Research Catalogue

Castel Pulci

Italian Center for Advanced Research in Fashion

Massachusetts Institute of Technology

MIT Mobile Experience Lab
Educational workshop spring 2007

Castel Pulci

Italian Center for Advanced Research in Fashion

Research Catallogue

A collaboration project between the Provincia di Firenze, Italy and MIT Mobile Expereince Lab.
Research, concept and implementation strategy developed within a multidisciplinary workshop conducted at MIT in spring 2007.

Massachusetts Institute of Technology

Summary

Introduction

1. **Fashion industry** in Italy and Tuscany
2. **Value chain** in the fashion business
3. **New technologies** in fashion and manufacturing
4. **Open source** models
5. **Architecture**
6. **Incubators**
7. **Educational institutions** for fashion in Italy
8. Corporate **sponsorship** models
9. **Venture Capital**
10. **Communication** and marketing models
11. **Online Networking** for community building
12. **Positioning** different visions and core values

Introduction

Workshop

People, Structure, Field Trip

Goal of the workshop

The goal of the MIT educational workshop was to develop a compelling vision for Castel Pulci as a center for research, innovation and business development in the fashion industry.
Generating powerful business strategies is one part of the workshop, designing the space as an environment for collaboration and creativity another. Planning media and information technologies for efficient communication and sharing knowledge should be part of the strategy.

1
International fashion design institution for executive training
Education and training, collaboration of industry and the institution,
R&D Genius Lab, applied research, collaboration with basic research institutions such as universities (Polymoda Firenze, Castel dell'Acciaiolo)
prototyping of advanced technology products

2
Incubator and showroom for regional small and medium businesses
Exhibition space, conference and seminar spaces, remote communication facilities (i.e. video-conferencing)

3
Center for strategy and promotion of the Made in Italy experience
Strategic insight and partnership solutions, connecting experts
with local businesses, public-private partnerships, strategic planning
partner for the regional government and local businesses

4
Innovation platform for fashion industry and the related field of business
Locally rooted, globally active innovation platform that fosters contacts,
connections and associations between short and long network members,
Think Tank with emerging start-ups and companies

An interdisciplinary, international team

At the beginning of every semester we announce and present the various workshops around the MIT and Harvard Campus throughout different departments. Undergraduate, graduate and doctoral students apply to join the workshop teams. We screen their CVs and discuss with them interests and skills in order to set up diverse, powerful groups for every project. Typically, our workshops of 10-12 students run throughout the entire semester with a field trip after the first introduction weeks and a final review with guest critics at the end of the term.

In the Castel Pulci workshop we had 10 students, among them architects, city planners, candidates for the master in business administration, and communication design .

Students come from Mexico, Italy, Argentina, Israel, Germany, Korea and the United States.

People

Instructor

Federico Casalegno

Teaching Assistant

Mirja Leinss

Students

Sunyu Chu, MIT Sloan School of Management
Michal Gilon-Yanai, MIT Sloan School of Management
Luciano Damario, MIT Sloan School of Management
Kevin Moore, MIT School of Architecture
Alexa Mills, MIT Department of City Planning
Philipp Muehlebach, MIT mobile experience lab
Cyd McKenna, MIT Department of City Planning
Shant Oknayan, MIT Sloan School of Management
Michelle Petersen, MIT School of Architecture
Federico Sada, MIT Sloan School of Management

Weekly meetings, design charrette and reviews with discussion throughout the semester.

Field trip to Florence

Visit of Castel Pulci with representatives of the Provincia and the local architect.

Visit and discussion with Firenze Technologia.

Field trip to Florence

Presentation and discussion of the group‘s research and ideas at Polimoda.

Visit of iPlace.

Guests

Guests and Advisors during the semester included

- William J. Mitchell, Director MIT Design Laboratory, MIT Media Lab Smart Cities Group
- Marco Susani, Motorola Advanced Research Group, Chicago
- Remo Steinmetz, SHARE, Consulate of Switzerland, Boston
- Jean-Baptiste Joly, Director, Akademie Solitude, Stuttgart

Chapter 1

Market

Fashion industry in Italy and Tuscany

Italian fashion industry

Fashion Pipeline

Italy‘s leadership

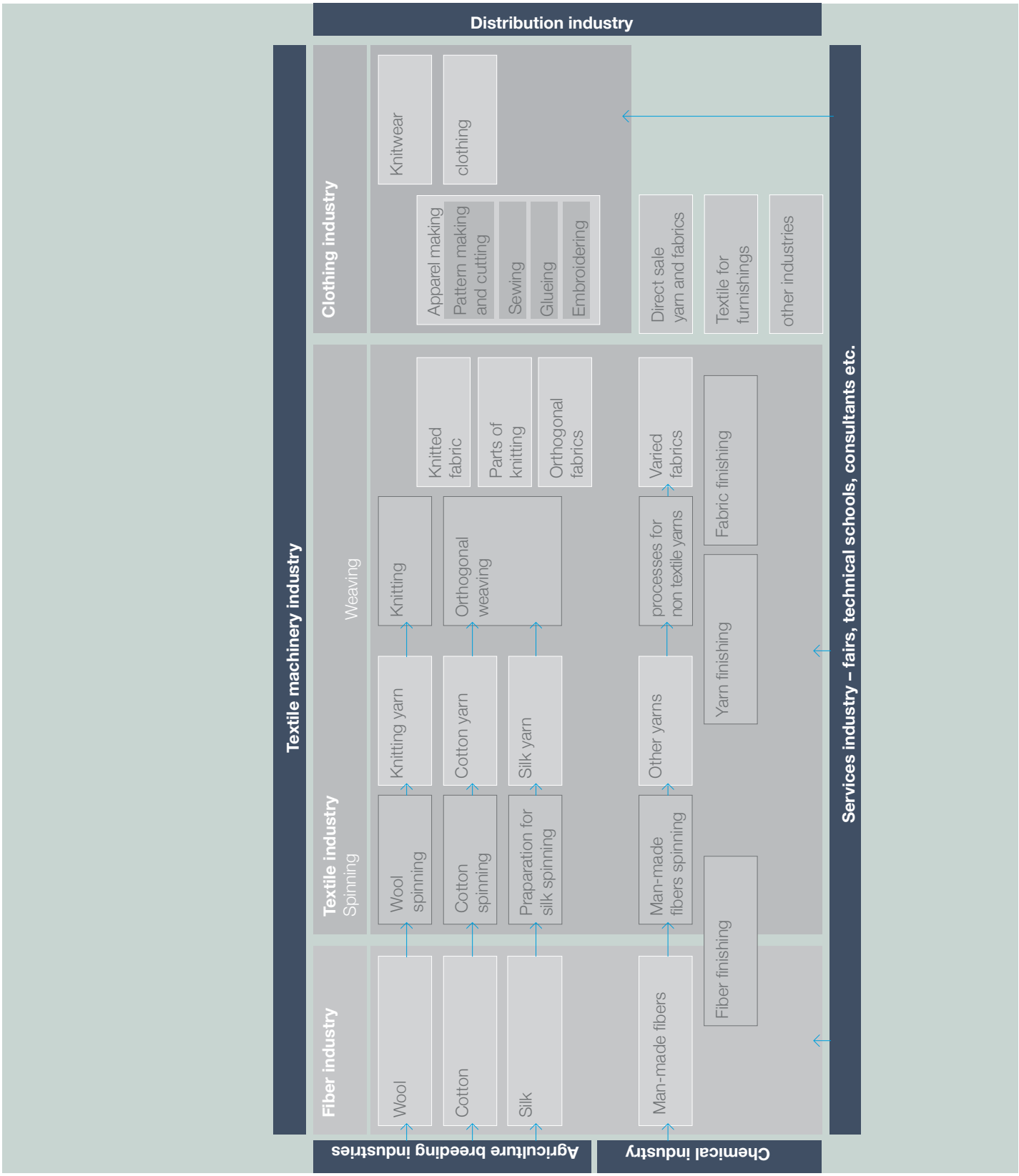
Fashion districts and sectors

recent development in Tuscany

Associations

Fairs and exhibitions

Fashion pipeline



Italy is leader in most of the fashion pipeline

Made in Italy success linked to the control of entire textile and leather pipelines, with very high level of innovation and technology.

- Cashmere, linen, cotton and wool weaving and knitting
- Manufacturing technologies
- Advanced finishing technologies
- Fashion design

Strong relationships throughout the pipeline

- **Strong relationship** between textile firms, clothing firms and distributors; work together like a large workshop

- **“Physical proximity”** helps this

- **Small size** of Italian firms allows for greater **flexibility,** more variety, shorter product lifecycle

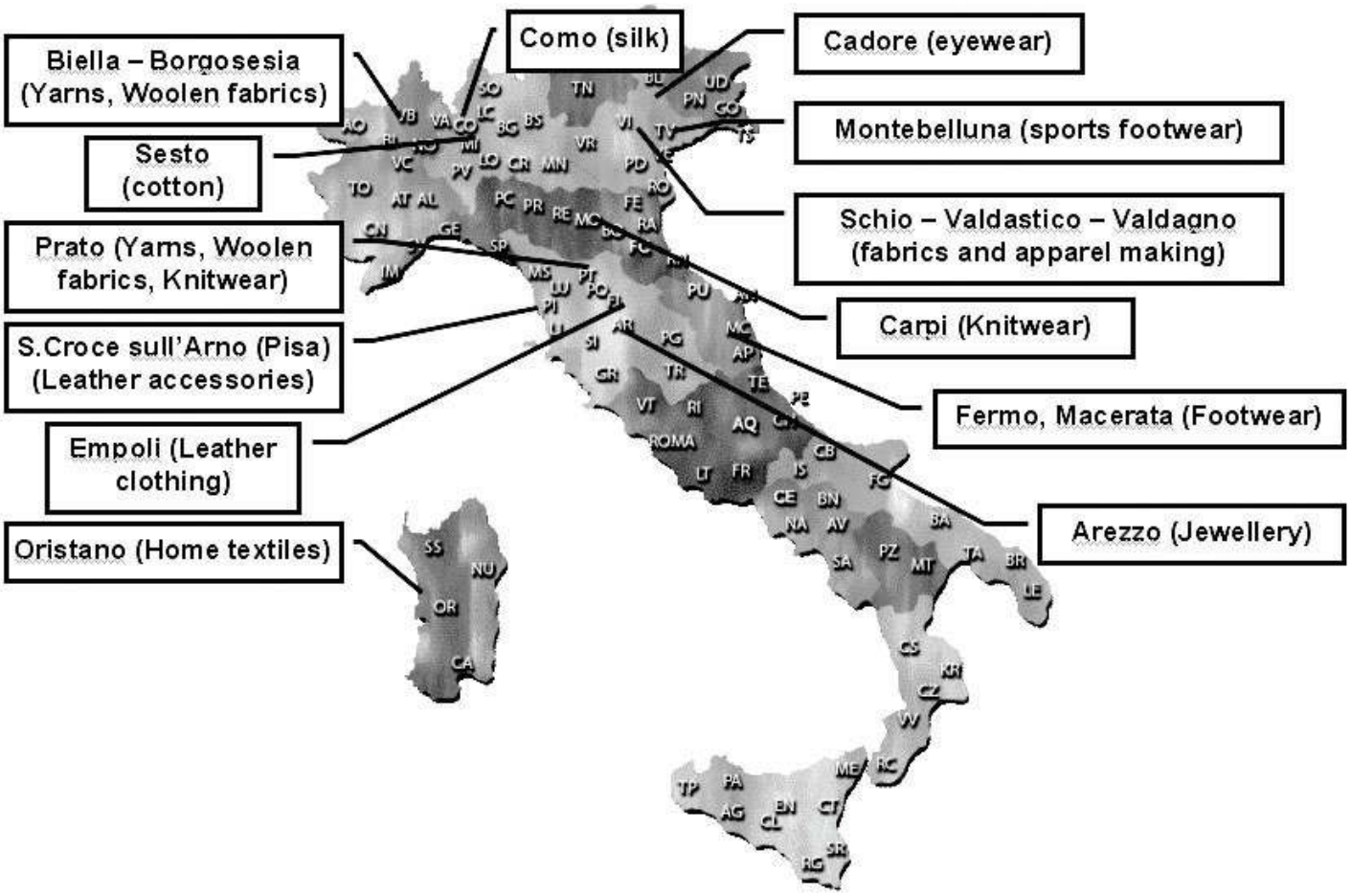
- Sub-contracting encouraged through **“districts” or “clusters”** of small firms that specialize in a single stage of the process; economies of scale AND flexibility

- **Partnership, co-operation, co-marketing and co-design i**s key competitive advantage of Italian fashion industry

- **Better management of boundaries** is required to promote innovation throughout the system*

*Could this be Castel Pulci‘s role?

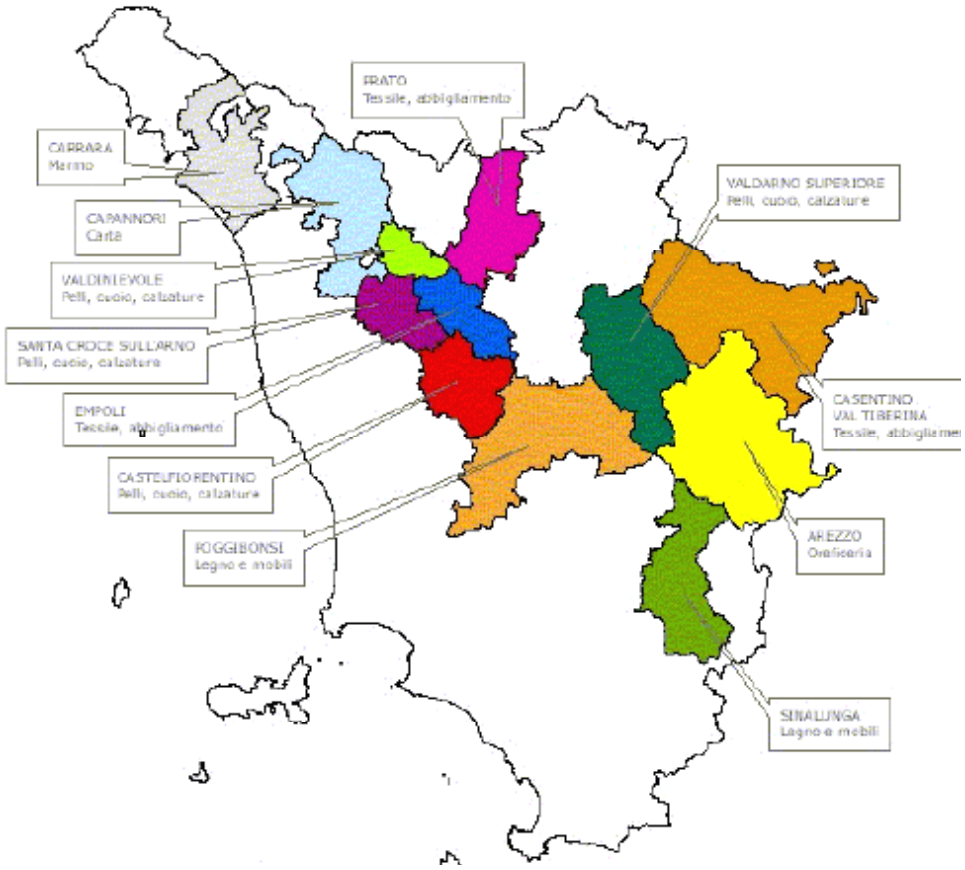
Geographical breakdown of fashion “districts”



Characteristics

- Specialisation
- Division of work
- High entrepreneurship
- Permeation between social and economic life

Tuscan fashion market



Number of craftsman firms in Tuscan fashion industry has decreased drastically:
- 20% between ’00 and ‘05

Main sectors of the fashion value chain have performed badly.
Main provinces affected by downturn are Prato, Pistoia and Florence

Textile:
- 3% in revenue (’06 vs ’05)
- 8,7% in exports (’05 vs ’04)

Knitwear:
- 1.3% in revenue (’06 vs ’05)
- 7.3% in exports (’05 vs ’04)

Lleather goods producers are fairing well (6.1% growth in revenue, ’06 vs ‘05)

Multiple associations govern the fashion pipeline

All these associations try to be the networking element of the fashion industry

Federazione Imprese Tessili e Moda Italiane (SMI-ATI)
www.smi-ati.it.
2000 members from all of pipeline.
The association provides following services:
- Industrial Relations
- International Affairs
- Pipeline Affairs
- Promotion
- Study Center
- Technology and environment

Camera Nazionale della Moda Italiana, disciplines, coordinates and promotes the development of the Italian fashion industry
www.cameramoda.it

ACIMIT Italian Textile Machinery Producers
ModaIn represents downstream industries including clothing, knitwear, accessories, and other finished products.
Manages ModaIn fair

Consortium Cento Per Cento Italiano / i-place
represents 70 SMEs in leather goods industry.
Offers business services, project management and networking
www.i-place.it

Federmoda (part of CNA Firenze, craftsman association)
represents 1000 SMEs in legislative, governmental and fiscal circles and is trying to create a “Made in Florence” brand

Centro di Firenze per la moda italiana
www.cfmi.it
draws up the general fair and promotional policy guidelines for
- Pitti Immagine (of which it owns 85%)
- Ente Moda Italia (of which it owns 50%), a company active in the field of foreign trade fairs
- Efima (of which it also owns 50%) the company that oversees women’s fashion events in Milan
- Works closely with SMI-ATI

Fairs and tradeshows

Textile industry
- Fiber Pitti Filati, ModaPrima
- Fabrics ModaIn, PratoExport, IdeaBiella
- Machinery ITMA, Italy is innovator

