
IB380 MANAGING 'MADE IN ITALY' COMPANIES: FROM ARTISANAL TO LUXURY INDUSTRIES

IES Abroad Milan

DESCRIPTION:

The course provides an overview of the luxury, fashion and design environment and an in-depth understanding of the strategic, organizational and managerial characteristics related to the main "Made in Italy" industries. "Made in Italy" in fashion and luxury industries is synonymous with artisanal, suggesting special manufacturing techniques and long-standing traditions and regional specificities. Especially in the sector of luxury and design, "Made in Italy" contributes to the added value of a product or service. However, nowadays, "Made in Italy" businesses require a range of managerial skills to enable business development, as well as a deep understanding of the specificities of the manufacturing and product development processes that give that label its power.

This course introduces students to the business management processes of "Made in Italy", a form of branding that needs to be understood within its context. It aims to provide students with the knowledge and skills to understand what is behind the scenes of "Made in Italy" business through familiarization with their main product categories and industries. It also intends to enable students to develop the skills necessary to manage the key business processes that contribute to the "Made in Italy" added value.

CREDITS: 3

CONTACT HOURS: 45

INSTRUCTORS:

Donatella Zappieri, Luxury Goods Strategic Consultant - donatella.zappieri@gmail.com

Nicola Guerini, General Manager of the Milano Fashion Institute - nicola.guerini@unibocconi.it

Cynthia Farhat, Bespoke Luxury Goods Strategic Consultant - cynthiafarhat@gmail.com

LANGUAGE OF INSTRUCTION: English

COURSE TIMING:

Tuesday and Thursdays from 1:00 pm – 2:40 pm - Aula Verdi

Additional field trips dates to be reconfirmed

PREREQUISITES: One basic course in business strategy or marketing is required

ADDITIONAL COST: €80

METHOD OF PRESENTATION: the course uses three different learning methodologies: in-class lectures, to introduce the main concepts and features of the "Made in Italy" industries; guest lectures, which offer "insider" views of particular industries or processes from practitioners; and field studies, which allow students to gain hands-on experience with the particularities of the "Made In Italy" industries.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm exam - 20%
- Group project – 25%
- Final exam – 40%
- Class Participation – 10%
- Assignments (Field Report: Design and the city/Design Week) : 5 %

Participation

Students are expected to come to class prepared and to make thoughtful contributions to class discussion.

Midterm

The midterm will consist of short answer questions and multiple choices based on the learning outcomes of the first half of the course – i.e., country of origin effect; the history of Italian fashion and design; materials product cycles; and the role of territory in manufacturing processes and quality.

Group Project (3-4 people per group)

Based on the specificities of the "Made in Italy" system, students have to carry out a design brief project, starting from a case problem given by the professor, through all the stages of a structured design brief. In this assignment, students will be asked to work through a detailed analysis of a Made in Italy business composed and to produce two documents that will be presented and handed in at the end of the semester. The first will be a **brand statement** that analyzes the company's brand identity (including the main components of the product, retail, and communication identities). The second will be the **design brief** itself, which lays out a detailed response to the case problem by applying a *particular managerial /strategic approach* to a Made in Italy company.

Final Exam

The final exam will consist of two essay questions related to topics covered in the second part of the syllabus – i.e. the meaning of Made in Italy; the territories specifics; the meaning of design; the key players for Made in Italy and one question based on case history presented by guest speakers. Students will be required to be brief and to the point: one page maximum for each question.

LEARNING OUTCOMES:

Upon completing the course, students will be able to

- Employ concepts pertaining to design processes, luxury and fashion, fashion cycles, and management of the product development processes;
- Identify the main sectors and territories making use of the "Made in Italy" label;
- Outline the materials product cycles;
- Evaluate the relevance and aesthetic value of various materials, manufacturing processes, traditions, and regional specialties;
- Predict critical managerial issues related to the symbolic "Made in Italy" industries;
- Apply the key success factors of "Made in Italy" companies to other situations;
- Address the role of "Made in Italy" within the context of an international business perspective;
- Transform the particular features of "Made in Italy" into a successful business model in the luxury, fashion and/or lifestyle field.

