

# FASHION SCENARIO

## Innovating the future of Luxury

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## Abstract (English)

### *Fashion Scenario. Innovating the future or luxury.*

The aim of this thesis dissertation is to propose some innovative yet strategic project directions for some possible future scenarios of the Luxury market. According to this research, in fact, luxury is leading the market innovation due to its characteristic to respond to high-order needs, which correspond to the new desires and needs expressed by the consumers on our era: the Postmodern society.

The dissertation will then consist in the first part in an in-depth research conducted on the major society trends leading the sector, constituting its theoretical background and covering indeed three main areas of investigations: sociology, design and marketing. The main goal of this first part of theoretical investigation is in fact to investigate the reasons which led to change the consumer's behaviour habits, with a particular regard to the Experience Economy. This in fact appears to be of considerable importance as a growing trend, affecting in many different ways consumer's decisions, resulting to be of primary importance in companies' strategic decisions. The Experience Economy consists in fact in all of those attempts and strategies implemented by companies, to respond to the new needs of customers, who want to engage with service organizations that can allow a superior and unique marketing experience. Clients can in fact be said to be generally dissatisfied with mass-produced goods and services, and express instead a desire to purchase an authentic 'experience'.

Therefore, the study of this phenomenon will constitute a starting point of reflection in the study of the market, subsequently analysed, in the second part of the dissertation, by bringing in the research some concrete case study, in order to understand and show in detail the strategic market choices made by the big luxury brands.

Once the analysis of the classic theoretical models and the analysis of the case study research is completed, the dissertation will then propose some possible Future innovative scenarios so to suggest some possible economical and sustainable product service system evolution, customer-centered and bringing experience into the economic value offering.



## Abstract (Italiano)

### *Lo scenario della moda. Innovare il futuro del lusso.*

Lo scopo di questa ricerca di tesi è quello di proporre alcune direzioni progettuali innovative e strategiche per affrontare possibili futuri scenari evolutivi del mercato del Lusso. Secondo questa ricerca infatti, il lusso sta guidando l'innovazione del mercato per la sua caratteristica di saper rispondere ad esigenze di bisogno emotivo superiore, corrispondenti ai nuovi desideri e bisogni espressi dai consumatori della nostra era: la società postmoderna.

La tesi consisterà quindi in una prima parte in una ricerca teorica approfondita condotta sulle principali tendenze della società che guidano il settore, andando a coprire tre aree principali di indagine: quella sociologica, di design e di marketing. L'obiettivo principale di questa prima parte sarà dunque quella di comprendere le ragioni che hanno portato al radicale cambiamento delle abitudini comportamentali del consumatore, risultanti nel fenomeno dell'*Economia dell'Esperienza*.

Quest'ultimo risulta essere infatti un tendenza di mercato di notevole importanza, destinata a crescere e, alla base di diverse decisioni dei consumatori.

In risposta a questo fenomeno di crescente insoddisfazione dei clienti nei confronti dei beni e servizi prodotti in serie, il quale comprende anche il desiderio invece fare l' "esperienza" di un momento, prodotto o servizio unico; le aziende hanno implementato tentativi e strategie per generare un'esperienza emotiva unica e superiore con il cliente.

Una volta concluso lo studio teorico di questo fenomeno, verranno in seguito analizzati alcuni casi concreti (casi studio), studiati e affrontati sulla base di una riflessione formulata sulla ricerca teorica, al fine di comprendere e mostrare in dettaglio le scelte strategiche di mercato fatte dai grandi marchi del lusso. Infine, le considerazioni effettuate sui casi studio, unitamente alla ricerca teorica, andranno a costituire un punto di partenza e di riflessione teorico e pratico, per possibili evoluzioni future sostenibili del mercato del Lusso, in linea con le opportunità offerte dell'attuale sistema di servizio e offerta di prodotto. La possibilità di offrire l'esperienza come parte integrante dell' offerta valoriale dell'azienda, permetterà inoltre di raggiungere gli obiettivi di produzione di un' offerta centrata sul cliente e perciò competitiva e innovativa.



**PART 1**  
**THEORETICAL BACKGROUND**

# 1. A POSTMODERN WORLD

## 1.1. Introduction

The scenario in which today's companies must confront and operate is increasingly complex, fragmented, unpredictable and fast-paced. It is therefore urgent for companies to understand the future market evolutions in order to shape a vision of the company goals, which will ensure a better stability in the companies' management in front of the changes and uncertainty of the world. It is no longer possible to rely on a classical economy to guide the companies' management from the past, to the present, to the future into the market changes. Today's industrial evolution cannot be written as a linear progression and ignoring this would be tantamount to suicide in this global era.

According to Gino Finizio (2002), due to current market changes and unpredictability, a conflict basically arises where attempts are made to preserve what has been achieved and the need to question the status quo. In other words, conflict arises where the long-term objectives and the race to reach an immediate result meet. Moreover this constant confrontation generates a tension and conflict between the corporate organizations when they attempt to pursue the objectives under the rapid need for change linked to the dynamics of the external scenario. In order to adapt to constant changes, companies need to rely on other elements such as the quality of its internal structure, the operative instruments, the innovative potential of its processes and products, and, above all, their predisposition to evolution, flexibility and capability of projection in the future. This amounts to an entrepreneurial attitude to the 'work in progress', an indispensable constant, especially in our societies.

## 1.2. Present and Future scenarios

In this context, the study of the scenario becomes an important instrument, providing a series of probable evolutionary trends (behaviors, tastes, opinions) in the consumers' target of reference and giving a series of possible directives on how to prepare, structure and adapt the company to such changes. The ability to make forecasts for a future becomes extremely important for strategic business decisions. However, foreseeing the future, very much depends on the capability of companies to identify emerging phenomena of the present, which, in addition to the high degree of uncertainty of any prediction, leads to shift the study of future trends to the observation of the present. In this context the work of sociologists such as Francesco Morace on our society is therefore key in our understanding.

According to recent sociological studies, market changes are due to a severe change in society which phenomena is generally recognised in sociology under the name of 'Postmodern society' in the anglo-saxon culture (Francesco Gallucci, 2014), and as 'Radical Modernism' (Morace, 2018) or 'Hyper-modernity' in the French research context (Jean-François Lyotard, 1979). The different names are given mainly due to the different interpretations or ideas related to the evolution of this society dynamics, which however generally see the society into a crisis, mainly caused by a significant change of perspective on Modernity. The Postmodern society is a phenomena which puts in crisis the project of Modernity, but does not question its original assumptions, such as freedom, sovereignty of the individual, self-af-

firmation, legitimacy of desires and subjective claims. This crisis started with a deep need to rethink the development of the capitalistic system and the effects it produced on our way of living and consuming. From a market point of view, this era is characterized by a fragmentation and disintegration of societal culture and by an increasing importance assumed by the symbolic and aesthetic components of the daily life of individuals. According to sociologists, the origins of this crisis can be traced back in the '80s when the trust in the objective values of Occidental culture was lost, causing a deprivation of Reality's natural interpretative elements, which ensured its consistency. The main issue of this historical period of great changes, second thoughts, crisis of values, and decline of meaning, is the lack of perspective and the lack of new directions for the future. This crisis left an empty space leaving the way to a plurality of models, all accessible and available to a new logic. Each model was a brick into a chaotic world, to construct different meanings, by assembling different bricks according to someone's preference.

As Pietro Scaruffi said, recovering the definition of Frederic Jameson (1991),  
*'the Postmodernism is a cultural logic of the late capitalism'*<sup>1</sup>

Despite the complexity of this new society's characteristics, and the different interpretations and names given to this phenomena by researchers, some major aspects are common to the theories and have had, or are currently having, a major impact on the Market and companies' management decisions. These phenomenons are the technology evolution, also known as the 4fourth evolution, an exponential growth of the technology evolution over the last twenty years, a growing concern for a future which seems to be even more close to present and that is wrapped in uncertainty and fear, a difficulty to segment the market in front of market disruption and the attempt of society to recover moral and social values of the past.

### **1.2.1. Undergoing a 4th Revolution**

As Graeme Burton (2010) points out, an important role is being recovered by technology evolution, causing changes in media and consumption. Since the invention of computer-based technologies from the '80s onwards, new technology is constructing new meanings of communication, new processes of decision making and new opportunities of choices created by new technologies uses and means. For instance, from a user-experience point of view, new technologies are causing significant changes in the creation of the sense of self and identity construction in regards to virtuality and cyberspace. For example, new media and technologies are creating new textual experiences through social media, as well as new ways of representing the world through the use of augmented reality, new relationships between the subjects (both users and consumers). E-commerce, customer care service centers and new experiences especially designed for the costumer, are only a few examples of how new media technologies are creating new relationships between the embodiment, identity and community conception of the person's body into the world, as well as developing new pat-

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<sup>1</sup> Gallucci Francesco. *Neuromarketing*, Egea, Milano, 2014. pp. 37

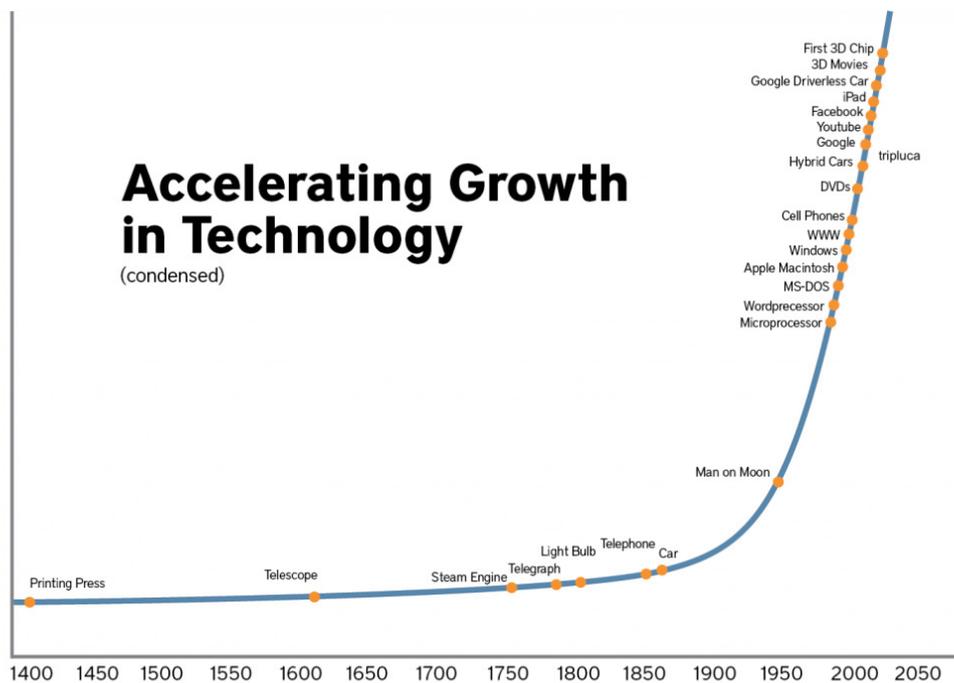


figure 1.1. Accelerating growth in technology

terns of organisation and production, etc. However, the multitude of choices and channels offered by the media caused a dispersion and a fragmentation of customers' audiences, contributing to the market's disruption and instability. In addition, the evolution of technology in the field of production (from mechanical to automated) caused a drastic reduction in the lifespan of products, generating superficial trends. In a society of global communication and rapid production of ideas and products, there is no longer time to digest new trends, resulting in a phenomenon known as culture-non-culture. This paradigm is also known in the market as 'real-time marketing', meaning that offerings are interactively designed according to the evolution of offerings which meet customers' uniquely changing needs.

The phenomena listed above, both in communication and production technology evolution, generated the weakness of different realities and areas of industry governance. This uncovered areas, that cannot be managed by the companies, are tempted to be compensated thanks to the use of technology and by the use of maps between economics and psychology, that identify patterns related to psychology and sociology. This intermediaries studies on consumers' behaviour, allowed to elaborate rationalization models of the company variables, which established, with a good margin of approximation, the possible behavior of consumers and constitute today a reference of the company. As an evidence of this fact, more and more companies are hiring data analysts, able to manage such static and demographic algorithms. As an example, Cambridge analyst Whistleblower Christopher Wylie was hired by the H&M company in January 2019 as research director in order to get better data insights on customers. However, besides the help that this instruments of research can give on companies' strategic management decision, this confirms how complex the reality of customers is becoming in today's scenario. Adaptability, flexibility and decision-making abilities are essential

today in companies' management, in order to be able to the rapid changes, that were unusual until recently.

### 1.2.2. A new conception of Time and Future

Due to the rapid evolution of technology, an important and non-negligible trend in post-modern society is a more urgent attitude towards the future, which generated a climate of tension that favors and accelerates the innovation drive. In this changed concept of time, the future gets closer and closer to the present and, for this reason, those who are studying the future scenarios in which the company will operate are focusing more and more on the present rather than the future. This perception of time in a postmodern society cannot be neglected as future is perceived as wrapped in a sense of uncertainty regarding the individual's destiny as well as the collective destiny. Alarming premonitions and threats to our planet result in a rise in insecurity and negative emotions such as anxiety and resentment. On the other hand, against this trend focusing on the accelerated tension toward the future, a necessity to recover past values of slow production and growth time process, is emerging in peoples' behaviour when purchasing. This attitude indicates a reaction and perceived tension in people's perception of time who reject the trends of a 'chronofagic' society.

### 1.2.3. Market disruption

Another problem that arises when creating a project or vision for a company is the difficulty of identifying the needs and desires of consumers, due to the hard, if not impossible, task of categorizing consumers. As Francesco Gallucci (2014), Professor of 'emotion marketing' at the Politecnico di Milano, argues: *'it is no longer possible to evaluate someone's membership, either his reaction, because they are relied to a specific moment and a specific state of mood, due to the place characteristics, and the socio-dynamics to where the consumer is located and to its social context.'*<sup>2</sup> This tendency towards unpredictability and fragmentation within new categories of consumers, due to the loss of the sense of belonging and social identification to a social group, generated and fed also by the globalization process, was explained by Morace (2018), *'as a result of the disappearance of the consumer, who returns to be a person and as such unpredictable, enigmatic and mysterious in his choices'*<sup>3</sup> This diagnosis is important because these dynamics, in society, have generated a greater complexity of consumer analysis and a growing difficulty in understanding the market. In other words this means that market analysis according to traditional market segmentation is no longer possible. For instance, Ikea is appealing also to wealthier consumers, despite its competitive prices.

However, the segmentation itself was born from the idea that the market is not homogeneous, a concept which is not new to marketers (Wendell Smith, 1956), and is why companies in the '70s started to adopt the segmentation of the market as a strategy. At that time a crucial change in the organization of western society was happening as it changed from a vertical stratification to a horizontal stratification comprised of subcultures. Today's scena-

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<sup>2</sup> Gallucci F. (2014). *Neuromarketing*, Egea, Milano, . pp. 36

<sup>3</sup> Finizio, G. (2002). *Design&Management, gestire l'idea*, Skira, Milano

rio is completely different; it is rapidly changing and centered around the consumer, who is, changing as well and driven by complex reasons.