Clothing industry
Milano Collezioni Uomo and Donna, Pitti Uomo and MOMI

Chapter 2

Value Chain

Value Chain in the fashion business

Value Chain

Raw Materials

Manufacturing and Marketing

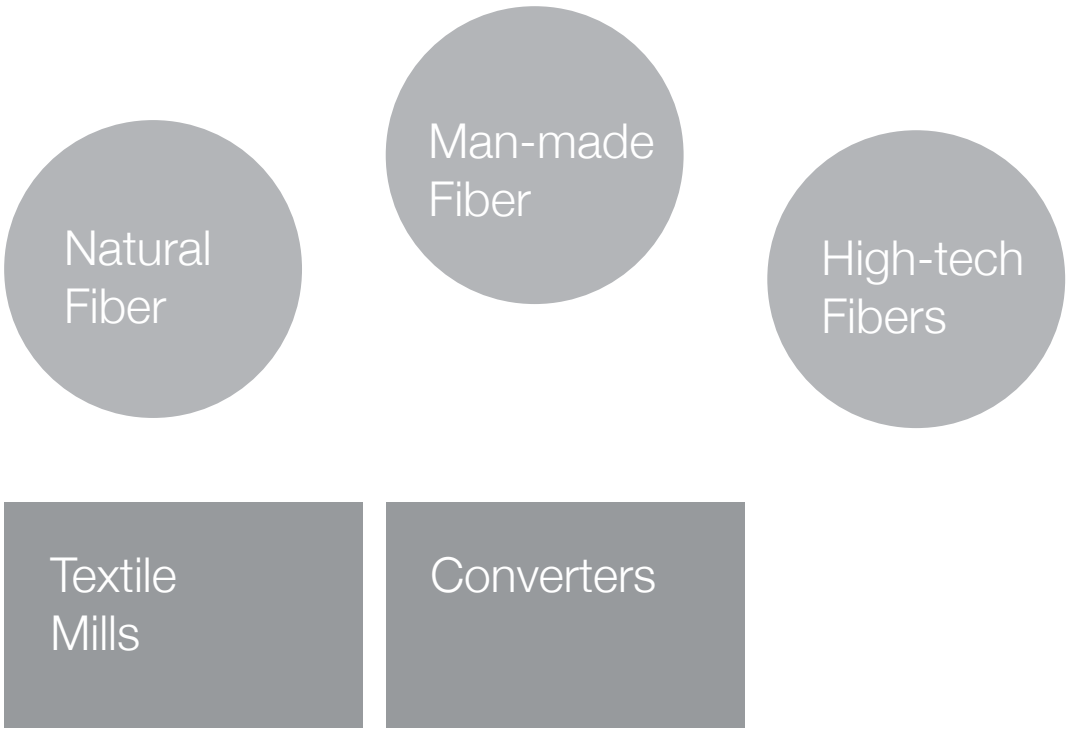
Wholesale

Retail

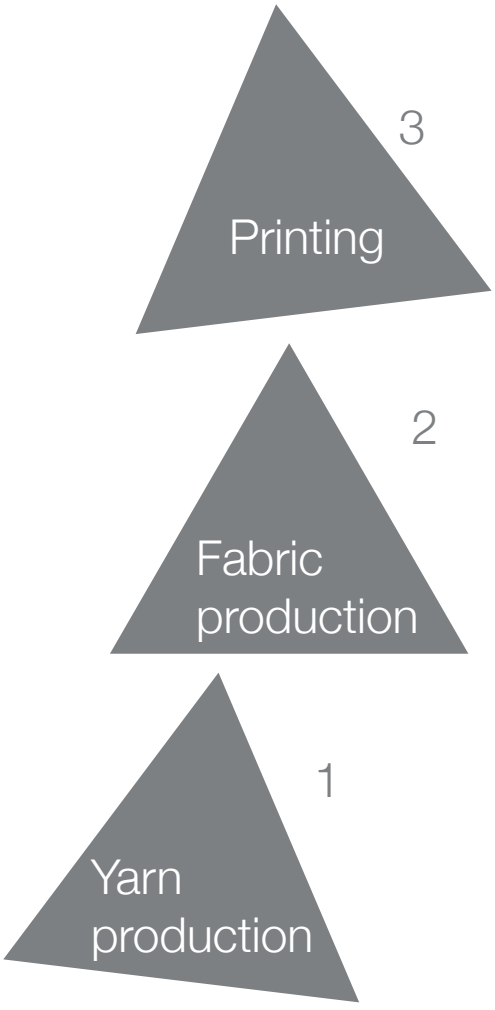
Raw Matrials

Raw materials	Manufacturing Marketing	Wholesale	Retail
Textile Fiber production Textile pro-duction development and marketing Trims, Leather, Fur	Product and design development Apparel production and global sourcing Accessory and fur manufacturing	Marketing Corporate selling	Merchandising Marketing

Raw materials

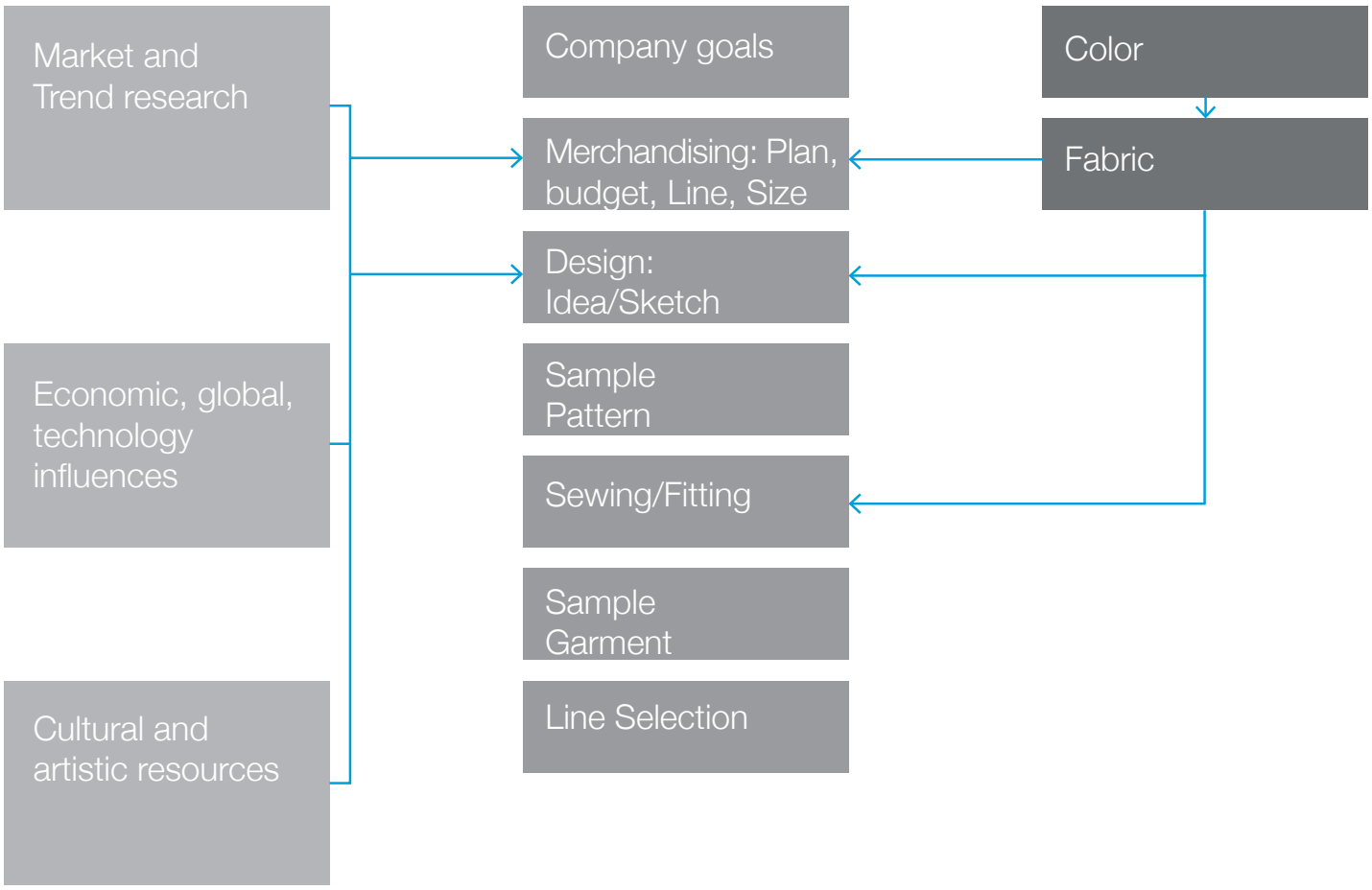


Textile producer that buys greige goods from mills and dyes, prints and finishes it before selling it to manufacturer



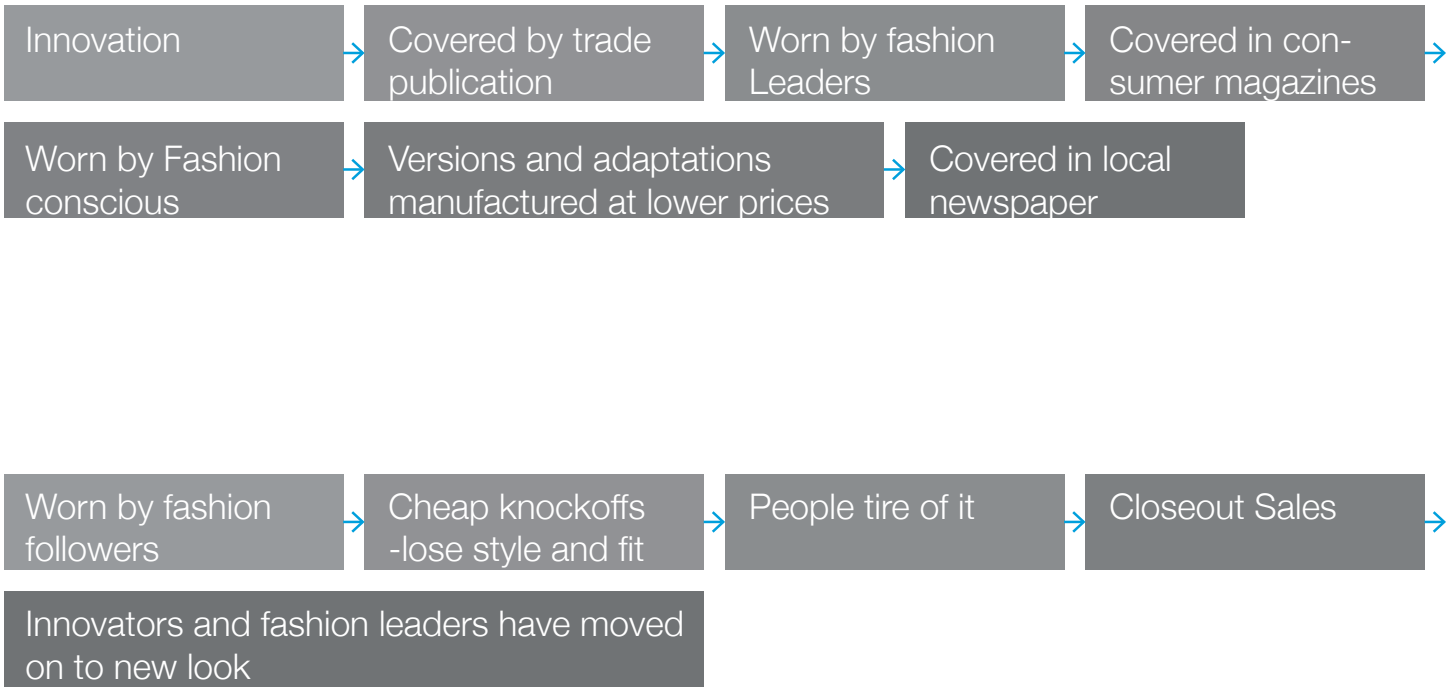
Manufacturing and Marketing

Manufacturing



Manufacturing and Marketing

Marketing & fashion adoption



Wholesale: Backward Costing

Wholesale Customer Department store, etc

Pricing begins with the price wanted by the retailer.

The manufacturer works backwards, trying to provide a garment that will sell at the requested price.

Manufacturer's Costs & Markup

- Markup
- Materials
- Trimmings
- patternmaking
- Spreading
  Cutting
- Assembly
- Finishing
- Freight
- Duty and quota
- Sales commissi-
  on
- Overhead
  (Advertising, etc)

Cost cutting: “Made in Italy” ?

Overseas Low-cost Production

In Italy by seasoned tech-nicians (high end leather goods)

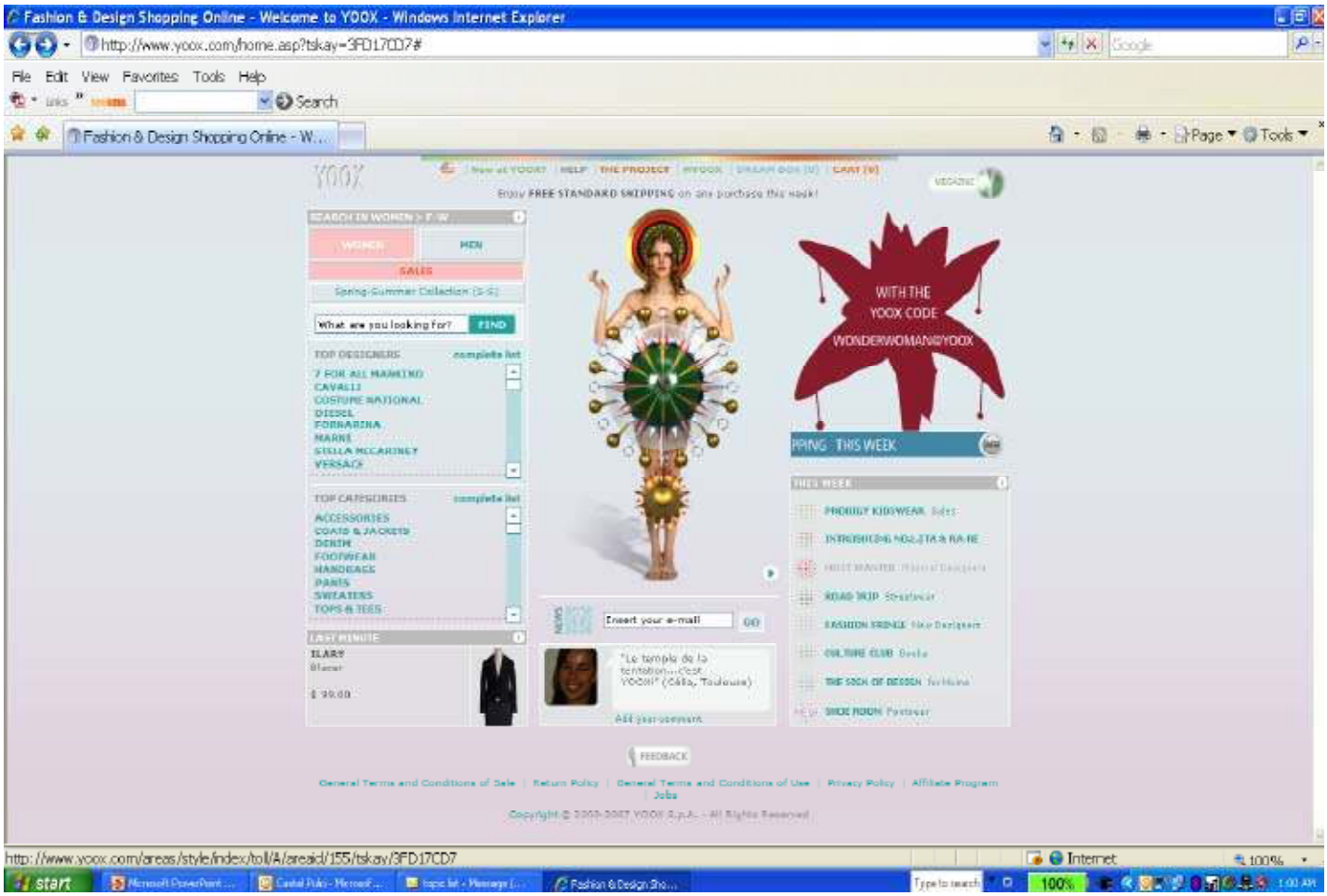
Made in Italy by Chinese

Prato

Made in Italy at Chinese prices.

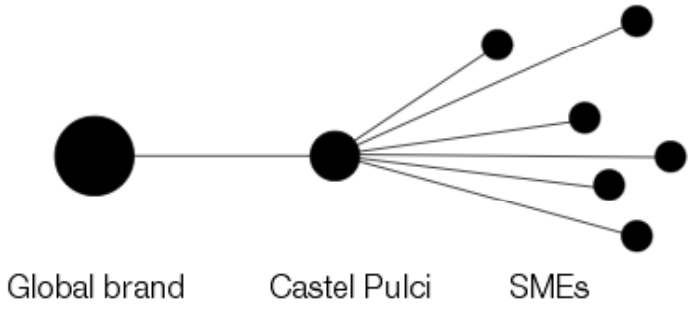
Factories run by Chinese immigrant Entrepreneurs.

Retail: Yoox.com

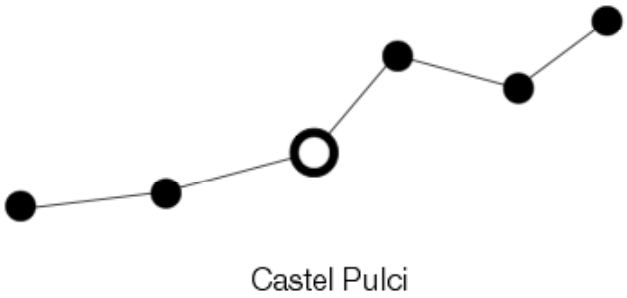


Interactive + Blurs full price vs. discount + “Made in Italy” differentiation
= Customers consume experience

Castel Pulci: providing “middle-man” services to SMEs in the fashion industry or bridge the gap in the value chain



middleman center for business network



Joker replacing or bridging gaps in the value chain

Networking function
Connect global brands with Tuscan SMEs or entire clusters, that can be textile or leather industry, woven goods, accessories etc.

Bridging gaps in the value chain
Help local SMEs by bridge gaps at any point of the value chain that might be geographical differences, production networks, labor or skills, technologies and R&D, advertising and marketing and advise on intellectual property and accounting issues.

Chapter 3

Fashion Technology

New technologies in fashion and manufacturing

Fashion Technology

R&D

Weaving technology

CAD/CAM

Nanotechnology

Functional Fabrics

Research and Development: MIT Media Laboratory, Cambridge

http://www.media.mit.edu/wearables/

aesthetics + computation group

we work toward the design of advanced system architectures and thought processes to enable the creation of (as yet) unimaginable forms and spaces

http://acg.media.mit.edu/

Research and Development: GZE grado zero espace, Florence

partners with
European Space Agency &
D'Appolonia SpA (civil eng. group)

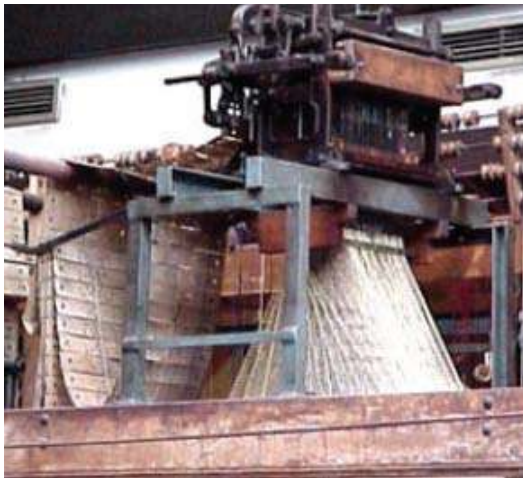
mission
Developing new materials and technologies to transfer to industry with the aim to improve quality of life, work and environment.

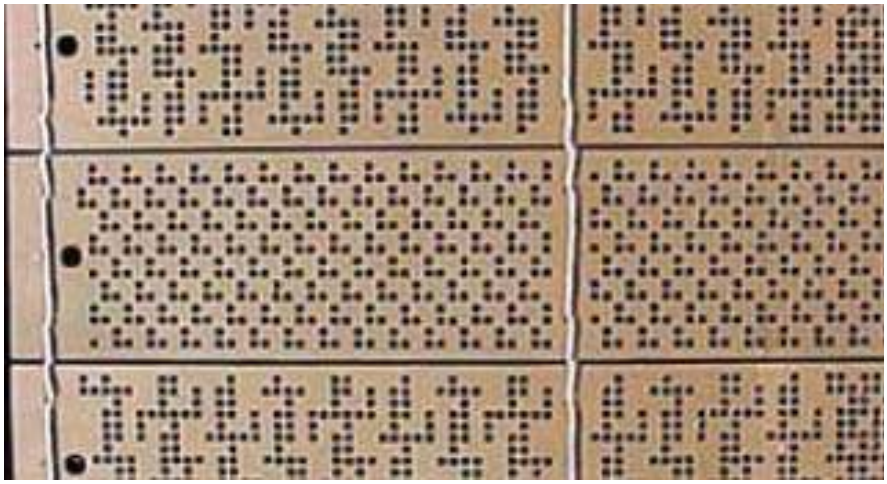
http://www.gzespace.com/

research lab with
- engineers
- designers
- chemists
- textile experts

projects
high-performance fabrics
ex. shape memory fabric

Weaving technologies: Jacquard Loom





The pattern loom was invented in 1801 by Joseph Jacquard of Lyon, France

It received an innovation award at the Paris Exposition.
The machine reads punchcards that control each strand in loom.

