian fashion photographs from 1951 to today, Milan, 2005 – Essays: Casadio M.: Art and Glamour, Intelligence and fashion – De Cecco E.: Slightly out of Sync.

Projects/Assignments: 'Fashion communication in the time of the pandemic: an example of successful innovation, due for November 18 (paper, details tba in class)

Session 10 – April 7

BRAND BUILDING: COMMUNICATION (part 2)

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

Session 11 – April 14

THE WORLD OF LEATHERGOODS – 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 readytowear.

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 12 – April 21

THE UPCOMING FUTURE: THE CHALLENGE OF LOWCOST SOURCING – This session will analyze the impact of lowcost 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:

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 – Introduction and Chapter 3*

Spilsbury L., *The true cost of fashion, New York, 2014*

Projects/Assignments: 'As a customer, what can I do?' (in-class exercise)

Session 13 – April 28

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.

Suggested readings:

Ferrè, G., *Lessons in fashion, Venice, 2009, - pages 43 to 63: 'Composition and Fashion', and 141 to 151: 'Exotic inspirations'*

OR:

Blum, D., *Shocking! The art and fashion of Elsa Schiaparelli, New Haven and London 2004 pages 120 to 150*

Session 14 – May 5

THE SARTORIAL APPROACH. A FOCUS ON MENSWEAR – 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.

Suggested readings:

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

Leach, R., *The fashion resource book : men. New York, 2014 - Introduction and Chapter 3*

Sims, J., *Icons of Men's style, London 2011 - Introduction and Chapter 5*

Session 15 – May 12

FINAL CLASS PROJECT PRESENTATION

Class Time Expectations

In light of the unique circumstances of blended instruction, we ask students to consider the following class time expectations to ensure a productive class:

- Prepare your workspace for class, limit non-class activities during synchronous class time.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- If deemed necessary by the study away site (i.e. a COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or "raise hand" function in order to add your voice to class discussions.

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.

Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the Office of Academic Support florence.academicssupport@nyu.edu as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Required Co-curricular Activities

Field trip and site visits are listed under 'Class Assignments and Topics'

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.