In conclusion, the examples and studies cited above represent only a small indication of how contemporary marketing tools are inadequate to understand current socio-economic dynamics in the market and also clearly emphasize a need for a radical change in perception and ways of dealing with the market and the customer. More specifically, it can be argued that the necessity of focusing on the attention of the individual is clear (Morace, 2018), as well as the necessity to focus the attention on customer's experience perception when purchasing, which seems to be even more linked to the opportunity and context (Gallucci, 2014).

### **1.2.4. New moral and reference values**

An important contribution to understanding societal transformations, new needs and desires, comes from the work of Francesco Morace (2018), who goes so far as to say that Postmodernity is over and propose a vision in which the actors, who have navigated the Postmodern age, dismembered and dissolved, have now a desire to reassemble their identity, starting from their own social system and values of belonging. This implies an effort of reconstruction which sees the individual committed to rethinking the old structures of participation and solidarity without their weakness and in a more 'radical way'. In this context, Modern ideology is recovering while being shaped into a 'radicalized society'. The trends indicate a new emphasis on positive values such as happiness, friendship, family, civil rights, human sensitivity, environmental awareness within the personal and collective spheres. Post-modernity values are rejected and obviously this is reflected in consumer behavior. Shared experience through play and conversation therefore becomes the main priority for many people who have exhausted their drive for exhibitionism and self-image. These instead, according to Morace, are today's essential key of the behavior of the Asian societies, that chase the luxury and the consumption, tendencies characteristic of the western societies in the last twenty years.

### **1.3. The Luxury scenario**

It is in this scenario of uncertainty of the market and of particular difficulty to understand the consumer of our era, that the interest in the dynamics linked to the world of luxury intervenes. By definition, luxury products respond to market demand to satisfy higher order needs (Sombart W., 1922). As a result, these needs have a greater complexity of understanding and are often linked to high-level individual needs, just like the issues of Postmodernism presented until now. In addition, it can also be argued that, according to the historical evolution of the Luxury market, what is considered Luxury in one generation becomes a common staple in the next. For example, electricity or the mobile phone used to be a luxury item and is now an easily acquired commodity. In this sense, the study of the Luxury market is useful in understanding the next evolutionary step of the consumer. The world of luxury can act both as an innovator and as an indicator of the evolution of the market, also in the context of utilitarian brands.

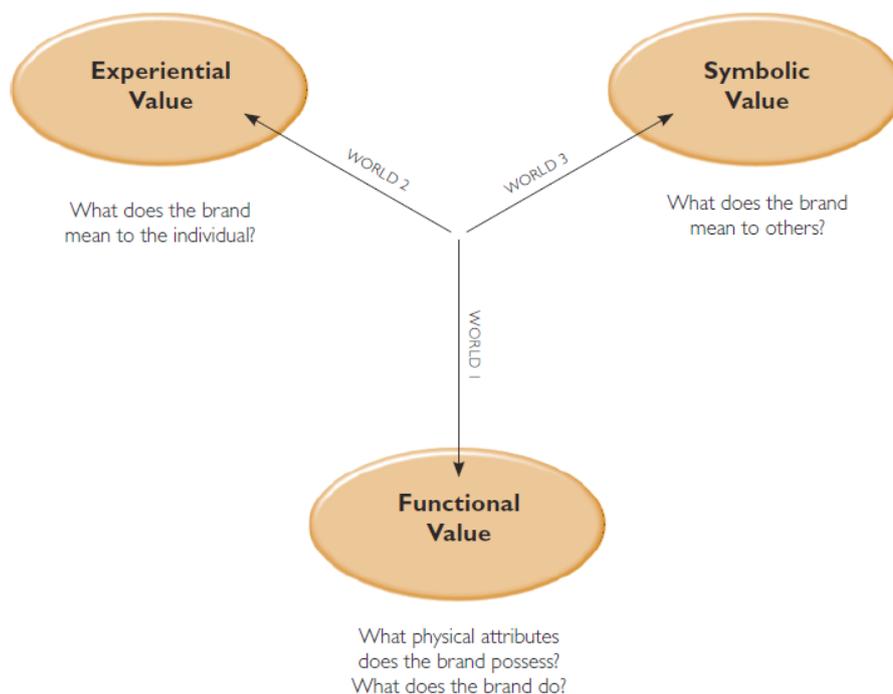


figure 1.2. Maslow pyramid figure

### 1.3.1. Innovation in the Luxury scenario

Although there are a large number of well-established definitions of what a Luxury Brand is, a review of the literature reveals a paucity of definitions of what constitutes a luxury. Research and authors tend to leave the definition implicit. However, it is clear that to understand the complexity of the matter, a single definition or set of attributes is not enough to understand the corresponding delineation of what constitutes a luxury Brand. Luxury is more likely to be defined as a concept rather than as a set of attributes and, as a concept, we can say that Luxury is contingent upon a social and individual concept. It is social and intensely individual as well.

These considerations have led the researchers at the Berkeley University (Berthon P., Pitt L., Parent M. and Berthon J., 2009), that luxury can therefore be traced back to three dimensions of value. These dimensions are the material embodiment and physical manifestation (the Functional Value), the realm of social collective (the Symbolic Value) and the realm of the individual and subjective value (the Experiential Value). However, it is important to note that these three dimensions are contextual. The Symbolic and Functional values change with context and the Experimental value for an individual might change over time too. Thus, what constitutes the concept of luxury is transformative and changes from context to period. Following the evolution of the history of luxury, we can note that the concept of luxury has changed over time. In the seventeenth century, luxury was found in the concept of extraordinary commodities - rare pearls, crystal, perfumes and spices from the Caribbean, in the nineteenth and twentieth centuries, luxury was found in the products of great craftsman -Dior, Louis Vuitton, James Purdley. Finally, in more recent years, luxury became the Brand, a



### 1.3. Constituent Value Dimensions of Luxury Brands

world of carefully crafted symbols of dreams, images, signs and motifs, which go beyond the material's embodiment. In summary, we can say that the concept of luxury has changed over time, passing from the concept of rarity (and exclusivity) to that of excellence in manufacturing (Functional Value), to the societal (Symbolic value). These dimensions do not exclude each other, but layered between them and enriched the very meaning of experience.

As for today, however, the dimension towards which the concept of luxury is being oriented is the subjective dimension of experience (Experience Value). Through this dimension it is possible to experience the brand via sensations, cognitions and behavioral responses evoked by brand stimuli that are part of the brand's design and identity. Packaging, communication and the environment are just a few examples of this dimension.

#### 1.3.2. Challenges of the new Luxury concept

This concept of luxury as an evolution towards the realm of experience also implies another important consequence which is that exclusivity may no longer be a fundamental aspect of the definition of luxury. On the contrary, sharing and accessibility seem to be crucial because they consist of key values between Millennials (Forbes, 2019). This crucial change was explained by scholars from various European universities (Crisitni H., Kauppinen-Räisänen H., Barthod-Prothade M., Woodside A., 2017), by the advent of Globalization, and new technological media innovations. Luxury was made accessible by Globalisation leading to a democratization of luxury in society, and as a consequence of this fact, the brands have extended to affordable offers (Brand stretching). For this reason, affordability and accessibility, are at the center of a fundamental change in the meaning of the desirability of luxury brands.

Value no longer resides in high prices, but rather in what the consumer wants to commit himself to. A new ethic is developing with the accessibility of luxury: the consumer seeks to own fewer items of better quality. Customers' personal investment will therefore depend on the company's value offer. This also has another important consequence as, if a brand imposed its style and codes in the '40s, it is the consumer who triggers the movement and defines luxury today.

This phenomenon, known as 'the new luxury', represents a great challenge for companies, who must redefine their strategy and value offer. From an industry perspective, Rolf Jensen (1999), suggests that companies should talk to consumers in a different way, presenting a narrative which relies on much more deep lived story and becoming the owner of stories on products and brands that they will integrate over time (Gallucci 2014). Products should, in turn, represent a means to reach customers' goals such as self-improvement, a better quality of life and happiness. The general suggestion, according to Morace (2018), is to think in the consumer's perspective in order to meet his expectations and desires, while adopting a corporate strategy aimed at design thinking. This ability of the Industry to successfully meet reason and passion in a virtuous way, is identified by Morace as the 'Italian way'.

### **1.3.3. Brand positioning**

Thus, while many aspects of luxury are transformative, so too is the meaning of luxury and, in the current era of the dissemination of luxury, what luxury means today remains unclear. Research into the meaning of luxury becomes necessary to understand the challenges associated with its positioning. It is important to understand which customer desires the brand wishes to meet , based on the Brand's history and its points of power. In other words, a strategy must be put in place, based on the position the Brands wishes to reach.

An interesting contribution comes from a study conducted by researchers at the University of Berkeley in California (Berthon P., Pitt L., Parent M. and Berthon J., 2009) who propose to divide consumers into groups according to a graphic, called the AO (aesthetics and Ontology) model. The model aims to define and differentiate between different consumers, based on two essential components linked to the concept and theorization of the experience of luxury and the Art in philosophy: Aesthetics and Ontology.

Taking the Heidegger's theory on Art, in fact, an artistic work (or product of the creative industry), is not finished as the work itself is finished being done. To be such it needs a spectator (viewer), who valid existence through contemplative activity (aesthetic contemplation). The same applies to luxury, which acquires more of an experiential dimension, in which the role of the spectator (consumer) becomes central. On the other hand, from Greek Ontology, 'ontos, ('being'), derives the dimension of the nature of being of reality as luxury being able to be permanent, or flux, being or becoming. Luxury goods are traditionally associated with endurance items that last (diamond that is forever), transientness on the contrary the ephemeral state of being.

Therefore, deriving from the intersection of these two main dimensions of the essence of luxury, four possible combinations arise and are described in the AO graphics (Aesthetics and Ontos). The four possible combinations represent the different types of consumers that are defined in the study as the Modern, Classic, Postmodern and Wabi sabi.

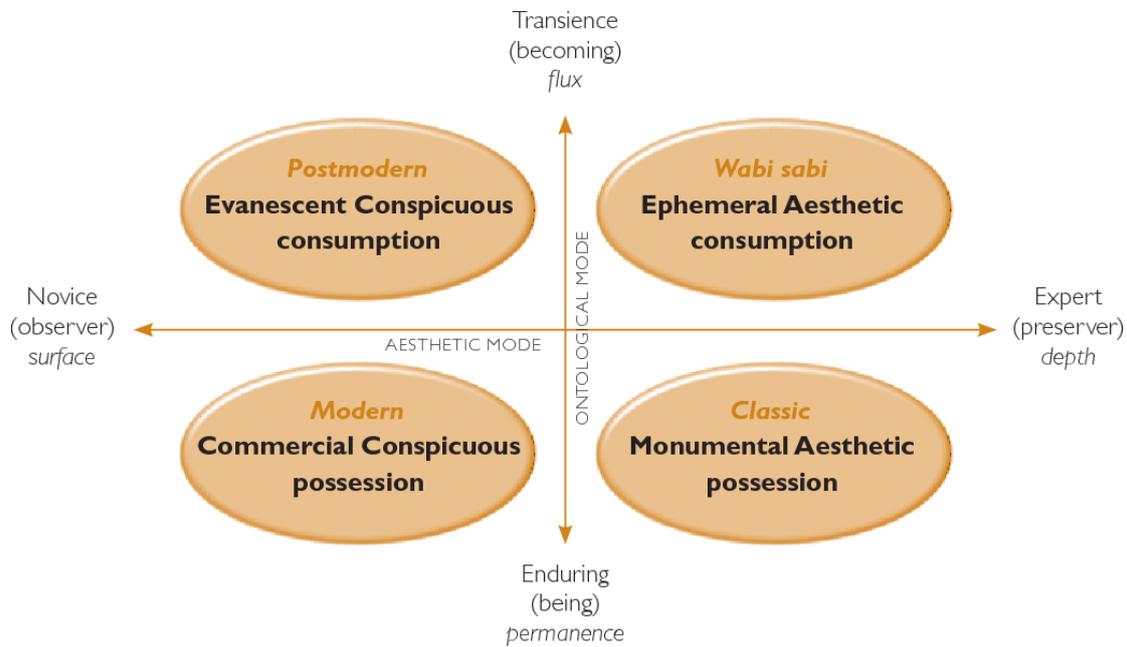


figure 1.4. The AO Framework - typology of Luxury Brands

The Modern represents the realm of commercialized luxury, where aesthetic competence is irrelevant and durability is central high. In this case luxury is seen as a purchased state and a *conspicuous consumption* (democratized luxury).

The Classic, on the other hand, is the realm which stresses the endurance and aesthetic expertise. Luxury is not seen as consumerism, but as the individual’s ability to see the quality and aesthetic value of an item. An education of the eye to see the quality and aesthetic discernment. This is the realm of the ‘purist luxury’ carrying a huge symbolic value, only truly appreciated with experience. This model has higher barriers to entry than the modern as one needs experience and expertise. Luxury is an *aesthetic possession*.

The Postmodern consumer is the one who stresses the transient, while at aesthetic mode he is a novice. Here Luxury is an evanescent world, where there is no need for expertise to understand and appreciate the offering; it is the last hot thing, it is glitz and glamour. it is the world of surface and appearance, the hyper-real. Here luxury is conspicuous consumption.

The Wabi sabi is the postmodern individual who stresses the transient and, like the classic, is an expert in aesthetic value. The idea that luxury is ephemeral draws upon the Japanese philosophical notion of wabi-sabi. This is a world view centered on transience, where the impermanence, incompleteness and imperfection of life is raised to the highest form of art. This vision is the antithesis of homogeneity where luxury is the deep taste of the moment, ephemerality and aesthetic consumption.

In conclusion, the AO model reveals that attitudes towards luxury goods are far from homogeneous and that the experiential dimension of luxury has a very relevant place. Luxury brands therefore must be managed in very different ways, since they are not the same and

that understanding the positionment they want to achieve is only the very first step necessary to take.

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## 2. MARKETING & DESIGN (NEW PERSPECTIVES)

### 2.1. Introduction

Hand in hand with the recent developments in society relating to post-modern dynamics, extensively described in the previous chapter, also corporate strategic functions have evolved to better respond to market demands. In this context, a fundamental change occurred in the vision of the role covered by Marketing and Design, which have been radically revised. Design, along with marketing and communication, has become a fundamental strategic weapon in achieving differentiation in a globalized, unstable and constantly evolving market (Gino Finizio 2002). Witnessing this change, the market has, in recent years, decreed the success of a new generation of products, clearly identifiable and distinguishable, less for the Design (style), than for the Design idea (project idea), which characterizes them and legitimizes their existence. In this sense, companies are re-evaluating the role of Design as an essential asset of the company organisation to face product homologation. Moreover, Design was also key to the success of many Italian companies and contributed to the spread of 'Made in Italy' in the world. To quote Philippe Kotler, *'one of the few weapons left to companies to stand out from the crowd is design'*<sup>4</sup>.