IES Abroad Milan Attendance Policy

Regular class attendance is mandatory. IES Abroad Milano allows a maximum of **TWO (2)** non-penalized absences per course before the final course grade is penalized. This margin is specifically intended to cover absences arising from unavoidable and unexpected events or emergencies, including those related to health, as well as expected absences arising from events like religious holidays or family visits.

Each absence beyond these two non-penalized ones will automatically result in a penalty of 2 percentage points off the final grade.

SEVEN (7) absences per course will result in a failing grade (the two non-penalized absences included).

Please note that this rule does not apply to exams: failure to attend an exam will automatically result in an F grade on that exam. Absence on the date of other scheduled presentations or quizzes does not entitle a student to recover/reschedule such tests.

CONTENT:

Week	Content	Assignments
	<p>Lesson 1 – 11 Feb Course introduction Define the “Made in” Label and its importance</p> <p><i>Instructor: Donatella Zappieri</i></p>	<ul style="list-style-type: none"> • <i>International Marketing and the Country of Origin Effect: The Global Impact of “Made in Italy”, pp. 1-22.</i> <p>Objectives: understand why Made Italy has become a label for the Italian industry</p>
	<p>Lesson 2 – 13 Feb Italian fabrics, manufacturing territories, expertise and quality</p> <p><i>Instructor: Donatella Zappieri</i></p>	<ul style="list-style-type: none"> • <i>Made in Italy: Rethinking a Century of Italian Design, pp. 35-58.</i> <p>Objectives: get to know the most important Italian manufacturing districts</p>
	<p>Lesson 3- 18 Feb Italian Jewellery: mastering excellence</p> <p><i>Instructor: Donatella Zappieri</i></p>	<ul style="list-style-type: none"> • <i>Cappellieri. Jewellery: Between Design and Ornament, pp. 5-35.</i> • <i>Cappellieri: Jewelry Now</i> <p>Objectives: understand the importance of Made in Italy applied to jewelry</p>
FIELD TRIP	<p>Lesson 4- 20 Feb Visit: VCA : Time, Nature and Love Palazzo Reale</p> <p><i>Instructor: Cynthia Farhat</i></p>	<p>Objectives: discover the Van Cleef & Arpels: Time, Nature, Love exhibition held at Palazzo Reale. View more than 400 jewelry creations, watches and precious objects</p>
FIELD TRIP	<p>Lesson 5 – 21 Feb @ 11 am Fashion Press DAY – Villa Mozart</p> <p><i>Instructor: Cynthia Farhat</i></p>	<p>Objectives: understand the dynamics of Fashion week, press days and product presentation</p>
Field trip	<p>Lesson 6 – 25 Feb Visit to Castiglioni Studio Piazza Castello, 27</p> <p><i>Instructor: Cynthia Farhat</i></p>	<p>Moon, Youngme E., Vincent Dessain, and Anders Sjomann. <i>Alessi: Evolution of an Italian Design Factory (A)</i>. Harvard Business School Case 504-018, September 2003. (Revised January 2004.) (15 pages)</p> <p>Objectives: Case study on one of the most prominent Italian designers</p>