Weaving technologies: Electronic Jacquard Loom

Mantero Seta

- 1902 Founded by Beppe Mantero, son of a silk wholesaler
- 1956 Aligned itself with burgeoning brands as the Italian ready-to-wear industry was founded in Florence
- 1960 Built factory outside of Como
- 2002 Revenue §138 million

Now, 4th generation family business:
Mantero, which has reduced its work force to fewer than1,000 from 1,300 five years ago, has survived by abandoning low-end products with slimmer profit margins for the high end of the market, supplying designers like Prada, Dolce & Gabbana, Trussardi and LVMH Moët Hennessy Louis Vuitton.

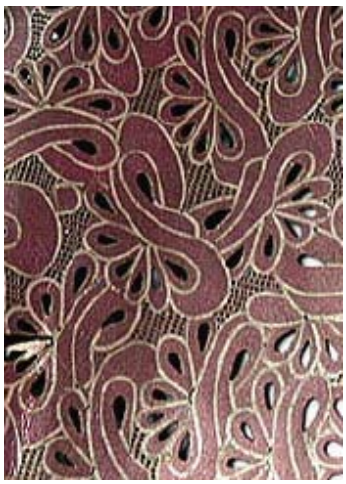
The high-value market has so far fared better against China, which has concentrated on products that can be produced in large quantities.

International Herald Tribune, Saturday, June 4, 2005

CAD/CAM technology: Issey Miyake, A-POC

A-POC line

CAD/CAM technology: laser cutting leather



Nanotechnology: nanotex

Chapter 4

Open Source

Models and businesses

Open source

Definition, How does it work?

Red Hat

Business implications

Wiki

One laptop per child

Ideagoras

Overarching themes

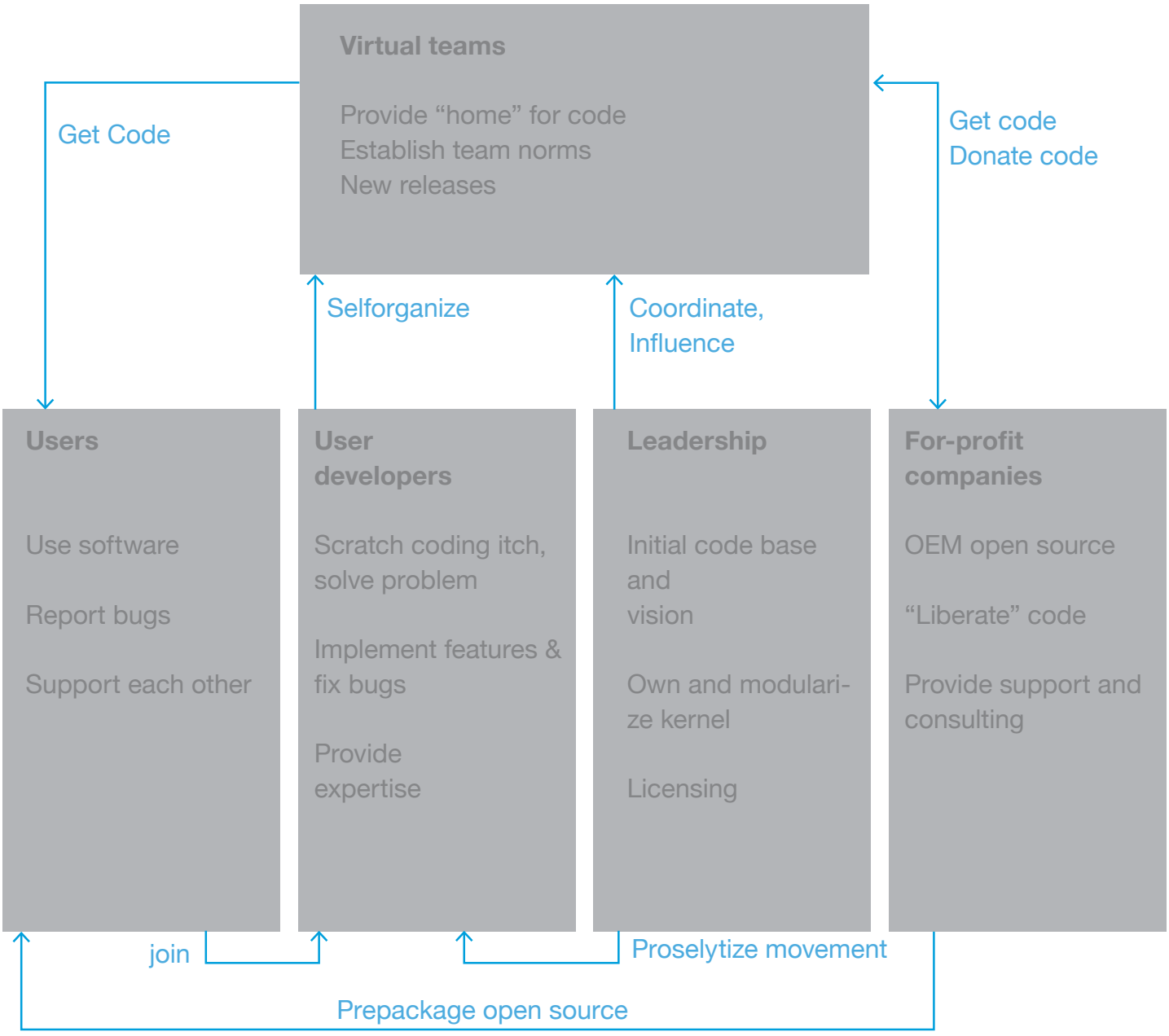
examples

Applications to Castel Pulci

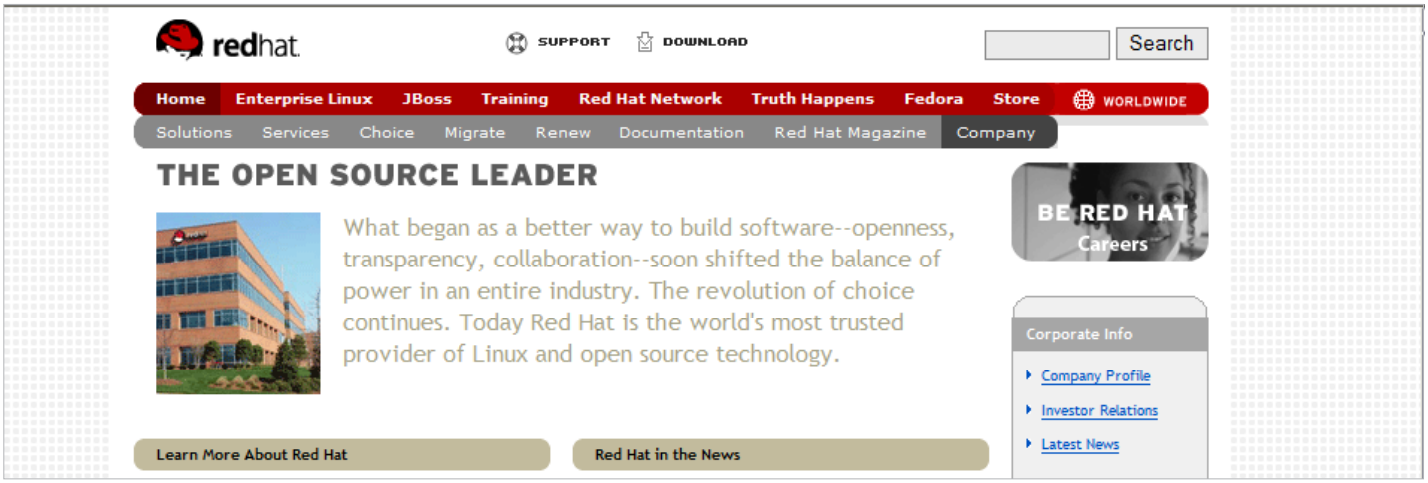
Open Source: a definition

- Basic idea from software development
- When people on the Internet can read, redistribute, and modify the source for a piece of software, it evolves.
- People improve it, adapt it, fix bugs.
- This can happen at an astonishing speed
- Software is peer-reviewed software - more reliable than closed, proprietary software.
- Mature open-source code is as bulletproof as software ever gets.
- Copy-left

How does Open Source work?



Example: Red Hat



Why is Collaboration a better way?

From the human genome project to Wikipedia, innovation thrives in open environments where everyone is allowed to share knowledge and work together toward common goals.

- Best ideas rise faster
- Build on existing knowledge
- Everyone can benefit

Business Implications

“Winning companies today have open and porous boundaries and compete by reaching outside their walls to harness external knowledge, resources, and capabilities. Rather than do everything internally, these companies set a context for innovation and then invite their customers, partners, and other third parties to co-create their products and services.”

Wikinomics: How Mass Collaboration Changes Everything

Examples

IBM
www.ibm.com
Supports Linux
Billions in revenue

Mutual funds
www.marketocracy.com

Peer-to-peer lending systems
www.zopa.com

Dell – Ideastorm
www.ideastorm.com
- Involve cosnumers in product innovation: ideation and design
- “Prosumption”: process of making the consumer an active part of the creative process

Wiki

- A website that allows visitors to add, remove, and otherwise edit content

- It also allows for linking among any number of pages.

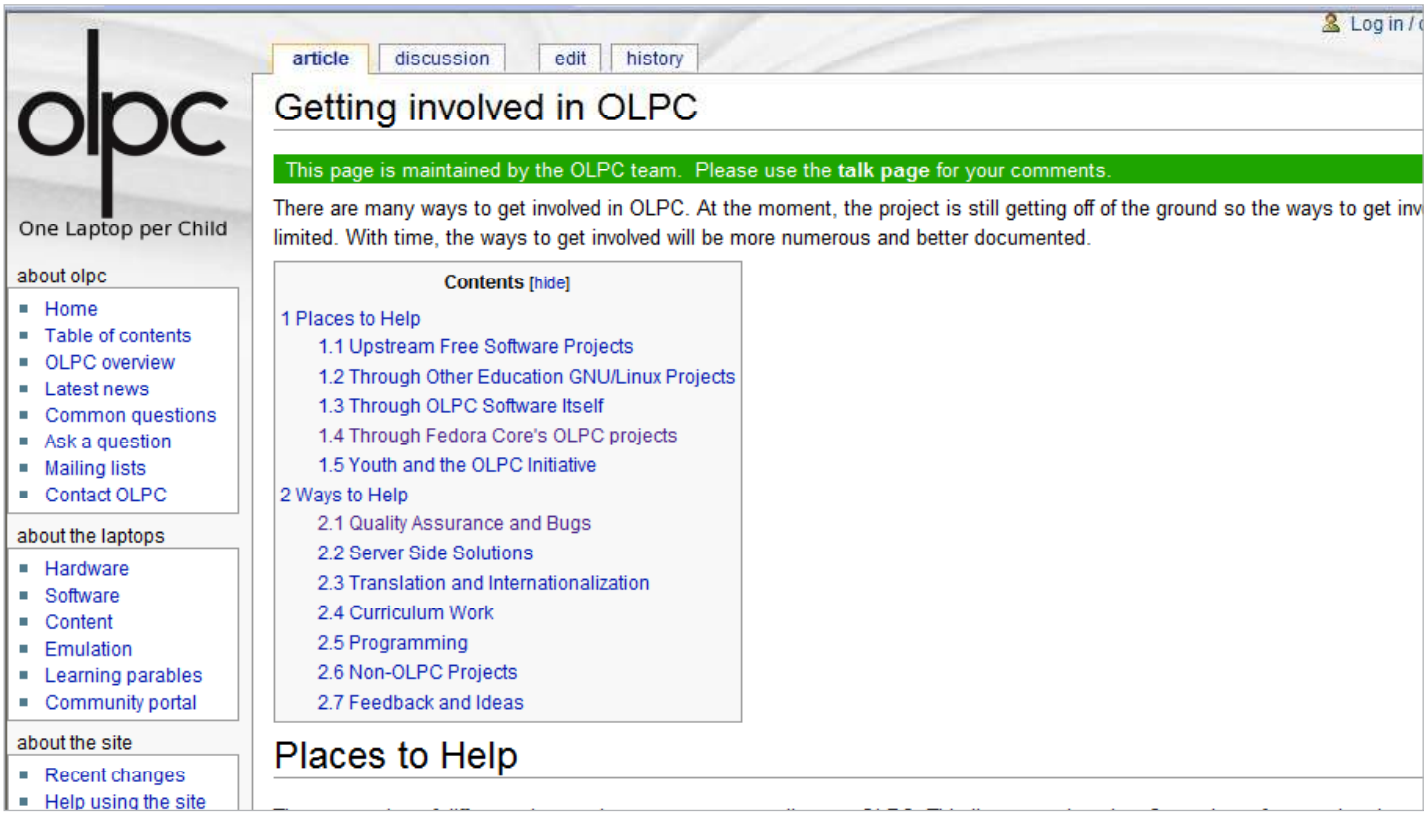
- An effective tool for mass collaborative authoring.

- Wikipedia

  Older articles more accurate
  Less mistakes than Encyclopedia Britanica
  Editors part of an online communiy

- Wikispecies, Wikiversity

Example: One Lap Top Per Child



Ideagoras

- Web-based talent pools

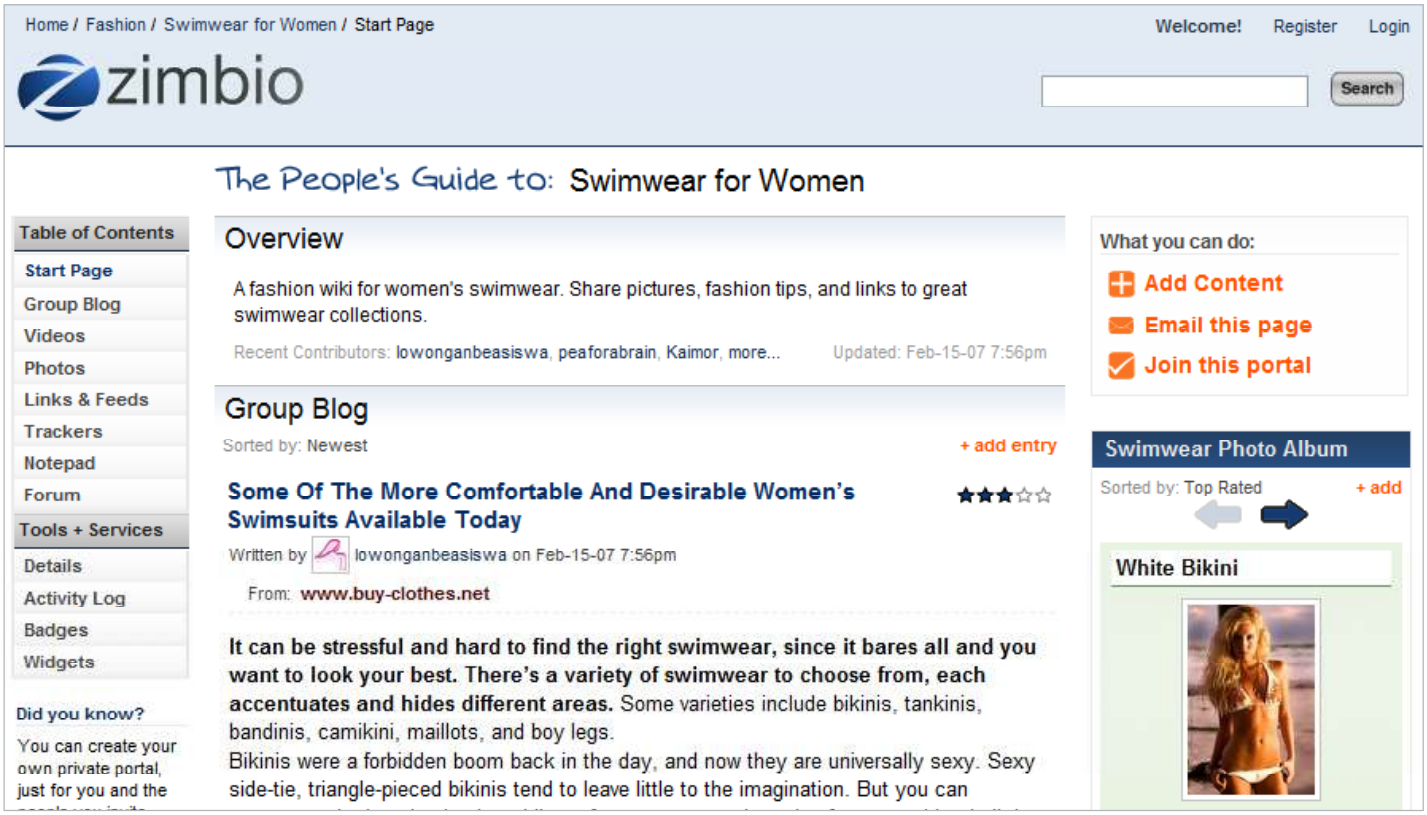
- Marketplace of connections in which companies can leverage other people‘s talents, ideas, and assets quickly and move on.

- Pool of talent vastly exceeds what one company could hope to marshal internally.

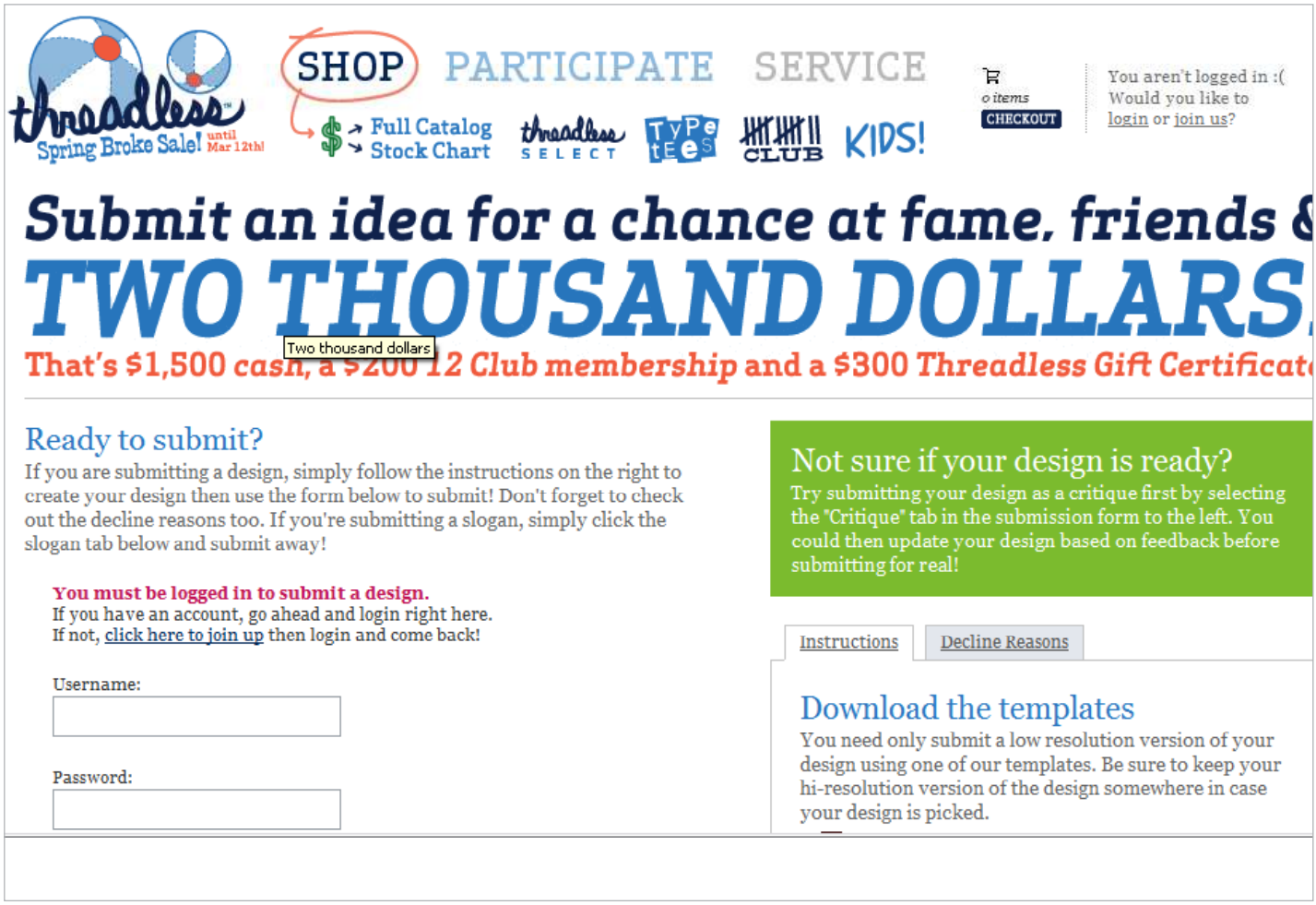
Innocentive www.innocentive.com
Gets talent from other areas of expertiese
Example: Colgate’s new method for filling toothpaste tubes

TopCoder www.topcoder.com
Competitions take place twice a week, and members can win from $25-$300.