Other companies have gone yet further by stating that Design is such a crucial aspect of a company's purpose, that it is the only function able to catalyze the product development process, also through product strategies. Braun, Porche, Rolex, and Apple, are just some examples of companies that have successfully adopted this Design-centered strategy, which is usually characteristic of Luxury Brands (Lorenz 1999).

### 2.2 The transition from a Marketing-based strategy to a Design driven one

In practice, the changes mentioned above are indicative of a shift from a strategic targeting marketing perspective (from military strategy) to a design-based strategy.

This crucial change was sensibly predicted by the Italian sociologist Morace (1996), founder of the Future Lab in Milan, in his book 'Metatendenze'. However, this does not mean that the Marketing function has been exhausted due to a return to the product, brought to the fore by Design, but rather that the vision of Marketing must be revisited. This should be an indispensable tool in establishing a more serene relationship between companies and the market, one that is built on a greater sense of complicity and derived from the sharing of the same aspirations.

In this context, marketing essentially takes on a vision of encounter and affinity, rather than an attempt to understand the volatile nature of aspirations of a specific market segment. Furthermore, if, as Morace suggests, Marketing intervenes to create relationships with customers, this will allow the planning and construction of mental associations, which will give rise to the project idea. In this sense, Design is no longer at the service of Marketing, but it is

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<sup>4</sup> Finizio, G. (2002). *Design&Management, gestire l'idea*, Skira, Milano.

its fulcrum. This shift, based on the Design idea, allows companies to move from a strategy built on Image, to one constructed on a strong Brand Identity. As a consequence of this shift, a company could create a market of its own, rather than take over an pre-existing market and defend it from the competitors.

### **2.3. How Design makes the difference**

The new use of design as the center of corporate strategy with the aim of achieving differentiation has proved to be a very effective approach in business organizations. Its use in close collaboration with other company functions has allowed it to give a creative and flexible response to the problems of the market, through a creative management in particular of Marketing. Thanks to this new approach to marketing, it is possible to beat the competition by constantly shifting the competition front. In fact, with creativity, competition shifts from the market to the public, with which a direct comparison is established by the company itself. In conclusion, Design has the ability to unify rather than divide the market, proposing a logic customer-centered, based on a Design Thinking Process. Design can also promote the meeting point between supply and demand, improve competitiveness, continue company traditions ( history, know-how and heritage), brand image and the demand for aesthetic quality of the new consumer categories.

#### **2.3.1. The Creative Thinking**

Creative thinking is the ability to process ideas, creating something original or new, which can then be experienced by others. Although creativity is often associated with the arts and design, creativity and creative thinking can also be applied to other context of application of the human intellect, such as science, medicine, or philosophy (Lawson B . 2006). H-creativity and P-creativity are the two main different types of creativity recognized by Margareth Bolden (1990). In this context, Einstein's discovery of relativity or Archimedes' 'Eureka' moments are both of the H-creativity kind - the kind of creativity that consists of fundamentally new ideas. P-Creativity is instead essentially a new idea for the individual but not necessary for the world. This does not make it less important; it could be an association of different ideas put together, which then allows us to view something in a completely different way. Indeed, creative ideas allow further exploration of the relationships that exist between various different functions and encourage discoveries.

The moment of discovery or the 'Eureka' moment, as it is generally described as a moment of solution that awakens in the mind, which was not there before sleep. Scientists, mathematicians, poets and composers seem to have similar experiences. As Mozart wrote in a letter: *'when I am, as it were, completely myself, entirely alone, and of good cheer - say travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow the best and abundantly'*<sup>5</sup> However, creative thinking is typically

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<sup>5</sup> Lawson B., (2006). *How designer think. The design process demystified*, Architectural Press, NY, (pp.148).

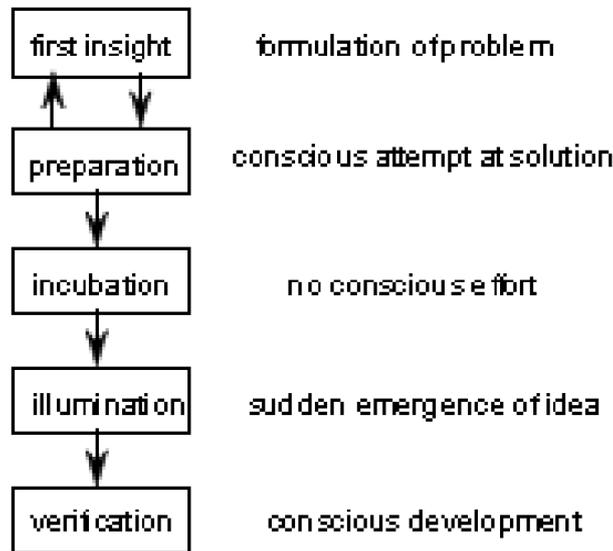


figure 1.5. Five stage model of the creative process, Lawson

very difficult, requiring considerable effort. In general, the creativity process is characterized by a recognition of a 'problem' and the commitment to solve it. The problematic situation is formulated and expressed in the mind in either a formal or informal way. In design situations the problem is rarely clearly indicated and this phase could require considerable effort. It is interesting to note that many experienced designers, such as Calatrava, express the need to state a clear problem before being able to work creatively. This first moment is then followed by a moment of 'preparation', in which a conscious research effort is made in the search for a solution, followed finally by the moment of illumination or 'Eureka'. The process is concluded with the test, elaboration, and development of the idea, known as the verification.

### 2.3.2. The new skills required of the Designer

According to the evolution of Design within the company, the role of the Designer inside the development process has also undergone an important revision. The project management or the coordination of the process leading to the creation of new ideas or design, are currently covered by a very formal inter-departmental corporate communication procedure or by project managers, who may not have the imagination and the necessary technical or creative knowledge of the project to make the company strategy competitive.

The industrial designer can present a series of skills that are generally considered necessary for the success of a management team and which make him suitable for a strategically important position, such as Design Manager. He may be an invaluable source of ideas, moderator and coordinator, just like an architect during the construction process, representing a key resource for the success of a company. In this role, he is also entrusted with the task of connecting and developing the internal and external resources of the company, of proposing

an adequate strategy aligned with the company's values. He will act as the guarantor of the global vision of the company's objectives and as the manager of all the factors that contribute, to varying degrees, to the product design offering.

Below are some interesting points of view on the skills and abilities required by the designers according to some of the most famous marketing professors and scholars:

- According to Bruce Kennett, the great capacity of a Designer is the ability to merge together the advantages of accumulated heritage and know-how with the fruits of the continuous transfer of ideas from one field to another. This is a difficult skill to acquire, consisting of continuous contacts, in-depth knowledge of design, production, consumption and cultural requirements, and a touch for the commercial aspect. Only after this specific strategic capacity (synthesis of the different aspects of business activities), the capacities of imagination and visualization become important<sup>6</sup>

- Theodore Levitt proposes a definition of the Design Manager as an individual with the faculties of imagination required to construct immediate mental representations of everything that has existed or that has not yet been tested. To increase this capacity of imagination, it is necessary to have an Intellectual or Artistic inclination or, preferably both. In the design profession, inventiveness and imagination are everyday activities<sup>7</sup>

- Another interesting vision is that of Henry Dreyfuss (1955), who said that a Designer can listen to Managers, Production Technicians and Advertisers expose their ideas and then produce sketch which summarizes the whole conversation and demonstrates the feasibility or impossibility of its realization.<sup>8</sup>

In short, Designers are expected to possess a wider range of skills and abilities than those required for any other category of professionals. According to the Italian tradition, this may be interpreted as a contemporary vision of the Renaissance man. However, this position cannot be held by all designers as they may not possess all of these qualities. Usually it is the people who correspond to the figure of Architects or Industrialists, who are able to take on the role of 'Design Manager' and contribute to Marketing strategies. Their outstanding practical sense, accompanied by a talent for business and sociability, which must be accompanied by an appropriate experience make them suitable for this kind of positions. Some, however, have succeeded and, when they do, the results have been remarkable.

#### **2.4. From a Design driven strategy, toward Marketing as social and Economic Process**

The conception of marketing exchange as a social and economic process was conceived in the 1980s following a radical change in the vision of the economy. At that time many new frames of reference - largely independent of standard microeconomic paradigm - began to

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6, 7, 8 - Lorenz C., (1999). *Dimensione Desig, L'arma vincente della competizione globale*, Franco Angeli, Milano

## Theoretical background

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**FIGURE 1**  
Evolving to a New Dominant Logic for Marketing

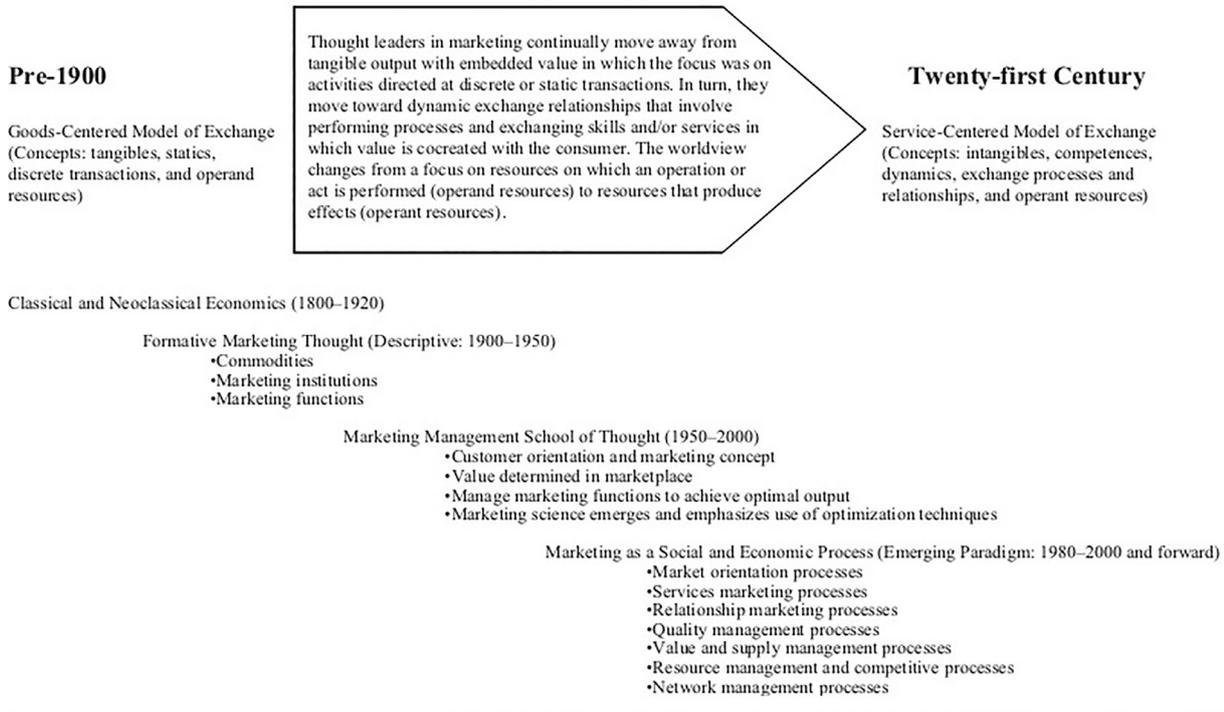


figure 1.6. Evolving to a New Dominant logic for Marketing

emerge, apparently separate from each other. These new theories consisted of relationship marketing, quality management, market orientation, supply value chain management, resource management, networks, service marketing, and product management, among others. This convinced many marketing students that marketing was becoming more fragmented and moving away from the classic 4Ps, due to the lack of recognition of marketing as an innovative and adaptable force, as claimed by Dixon (1990). Others, such as Webster (1990) argued that the relevance of historical marketing should instead have been examined critically. Finally, P. Kotler (1999) suggests a paradigmatic change for marketing not far from the Horizon, which may account for a continuity in the nature of the relationships between market players.

Returning Kotler's definition, a new vision on financial results would be given in marketing. These wouldn't consist of a final result, but rather as proof of the value of market proposition made by organizations and companies, which can also be falsified by the market. Testing the market re presents an opportunity to learn from the actions taken in the market in order to find better ways to serve the customer and improve financial performance. In this sense, value creation is aimed at being co-created with customers and business-market relationships are at the center of economic exchanges and value propositions promoted by marketing activities.

## 2.5. Facing the new Market challenges

According to scholars and marketing researchers, it is clear that, in corporate offices, Design, as a design idea, plays an increasingly important role in competitiveness. A conceptual approach to design combined with marketing and communication strategies, is essential in creating synergies of forces and an incomparable strategic advantage for the company. Taking distance from design as styling, defining new ways of consumption, and creating more stable and meaningful relationships with the market are several aspects of the strategy that should be adopted. Furthermore, it is clear that companies need to build a strategic design-focused department in order to plan a long term vision of the company. This must be made up of a team of cross professionals, such as designers, marketers and sociologists or coolhunters. Morace (2005), for example, suggests the employment of professional 'coolhunters' (trend analysts). These individuals would be able to detect weak signals in society dynamics in their initial phase and make useful suggestions regarding creativity, communications, and marketing. They are supposed to have to act as listeners rather than as anticipators of future scenarios and as such capable of intercepting the changes taking place in society. These changes are studied by them going to places considered crucial for potential cultural changes in society in certain territories. These places, catalysts for change, are meeting places especially for young people and consist of bars, markets, skate parks, etc.

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## 3. THE EXPERIENCE ECONOMY

### 3.1. Introduction

One of the results of Postmodernism - which, as discussed above, caused a significant change in the market demand and the disruption of the traditional marketplace - is the Experience Economy, a growing trend in the evolutionary context of the market that is attracting the interest of many scholars. The Experience Economy consists of a socio-economic organization of companies, aimed at finding a closer approach with clients, who are dissatisfied with mass-produced goods and services and want to purchase an authentic 'experience'. The Experience Economy can then be found in all of those attempts and strategies implemented by companies, to respond to the new needs of customers, who want to engage with service organizations that can allow a superior and unique marketing experience.

However, as research shows, it is difficult to give a clear definition of this market trend. Different interpretations, definitions and suggestions in the way of conceptualising, designing and delivering an Experience to customers, have been given, but it's generally recognised under the term 'Experience Economy'. These differences can be explained by authors' different backgrounds, different areas of expertise, starting point of observation, and method of research conducted. Nevertheless, this is the reason why the Experience Economy represents an interesting and challenging opportunity to explore and create new possible competitive advantages within the marketplace. Despite different interpretations and uses of strategic means revealed by the research, the studies on the Experience Economy present some interesting common points which also constitute the core aspects of this new market approach. Common points on which the studies agree include the recognition of a fundamental change in the economics' exchange nature from tangible good, to intangible one, the necessity of focusing on the customer in order to create value, and the recognition of the centrality of the use of Operant resources (Internal resources, know how, brand heritage).