	<p>Lesson 7 – 27 Feb Design & Innovation</p> <p><i>Instructor: Nicola Guerini</i></p>	<p>Objectives: understand the design process and the concept and typologies of design-driven innovations.</p>
FIELD TRIP	<p>Lessons 8,9,10 , 11 – 28 Feb Ferragamo and Gucci: two Italian case studies Visit to the Ferragamo Museum and the Gucci Garden in Florence</p> <p><i>Instructor: Cynthia Farhat</i></p>	<p>Objectives: analyze the diverging historical paths and role of craftsmanship and Italian excellence in two historical luxury brands</p>
	<p>Lesson 12 - 3 March Italian Design. The case of the furniture and design industry</p> <p><i>Instructor: Nicola Guerini</i></p>	<ul style="list-style-type: none"> • C. Belfanti. History as an intangible asset for the Italian fashion business. <i>Journal of Historical Research in Marketing</i> 7, 1 (2015): 74-90. <p>Objectives: understand the history of the Italian Design System from a corporate point of view, and its main business models.</p>
FIELD TRIP	<p>Lesson 13 - 5 March @1:30 Italian fabrics, manufacturing territories, expertise and quality Visit LINEAPELLE SHOWROOM (Via Brisa 3)</p> <p><i>Instructor: Cynthia Farhat</i></p>	<ul style="list-style-type: none"> • Hillman, J., Ermenegildo Zegna: an enduring passion for fabrics, innovation, quality and style, “Hand” section, pp. 9-15, 114-193. <p>Objectives: outline the role and processes of textiles in fashion trends</p>
	<p>Lesson 14- 10 March Italian Car Design.</p> <p><i>Guest Instructor: Lorenzo Morganti</i></p>	<p>Objectives: outline the main features of Italian automotive design</p>
	<p>Lesson 15 – 12 March</p> <p>Mid Term Exam</p>	
	<p>Lesson 16 – 17 March Group project launch: distribution of case problems and first group workshop</p> <p><i>Instructor: Nicola Guerini</i></p>	<p>Objectives: identify the components of a design brief.</p>

	<p>Lesson 17 - 19 March The eyewear industry. From function to fashion vertical integration</p> <p><i>Instructor: Nicola Guerini</i></p>	<ul style="list-style-type: none"> Dell’Era, A. Marchesi, R. Verganti. “Language mining. Analysis of the innovation of dominant product languages in design-intensive industries.” <i>European Journal of Innovation Management</i> 11, 1 (2008): 25-50. <p>Objectives: identify the core processes and business models of the eyewear industry</p>
	<p>Lesson 18 - 24 March Ingredient Branding</p> <p><i>Guest Instructor: Erica Corbellini</i></p>	<p>Objectives: outline the ‘push and pull’ strategy and its application to Made in Italy businesses</p>
	<p>Lesson 19- - 26 March , 2019 Italian design: from design from entrepreneurship</p> <p><i>Instructor: Donatella Zappieri</i></p>	<p>Objectives: identify why the 1970s is seen as the birth of Italian design and the main features that facilitated the transition for designers into entrepreneurship</p>
	<p>Lesson 20 – 16 April, 2019 Group project in-class workshop</p> <p><i>Instructor: Nicola Guerini</i></p>	<ul style="list-style-type: none"> Come to class having already completed part I of the project. <p>Objectives: work with group and instructor to brainstorm and design the final presentation of the group project</p>
FRIDAY	<p>Lesson 21 - 17 April Group project in-class Presentation</p> <p><i>Instructor: Nicola Guerini</i></p>	<p>Objectives: present a real design brief.</p>
Details to be reconfirmed	<p>Lesson 22 – 21 April Design and The City Tour</p> <p>Instructor: Cynthia Farhat</p>	<p>Objectives: visit the most important local showrooms and design stores to gain familiarity with their design strategies and brand identities</p>
	<p>Lesson 23 - TBD Final Exam</p>	

COURSE-RELATED TRIPS:

- Linea Pelle*: a consortium of the most important leather suppliers in Italy. Students will have the opportunity to understand the different kinds of leather and treatments associated with Made in Italy leather production
- Ferragamo Museum*: exhibits the history of Ferragamo family and manufacturing in the heart of Florence.

- *Gucci Garden*: dedicated to the iconic Italian fashion house, with classic clothing & handbag exhibits.
- *Van Cleef & Arpels*: exhibit on the craftsmanship of jewellery making.