Fashion wiki



Threadless.com



Other Open Source Examples

Naked & Angry
nakedandangry.com

Designers submit patterns for a product
Community rates patterns and best are produced and marketes

You Tube
www.youtube.com

Second Life
www.secondlife.com

produces less than 1% of its game content; gives powerful scripting tools to its customers
Total Residents: 4,582,291
Logged In Last 60 Days: 1,629,589
Online Now: 26,632
US$ Spent Last 24h: $1,654,163
LindeX Activity Last 24h: $257,810

Applications of Open Source to Pulci

As a place of innovation

- Who is the target community of peers?
  buyers, designers, producers, etc.?

What is the goal of collaboration?

- Prosumption: design by the end-consumer
- Fashion forward: Find out what trendsetters are wearing;
  where they decide what to wear
- More supply side oriented: cooperate on production process

Quick hit: Host a fashion Ideagora, wiki

- Designers from around the world work on projects together
  or as competition
- Final designs get made for the benefit of the center
- Collaborators gain recognition

Chapter 5

Architecture

Precedences

Architectural precedences

Carlo Scarpa

Other relevant projects

Follies

Carlo Scarpa

Brion family cemetery, 1969-1978

Carlo Scarpa, 1906-1978
Raised in Venice and Vicenza

Form of Modernism born out of Art Nouveau
(instead of Neoclassicism)

Emphasis:
Craftsmanship, Detail, Materiality
Relationship to environment (light, water)

Carlo Scarpa

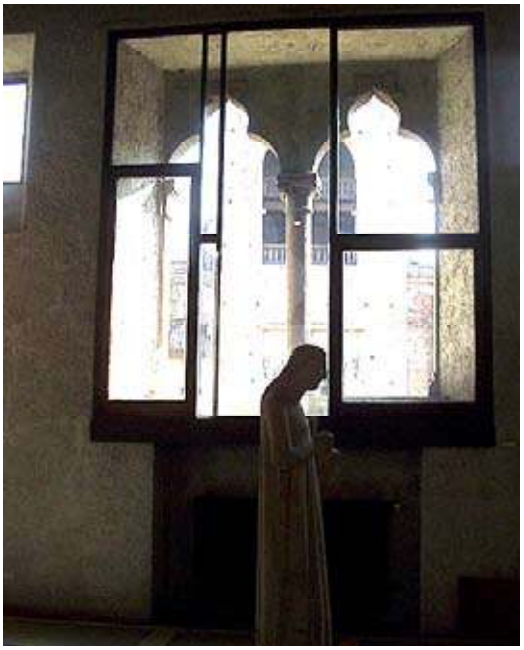
Gipsoteca Canoviana Possagno, 1955-1957

Extension of the Canova Museum
Existing Basilica-plan building from 1830s
Windows at wall joints used to throw light onto vertical diffusing surfaces

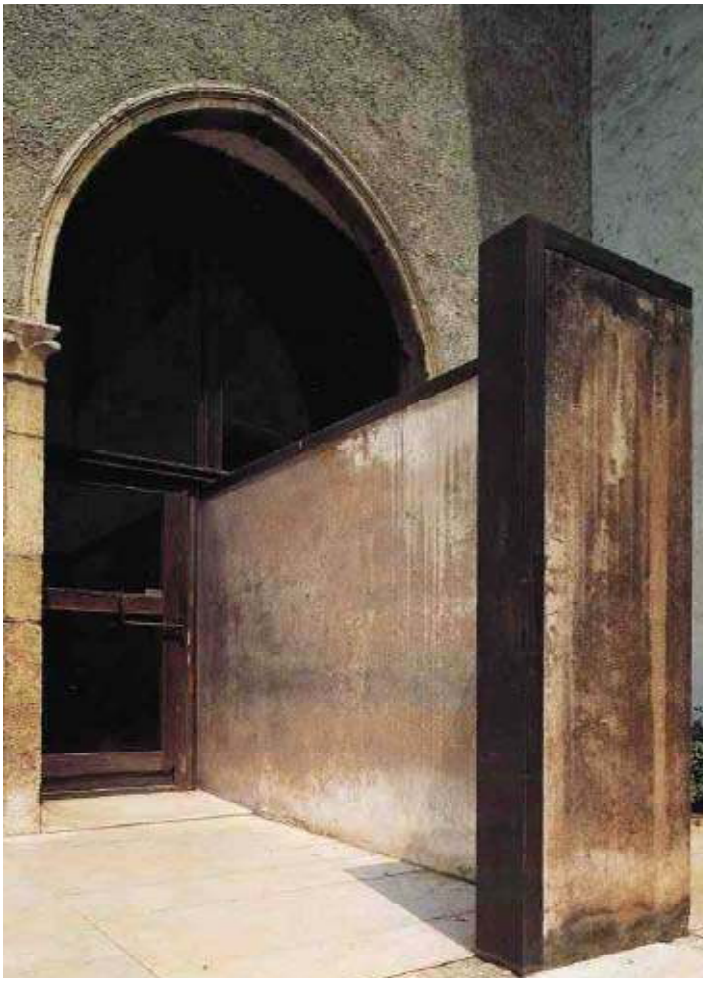
Carlo Scarpa

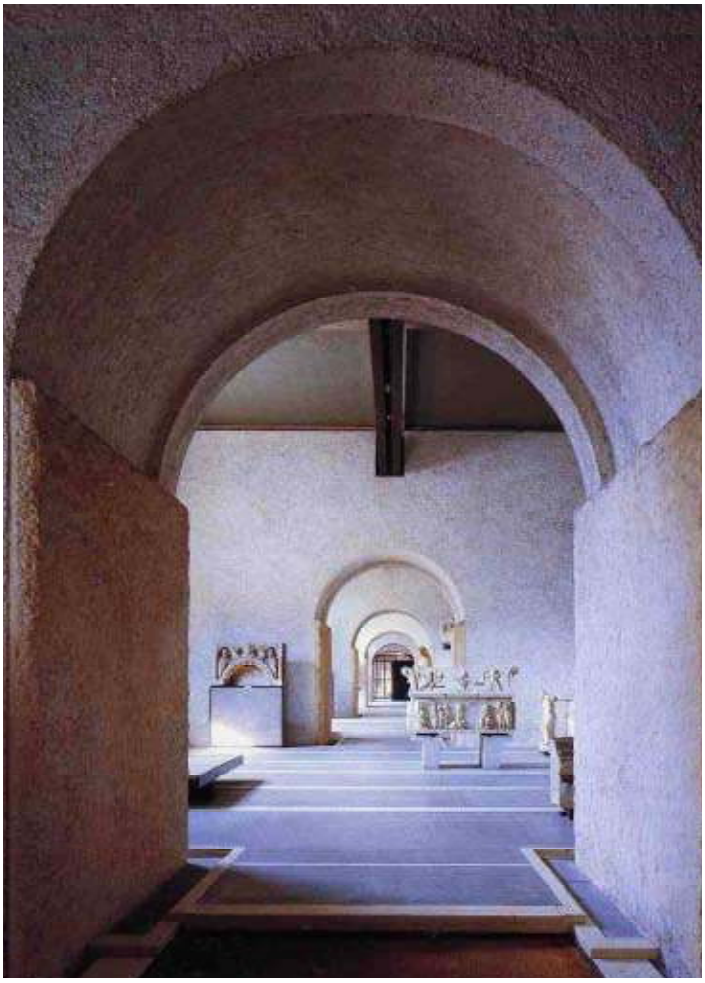
Gipsoteca Canoviana Possagno, 1955-1957

Carlo Scarpa



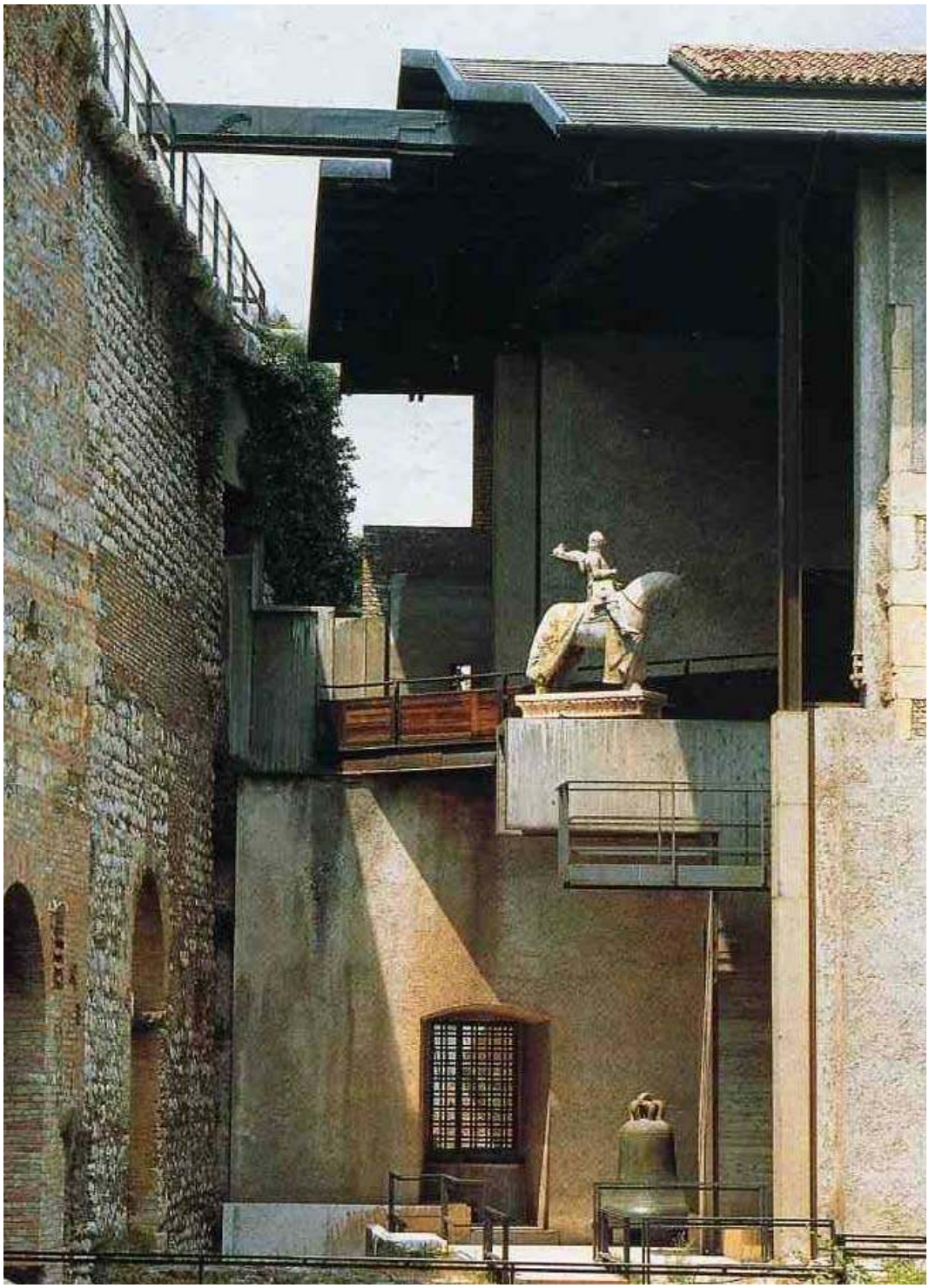
Carlo Scarpa





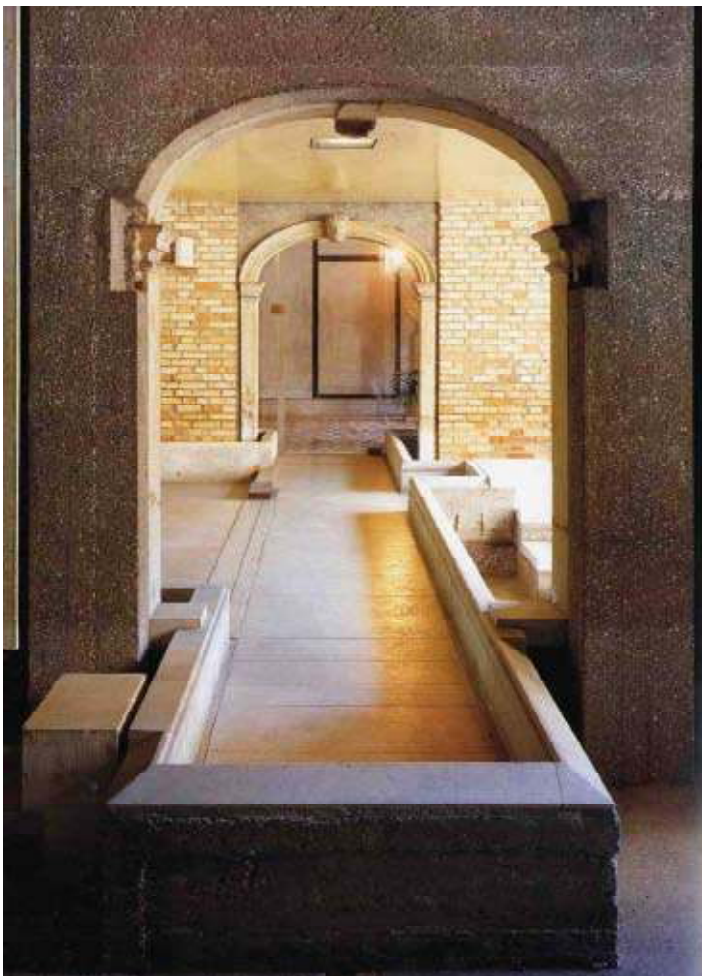
Castelvecchio Museum Verona, 1956-1964
Former citadel
Revealed history of complex through juxtaposition of the fragments
Selected demolition

Carlo Scarpa



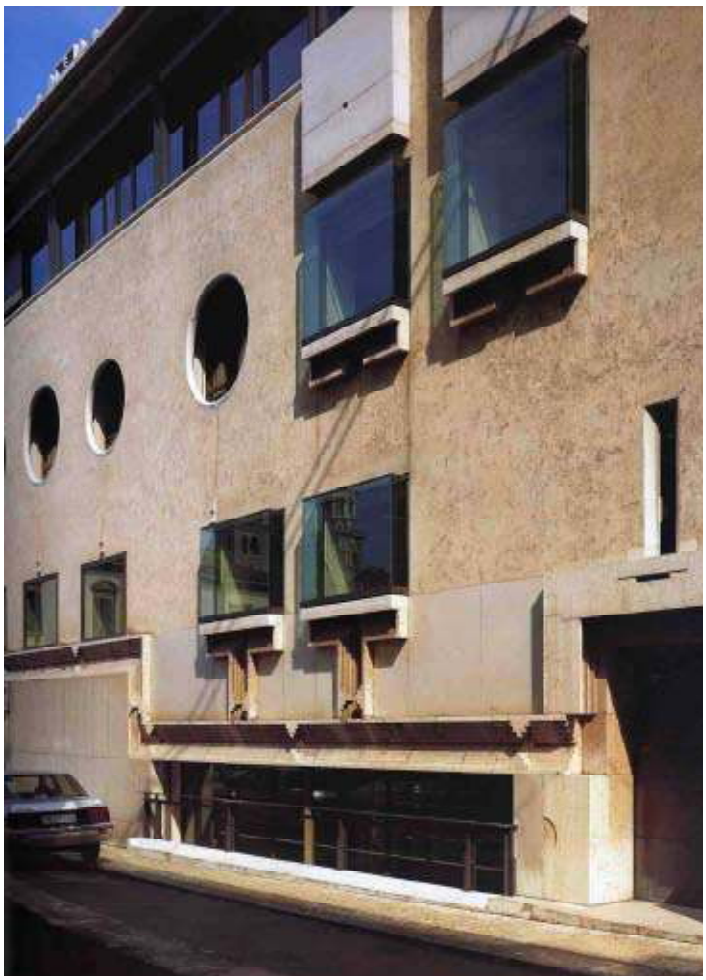
Castelvecchio Museum Verona, 1956-1964

Carlo Scarpa



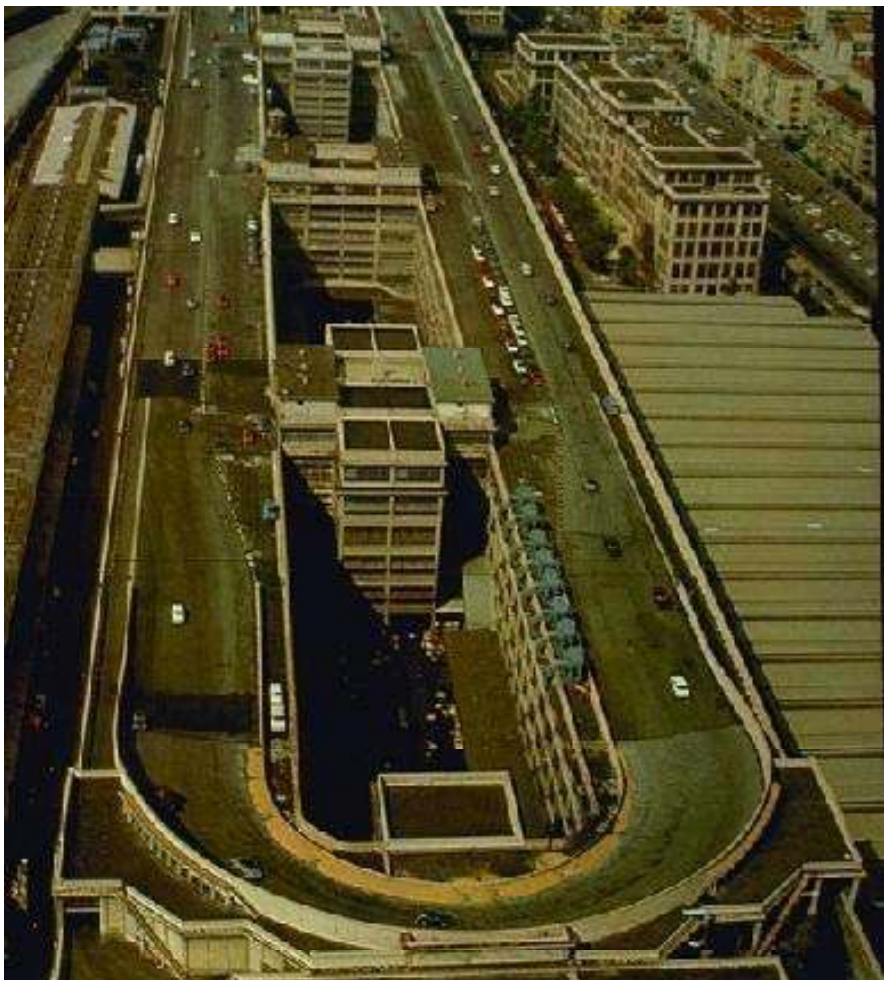
Fondazione Querini-Stampalia Venice 1963