#### 3.1.1. From tangible to intangible goods

The Experience Economy revolution is based on the fundamental consideration of market trends, which sees the traditional division between goods and services in the market as long been outdated. This consideration implies that the nature of economy exchange has evolved from a good-centered orientation, based on the exchange of goods and commodities, inherited from the Industrial Revolution, to a service-centered orientation, based on the exchange of intangible goods.

The idea of economy value evolved from an agricultural economy (where value was based on the possession of natural resources) to an economy based on the exchange of manufactured goods as the heart of economic exchanges in the late 1880s, caused by the technology evolution occurred during the Industrial Revolution, to finally reach, after some intermediary steps, the modern state of an economy based on service provision and where skills and knowledge are at the heart of economic exchanges. This view involves the idea that the value of all wares arises from their use (Barbon 1903) and wealth does not consist of tangible goods. Performance of specialised skills results in tangible goods or service performance. As

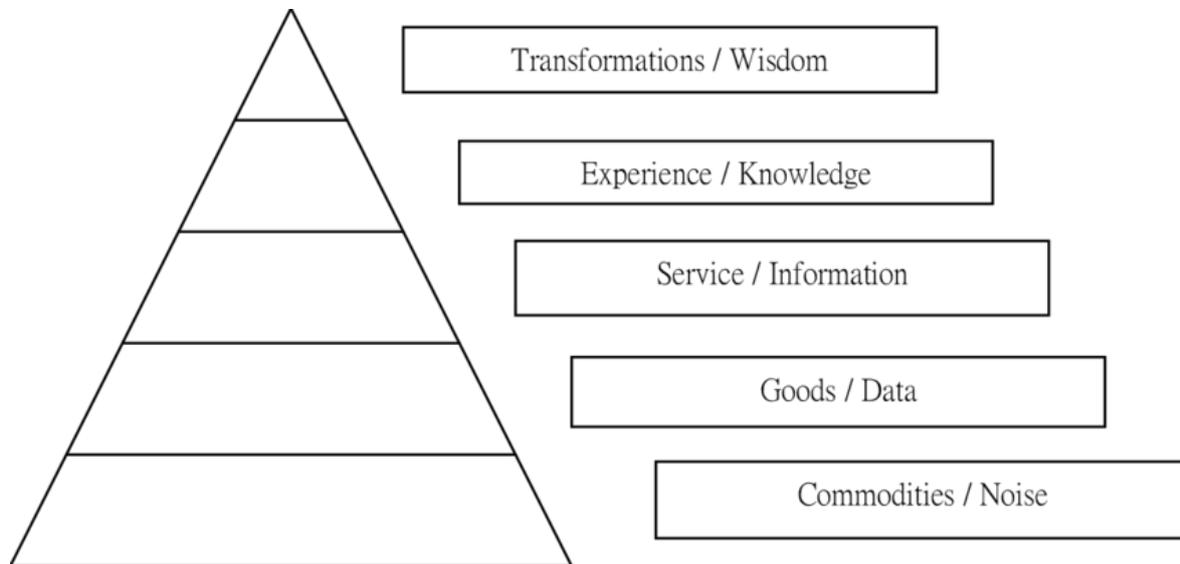


figure 1.7. The Economic pyramid

Bastiat (1864) - an early economic scholar who did not give much credit to the dominant view of his time - stated that *'the foundation of Economy is exchanged of services, for other services and it is in fact for this faculty, that we work one for an other'*<sup>9</sup>. Mental and physical skills can turn matter into a potential useful state were usefulness is perceived by the individual. Although a want and its satisfaction are specific to each person.

Indeed, the main reason at the root of this change can be found in the fact that the nature of the desire of customers, in the last decades, has changed from the desire to possess, to the desire to make an 'experience'. However the definitions given by scholars on the nature of intangible goods differ. Some of them may attribute to intangible good exchange a dimension of experience as a part or an improvement in the services offered, while some others see the experience as a distinct new offer. Finally, others may suggest that the experience dimension is obsolete and that the add a further step in the marketing evolution, called Transformation Economy (J. Pine II and J.H. Gilmore 2016).

In this context services generally can be defined as customised offerings responding to intangible customer needs, while Experiences are defined as memorable events that engage each individual in an inherently personal way, but can be related to many different situations. Services offering, the act of purchasing a good, a distinctive offering, are only a few examples of possible Experiences. Finally the 'transformation economy' represents an emerging vision of the market which sees the economic offering as a means to enable personal achievement, such as healthy and lifestyle changes , using the experience in a truly engaging and

<sup>9</sup> Vargo, S.L. and Lusch, R.F., (2004). *Evolving to a new dominant logic for marketing*. Journal of marketing 68(1).

**TABLE 2**  
**Operand and Operant Resources Help Distinguish the Logic of the Goods- and Service-Centered Views**

	<b>Traditional Goods-Centered Dominant Logic</b>	<b>Emerging Service-Centered Dominant Logic</b>
Primary unit of exchange	People exchange for goods. These goods serve primarily as <i>operand resources</i> .	People exchange to acquire the benefits of specialized competences (knowledge and skills), or services. Knowledge and skills are <i>operant resources</i> .
Role of goods	Goods are <i>operand resources</i> and end products. Marketers take matter and change its form, place, time, and possession.	Goods are transmitters of <i>operant resources</i> (embedded knowledge); they are intermediate "products" that are used by other operant resources (customers) as appliances in value-creation processes.
Role of customer	The customer is the recipient of goods. Marketers do things to customers; they segment them, penetrate them, distribute to them, and promote to them. The customer is an <i>operand resource</i> .	The customer is a coproducer of service. Marketing is a process of doing things in interaction with the customer. The customer is primarily an <i>operant resource</i> , only functioning occasionally as an operand resource.
Determination and meaning of value	Value is determined by the producer. It is embedded in the <i>operand resource (goods)</i> and is defined in terms of "exchange-value."	Value is perceived and determined by the consumer on the basis of "value in use." Value results from the beneficial application of <i>operant resources</i> sometimes transmitted through <i>operand resources</i> . Firms can only make value propositions.
Firm-customer interaction	The customer is an <i>operand resource</i> . Customers are acted on to create transactions with resources.	The customer is primarily an <i>operant resource</i> . Customers are active participants in relational exchanges and coproduction.
Source of economic growth	Wealth is obtained from surplus tangible resources and goods. Wealth consists of owning, controlling, and producing <i>operand resources</i> .	Wealth is obtained through the application and exchange of specialized knowledge and skills. It represents the right to the future use of <i>operant resources</i> .

figure 1.8 Schools of Thought and their Influence

meaningful way. This crucial change in the vision of the nature of economic exchanges, was defined by S. L. Vargo and R. F. Lusch (2004) as a 'worldwide or dominant logic never clearly stated, but that more or less sleeps into the individuality and collective mind-set of scientists in a discipline'<sup>10</sup>

### 3.1.2. A customer-centric organisation

Studies agree upon the importance of a shift of perspective on the part of companies' organisation from product to customer. Humans have become more specialised as a species, and this is reflected in the use of the market and goods to achieve high order benefits, such as

<sup>10</sup> Vargo, S.L. and Lusch, R.F., (2004). *Evolving to a new dominant logic for marketing*. Journal of marketing 68(1).

satisfaction and self-fulfillment. This has, in turn, changed the market rules.

In this context, a new asset evolution of companies, where in the consumer acts as value co-creator in the process, is required to be able to create valuable offerings. Value is determined in the marketplace, making it is essential for Marketing management to properly gauge the market responses, more effectively manage market feedback, and determine the company marketing decisions that will maximize the business objectives. These are at the heart of the competitive advantage of this new structural organisation. Marketing represents a continuous learning process that involves adapting with customers' individual and dynamic needs. As Haeckel (1999) observed, successful firms moved to a sense-and-respond strategy rather than a make-and-sell strategy toward market.

The use of analytic techniques by firms can be useful in order to define marketing mix for optimal firm performance. Moreover, the ability of the company to differentiate the offer according to the need for adaptivity to the changing environment, is the key to a competitive advantage. However, a customer-centric approach also implies that everyone in the company should be focused on satisfying the customer's needs.

### **3.1.3. From operand resources to operant resources**

All these premises suggest that operant resources are primary in the economic logic and that the system is shifting to a new concept of marketing that is service and customer centric. Moreover this shift has implications on the perception of every aspect of economic organisation. The early formative marketing thoughts of the beginning of the XX century, to the 50's, were highly descriptive of commodities, institutions, and marketing functions with a major focus on how institutions - performing marketing function - added value to commodities. The primary goal was still possession utility created with a transfer of title or sale, but a focus on operant resources started to emerge as scholars started to realize that skills and knowledge were the most important resources. Zimmermann (1951) and Penrose (1959) were the first to recognise the shifting role and view about operant resources.

## **3.2. How experience offering is currently delivered**

When thinking about how companies take experience into account and offer delivery services, it brings to mind the research of the Professors Pine and Gilmore. According to them, the creation of the experience can be compared to the work of Disney with Disneyland, who created an immersive set up for their stories, allowing a mental and physical trip into the stories of the Brand. Similarly, a Luxury or fashion Brand can put in place a history into a store or such, which is likely to be entertaining an aesthetic, or original and is called for this reason 'concept store'.

Their conceptualisation is nothing new, yet is very fortunate when the design is successful. However, there is a significant different between a store, which sells items linked to its brand, and a company like Disney, which sells only the Experience of the Park an experience as well as food and souvenirs. This evolutionary trend sees the store as becoming an extension of the social sphere, which is also known by some sociologues as a transition from 'point of sale', P.o.S., to 'point of permanence', P.o.P. (Sassoli E. 2008).



image 1.1. Keith Haring painting the Fiorucci store walls (1983)

To cite some relevant and famous examples, the first concept store ever opened in Italy and become famous worldwide was the Fiorucci store, which influenced the whole fashion scene. It opened in the '60s in Milan and was designed by the Italian artist and designer Amalia Ponte and was located, into the Galleria Passarella. This store was different because it was a place where customers could buy anything from fashion items to vintage objects, listen to Beatles music, and drink coffee or eat hamburgers in Richard Ginori's plates. An ordered chaos of Fashion, Art, music, architecture and design, the store soon became a meeting place for young people, who desired to rebel against the respectable bourgeois style. The store is now closed, but the link between its success and the message conveyed by the company remains an important lesson. The shop's message was indeed successful in allowing a latent social tendency to manifest itself, which made sense in its specific social, cultural and historical context. Other concept stores include the Colette store in Paris, 10 Corso Como in Milan, la casa dei tessuti in Florence and, more recently, the New Galerie la Fayette in Paris, the Tiffany Style studio in London and many others, which will be analysed in the next chapter.

### 3.3. Possible System innovations

As possible system innovation to face this new market challenges, new strategies have been put in place by researchers, who proposed different ways to interpret and face the challenge of the new economy system. Today's technology evolution and social changes have enabled many new ways of enabling experiences, a feat which may be accomplished by very different means (physical, digital). For example, authors such as S.L. Vargo and R.F.Lush (2004), but also E.Kim, S. L. Beckman and A. Agogino (2018) suggest that experience Economy should be

interpreted as a business mindset assessing the whole company organisation and ensuring that the focus remains on the customer. That being said, the two studies suggest very different methods of putting this radical change into action: one argues that a service-centered company is mainly a general mindset within the company which should overcome the internal organisational problems and maximise the efforts of all departments to deliver a superior service-experience to the customers. The second suggests a strategic, design-centered method to support and better understand customers' needs and guide the whole company strategy in navigating the market.

A variety of different suggestions and interpretations are given by different authors; J. Pine II and J. H. Gilmore (2016) suggest five strategic methods of introducing the Experience Economy into a company's Business Model. Finally, other studies including R. N. Bolton, J. R. McColl Kennedy, L. Cheung, A. Gallan, C. Orsingher, L. Witell and M. Zaki (2018) suggested that Innovation can be found at the intersection of the social, digital and physical realms. Alternatively, authors such as J. E. Collier, D. C. Barnes, A. K. Abney and M. J. Pelletier suggest that Experience can be found where customers and employees meet, meaning that the employee's performance is crucial to customer experience. Finally, authors such as F. Gallucci (2014) theorize that a memorable experience is directly related to memory and where emotions act as an activator of the souvenirs-making.

### **3.3.1. A service-centered Economy**

According to the Service-centered vision of Economics suggested by S.L. Vargo and R.F. Lush, Marketing assumes the role of a continuous series of social, and economic processes, largely focusing on operant resources, in order to make a better value proposition to consumers than competitors. Therefore, in order to deliver a successful service, S.L. Vargo and R.F. Lusch suggest a number of steps towards changing companies organisation, which they deem necessary for an efficient service-centered economy.

The first steps in becoming a service-centered economy is identifying the core competencies which are crucial to the successful delivery of a company's services. These core skills are not likely to be tangible resources (operative resources), but rather assets of intangible processes and technologies (operand resources) and are dynamic and high performance routines actions which must be incorporated into the company's daily activities. These actions also need to be accompanied by a deep commitment to work across organisational boundaries and coordinate different personal skills. Once these competencies have been defined, it is necessary to identify potential customers who could benefit from the service.

Then, once customers and resources are identified, a strong relationship with the costumers needs to be established and cultivated. Customers are involved in the development of customised competitive value propositions to meet more specific needs.

Finally, in order to improve the firm's financial performance and value proposition, the market must be tested and take action according to market feedback, by analysing financial performance and gauging the marketplace feedback, so to learn how to improve the firm's offering to customers.

Thus, according to this theory, operant resources are recognised as the core competences of the industry and key to obtaining competitive advantage. Moreover we can add that in

a service-centered view, the customer becomes an operant resource (co-producer) rather than an operand resource (target) and can be involved in the entire value and service chain. As the service centered system is customer oriented and relational, the implication is that the services and the economic value offering are interactive, integrational, customized, and based on the idea that profits come from customer satisfaction (rather than unsold units).

### 3.3.2. Design Roadmapping

A study conducted by Professors E. Kim, Sara L. Beckman and A. Agogino of Berkeley University included the study of roadmaps currently used today by companies and extended interviews with a range of professionals (product managers, designers, IT managers, design researchers, and professionals in interdisciplinary teams). The findings suggested that the traditional product and technologies roadmap is no longer sufficient to face today's market challenges due to an inability to integrate customer experience into the company strategy. Studies such as Project Sappho (1973) have demonstrated a long history of failures during the launch of new products in the market, because they did not understand customers. Moreover, according to the professors' study, the Economy itself has changed its emplacement of competition, shifting from an economy based on commodities and the exchange of goods to delivering services with an increasing focus on staging customers experiences guiding customer transformations. For this reason, companies have been struggling to find tools and methods to approach the market in a more customer-focused way, using tools such as the Quality Function Development (QFD), which are however unable to address the company in a strategic way.

