

# Table of Contents

|   |     |
|---|-----|
| <b>Preface</b>  | vii |
| <b>Introduction. Textile Products and Industrial Objects:<br/>Supply, Consumption and New Markets</b><br><i>by Arturo Dell'Acqua Bellavitis</i> | 1   |
| Bibliography  | 9   |
| <b>1 The Made in Italy System. Why Education Can Fill the Gap<br/>between Innovation and Competitiveness</b> <i>by Nicola Guerini</i>           | 11  |
| 1.1 Fashion System and Italian Lifestyle  | 11  |
| 1.2 New challenges to face change   | 12  |
| <b>2 Fashion between Culture and Innovation<br/>in the Era of the Web 2.0</b> <i>by Carla Lunghi</i>  | 17  |
| 2.1 The complexity of fashion   | 17  |
| 2.2 Fashion and digital technologies  | 20  |
| 2.3 Conclusions   | 25  |
| Bibliography  | 26  |
| <b>3 Fashion Future: Crafting Innovative<br/>Business Models in Fashion</b><br><i>by Francesca Romana Rinaldi</i>                               | 29  |
| 3.1 Emerging business models  | 29  |
| 3.2 Customer centricity in fashion  | 30  |
| 3.3 The new drivers: digitalization, technology, sustainability   | 36  |
| 3.4 The future of fashion   | 39  |
| Bibliography  | 40  |

|          |  |     |
|----------|--|-----|
| <b>4</b> | <b>The Italian Fashion Model. Design, from Strategy to Creativity and Manufacture</b> <i>by Marco Turinetto</i>                                | 43  |
| 4.1      | Why speak of the Italian Fashion Model?  | 43  |
| 4.2      | New scenarios for fashion projects   | 44  |
| 4.3      | The centrality of the Brand Product Manager  | 45  |
| 4.4      | Artisanal design as an opportunity   | 47  |
| 4.5      | Design, from strategy to creativity and manufacture  | 50  |
| 4.6      | Italian Culture: the competitive advantage of being interdisciplinary  | 53  |
|          | Bibliography   | 59  |
| <b>5</b> | <b>The Creative Process. Strategically Innovative Brands and Products/Services Thanks to Design</b> <i>by Susanne Kreuzer and Silvia Festa</i> | 61  |
| 5.1      | The role of creativity and design in strategic innovation  | 61  |
| 5.2      | The creative process as a new method of innovation of the product/service  | 64  |
|          | Bibliography   | 69  |
| <b>6</b> | <b>Fashion in the Age of Digital Collaborative Production</b> <i>by Silvia Mazzucotelli Salice</i>   | 71  |
| 6.1      | Fashion on the move  | 71  |
| 6.2      | What's digital fashion?  | 72  |
| 6.3      | Creating fashion through digital collaborative technologies  | 73  |
| 6.4      | The potential of digital collaborative fashion   | 76  |
|          | Bibliography   | 76  |
| <b>7</b> | <b>Made in Italy: Performance of the Italian Leading Groups</b> <i>by Nicola Guerini and Paola Varacca Capello</i>                             | 79  |
| 7.1      | The Italian Fashion System   | 79  |
| 7.2      | The characteristics of the sample  | 80  |
| 7.3      | Profitability and company growth: the best performers  | 85  |
|          | Bibliography   | 88  |
|          | <b>Appendix 1. Method of Defining Positioning of Enterprises in the Sample</b>   | 89  |
|          | <b>Appendix 2. Main Features of the Companies in the Sample</b>  | 92  |
|          | <b>Milano Fashion Institute</b>  | 99  |
|          | <b>The Authors</b>   | 101 |