Carlo Scarpa



Banca Popolare di Verona Verona 1981

Other relevant projects



Lingotto Factory Turin
Old fiat factory
Opened in 1923, closed in 1982
Iconic building

Other relevant projects

Lingotto Factory Turin

Other relevant projects

Palazzo Grassi Venice

Other relevant projects

Massimiliano Fuksas Milan

Follies

MOMA/P.S.1 Young Architects Program
Annual competition where young architects are invited to
design the courtyard setting for the PS1 “Warm Up” music festival

Follies

OBRA Architects summer 2006

Xefirotarch summer 2005

Howler and Yoon Architects 2006

Follies

nARCHITECTS summer 2004

Follies

Venice Architecture Biennale
Major bi-annual exhibition of contemporary architecture French pavilion 2006

Follies

Venice Architecture Biennale
Major bi-annual exhibition of contemporary architecture German pavilion 2006

Follies

Venice Architecture Biennale
Major bi-annual exhibition of contemporary architecture
Piccolo Teatro del Mondo, Aldo Rossi 1979

Chapter 6

Incubators

Fashion and Design Incubators

Fashion Incubators

Innovation in fashion

Forward New York City‘s Lower East Side

Pratt Design Incubator

Textile Centre of Excellence Huddersfield

Smart Second Skin Science Fashion Lab

Wearables MIT, Fashion and Design Lab Florence

Incubators

FORWARD New York City‘s Lower East Side
http://www.lowereastsideny.com/forward04

- A combination of a retail store, showroom and workshop for emerging designers
- Subsidizes designers’ operating costs to help them run their own store
- Created by the Lower East Side Business Improvement District (BID), a NP formed to promote the area’s historic shopping district
- Designers chosen for talent and their ability to work as a team; Selected by a “Style Council” consisting of key fashion industry contacts and Lower East Side boutique owners
- selected designers are responsible for running the store as well as designing their own collections
- FORWARD carries constantly changing merchandise made exclusively by the featured designers: everything in FORWARD is either limited edition, hand made or one-of-a-kind
- Designers receive small business training assistance to improve their business skills and expand their operations
- Tenants pay rent for retail space, communal work area, equipment and office space

Incubators

Pratt Design Incubator for Sustainable/Social Enterprise
http://incubator.pratt.edu/about.html

- Sponsors environmental, social and cultural initiatives
- Supports designers, artists and architects from the Pratt community who share the goal of linking social entrepreneurs with design

The incubator provides:
- Start-up support for entrepreneurs (office space, workshop facilities, guidance from mentors - including legal, business, engineering)
- Design consulting services on a project basis (different teams)
- Workshop and seminar organization
- Resource Center for design entrepreneurs
- Open office plan and weekly reports which “keeps communication and ideas flowing”
- Members stay up to 2 years, then become part of the mentor network
- Advisory Board comprised of professionals and entrepreneurs in design, research, marketing and sales in both for-profit and non-profit

Incubators

The Textile & Fashion Design Incubator at the Textile Centre of Excellence Huddersfield, Yorkshire, The UK
http://www.textilehouse.co.uk/Design-Incubator

- help bright textile and fashion designers from the region start up their own businesses
- bringing together fashion design talent with “the best of our world-class manufacturing companies”
- New businesses receive subsidized training to develop their business skills and are offered courses to help them market their products + business mentor
- 600 square metres adjacent to the Textile Centre of Excellence, with access to all of the Centre’s technical expertise and equipment
- Facilities: 300 square metres open space design studio, training rooms, display area, meeting room, kitchen area
- Textile Centre of Excellence representatives will introduce incubatees to business support agencies and professional advisers
- 12 months tenancy, 66 Pounds per week
- Owned by businesses (textile manufacturers) and supported by public funds (Yorkshire Forward, EU European Regional Development Fund)

Labs

Smart Second Skin Science Fashion Lab London
http://www.smartsecondskin.com/main/sciencefashionlab.htm

- Brings together Analytical Chemistry, Nanotechnology, Perfumery and Fashion
- The concept: Re-cabling Fashion, by implanting smell technology into multi-sensorial clothing
- Pioneers of “Scentsory Technology”:
- clothes and accessories that detect and monitor pollutant chemicals in the air (to replace sniffer dogs, advance medical diagnostics)
- Scentsory wallpaper, which change with your mood (depression, cold)
- Cinema Scent Symphony: For a fragrant sound effect clothes could play abstract musical aromas and enhance the cinema experience
- Nanomedicine: Second Skin as a platform for diagnosis and drug delivery
- Enrich the experience of human interaction
- Sensitive shoes
- Academic (The Innovation Centre, School of Fashion and Textile Design, Central Saint Martins College of Art and Design, University of the Arts)
- Dr Jenny Tillotson is funded by an Arts & Humanities Research Council (AHRC) Innovation Award

“ Wearables“ combine fashion, high-tech“ (1997)
http://web.mit.edu/newsoffice/1997/wearables-1022.html

- Wearables for extreme environ ments (space and deep ocean)
- “Wearable computing that augments human abilities”

Fashion and Design Lab Florence
http://www.fashiondesignlab.com

- Fashion design and marketing, Interior and Industrial design courses
- Fashion Show + Interior Projects expo

Chapter 7

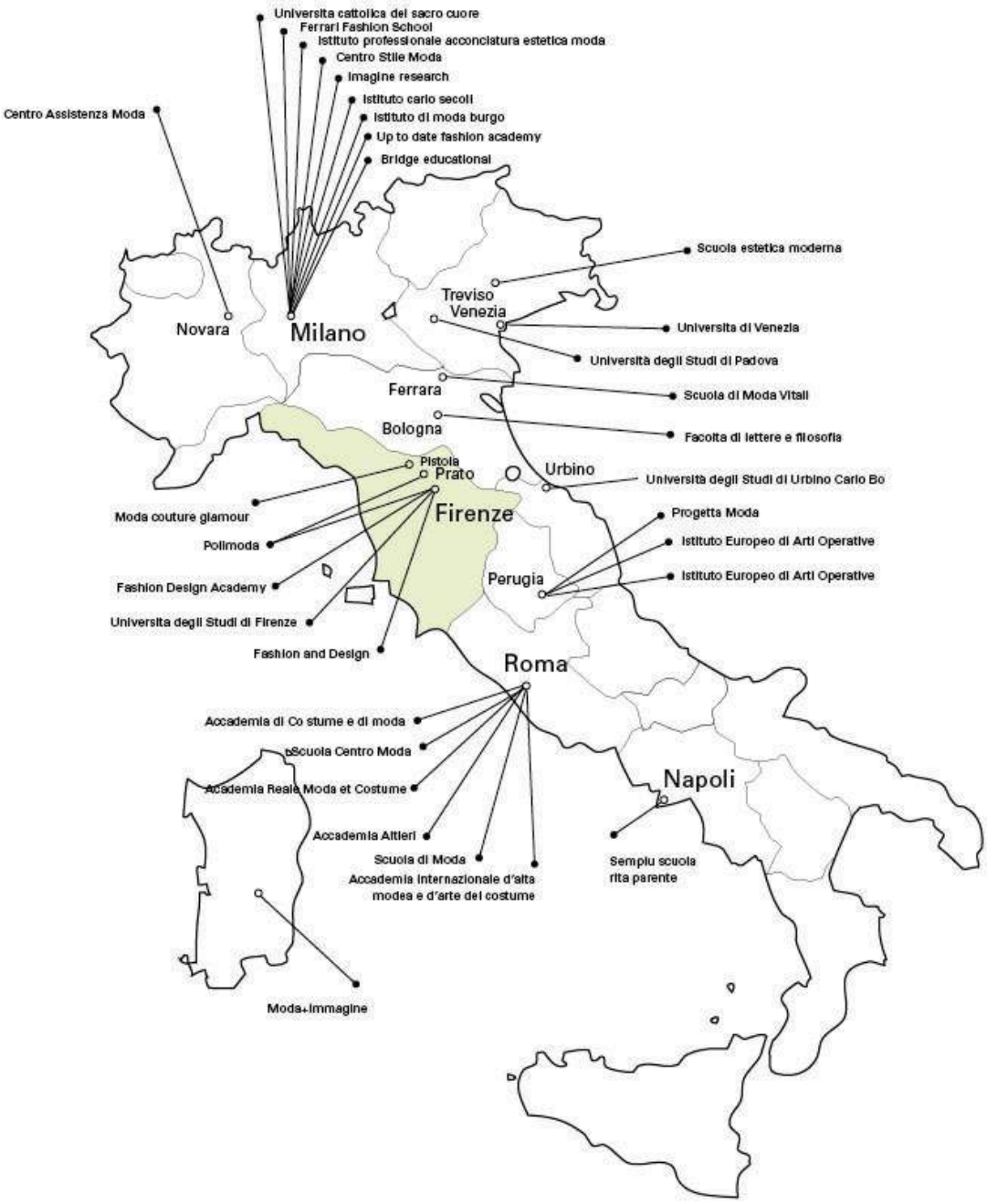
Education

Fashion and Education in Italy

Institutions in Italy

Polimoda

Public and Private Fashion Education in Italy

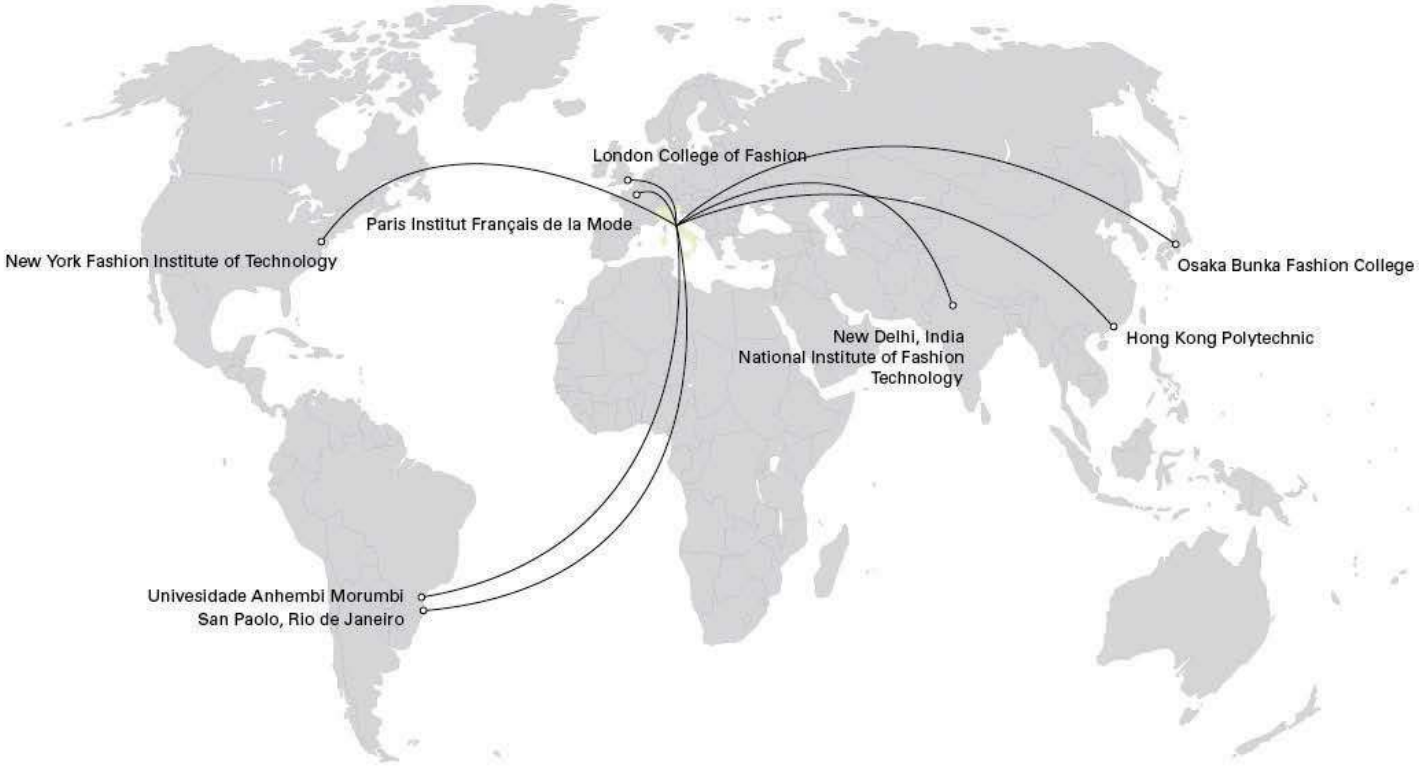


Situation Florence with Polimoda

Polimoda Florence
http://www.polimoda.it

How to differentiate Castel Pulci from Polimoda?
Collaborate?

Polimoda: Academic global network



Polimoda

- International Institute for Fashion Design and Marketing
- Design reputation, Collaborating stylists
- Close ties to industry
- Contests and projects sponsored by companies
- Facilities and Labs, Tech Lab, Design Lab, Prato Campus
- Archives and Libraries
- Publications
- Polimoda Srl: Production and Consultancy

Chapter 8

Sponsorhip

Corporate Sponsorship models

Coporate sponsorship models

Rhode Island School of Design (RISD)

Toronto Fashion Incubator (TFI)

MIT Media Lab

Rhode Island School of Design (RISD)

In the RISD model, a studio coordinator is hired who actively seeks out **corporations to sponsor studios.** A studio is a project, a concept developed by the sponsor for further exploration by the students.

For example, Maytag, as a sponsor might ask the students to design the washing machine of 2025.
The point is to engage students in a process of thinking off the grid.

Rhode Island School of Design (RISD)

Billing
The corporation is billed a flat fee, that is set by the school when the sponsor proposes the project.

Deliverables
Within a mutually agreed on time frame, the students present the sponsor with a presentation of research findings. This is in the form of sketches, samples, written, graphic or pictorial materials.

Intellectual Property
All deliverables and intellectual property rights become the property of the sponsor. Studio participants sign agreements stipulating these terms. If the sponsor decides to seek a patent on any deliverable work product, the sponsor will name the participants as the inventor on the patent application.

School Rights
The school retains non-exclusive, royalty-free, perpetual rights to make, distribute, display and otherwise use reproductions of deliverables for noncommercial purposes, educational, exhibition and in the portfolios of students and faculty. These rights commence 120 days after the project has ended. The school will acknowledge the sponsor in all exhibitions of the completed project work.

The Toronto Fashion Incubator (TFI)

The Toronto Fashion Incubator is a place where **emerging designers** can go to get mentoring, business advice, one on one consultations, have access to industrial production facilities and semi-private showrooms and office space.

The Toronto Fashion Incubator (TFI)

Memberships
Designers become members of the incubator, either as an „Outreach Member“ or a „Resident Member“. Resident Members sign a one year lease with the Incubator, and have 24-7 access to all facilities, and their own office on site. Resident Members must apply to the incubator. Outreach members pay $130./ year and have access to mentors, newsletters, and numerous networking opportunities. Anyone can become an Outreach Member.

Funding
The center is funded by donations from large corporations.
Staff salaries are paid for out of this funding

MIT Media Lab

Led by faculty, senior research staff and visiting scholars the Media Lab groups research groups into various **consortia**.

Interdisciplinary efforts from these groups join together around focused research topics.
The Media Lab is equipped with cutting edge computer equipment, audio visual studios, and laboratory space.

MIT Media Lab

Funding
The consortia are funded primarily by corporate sponsors. Sponsorship fees vary according to the level of participation in Lab related activities. These fees range from $750,000 per year for three years for a Corporate Research Partner, to $75,000 a year to sponsor a graduate fellow.

Intellectual Property
Intellectual property is transferred to the sponsor.

Chapter 9

Venture Capital

VC in Fashion and Italy?

Venture Capital

Castel Pulci as VC firm

History and VC model

Applicable to the fashion industry?

Model of major brands

Castel Pulci as VC firm

Castel Pulci could become a Venture Capital firm, managing funds from private and public sectors and investing in small fashion start-ups with potential, helping them grow and exiting with a successful IPO or trade sale to a fashion conglomerate.

History of Venture Capital and the VC Model

"Learning the Silicon Valley Way",
- Moore and Davis - Fairchild Semiconductor 1959

VCs want a big investment for a bigger return
- You own a $5 M company
- Your VC invests $5 M in you
- Your company is now worth $10 Mil, and your VC owns 50%
- Three years later, you sell your company for $41M
- VC gets her $5 M back + 50% of remainder = $23 M, you get $18 M

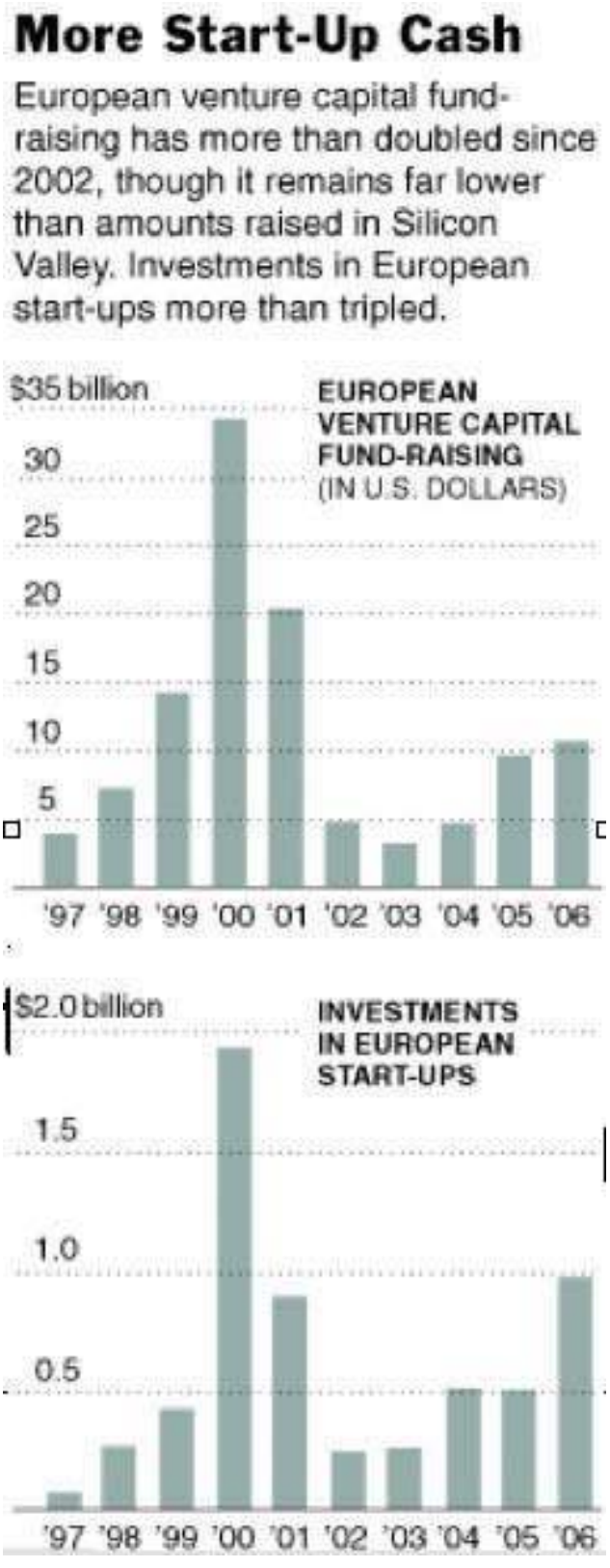
How can this model fit into the fashion industry?