Being more customer-focused requires embedding all the elements of the customer experience into a strategic plan, which likely needs to involve all the aspects related to the strategy, including features such as product and technology roadmapping. Product roadmaps are strategic plans made to show the company's vision and holistic plan - from business strategy, engineering and marketing - and intended product investments across multiple product lines, with their planned market positioning, given over a timeline. A product roadmap defines the strategic vision of the company, revises the product mission, estimates the product lifecycles and evaluates development efforts. Technology roadmaps provide detailed plans against which engineers allocate resources for future technologies. Generally technology roadmaps are created from product maps - except those that are driven by technology. Technological accelerated evolution also drives this market re-orientation.

Companies must be able to easily adopt new technologies in order to encourage new opportunities. Therefore, setting strategic plans requires the company to think of customer problems in a different way and develop new strategic approaches, where there is no single right answer and the path forward can only be found through try-and-fail attempts.

According to this research and the roadmaps, another type of map, apparently not previously identified and called 'design roadmap', is being used by companies via UX designers. Those conduct qualitative research on customers by using both the product and technological roadmaps in their work, as they strive to make their work in sync with the other teams. Moreover, what has been revealed by the Berkeley professors' study is that, during the inter-

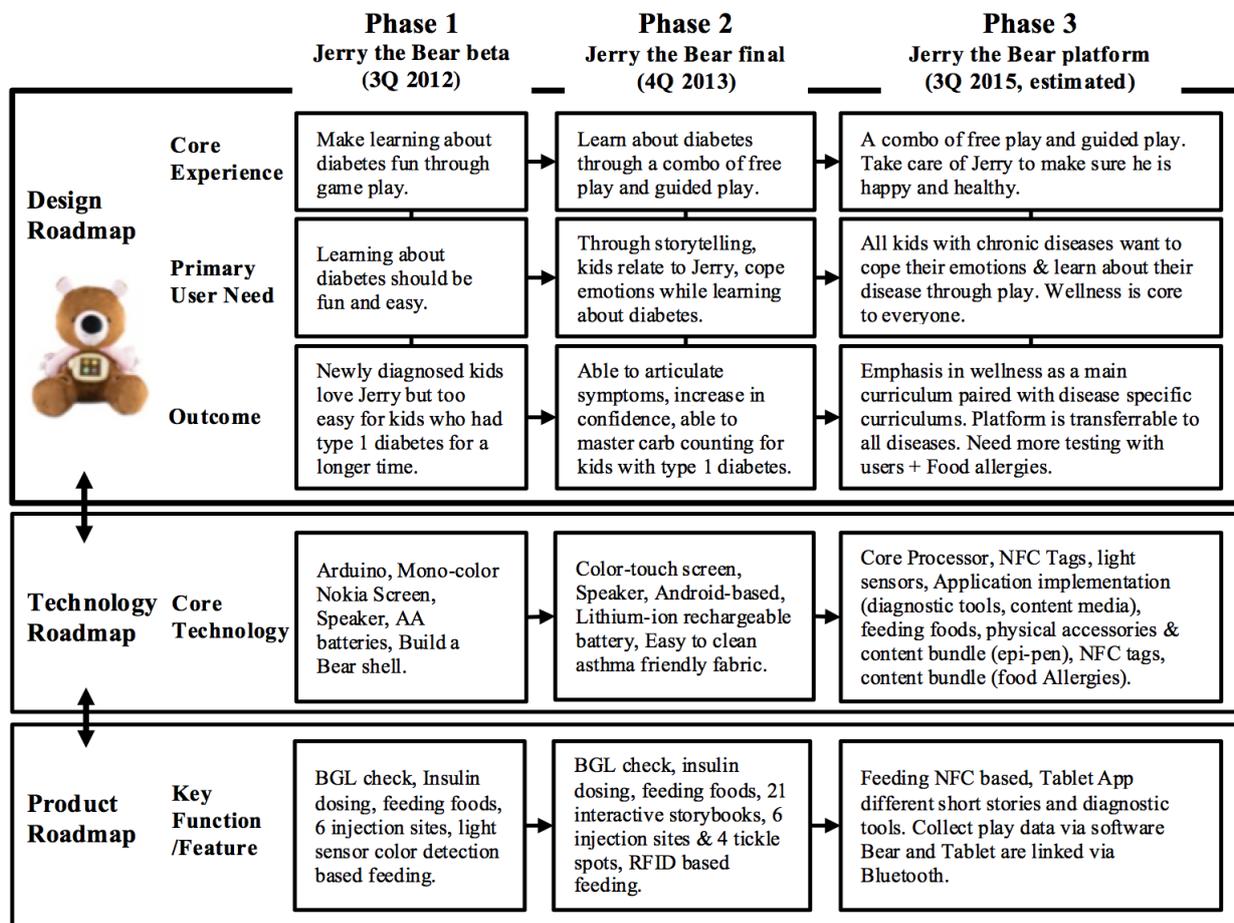


figure 1.9. Design roadmap, sample output

views, the problematic connection between roadmaps features and functionality and the entire customer experience had already been raised by designers. Designers have claimed that a design roadmap driven by customer desire could lead to better outcomes for customers and companies. Design roadmaps are integrated roadmaps able to connect the customer’s perspective, needs, and wants with the internal product and technology strategies, to identify design elements required to meet those needs and then connect those design elements with appropriate product features and technology choices. They therefore represent a valid strategy for critical internal organizational issues and a valid response to the emergence of a better understanding of customer needs and a competitive weapon for companies.

In order to create an efficient design roadmap, the Berkeley University professors suggest starting by collecting comprehensive user data in order to extract the core design principles from the user’s needs and experiences and the trends. Technology possibilities alternatives should then be investigated, which could reveal core features sets of design concepts and prioritize them. Once design principles and technology information is extracted, the next step is designing a projects map, which will then be transformed into a design roadmap.

However, as several interviewees have pointed out, the use of a single roadmap both for

internal (to connect better collaborators, share plan and vision) and external use (used to disclose companies strategy and gain feedbacks) can pose a problem. The final representation of the roadmap may therefore be created in two forms: one to share with external customers and which leaves out much of the information and a more detailed version to be used internally.

### 3.3.3. Five approaches to integrate Experience into your BM

Another possible explanation of the Experience Economy is given by J. Pine II and J. H. Gilmore (2016), co-founders of Strategic Horizon LLP and co-authors of the Experience Economy, who propose five possible different ways to use experience in a company's business model, as a competitive weapon. Experience Economy can be used in order to create demand enabling the Market to be less dependent on traditional media (EM or XM); can allow customers' engagement through the use of new digital technology interfaces focused on the user experience (UX) on the internet and other electronic platforms; can act as a facilitator in customers' pre-post and ongoing of purchase experience by applying the experience-staging process to operations, which is usually called customer experience management (CEM or CX); be a distinct economic offering and Business Model design experienced-based or be a mean to yield transformation.

1. The Marketing Experience (CEM or CX), basically consists in finding new real or virtual ways to engage with the customer in a meaningful and original way in a permanent physical place of the Brand (ex. retail). This kind of resolution generates exposure for new company's core offerings and a method of engaging current and potential customers while creating permanent possible physical engagement. Several of the most successful examples include Whirlpool, Apple (which is the first retailer in the world), ING Direct and LEGO.

2. The User experience Design (UX) engages with customers by connecting with them through technology and new digital platforms interfaces, both of which focus on the online customer experience. This strategy has the advantage of transcending the physical in order to achieve a global presence. Online events, such as the broadcasting of catwalks via Instagram stories, serve as an example of this strategy.

3. The Experience-staging process in operations (CEM or CX) typically aims to enhance the interaction between the customers and the Brand. This is accomplished by facilitating the process of pre-post and ongoing purchase by designing and managing customer interactions. It consists of an operational approach management in order to offer an experience rather than a service. 'Amazon Go' is a revolutionary system, allowing customers to pay without using a card or interacting with sales personnel. It is a seamless system which avoids the typical issues, such as wasting time, which so often frustrate customers.

However, J. Pine II and J. H. Gilmore specify that creating a customer experience requires more than pleasant services. Rather, should be designed as a memorable experience. Infact, if a memory is not created, then that means that the offer has not been a distinctive offering. An experience should be distinguished from the services as a personalized and not customi-

sed events, properly designed and staged as a performance, over a period of time. An experience is inherently personal and unique while services are broad customised for a range of customers (on demand). Experiences go beyond the routine with the company staging every element as if it were a dramatic performance rising to a climax. The customer has therefore experienced a personal and memorable event engaging with the company.

4. The experience as a distinct offering occurs when experience is treated as a distinctive economic offering, meaning that experience becomes a new company's values proposition. Experience is staged and ends in a greater demand for a company's core offering. Although experience economy as a distinct offer is nothing new, just a newly identified one, it represents an untapped opportunity to create value offering distinction, in a world saturated with largely undifferentiated commodities, goods, and services.

Thus, to truly pursue experiences as a distinct form of economic output, J. Pine II and J. H. Gilmore suggest that companies design a Business Model involving a charge for the time that customers spend engaging with the business (customer journey). This charge may be presented as the cost of admission or as a membership fee. For instance, the new Galeries La Fayette in Paris provides a personal shopper service. The personal shopper follows the customer and provides advice both in the store and over email or online messaging once the customer has left.

5. The Experience Economy as a yield of Transformation, contemplates the experience as a crafted moment intended to match important customers' aspirations at a particular moment or time, which answers the question: what does the customer want to become?

Many Business Models routinely provide transformative experiences, such as fitness centers, coaches, and consultants with the expectation of compensation. Transformation, intended as a distinctive economic offering, brings in revenue in exchange for what customers most value: achieve their goals.

### **3.3.4. Innovation at the intersection of the Digital, Physical and Social realm**

According to a study conducted by professors R. N. Bolton, J. R. McColl Kennedy, L. Cheung, A. Gallan, C. Orsingher, L. Witell, and M. Zaki (2018), it appears that the socio-economical and technological evolution of the Postmodern society changed the needs and expectations of individuals in regards to service deliveries and economical value offerings. Technology has enabled the delivery of superior experiences, into an accelerated rhythm in innovation. As a result of this trend, companies functioning within the B2B and B2C markets are being challenged to provide better customer service organization, more efficient services, and a customer-centric mentality. The research indicates that the customer experience happens from an organisational perspective, which can be measured through three realm dimensions: the physical, the social and the digital realms.

These three realm dimensions can be conceptualised and measured through a 3D experience space, where 8 dualities arise opposing different strategies and where innovation can be found at the intersection of the three. Thus, according to this research, a firm adopting a customer experience management attempts to provide the prerequisites in the digital, physical

and social realm, which are suggested as a measure to evaluate the customer experience management delivery. The three realms will be explained in detail below in order to better understand them and how they drive innovation.

### 1. DIGITAL REALM

The Digital realm consists of the organisation's ability to leverage digital technologies as an increasingly important source of competitive advantages. Digital technology can provide a highly personalised and immersive environment, allowing for high interactivity and a rich exchange of information between the organisation and customer. Moreover, digital technology is involved with a growing importance into how interaction happens between the organisations and its networks' with reference to the customer experience. Lines between human and machine are becoming more blurred and the roles played by humans and machines must be redefined within the marketplace.

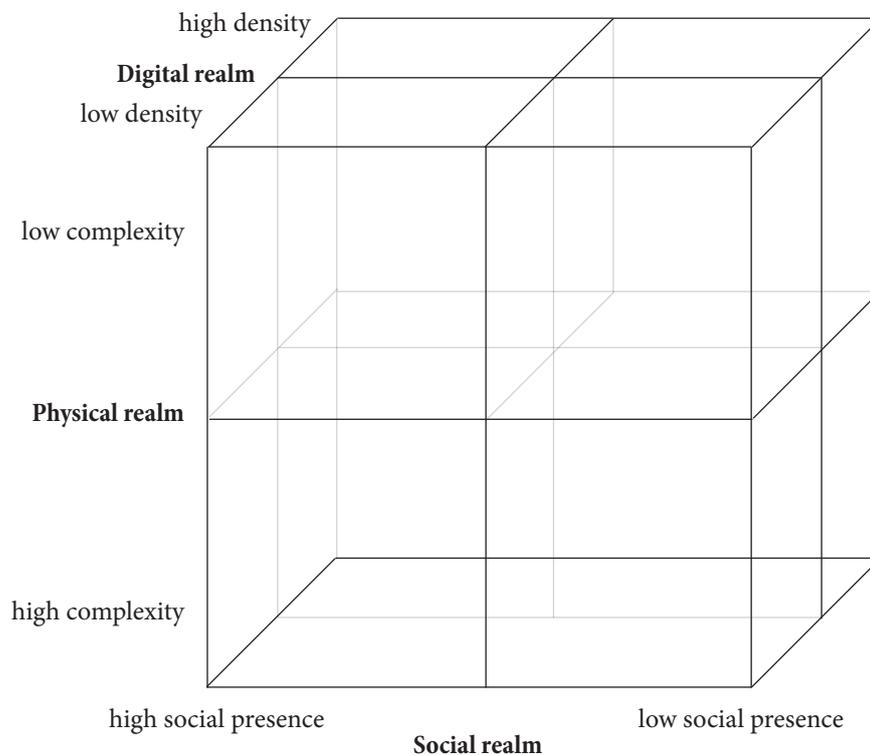
Innovation in the digital realm includes technologies such as Artificial Intelligence, mobile, location based, virtual reality, digital twins, blockchains, wearable technology, and business process automation. The speed of the invention of new technologies in the market and the necessity to redefine the role of human and technology devices, is increasingly augmenting in complexity. High info availability, high research, the frequency of interactions and speed of transaction, made the digital innovation increasingly difficult. Moreover, the need to meet customers' expectations, represents a fundamental answer to the 'crisis of immediacy' which is the attempt to meet customers' needs for content, expertise and personalised solutions in real time. Indeed, business managers and researchers are attempting to rethinking theory in an effective manner in order to accommodate the increasing complexity of the digital era.

### 2. PHYSICAL REALM

The physical realm includes the arrangements, furnishings, equipment, spatial arrangement, that enhances convenience and a sense of comfort. The physical realm can directly influence customer's response to the service encounter. These signs and symbols make of the experience an immersive narrative and invite the customer to engage with the service encounter. A sense of place and belonging can be facilitated through the use of cultural artifacts, signs, and symbols. Many symbols of the realm are subtle yet pervasive in their effect on the customer's experience as they influence the quality of interaction between the customer and employee. Offering the elements of the physical realm for an integrated narrative allows customers to be immersed in their own phenomenological experience. An immersive experience can deliver emotional moments and memories and integrate narration and experimentation. The physical realm can represent the net between the digital, physical, and social realms.