REQUIRED READINGS:

- Cappellieri, Alba. *Brilliant! The Futures of Italian Jewelry* (bilingual Italian / English). Mantova: Corraini, 2016.
- Cappallieri, Alba and Marco Romanelli (eds). *Il design della gioia: il gioiello fra progetto e ornamento / Jewelry: Between Design and Ornament* (bilingual Italian / English). Milano: Charta/Triennale di Milano, 2004.
- Carcano, Luana. *Challenges for the Italian Boating Industry*. Milan: Egea, 2010.
- Castellani, Rosati. "On the communication value of the company museum and archives," *Journal of Communication Management*, 18, 3 (2014): 240-253.
- Dell'Era, A. Marchesi, R. Verganti. "Language mining. Analysis of the innovation of dominant product languages in design-intensive industries." *European Journal of Innovation Management* 11, 1 (2008): 25-50.
- Hillman, J., *Ermenegildo Zegna: An Enduring Passion for Fabrics, Innovation, Quality and Style*. Milan: Skira, 2010.
- International Marketing and the Country of Origin Effect: The Global Impact of "Made in Italy." Cheltenham, UK: Edward Elgar Publishing, Ltd. 2013.
- *Made in Italy: Rethinking a Century of Italian Design*. London: Bloomsbury Academic Press, 2013.
- Moon, Youngme E., Vincent Dessain, and Anders Sjøman. *Alessi: Evolution of an Italian Design Factory (A)*. Harvard Business School Case 504-018, September 2003. (Revised January 2004.)
- Torelli, Ahluwalia. "Extending Culturally Symbolic Brands: A Blessing or a Curse?" *Journal of Consumer Research* 38, 5 (February 2012): 933-947.
- Manfredi Ricca and Rebecca Robins : *Meta-Luxury, brands and the culture of excellence*. Interbrand 2012

RECOMMENDED READINGS:

- *Managing creativity and the creative process for symbol intensive brands*, S. Saviolo ed. Milan: EGEEA, 2016
- Kapferer, Jean-Noël and Vincent Bastien. *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands* London: Kogan Page Publishers, 2012.
- Sonnet Stanfill, *The glamour of Italian Fashion since 1945*. London: V&A Publishing, 2014.
- Steele, V., *Fashion, Italian style*, New Haven, CT: Yale University Press, 2003.

INSTRUCTOR BIOS:

Nicola Guerini is General Manager of Milano Fashion Institute, the Interuniversity Consortium founded by Bocconi University, Politecnico of Milan and Catholica University in 2007. He specializes in the fields of Corporate Strategy, Entrepreneurship and Business Planning and in the Management of the Fashion Companies, for which he is currently involved in related undergraduate and graduate courses at Bocconi University. He also teaches executive Master's courses at SDA Bocconi in Cross-Cultural Management. Among his recent publications are Varacca Capello P, Guerini N, Misani N, Ravasi D: "The Italian Fashion Industry in 2010" (ECCH, 2012). He is currently an advisor for Italian and international companies in the luxury and lifestyle industry, with a focus on start-up of new businesses, and Member of the Board of Panelists for the Intesa Sanpaolo Start-up Initiative Fashion & Design Tech.

Donatella Zappieri is a Luxury Goods Strategic Consultant with over 20 years of experience in the field of jewelry marketing and brand management. She was a brand manager, PR manager, and design director for major brands including Pomellato, Gianni Carità, and Swarovski. Since January 2010, she has been an independent Art Director and Luxury Goods Strategic Consultant, focusing on medium and high-end brands. She teaches design at Haute Ecole Art and Design in Geneva and regularly lectures at Domus Academy, Politecnico, IULM and SDA Bocconi. Donatella is the Director of the Master in Luxury Marketing at Créa Geneva.

Cynthia Farhat specializes in luxury goods consulting and has developed an international career focused on luxury-oriented marketing, communications, PR, CRM, and retail. She holds a Masters in Fashion, Experience Design from SDA Bocconi University. She has held positions in Lebanon, Dubai, and Milan in marketing management, communications, PR and project



management in multinationals luxury brands such as Miele and the Richemont Group, with which she continues to collaborate regularly for PR and strategic market activation in maisons including Piaget, Serapian and Christofle.

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