- Think about the scientific process vs. the design process
- Think about amaking money vs. making art
- Think about emerging trends in the US
  Castanea Partners
  The Cue Ball Group (luxury goods)
  Golden Seeds Capital
- Consider angel investing
- Think about emerging trends in India
  Genesis Colors and Satya Paul
- Think about current investment trends in Europe

Example

our
summer
catalog
is here
over
130
new
hannas!
first time ever
underwear SALE! 20% off
hurry, sale end

Europe: start-up cash



The current model for big business in Fashion

A handful on industry giants own all the major brands. They alleviate risk by diversifying their ownership portfolio

Ex. LVMH: Liquor and high fashion, all luxury goods

"[Arnault] concedes that in backing Galliano's and Jacobs' own fashion labels, he envisaged them as fashion play stations.

'Working in the context of ultra-famous brands like Dior and Vuitton, creative spirits are always going to feel reined in,' Arnault says.

'It's important that they are free to develop ideas. And rather than detracting from the principal job, it reinforces it. I think of that money as venture capital. It's not a big investment. It's not like setting up a couture house. And of course, it might grow.'"

Bernard Arnault, CEO LVMH
Suzy Menkes for the International Herald Tribune, November 30 1999

Chapter 10

Communication

Marketing and Communication

Communication strategy

Building awareness

Communicating

Example Parmigiano-Reggiano Consortium

Institutional role for Castel Pulci?

Building awareness and communicating the project

Let people know Castel Pulci exists

- Architecture / design contest (COAS)
- Involve top players, but also locals
- Raise awareness of the existence and reset of the castle
- Involve TV and written media to cover the event

This was a mental hospital and we need to change that perception

Take advantage of the momentum created by the contest:

- Network with local and international companies
- Create a “fashion design competition” to strengthen links with the industry
- Involve the press media, new media and TV
- Creating content for the media

Example: Parmigiano-Reggiano Consortium

- making sure that Parmigiano-Reggiano cheese is made in compliance with the strict standards imposed by the „Production Regulation“
- protecting Parmigiano-Reggiano cheese from imitations
- promoting and disseminating knowledge and consumption of Parmigiano-Reggiano cheese
- improving the quality of Parmigiano-Reggiano cheese to safeguard its typicality and unique features.

Chapter 11

Online Networking

New technologies for communities

Online networking

linkedin.com

idealist.org

mfa.org

openarchitecturenetwork.org

linkedin

Professional Networking
www.linkedin.com

What is it?
LinkedIn is a professional *invitation only* networking site. People who know one another professionally can invite others to join their networks and build their networks, fostering connections between people of similar interests who may not otherwise connect. Members of the LinkedIn community can post jobs, read resumes, and make new connections

Connections
The hallmark of the linkedin community is that users are encouraged to only invite people whom they know to their network. If a user would like to invite someone s/he has never collaborated with in the past, the website facilitates a process of getting to know the other user before connecting them through their networks. This process maintains the validity of the network. People can depend on knowing their own networks, and trusting that others in the community know their networks, which makes it easier to make real connections with new people.

People can also connect to one another through issues and ideas in the 'answers' section of the website. Members post questions to the entire LinkedIn community, and gain public response and discussion. A recent question is, "What is missing from Google Maps?" posted by a Google engineer. There were 25 interesting responses to this question, which helped people learn each other's opinions, and helped this engineer find creative solutions for his job on a commonly used product.

Relevance to Castel Pulci
Pulci wants to foster these kinds of networks among its fellows, their connections, related companies, fashion connoisseurs, and academics. A mini LinkedIn community of those affiliated with Pulci could help forge global connections.

idealist.org

A Community of Do-Gooders
www.idealist.org

What is it?
Idealist.org – Action Without Borders is an online community of volunteers, non-profit and NGO employees, and others interested in taking local action on social justice issues. Idealist tries to spur social action and make connections between people on a local and global level. The website lists six main functions. They are:
- Imagine (a better world characterized by a connected community of people who want to work together to improve lives),
- Post (a job, program, volunteer opportunity, event, internship, materials, or campaign),
- Find (organizations, non-profit jobs, consultants, volunteer opportunities, programs and services, internships, materials and products, events, non-profit FAQ, campaigns),
- Connect (through start-up meetings, people on idealist, speakers, and volunteers),
- Reach Out (to friends, family, and colleagues), and Donate (your money to idealist.org to keep it running and growing).

There are, for example, 24,957 people around the world who have profiled themselves and their service goals and interests on Idealist, and 6,975 jobs on 5 continents to which anyone can apply.

Connecting to Place
On the local level, people can learn from one another's social service and social justice projects on the website, and then plan a meeting, join a volunteer effort, or apply for a job in their home town. On the global level, people can inform their own effort based on what's happening in another country, seek an internship far away, or make connections to start a global movement. Additionally, Idealist hosts over 20 career fairs in the US and Europe each year.

Relevance to Castel Pulci
Like Pulci, Idealist is attempting to make local connections that spur local action, while at the same time developing a global community. For Idealist, it is a global community of social innovators and volunteers. For Pulci, it would be a different kind of global community.

Unlike Castel Pulci, Idealist is not connected to one unique place. Idealist has no 'home base'. The website itself, if anything, is the home base, and through the website it spurs in-person connections and communities.

www.mfa.org

An Urban Community of Artists
www.mfa.org

What is it? The Museum of Fine Arts, Boston, is far more that just a gallery. It is a multi-faceted community institution that has used its website very effectively to develop a local community around the themes or art, design, music, and culture.

Local Connections The MFA specializes in local connection. Its programs tie everyone together, from low-income school children to college students to suburban families to senior citizens. College students and middle age professionals take classes together at the Museum School. Films include panel discussions, cocktails, and book-signings. Membership guarantees a significant value on ticket prices and special previews to exhibits, movies, and other events. No matter whom you are and what you do, as an interested resident of greater Boston you can log on to www.mfa.org and find a way to connect to it.

Global Connections
(1) Like many art museums, some of the MFA's permanent collection travels to other art museums. Unlike other art museums, however, the MFA posts its traveling collections of the website so that anyone can go on line, see what exhibits are available and when they are available, and contact a named person through email or phone about borrowing the collection.
(2) Anyone can take an interactive on-line tour of the MFA collection. This is also common. The MFA tour, however, allows you to send any image to friend or colleague as an on-line post card, which allows people to connect to art and one another through the images.
(3) The website offers an audio tour of its musical instrument collection. The audio images and sounds can be sent as email post cards as well.

Relevance to Castel Pulci The MFA website does excellent work in developing a local community around the themes of art and design. It uses the website as a tool to create place. This is especially relevant to Castel Pulci, because Pulci is an actual location, and so needs a website and communication plan that emphasizes connection to place rather than just a virtual network of individuals and organizations. People with very different needs and interests can log on to the MFA website and find a way to connect the museum in a suitable way. The central goal of the website is to bring people physically to the Museum of Fine Arts through programs, events, and education.

mfa.org is limited, however, in opportunities for individuals to make connections with one another. While the on-line tour facilitates global connections to art, and the art collection itself is very global and diverse, the site does not offer extensive opportunity for individuals to make connections to one another. As a resident of San Francisco, for example, there would be limited incentive for me to spend time on the MFA website. In going on the website from another city or country, I would not feel part of an art community. I can only get that feeling in Boston.

openarchitecturenetwork.org

Architects Unite
www.openarchitecturenetwork.org

What is it? The Open Architecture Network is an online, open source community dedicated to improving living conditions through innovative and sustainable design. Here designers of all persuasions can:
• Share their ideas, designs and plans
• View and review designs posted by others
• Collaborate with each other, people in other professions and community leaders to address specific design challenges
• Manage design projects from concept to implementation
• Communicate easily amongst team members
• Protect their intellectual property rights using the Creative Commons „some rights reserved“ licensing system and be shielded from unwarranted liability
• Build a more sustainable future
Who? Architects, designers, engineers and anyone else involved in the building trades is welcome to share their ideas on the network - but the network is not just for professionals. Community leaders, nonprofit groups, volunteer organizations, government agencies, technology partners, healthcare workers, educators and others are also invited to collaborate on projects and share their expertise.
Goal: Far from replacing the traditional architect, the goal of the network is to allow designers to work together in a whole new way, a way that enables 5 billion potential clients to access their skills and expertise. The network has a simple mission: to generate not one idea but the hundreds of thousands of design ideas needed to improve living conditions for all.
Connections: When a user logs on to the website, she can view a listing of all of the projects in every country, choose a country, view pictures of the project, and then do an in-depth tour of the project. Users can comment on projects, offer suggestions, and ask for feedback on their own projects. Designers connect to one another through the medium of architecture, learning from one another's designs and projects
Relevance to Castel Pulci: Open Architecture Network allows for an international community of architects. This model is much more substantial than surface-level networking because it allows experts from multiple fields to connect to one another on a much deeper, more collaborative level. This is the kind of meaningful connection people should feel in the Castel Pulci 'Pulcisti' community.

nikeplus.com

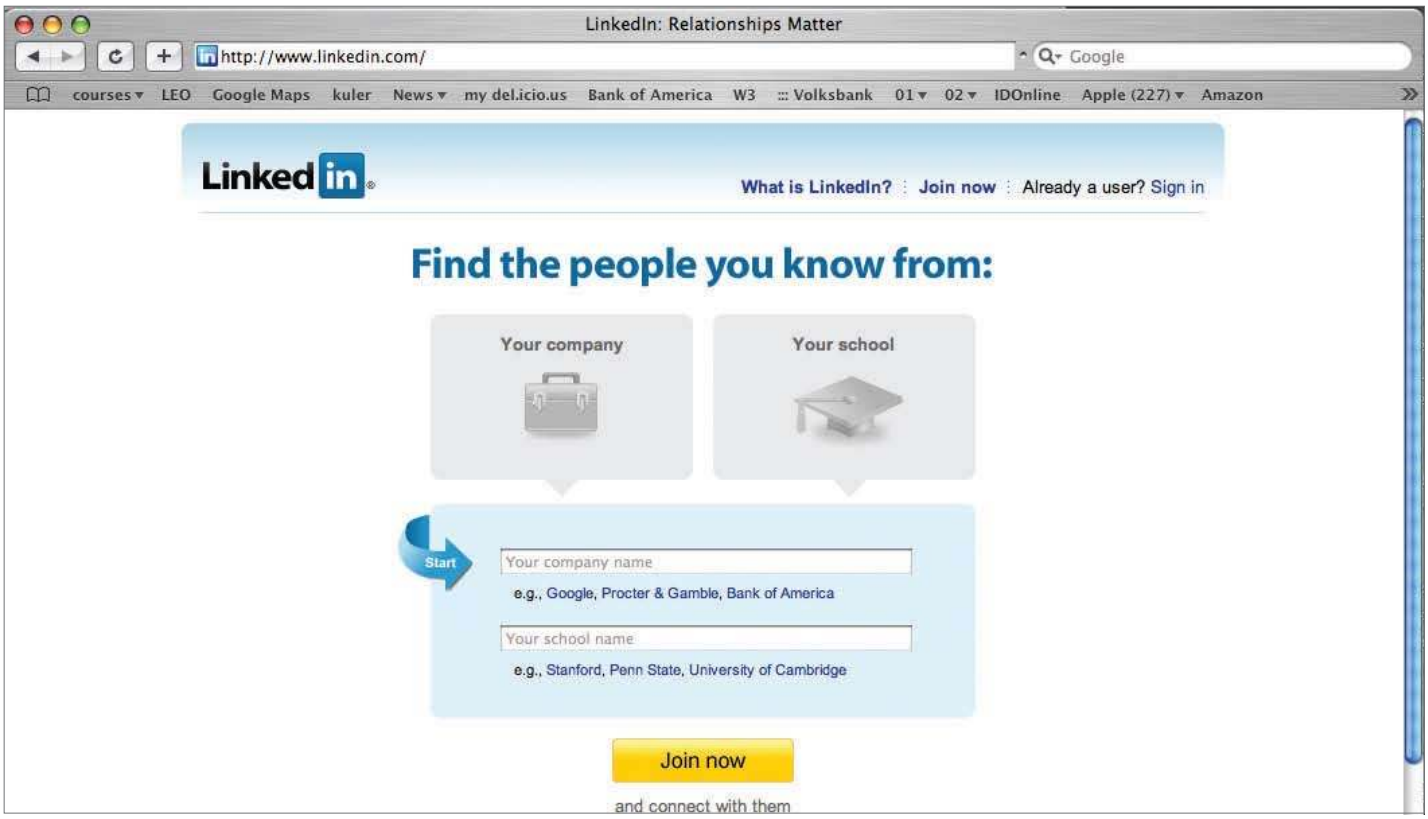
Running the World
www.nikeplus.com

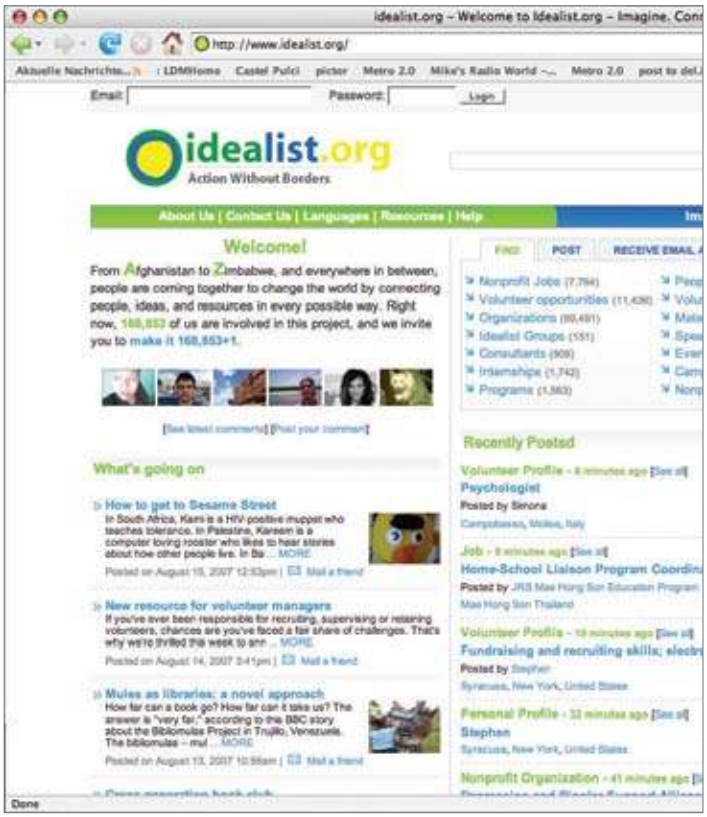
What is it?
Nikeplus is a home for runners. Nike, iTunes, Google Maps have collaborated to create the nikeplus website. The site, despite its sponsorship by two major consumer goods companies, is not a place to shop. Instead, it is a resource for runners and a place to make global and local connections with other athletes.

Connections
Through the nikeplus website and with your iTunes Nike account you can:
- join a running group or find training partners by location or skill level
- download running mixes for your iPod
- find maps of running loops and trails (of varying lengths and difficulties) anywhere in the country
- join the 'Distance Club'
- find world runs
- join discussions
- let the website audio/video tutorial teach you how to use your iPod to train
- coordinate your run with your iPod and Nikeplus, and receive information on the time, distance, and calories burned for your run.
- Let you iPod tell you how far you've run and how much longer you have to go over the course of your run
- Hear current sports stars favorite running music

Relevance to Castel Pulci
All runners like to run to music. Nikeplus.com has taken that common human want, and found a very creative way to collaborate on creating tools that brings this common desire to the level of a common bond between all runners of all abilities. Castel Pulci is also themed on a common human desire: fashion. It should have a website the elevates this common desire to a common bond between fashion and design lovers over the world.

Online networking





Chapter 12

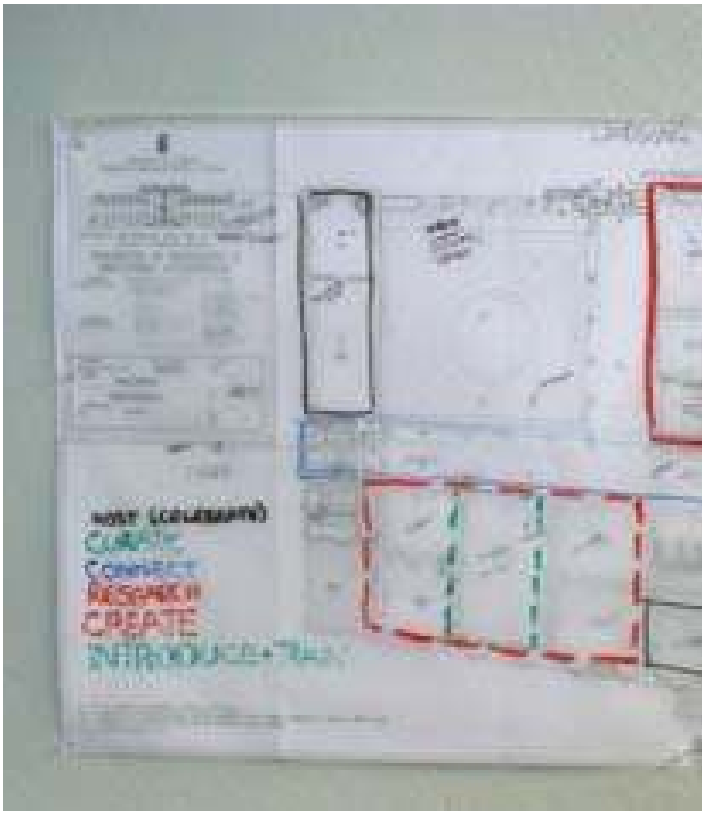
Positioning

Different visions and core values

Defining the values and competences that Castel Pulci will have and translate those to the architecture

1.
Out of independently written drafts of a vision statement, we filtered out together the recurrent terms and key words and organized them in a collaborative manner in networks.

2.
Based on those networks, we filtered out again the 10 most important values, that Castel Pulci will incorporate.



3.
In a next step, we translated the 10 functions on the use of the space and the program for the space.

Different visions and positioning

01

I see Castel Pulci as a gathering point for all the forces that drive the Italian love for beautiful things. Fashion, rather than being the center of this love, is just one piece of the whole. Castel Pulci should honor fashion, but not as a stand-alone avenue for innovation. Fashion is just one part of a whole.

In its physical, financial, and social structure, Castel Pulci should reflect its participation in a grander theme of creativity and 'magic' (as Marco Susani noted when he visited our class) that Italy has explored through fine arts, philosophy, literature, food, religion, and lifestyle.