### 3. SOCIAL REALM

Interactions are at the heart of the social realm of the customer experience. The social realm is defined as the interaction among actors through different interfaces, which are increasin-



**figure 1.10. Conceptualisation of the customer experience in digital, physical and social realm**

gly non human. Organisations must take into account the customer's social environment and expectations about organisation based resources, such as settings, products and atmosphere, in order to design service experiences for customers. Since customers actively co-create experiences, organisations must facilitate customers interactions with other actors. Customers can influence other customers through interactions via social networks and other means in a C2C business ground. A connection between customers both inside and outside the boundaries of the physical realm, such as the store or social medias, can be facilitated by a virtual context. Social media or digital services, can give customers a sense of a social presence overcoming the physical boudaries of the store and continuing interaction. Social density can affect customer experience and interactions in positive or negative ways. Density of social presence can be quantified from low to high, as can traditional or technology mediated services encounters. The social realm can help the customer fulfill utilitarian, social and psychological needs.

### **3.3.5. The Idiosyncratic Service Experience (ISE)**

The Idiosyncratic service experience research is a study conducted by professors J. E. Collier, D. C. Barnes, A. K. Abney, M. J. Pelletier (2018) exploring the importance of context within employee-customer interaction. Context is a key factor impacting the ways in which service is evaluated by the customer as it can create feelings of desirability, commitment, and trust in the brand. It is important for companies to create stronger emotional reactions than simple

satisfaction and traduct them into an extraordinary customer experience, which provide unexpected benefits for the customer. Customers today have higher needs and expectations; simply meeting those expectations is no longer enough. Thus, a remarkable experience can be defined as a service that meets the cognitive and emotional response, resulting in a mental mark memory. A memorable experience should be truly unique, compared to the service norms and should be defined as extraordinary, memorable and Idyosincratic. This means that to create a valuable interpersonal interaction into a service-context, it is important to create unexpected ways of meeting the individualised needs of customers.

The professors' investigation into ideas and impressions of a memorable experience has revealed three parameters required to create a memorable experience: perception of employee effort, empathy and, surprise. These parameters encompass customer expectations and create a profoundly positive emotional state within the customer, otherwise known as 'customer delight'. This condition is tied to delight, willingness to purchase, customer loyalty, and commitment to the brand. A successful customer experience is referred to as an 'Idiosyncratic Experience' (ISE) by the above professors.

To create delight, however, the research has shown that this three factor, described by costumers as the most important to create a memorable experience, are not enough to meet and create a memorable experience. In fact, to actually succeed into creating this perception into the costumers' view, these factors must be accompanied by some other measure such as the capacity of the expereince to 'adapt' to the specific needs of the costumer, or adopt some special mesures that can be taken into account in special situations, such as the 'exception making' - when a customer falls outside the company rules, and exceptions must be made to satisfy the customer individual need - leading to a very positive experience.

In short the study underlines the crucial nature of interactions between the customer and employee in creating customer delight and a memorable experience. The customer's positive reaction has a range of positive consequences, including world of mouth, tolerance for future failures, and price consciousness.

This means that the consumer will tell other about his individual experience, as well as the brand's offering. Moreover the costumers will rely on the on the price to purchase a decision: the more of the ISE experience level was high in the past, the more the customer will be willing to pay more, to recapture the type of experience in future encounters. Also, when faced to a less-than desired experience, the costumer will be more tolerant. In conclusion, the outcomes of delight suggest that a delighted customer is less sensitive to competitors offering and more tolerant to possible failures, underlining the importance of the ISE experience derived for th employee's ability to create an Idiosincratic Experience.

### 3.3.6. Neuromarketing

The last theory, proposed by F. Gallucci (2014), co-founder of the Italian association of Neuromarketing and professor of Emotional Marketing at the Politecnico di Milano, is known as the 'Neuromarketing' theory. It suggests that the memorability of an event, is directly connected to brain activity; a memory is established via the activation of an emotion (Plutchik emotion wheel). From a neurological point of view emotions are the cause of long term memories that can then be triggered by the senses.

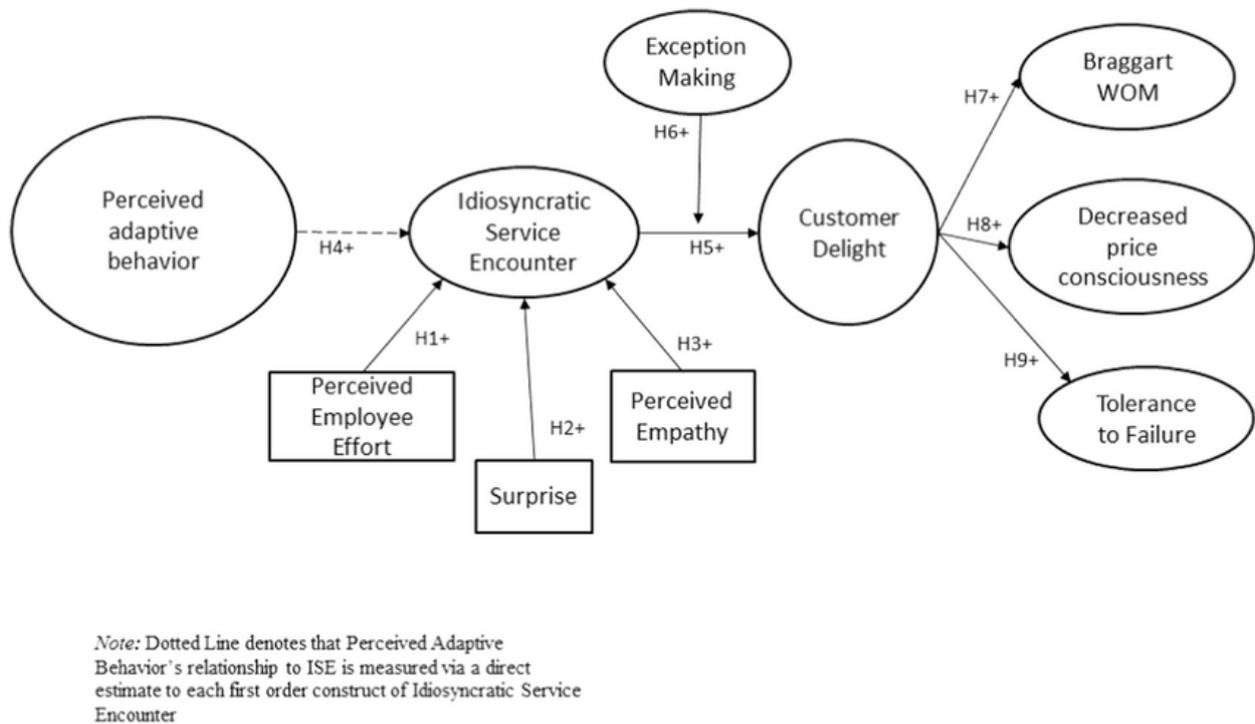


figure 1.11. Conceptual framework Idiosyncratic service Experience

By stimulating one of the five senses the brain can recall relevant emotions and trigger a memory. Such considerations reveal a great potential of this theory if applied to the creation of a Brand's history connected to the costumers' memories. The activation of an emotion related to someone's past events, will start a totally personal and Onyric experience into the mind of the urged user creating a new memory related to the moment and to the Brand experience currently ongoing, that will can be both be created and reactivated.. This study relies on this process and the idea that an individual's perception of the world is built upon previous experience acting as a medium of mental construction of reality when attempting to understand reality rather than current events. The brain processes meaning and constructs a narrative which allows the coexistence of the outer world and the individual's inner world. This narrative can be indeed started by a Brand. This narration process is very powerful and is generally called the 'Storytelling', a story that in our minds that acquires a 3D thickness, thanks to its capacity to connect to the previous experiences of the person's memory.

According to the neuromarketing theory, the process takes three steps from the acquisition of information from the outside world to the creation of a memory: perception or visual stimuli, followed by a moment of creativity where the brain attempts to make sense of the information, creating a superstructural meaning, and the creation of a narrative. Finally memories connects the sensations evoked by the feelings and perceptions received. The typology of emotions recognised and known are categorised in many ways, but are generally well synthetized and presented in 'the wheel of emotions' made by Plutchik.

This theory is interesting because it explains the creation of memory and the human ope-



figure 1.12. Plutchik emotion wheel

ration of perception of the world, which is becoming complex and more relevant, due to the rapid evolution of technology and changes in society. As Marshall Mc Luhan says, our society is becoming a tactile, multimedial, digital society based on relationships. These changes have rendered the construction of meaning more complex, and enhanced the capacity of humans artifacts to cause sensory stimulation, opening the market to many new possibilities and opportunities. This memory-creation process can be applied to the brand, which can project the customer into the brand’s world via a symbolic representation stimulating the customer’s perception, consequently creating memories. Finally, this theory suggests that, in order to create Brand Awareness in people’s minds, companies should act as an emotional hub, create events, places or atmospheres in which storytelling connects with people’s perception, through the simulations of senses, producing ‘memorable events’.

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## **4. EXPERIENCE CONCEPTION FRAMEWORK & RESEARCH QUESTIONS**

### **4.1. Introduction**

The purpose of this dissertation is to understand the current market dynamics, due to the important and unprecedented social changes in history, to try to understand what its possible implications may be both in the near and distant future and therefore definable as innovative.

This moment of great socio-economic change, known as the 'Postmodern era', has had an impact that cannot be ignored even at the market and company organization level. Its consequences are reflected in the behavior of customers, consequently influencing the market and the management decisions of companies.

Today's market difficulty to be read is due to the tendency of its consumers to have emancipated themselves from possible categorisations (or segmentation), causing the market's disruption. As the consumer begins to place importance on freedom of self-expression and individuality, he or she will act in ways that are unpredictable, making fragmented choices of purchase, thus not referable to any pattern. The biggest challenge consist in understanding the customers' increasingly complex new desires and needs.

In order to respond to this new challenge, it is necessary for companies to understand the market in order to be able to respond to these unforeseen new needs and uncertainties. The measures currently generally taken by the latter are instrumentes such as the data mapping, subsequently analyzed by data analysts. Such measures are indeed important, but however not sufficient to understand and address companies into these new situations. This tools and measure in fact do not provide an answer to the reasons that led to those results, thus preventing the corporate vision from being determined in the long term. It is for this reason that this research focuses on qualitative results rather than quantitative, in order to explain this new phenomenon of the market, known as the 'Experience Economy'and destined to guide innovation on the market.

### **4.2. Research results**

Through an in-depth research on three different explorative axes - sociology, design and marketing - opportunities for innovation are revealed in response to new market dynamics, linked to both the company's configuration aspects and its design value offer.

According to this research, brands appear to face two main challenges in the new market configuration; these are the need to shape a long term strategy while simultaneously taking into account the crisis of immediacy and the need to better understand consumers in order to offer them a consumer centric co-created value. In a fragmented, uncertain and constantly changing market, it is necessary to on one hand to choose a direction and trends to follow to shape a long-term vision, while creating a vision flexible enough to adapt itself to the context and constant evolution and immediate needs. To choose a direction or a trend to follow is necessary because it is not possible to answer to all market needs and desires, but also to

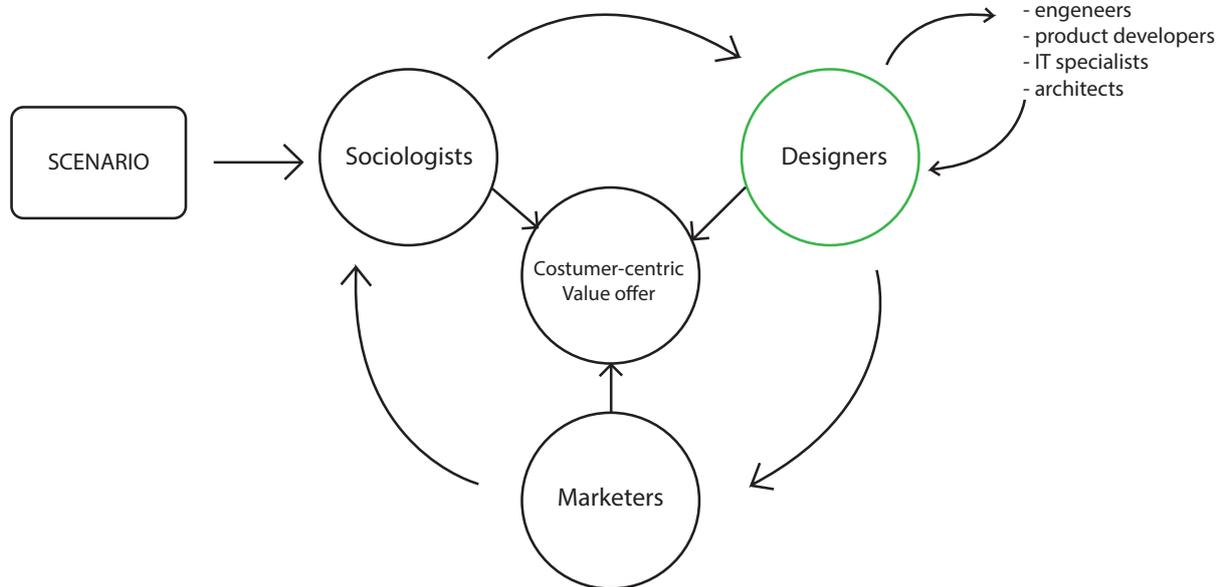


figure 1.13. Strategic unit work- force

design a vision enough versatile to change with the trend is fundamental as well. In order to shape such a vision, companies indeed need to put in place a strategic business unit formed by a range of professionals from different fields. In this unit, the collaboration of sociologists, designers, information technology specialists, engineers, product development managers, and marketers will allow companies to overcome the difficulties presented by a complex market especially with issues related to the phenomenon of the culture-non-culture and the need to deliver a value offer which is more customer driven, thus design-oriented.