The villa should be a non-stop celebration of this creativity and innovation. The finest leather artisans and cashmere weavers are equally important as the glamorous Polimoda and Milan's haute couture. Linda Lopa asked us, "How do you curate fashion?" Castel Pulci should answer by providing a space to curate and connect all of the many disciplines and thought processes that feed into fashion.

02

The Italian Center for the Advancement of Fashion Technology.

We seek to harness technological innovations in communication, materials science, process design, business and other fields to the advancement of fashion design and production.

As an organization with global scope, we seek to honor our Italian roots by maintaining positive relationships with the local and national fashion industry, the Tuscan environment, and our immediate community.

03

I envision Castel Pulci as a center for educating future industry leaders and as a meeting place where these up coming leaders can learn the business (seminars, courses, conferences), create new trends (turn theory into action, not only philosophical exposure about the purity of the essence but rather a very pragmatical approach) and develop network (in Italy more than anywhere else, close relationships foster businesses).
This vision responds basically to something that came up during our meeting at Polimoda, 'fashion industry develops around the entrepreneur…but the transition to the next generation is yet to be tested…very few have gone through this transition (most of these cases involved French brands'. Castel Pulci should take part in this generational transition…
Also, I believe Castel Pulci could be a pivotal point around which threats like China were discussed and somehow addressed from the whole-Italian-industry stand point. China is producing massive amounts of fabrics for the apparel industry, it is also manufacturing cloths, and both doing so with increasingly higher and higher quality and lower and lower costs. Is the quality gap as big as to justify the prices Italian companies charge for their products? How long will this gap last?
In short, Castel Pulci is about what people bring to it. The more people put, the more they will get. It is key to Castel Pulci's success to involve very devoted and highly-connected parties that will push this project to make it self-reliant (independent from public funding).

04

I see Castel Pulci as a research facility that is structured to accommodate the needs that have been identified over the semester. The facility would take on some of the traditional functions of a museum, like an exhibition space (smallish), library and archive (digital?) with an integrated (prestigious) residency program for experts in the field. The castel would have close ties to firenze tecnologia, not duplicating their services but expanding upon them. The experts that are brought in could teach workshops which fashion students or professionals can pay to participate in. This would not only provide local and international access to the facility, but also provide some amount of funding. The castel would house scholars and students and could also host various competitions and fashion shows.

As for the design of the physical space, the lack of hallways and visual continuity through many smaller spaces naturally creates an atmosphere of collaboration where inhabitants will always need to be moving through the work space of others. I think it will be important to use new materials to create smaller zones of activity within the larger structure while keeping the space as open as possible. If this is done well it can emphasize the rich history of the castel by creating another layer of spaces within spaces. This language of intervention can then transition out into the grounds of the castel allowing for a transition between any newer follies that might be built- possibly associated with an architectural competition.

Different visions and positioning

05

I see a group of invited, mid-career designers, creating an ever-evolving community and on-going conversation at Castel Pulci. The invited fellows represent a wide varieties of focus within the field of fashion: technology and new materials, business strategy, pedagogy, etc. By convening these emerging designers at a single location, Castel Pulci becomes an attraction to local industry leaders, fashion institutes, as well as international design houses. The fellows act as catalysts – hosting seminars to share their expertise, creating an environment conducive to cross-pollination of ideas, as well as calling outside guests for discussion or workshops.

Reinforcing the temporal, ever-shifting nature of the residents, Castel Pulci's interiors, courtyards and surrounding grounds must transform themselves at regular intervals, whether through a series of art and architectural interventions that parallel innovation in fashion process and product, or through creative introduction of the Tuscan landscape within the sprawling villa. As an attraction for both residents and visitors, there must be a focus upon food and drink and spaces for convocation by casual and more formal.

Ultimately, Castel Pulci should be a site of active exploration, a step removed from the normal business cycle of the industry, but at the same time positioned to inject its research, innovation, and creativity back into the field.

06

I view Cast el Pulci as a place where leaders in the field of fashion can come to exchange ideas and expand their horizons in terms of innovation and technology. I see the site as a repository for information, a library or catalogue of sorts of fashion collections, important works, and fashion history. In this setting, I imagine significant research being done by industry leaders and scholars from all over the world. These guests would partner with local institutes such as Polimoda and The University of Florence. Participants would engage in scholarly pursuits and also guest lecture at the nearby schools, engaging local faculty in order to take the curriculum to the next level. Pulci is located in a geographically significant area in Italy, and the institute would recruit representatives from Italian fashion nationwide and internationally to participate in fellowships for a one year period. The fellows would be mentors and leaders teaching emerging Italian designers.

I also see Castel Pulci as a laboratory where the ground floor can be home to the latest in equipment and resources for fashion design and manufacture. This area would also be home to an apprenticeship program geared toward the pre-college set, designed to train young artisans in traditional Italian craftwork and artisan trades related to fashion.

07

Castel Pulci will fill the gap in the Italian fashion industry: capital injection to the Italian design and sartorial edge for high-end ready-to-wear products.

Unlike existing institutions, Castel Pulci will build businesses that deliver adequate returns to investors under a set timeframe like world-class public companies. The goal will be delivering a constant stream of income to the Italian fashion industry overall by creating new brands, production technologies and materials for sale to the world market with a high premium.

Castel Pulci will finance two types of projects:

Type 1 Budding new designers: new designers with a solid business plan.

Type 2 Technology innovation projects for existing companies: companies that have solid idea about new production technology or materials will supplement capital through Castel Pulci.

Individual companies or technology backed by Castel Pulci do not need to be sustainable long-term. They must be sustainable only until they will be sold at a high premium to foreign companies.

Castel Pulci will undertake the following activities:

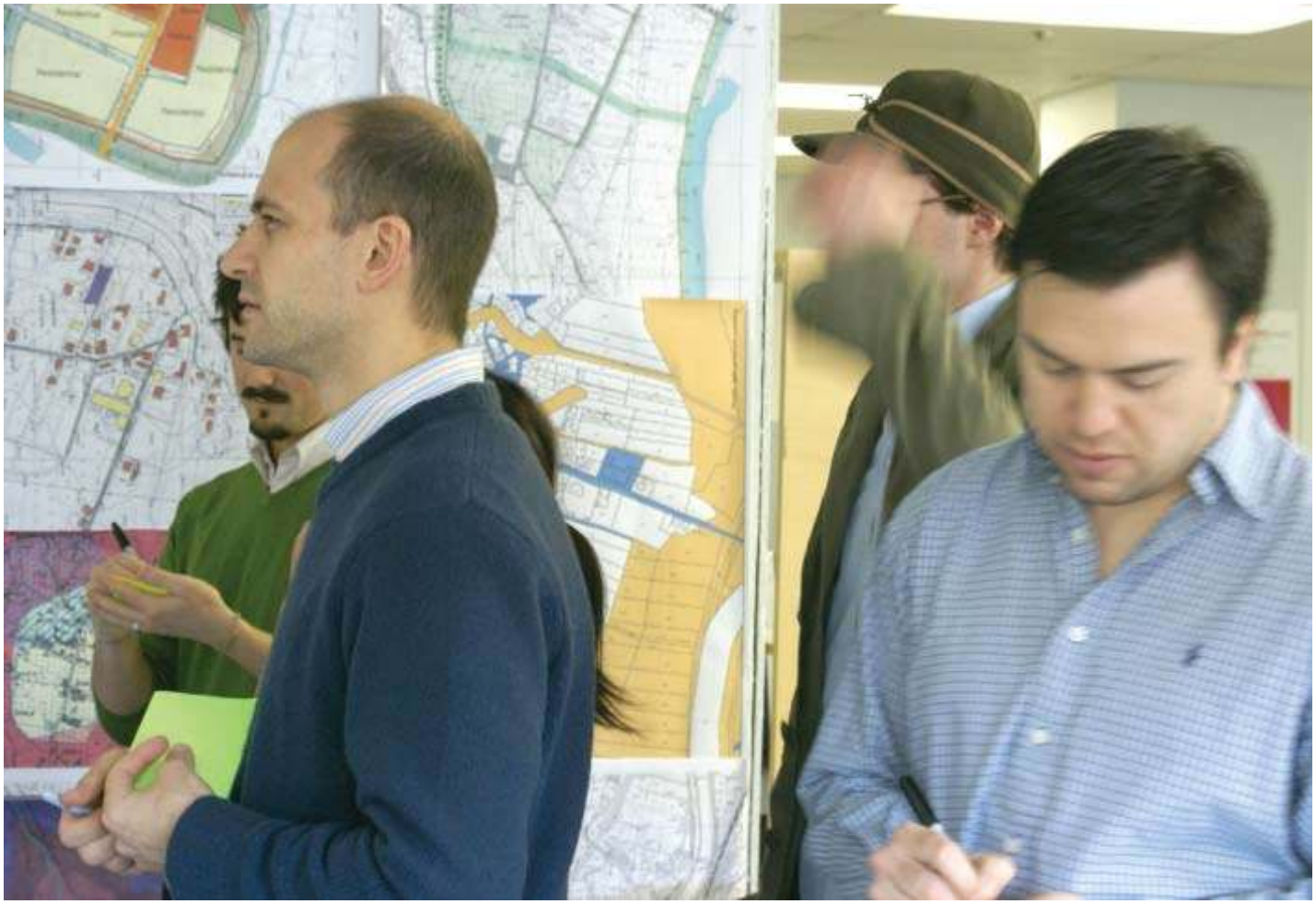
Raise capital: hire entrepreneurial ex-investment bankers passionate about fashion and Italy to raise capital from the international capital market. They should be paid as percentage of capital raised.

Sales: ex-bankers will aggressively sell the companies and technologies at a high premium. They will do international “roadshows.”

Increase awareness: hold events, publish magazines

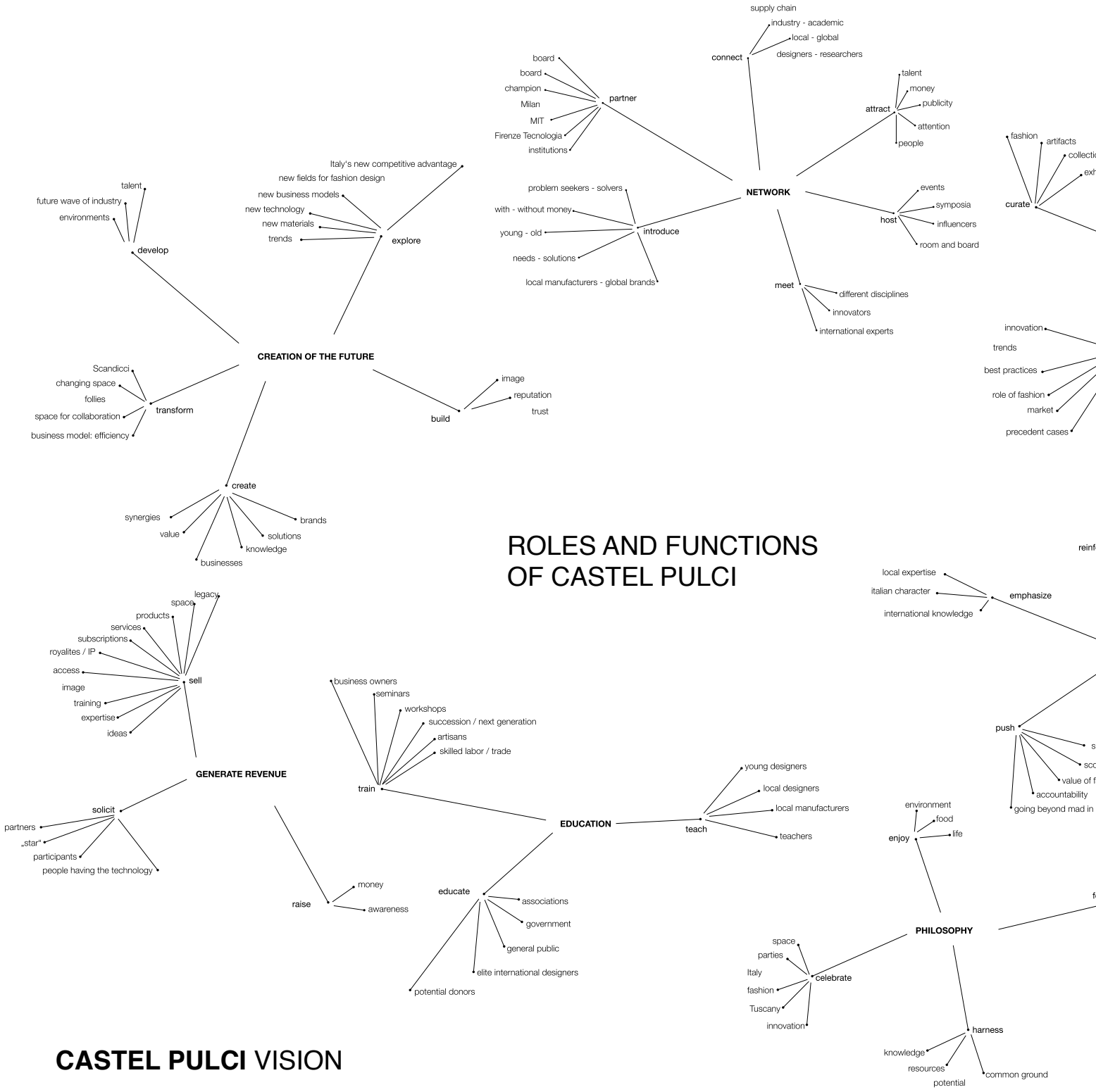
In-house R&D: Castel Pulci will solicit the best technologists and designers to make the Type 2 projects truly valuable to the market. The team will work in residence at Castel Pulci.