#### 4.2.1. A customer-centric value offer

The construction of the company's vision and thus of the value offer, will then be the result of the synergy of the work of all the work of the members of the team, where each of them will have a defined role will and goals. The value creation will then start from the work of the sociologist of this team, who will be in charge to better understand market dynamic at a sociological level and who will be able to give profound motivations to understand customers' consumption choices, resulting into a better interpretation of the the evolution of possible future trends - behavior, taste, opinions - enabling designers to create a better value offer. Trends better aligned with the brand identity will indeed be elaborated into a value offer by designers who, thanks to their creative ability and sensitivity, will be able to transform in an original offer the research inputs. Moreover, they will work in collaboration with the professional figures involved in the project design, such as: technology specialist, engeneers and product developers. Those will help the designer understanding the faisability of the project resulting from the design of the value offer and eventually will be giving themselves

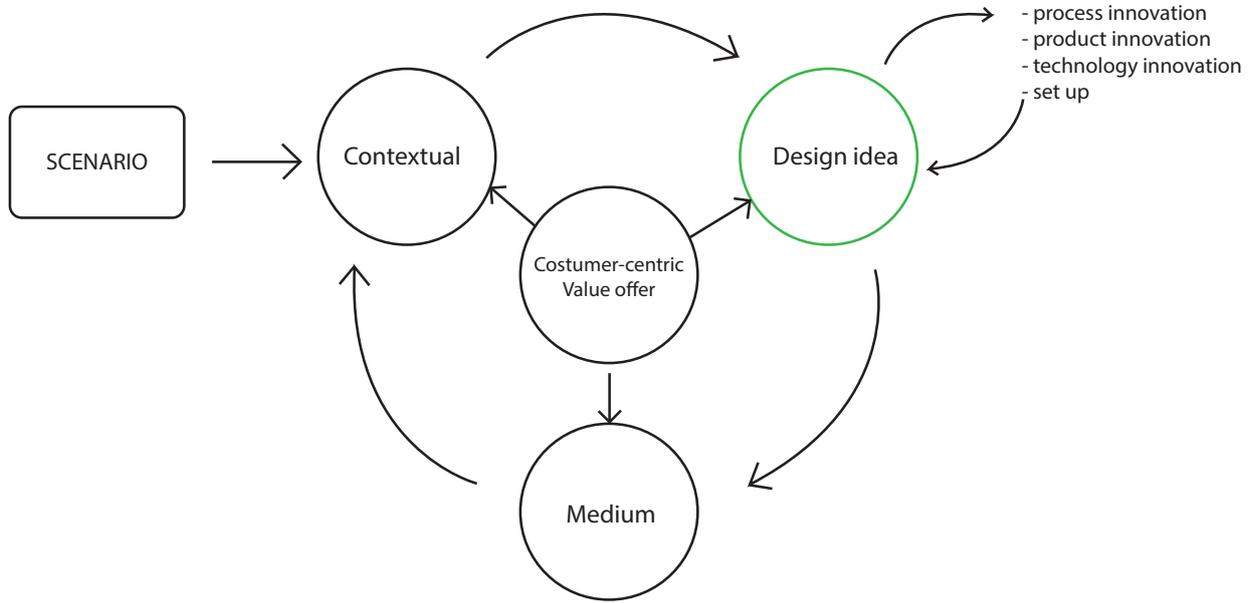


figure 1.14. Strategic unit contribution

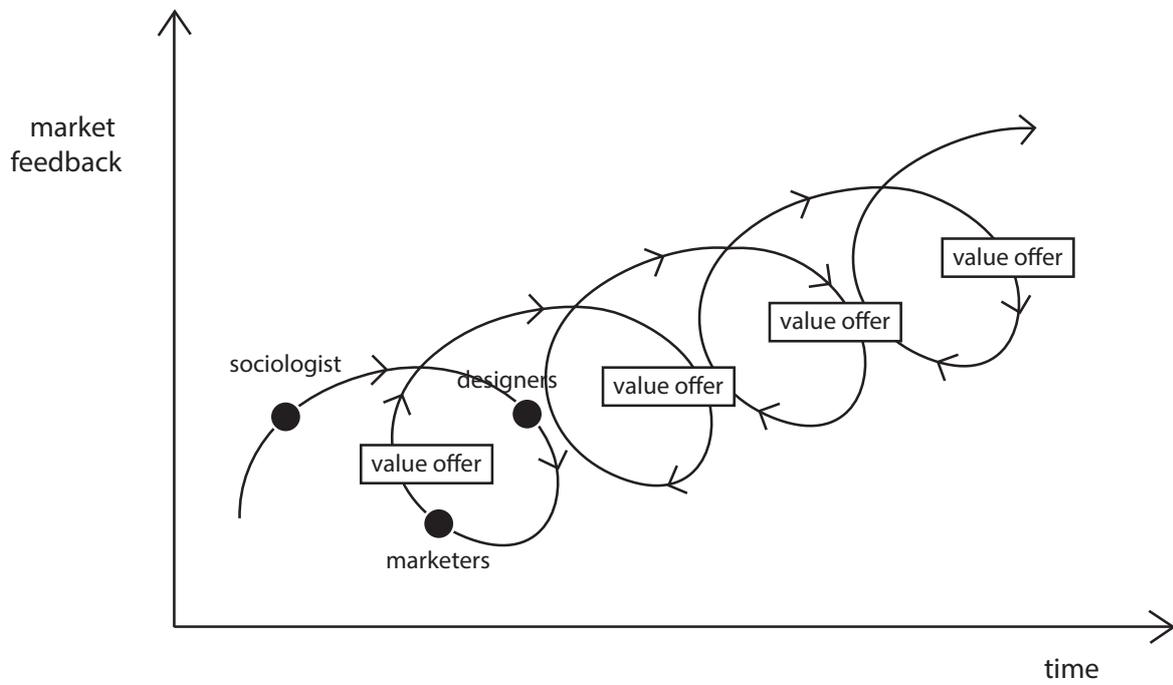


figure 1.15. Value offer evolution

possible innovativations suggestions, based on their research or their intuition. Finally the value offer will be tested in the market and its results will be analysed by marketers. On the basis of the market feedbacks the value offer will be indeed improved, changed or validated and, in this sense, marketers will intervene as market speakers into the company, and as relationship creators between the two actors.

As a result of the action of these three main realms involved: sociology, design and marketing, the value creation will then consist of a constant work-in-progress, where everytime that a market feedback is given, the value will be improved or changed. The value offer will be indeed, for this reason, responsive to market dynamics in short terms, but also to long-term dynamics, for its characteristic to be inscribed into the brand-identity history. In this sense a project responding to both contexts will can be considered consistent, durable and sustainable over time. In addition, it is also important to notice that the dimension involved into the creation of a customer-centric value offer are contextual thus, by definition, constantly changing. What society needs, desires, consider a luxury or a necessity - as already said in the previous chapters - constantly changes, as well as what is considered original, as in the case of design and is thus constantly changing in the market results too.

#### **4.2.2. Opportunities into the sociological research**

The sociological research represent the first step into the creation of a customer-centric value and is basically aimed at finding opportunities of fulfillment of new needs and desires into the market scenario. Indeed, in this phase, the socio-economical scenario is analysed and explored to research new market opportunities in a short and distant future, at a pure conceptual level. New desires and needs of society are purely expressed in research term, thus enabling to stimulate total new opportunities and design ideas 'out of the box' into the market field. It represents then definitely a crucial step into the customer-centric value creation process, in particular for putting the bases of the design project creation. Moreover, the sociological research will ensure the design project consistency, for responding to current sociological major trends and will also ensure its possible success, if properly translated into a design input, for responding to unveiled new desires and needs of customers, thus being appealing. In other terms the sociological research provides a 'contextuality' dimension to the design project.

However, in the postmodern-society context, the sociological research results to be of major importance in an other aspect of the value offer, for enabling the customers' value commitment to the value offer delivered by a brand or company. Value commitment has in fact proven to be crucial into the current social context for the attention that customers are increasingly giving to the offer they decide to commit to. Examples can be given by sustainability concern, human cause, artistic patronage, integrity, authenticity, quality, etc. Commitment is indeed the most important result achieved by a company delivering an engaging value offer.

Finally, an other important opportunity can be found into the market, while exploring the socio-economical issues, which is derives from market fragmentation. This, usually, is in fact seen as a danger or a threat, but if seen from an opportunity point of view, this means that market enable many opportunities of value fulfillment corresponding to different uses, customers or contexts. Contextualization seems indeed, in this context, to probably be the most

difficult aspect to achieve in today's society while delivering a value offer. Postmodern society is in fact characterised by the presence of opposite forces and desires, such as the mutual necessity to be at the same time aligned with the society trends and costumers' desires, responding to a sense of belonging, while at the same time desiring to be unique and able to express one's personality, standing out from the crowd. However, this does not mean that the market opportunities are reduced and limited to a 'niche' market, but rather that they should be seen in the perspective of the opportunity to be chosen or picked by the consumer as building components of their 'unique' identity construction (Morace, 2018).

### 4.2.3. Achieving differentiation through the Design idea

It is therefore in this context of creation and delivery of a costumer-centered offer, that the design addressed as design idea or concept appears to be of strategic importance. This in fact, in addition to having the ability to *'promote the meeting between supply and demand, improve competitiveness, continue traditions in the context of the company history, know-how and heritage, brand image, the demand for aesthetic quality'*, represents the only parameter among those mentioned above able to make the difference. It is in fact true that while sociological research, technology or marketing and communication tools can be common or copied by other companies, thus becoming soon obsolete, design is the only internal resource (or operand resource), which can differentiate and render as unique the offer of the brand from the other competitors. Most important however, it is the capacity of the design to be a mean of expressing the deepest desires of consumers nowadays whose dimension however, as said in the precedent chapter, uncompasses the material embodiement and is made of dream. The creation of a design project can indeed, as a matter of fact, engage with the user a narration made of verbal and non-verbal communication, thus directly speaking in emotional terms and whose most important output result for the company result into managing to catch costumer's attention and ensuring their fidelisation.

This doesn't mean that the success of the company will only depend on design, this one depends in fact on the combination and sinergie created by all efforts involved, but that design should indeed be its fulcrum. Also, by definition, it is true that design, when approached as a concept, represents the *'ability to process ideas, whose goal is to create something that other people will experience and that is somehow original and new'*. Essentially design consist of continuous ground of innovation able to offer a creative, thus original and valuable offer 'out of the box', which is at the same time unprecedented in the market and coherent with the brand identity. Moreover design also offers the opportunity to explore new means and relationships between the different and various functions, for making new discoveries or allowing to associate in unprecedented and unexplored ways ideas, thus allowing to look at things in a complete different way. Ultimately, it is also true that design presents the crucial characteristic to be able to merge together the contribution given by the other professionals involved too, turning research inputs into project components manifestating the purpose of the value offer. In this regard, an other challenge is nowadays due to design, whose application now also extend its utily toward new challenges due by the technological evolution. New means and technologies are in fact offered by both the technology innovation and perfectionment of the techniques of design expression, which in turn will also contribute to increase the complexi-

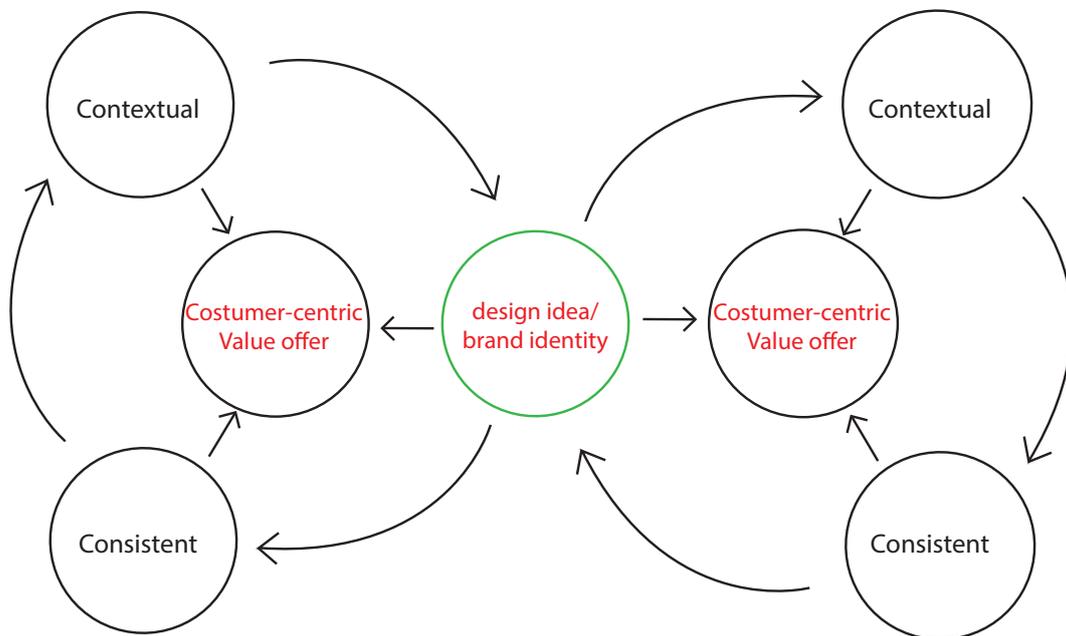


figure 1.16. Design-centered strategy

ty of the issue. Social media, virtual reality, immersive exhibitions, etc., are only a few examples of this emerging trend. In conclusion, a successful designed value offer, will result into a memorable experience, for its characteristic to be unique, aesthetically pleasant, easy to understand for its narrative form (storytelling) due to its concept approach and universally understandable, besides different results.

#### 4.2.4. Marketers as facilitators

However, where truly is decreed the success of a value offer is found in the market place, whose feedback are gauged by marketers, in charge to provide useful feedbacks to implement, readress or validate the current company strategy. Properly gauging market feedbacks is indeed much important because it an essential mean to improve the value offer and ensure companies' investment are well employed. However, gauging market feedbacks doesn't only mean to verify that costumers have appreciate the offer but also that the latter is aligned with the company goals, such as: brand identity, profit generation, brand awarness increased, etc.) Basically marketers will be charged to ensure that the offer is 'consistent' when compared to the brand goals and that the market and costumers needs meet in the best possible way. Also, as the closest voice to consumers into the company, at a concrete level, marketers will also be also in charge - also thanks to their knowledge of the market - to un-sure that the value offer is made accessible, thus potentially sucessfull, to all possible and potential users. A strategy plan to raise awarness of the delivery of the value offer into the market, consistently based on communication with the costumers, will then be deployed by marketers in the pre and post value offer into the market. . will be decided by the marketing

team and their awareness raised by a communication strategy.

Customers', pre and post value offer on digital medias, events, store locations, etc. will then be deployed and designed by marketers to render the relationship between the two actors (companies and customers), as much stable, serene and successful as possible.

### **4.2.5. Experience at the heart of innovation**

Once defined the value offer that the company intends to provide to its customers, the most important challenge is presented to companies, which consists in offering to the latter the opportunity to 'experience' in first person what the value itself means. While delivering a value offer to the market is in fact nothing new, think of Dolce & Gabbana offering the Italian lifestyle, Philippe Patek selling watches going through family generations, etc., it is indeed new to offer the opportunity to customers to make an experience of the latter in first person. This experience can rather be physical, digital or social, as long as the customer is involved and feels to be accessible to him and involved in it too. Opportunities of offering an experience are indeed as many as a company creative team is able to think and all depends on its capability to see opportunities in the market.

Substantially, what has changed today is that the desire of the customers' have shifted from ownership to experience, also due to the evolution of the technology, enabled infinite new means of communication, relationship and most of all engagement. Due to all the technical, social, aesthetic and non less important, brand identity aspects involved, the challenge to deliver a successful experience is a sophisticated challenge also destined to grow in its complexity. Moreover, to deliver a successful experience is also crucial in the company's strategy not only in terms of keeping up with the times and being able to anticipate the future and ensure people's attention, but also because it has become today a determinant parameter for customers to test the brand's value and decides to commit to it or not based on the fact that they are aligned to his. Opportunities of innovation will consequently be found in any means and ways of the company to deliver an experience of the value offer (or more generally of its brand identity) at a time and place accessible to potential customers. As such, the identity of the brand will in fact represent the creator of any value offer, gravitating around it and with them, a series of consumers as such, definable followers.