Different visions and positioning

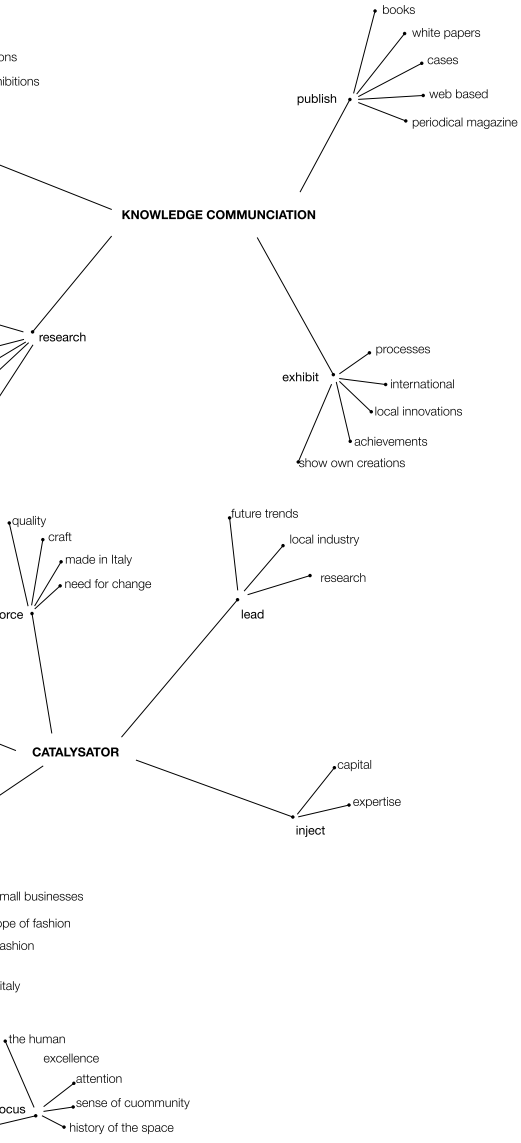


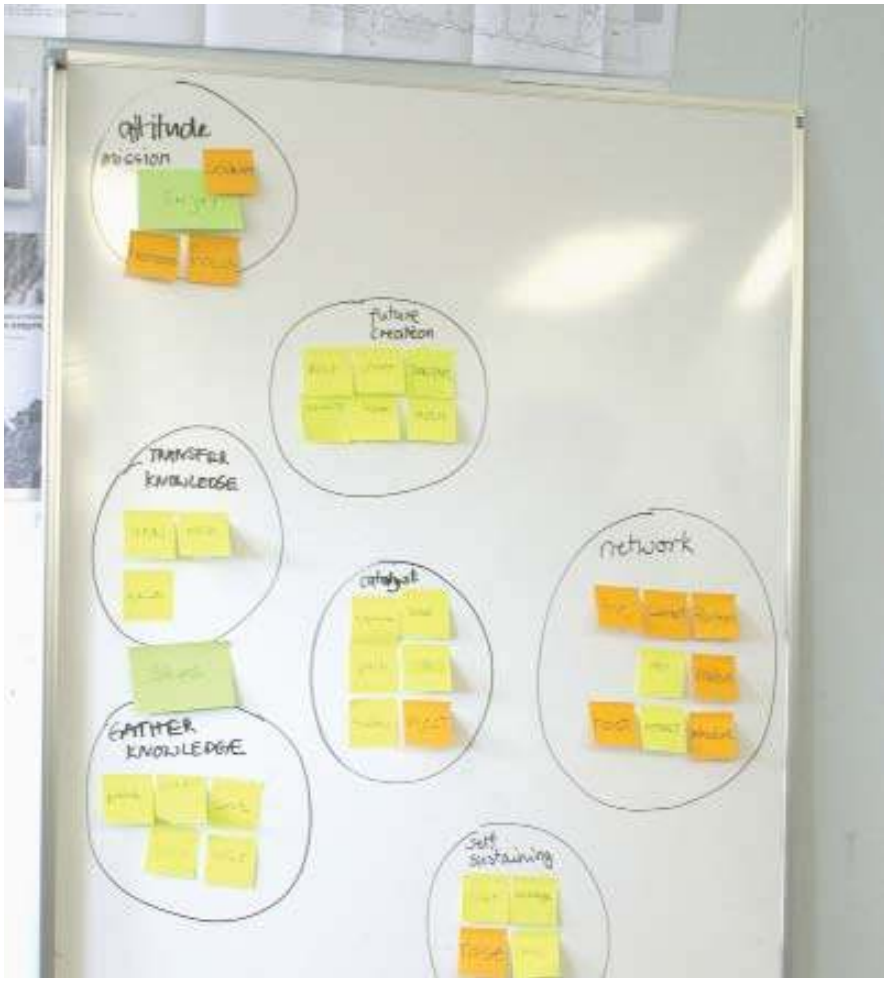
future
creation

Different visions and positioning

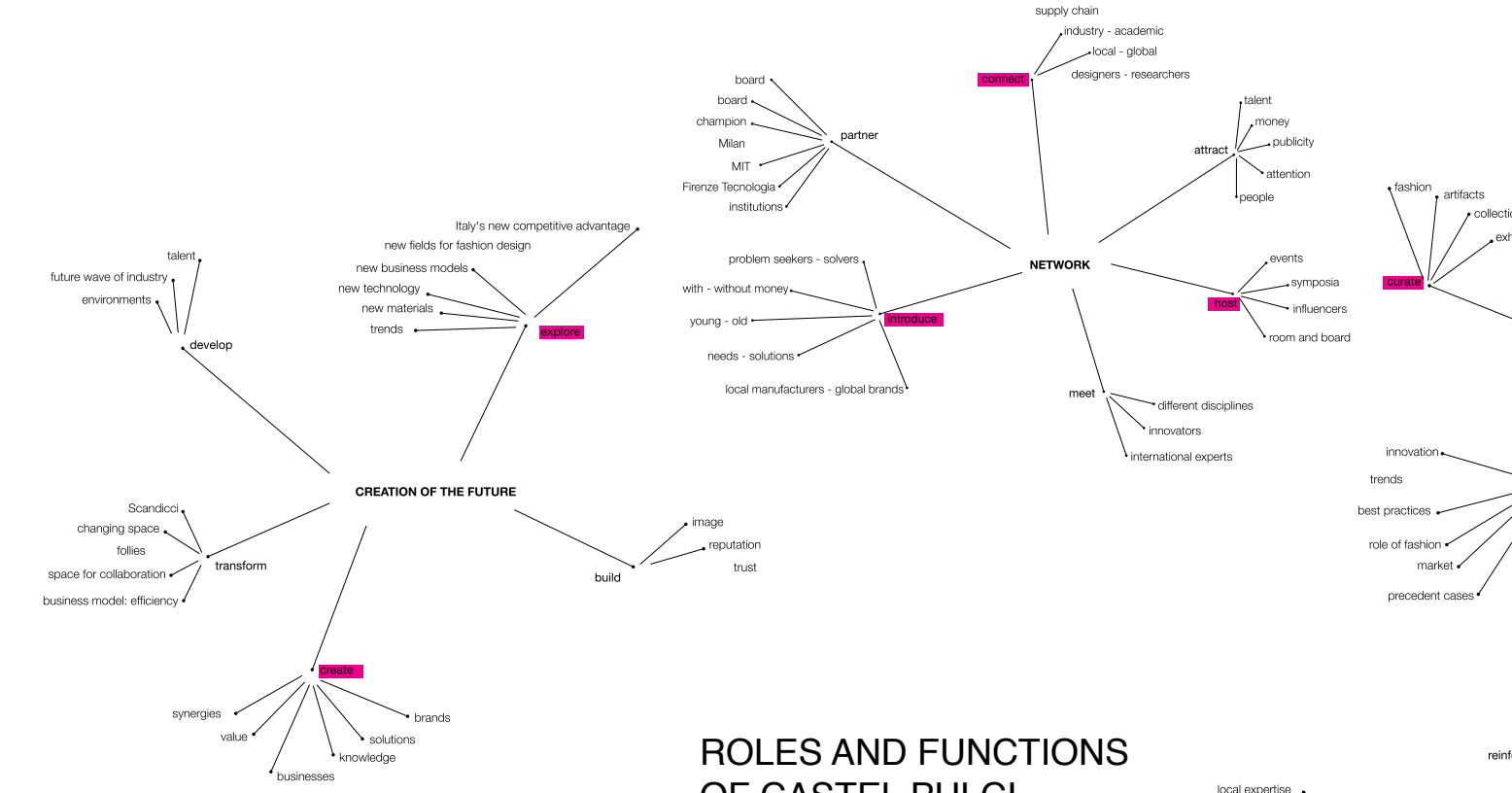


CASTEL PULCI VISION

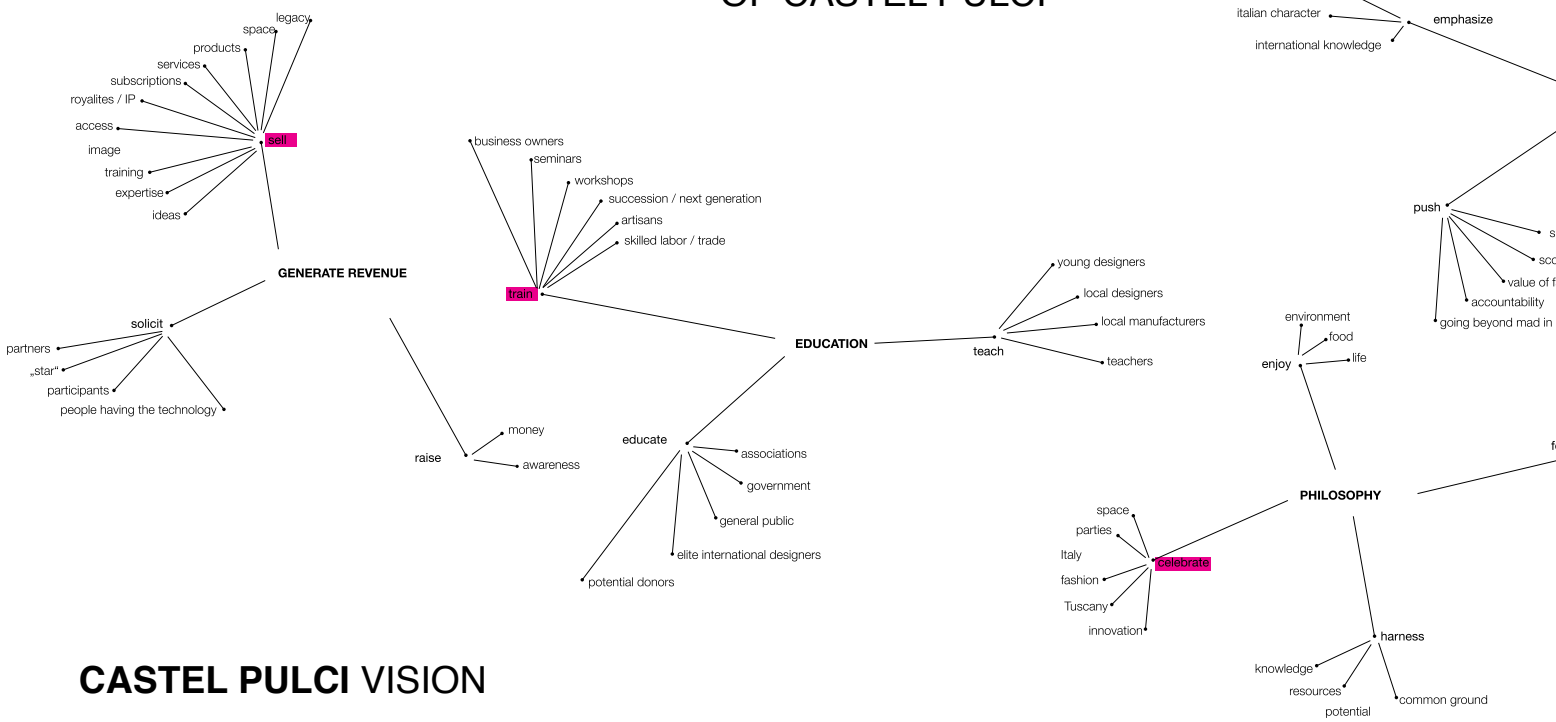

books
white papers
cases
web based
periodical magazine
publish
KNOWLEDGE COMMUNCIATION
research
processes
international
local innovations
achievements
show own creations
exhibit
quality
craft
made in Italy
need for change
future trends
local industry
research
lead
CATALYSATOR
capital
expertise
inject
the human
excellence
attention
sense of cuommunity
history of the space


attitude
mission
future creation
TRANSFER KNOWLEDGE
catalyst
network
GATHER KNOWLEDGE
self sustaining

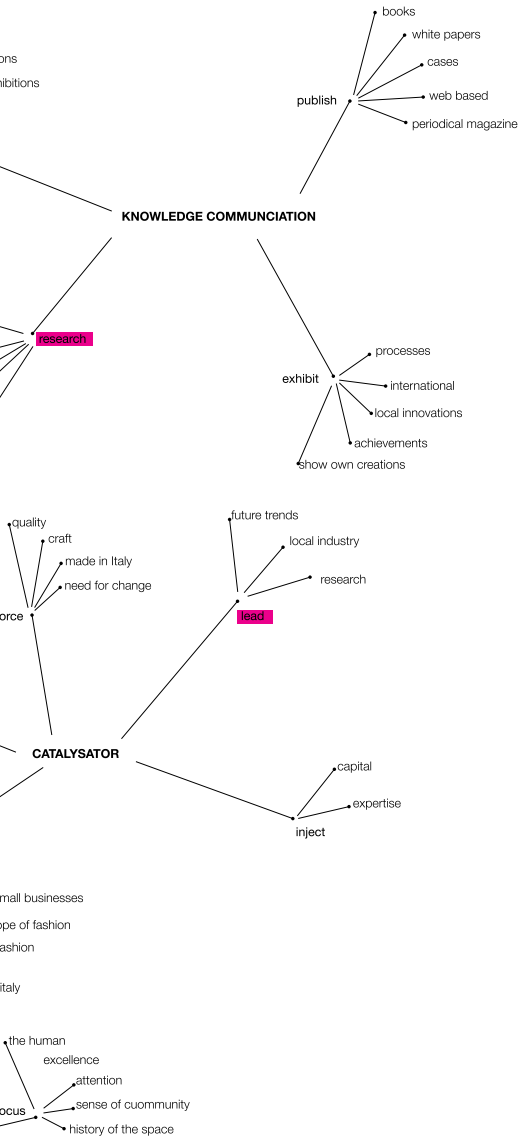
Different visions and positioning



ROLES AND FUNCTIONS OF CASTEL PULCI



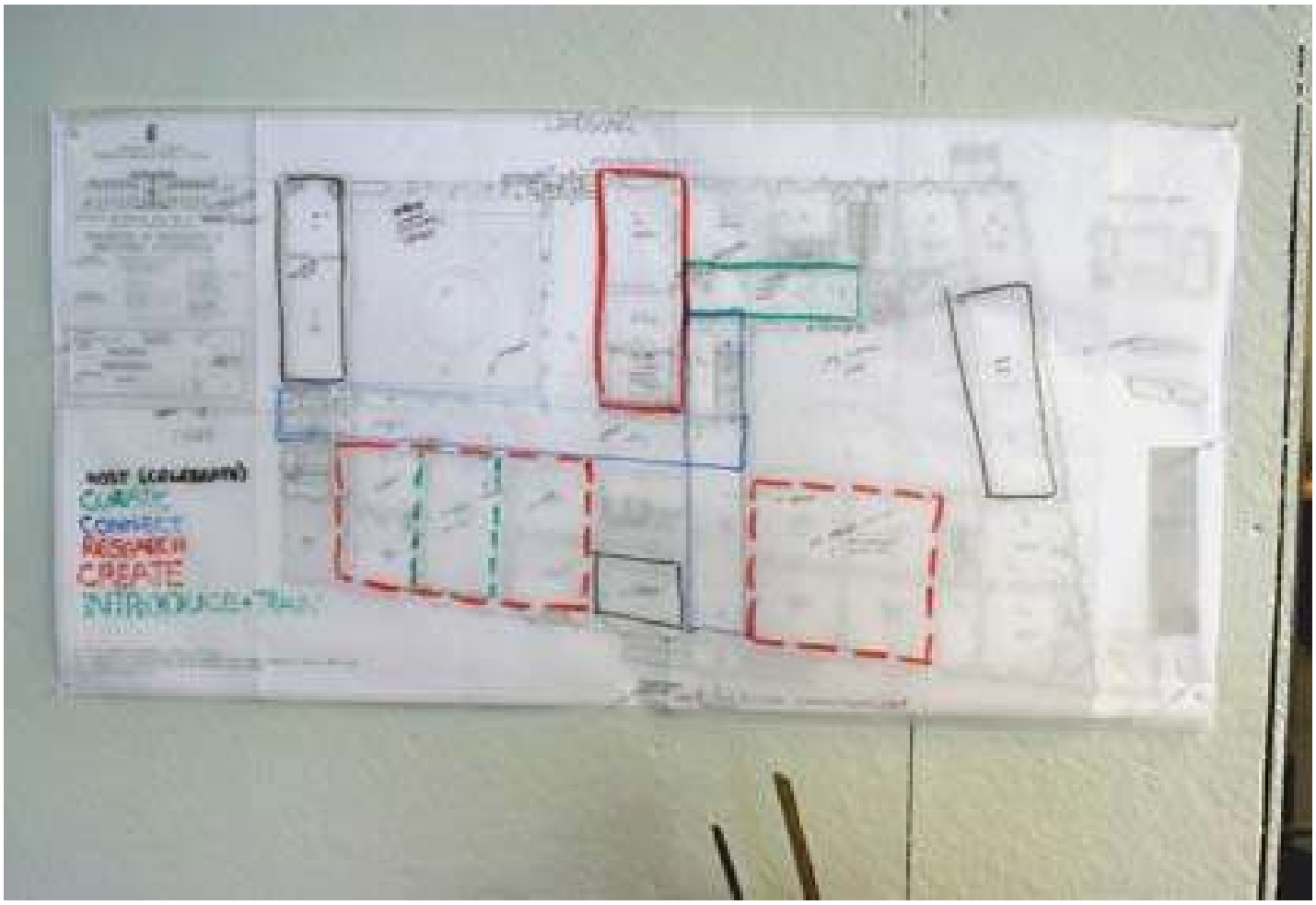
CASTEL PULCI VISION



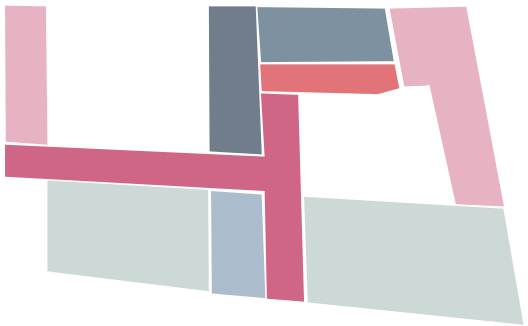
TOP 10 FUNCTIONS FOR CASTEL PULCI

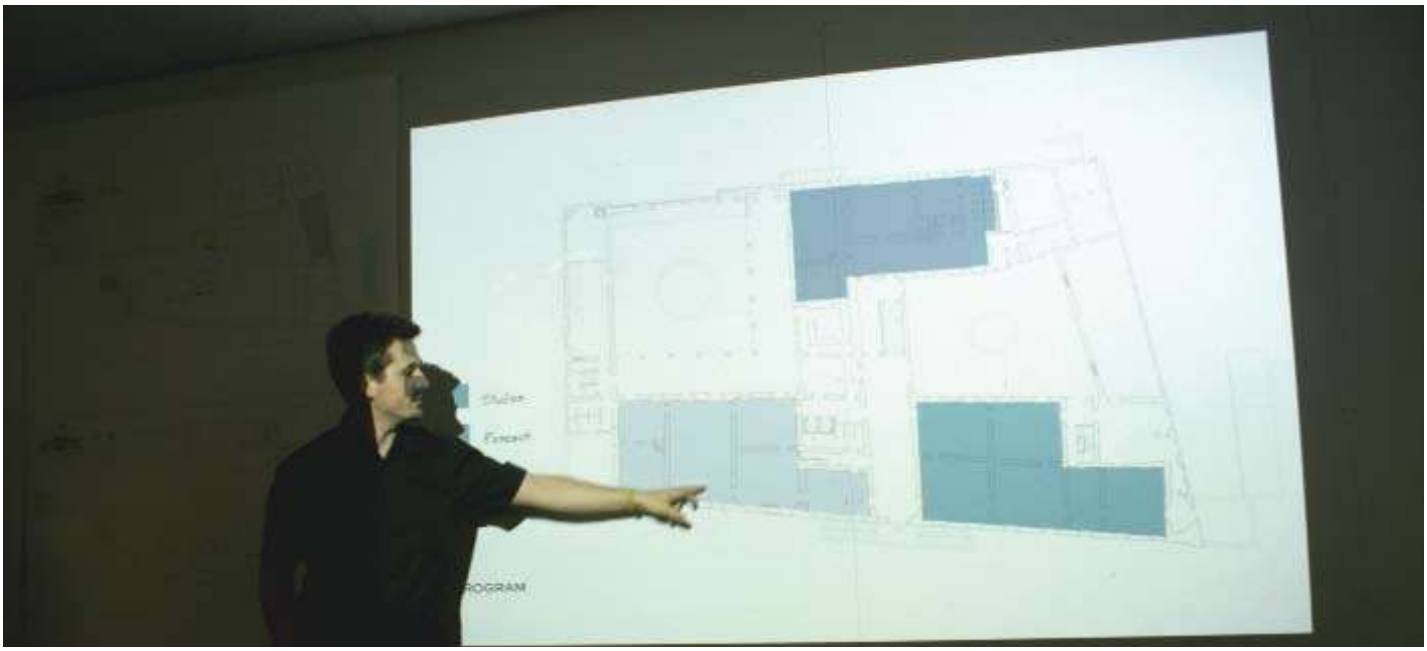
CONNECT
HOST
EXPLORE
CELEBRATE
RESEARCH
CREATE
SELL
CURATE
TRAIN
INTRODUCE

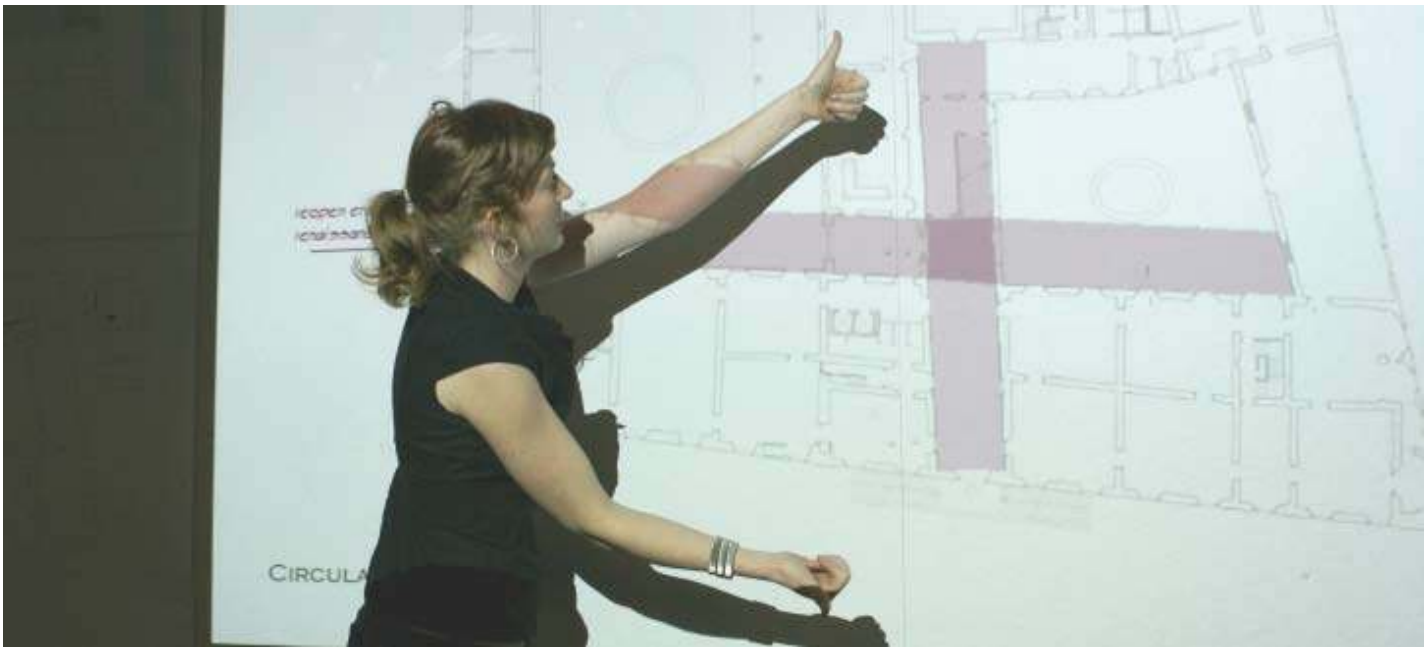
Different visions and positioning



Based on the history of the building, the traditional use of certain spaces and the new vision for the functions of Castel Pulci, the group could develop the 10 values, that go perfectly well along with the history of the building. Alternating between architecture and corporate vision, the architecture inspired the program for Castel Pulcui, that so got its unique identity. (for the program see report I, the proposal)







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