In conclusion, if a brand manages to create its own world, contextualised in society and capable of attracting customers for its value offer, rather than deciding what kind of customers they intend to target and pursue them, the brand's experience value creation has indeed succeeded. However, to create a successful experience, it is important to notice that it is not always necessary to engage all the aspects of the value offer cited above. Sometimes in fact the experience, as illustrated in the next chapter in the context of the analysis of the study cases, an experience can be successful also by only appealing to only one of the aspects involved in the value offer, such as accessibility, design idea, etc.

### **4.3. Research questions**

The research therefore intends to propose possible innovative scenarios, answering the questions listed below, related to the theme of innovation in the market. These will be based on

the theoretical research carried out and also will be based on the analysis of case studies from the luxury market, discussed in the next chapter. As already mentioned (section 1.3.1.), the luxury market has in fact the characteristic of responding to evolved consumer desires and needs, with a high aesthetic and experiential content, which go beyond the simple material nature of the offer, thus having the capability to be innovative into market scenario. The questions to which the research answers are the following:

1. Why to establish an engaging and memorable offer is essential for companies?

To engage with costumers is an essential competitive tool necessary for companies in today's market scenario. In a world saturated with offers and where the consumer is over-stimulated, it is in fact important to be able to capture his attention by offering an out-of-the-ordinary experience that involves him in first person (to engage) and whose values and messages remain impressed in his mind, as they are in line with its very own values (memorability). The relationship originating from this actions will then need to be feeded and constantly renovated to keep both the engagement and the memorability at significant levels.

2. How is a value offer successfully delivered?

A value offer is successfully delivered when it achieves high engagement levels and high memorability (or Brand awarness) into the costumers minds. In order to achieve both goals, the company needs to put in place a strategy of value offer delivery, which ensures that some crucial steps are taken concerning the contextuality of the offer, the presence of a design idea behind the project and the accessibility of the offer to the costumers. It is important to notice in this context that all the parameters are contextual, thus can change from place to place and also that sometimes, the successfull delivery of an experience is not necessary due to the involvement of all aspects, but maybe to the use of one aspect successfully interpreted.

3. Why is it important to be costumer-centric?

Today's costumers' desire has undergone an important shift, due to the current dynamics socio-economical dinamics, generally known under the name of Postmodernity, radically changing the nature of the value offer that companies are expected to deliver. Costumers desire in fact to find in the market a value offer aligned to their most profound beliefs, desires and needs and consequently commit to it. In this sense, costumers expect companies to be able to have the resources and the capability to intercept their new needs and desires, thus not yet expressed and translate it into a value offer. Also, as a consequence of the fact that the offer has been designed in response to costumers' need, the latter will also expect that the delivery of the value offer itself will need to be, as a consequence, easily accessible to the them. Social media, events, flagships, exhibitions, are only examples of this caracteristic.

4. Why is it important to be design-driven?

As said before, design is the only parameter of value creation and experience delivery that is inherently specific to a brand, thus not beeing replicable and original to the brand. Moreo-

ver, design consist of the ability to imagine something that is new and not yet experienced, thus able to create innovation and renovate interest and generate new opportunities into the market. Design then generally represents a strategic way to define a proper identity, defend it, and feed and find new opportunities into the market, through a conceptual approach to the matter, finally achieving differentiation on the market. Also, design approached as a concept, will be characterised by the presence of a design idea. The design idea is indeed a conceptual inspiration leading the structure of the project and thus determining it, generally explained at an abstract level, by the use of a narrative form (storytelling). This aspect of the design approach proves in fact to be much important for its capability to engage in a mental journey the customer. To have a design approach is however a very challenging objective, since today's market request are much more sophisticated refined and subtle than in the past and definitely destined to grow in their complexity.

### 5. What are innovation opportunities into the experience economy?

Every occasion to design and deliver a unique, original and engaging experience represent an opportunity to deliver an innovative value offer. The capability to see new opportunities however generally arises from the capability to consider and explore new relationships between things and having the ability to understand and express new desires and needs still unexpressed into the society. Innovation can arise from all the three work professionals activities involved into the process of value creation (sociology, design and marketing), as long as their actors have the creative capabilities and will to think and enable new opportunities. Creativity is indeed the most important ability involved in the value creation, thus determining the importance to be design-driven. However, it is also important to notice that all context involved are contextual, thus changing with time and thus enabling to constantly see innovation opportunities throughout years.

#### **4.4. Experience concept framework**

To determine or understand if a value offer represent a successful experience delivered in the market, consequently ending into a engaging and memorable experience, a concept framework based on the research conducted is presented in the next page. The experience framework is then presented as it follows:

##### 1. The contextual dimension.

As noticed many times before in this research, the delivery of a value at a conceptual level depends on the perception that its users (consumers) have of it. Perception is indeed a contextual aspect, related to the current sociological, cultural, economical, individual context, that, for this reason, needs is crucial to understand the success of a delivery of the value offer. The contextual dimension is indeed crucial to determine if it will be able to arise the customer interest (to engage with him), by directly speaking of arguments dear to the customer.

##### 2. The design idea.

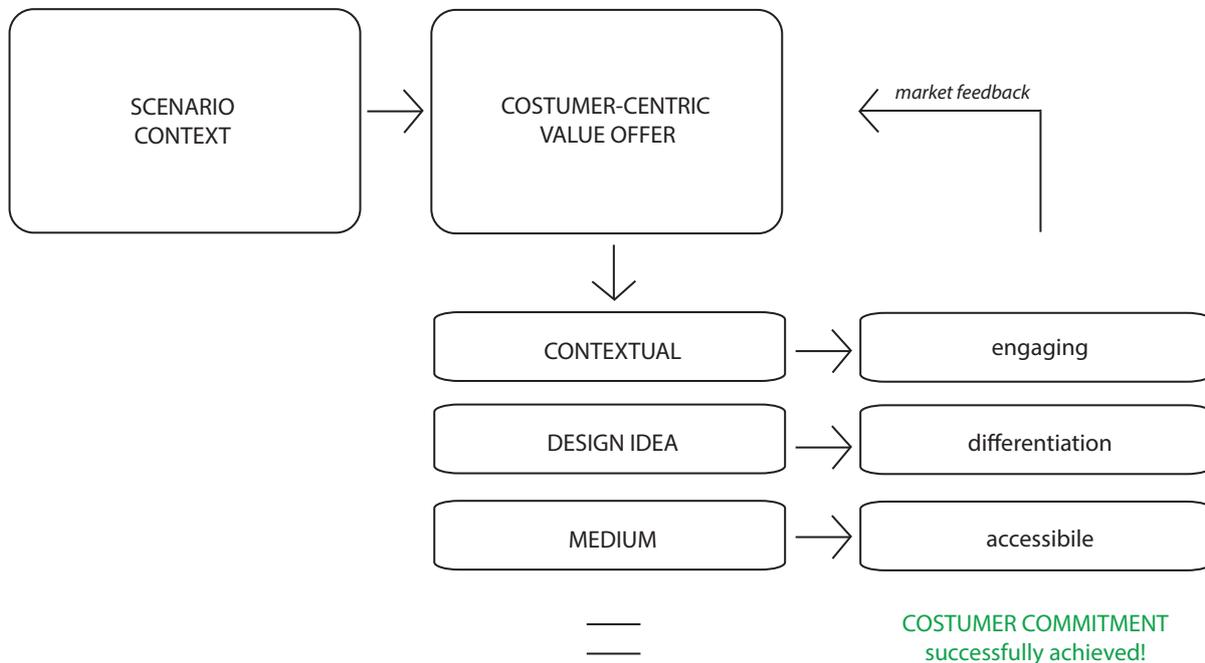


figure 1.17. Experience concept framework

This dimension provides that the topic arised from the study of the sociology contextual dimension is translated into an project caracterised by a design idea. This phase is very important because it provides the delivery of an original an 'out of the box' idea, while beeing consistent to the brand image. Moreover, the continuity of the brand image with the delivery of an original offer, will also provide the continuity of the value offer from the brand, thus resulting to be memorable.

### 3. Consistency

To achieve to deliver properly the value offer in a costumer-centric way, people expect companies to be omnipresent and start to engage with them in different ways all made accessible by the phone (use of the media), the store presence the event, etc. Basically the capability of the company to propose and accessible and unique value offer.



**PART 2**  
**CASE STUDY ANALYSIS**



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# CASE STUDY ANALYSIS

## Introduction

In order to have a better understanding of the Theoretical Research and to have a more complete overview of the phenomenon of the Experience Economy, this chapter aims at bringing in the research some concrete case study, in order to understand and show in detail the strategic market choices made by the big luxury brands.

Following the research steps and considerations mentioned above in the Theoretical background, the case studies, are analysed according to the conception framework formulated according to the results of the research(4.4.).

Social context, Design Idea and Accessibility are the three main aspects considered in this phase of the research, to figure out the reasons and strategies implemented in the market by the companies. Grouped by Brands, some of the most innovative examples of customer's engaging oriented strategies implemented by the companies are analysed through the lens of the Experience Economy. Case studies are therefore analysed according to a Brand's strategy, rather than according to the logic followed in each case study. It is in fact interesting to notice how the same Brand generally adopts the same points of aspects of the strategy -such as 'accessibility' and 'design Idea' or 'design idea' and 'contextuality' - across different opportunities of Brand's engagement strategy.

For instance, Hermès and Bulgari are brands that focus very much on accessibility and uniqueness of their design and temporary installations, but focus less on contextuality. Some other Brands such as Dior or Gucci focus instead on the 'design idea' and the 'contextual' and not always on 'accessibility'.

However, it can be generally pointed out that the case study analysed are all focusing on the Design Idea and, depending on the situation and opportunity, on accessibility and contextuality.

The analysis of the case studies aims not only at underlining the reason leading the companies to choose which on the different aspect rely on to create a customer engaged experience, 'design idea', 'accessibility' and 'contextuality', but also at showing the different results produced by the combination of the three of them.

The research however tends to show that the combination and use of all of the realms together tend to produce more successful results.

Considering as a crucial starting point of reflection of concrete opportunities of the the Experience Economy, in the market, the study of the case study will finally lead to the possibility to propose some possible future opportunities of innovation, aligned with the economical and sustainable product service system evolution.

# 1. CHANEL FASHION SHOWS

## Short description:

In 1983, ten years after Mme. Coco Chanel's death, the fashion designer Karl Lagerfeld was appointed artistic director of the French fashion house by Alain Wertheimer. Karl Lagerfeld not only revived Coco Chanel's fashion house from near death, but made a leader out of it. Karl's success is considered by many not only the result of his technical abilities in couture and fashion, but also his ability to push boundaries of creativity, defining him as a visionnaire. During his shows at the Grand Palais, Chanel's collection acquired a 3D thickness, that enhanced the perception of the brand's Image and collection image. Through his use of surreal settings, he projected the collection into a physical dimension with a strong emotional impact and guaranteed a grandiose, vivid and immersive experience for viewers.

A casinò, a carousel, a real beach of sand and water are only a few examples of the surreal setting of Chanel's fashion show.

**1. contextual:** Chanel's fashion shows are rarely tied to current events, although the Havana's cruise collection show in Cuba in May 2016 was an exception, taking place just after the conflict between America and Cuba was declared to be over.

**2. design idea:** Chanel's shows present a strong design impact resonating the collections' world at a physical dimension where the audience is immersed and become part of the picture. Spectacularised, the collections indeed acquire a great impact thanks to the set up of their presentation.

**3. accessible:** the Chanel fashion shows are not yet open to the public. Only buyers, the press and special guests are invited to participate. Shows are however opened through the social medias. Their mediatisation are the heart of why such attention is dedicated to the creation, design and spectacularisation of the set.

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image 1.2. Chanel fw'14 fashion show



image 1.3. Chanel Cruise show 2016, Havana (Cuba)

## 2.2. MOBILE ART BY ZAHA HADID

### Short description:

Another visionary project carried out during Karl Lagerfeld's artistic direction, was the construction of the first pop up store, known as the 'Mobile Art Pavilion' and designed by architect Zaha Hadid. Built to celebrate the launch of the famous Chanel quilted bag in matelassé, the Mobile Art Pavilion is a moving temporary pavillon that brings together art, design and fashion. The pavilion was first located in Hong Kong before being moved to Tokyo, New York and Paris, where it was placed in front of the Institut du Monde Arabe. Chanel then declared it a gift to the city of Paris. It is now an extension of the Institut du Monde Arabe, featuring the work of Zaha Hadid.

**1. contextual:** the contextual dimension here be found in the invention of an innovative medium of communication aligned with it's society evolution. Thought as a capsule travelling through time and space, of pavillon brand's ambassador travelled the brand from different places. However contextuality may not be the main strenght of this project.

**2. design idea:** The design idea is key to the success of the project. Designed by one of the most famous architects in the world, the pavilion is a physical (and tangible) extension of the brand's DNA.

**3. accessible:** what was truly innovative was the idea to offer an opportunity to the costumers of the brand all over the world, the possibility to directly experience the brand identity. The brand is seeking contact with customers rather than the inverse.

### References:

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image 1.4. Mobile Art by Zaha Hadid (2007)



image 1.5. Interior of the Mobile Art Zaha Hadid

## 2.3. FENDI SHOWS

### Short description:

Karl Lagerfeld, as a young designer, also worked for brands such as Chloé and Fendi in Rome, engaging with the latter a long lasting history of collaboration, also after that he started his career at Chanel. For as much as the two collaborations have been shown to be successful, the two house identity never conflicted. As Karl used to say, Fendi represented his Italian soul, while Chanel his French soul. What was substantially different is in fact the DNA of the houses, which was always managed with mastery by Karl Lagerfeld in both situations, showing how brand identity can intervene in Design as a fundamental tool of differentiation when wisely used. Only in situations proved to be very similar, such as the fashion shows, the differentiation of the shows proves to be slightly different.

**1. contextual:** Fendi's projects are much local-contextualised, to its city, Rome, and by opposition to socially engaged, Fendi is very much trying to deliver a funny and light image idea of Fashion.

**2. design idea:** Fendi incarnates the Roman essence, its colors, its materials, etc.

**3. accessible:** Fendi accessibility is currently restricted to quite traditional retail operations such as pop-up stores, with the exception of some cases such as of the restoration of the Trevi fountain and the show was displayed there in July 2016.

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image 1.6. Fendi fw'17 fashion show



image 1.7. Fendi ss' 08 fashion show

## 2.4. DIO(R)EVOLUTION

### Short description:

Since the artistic director Maria Grazia Chiuri took the reins of the Fashion house, Dior has restored its position as leader in the Fashion industry. Maria Grazia Chiuri in fact not only refreshed the offer of the house - proposing more appealing and actual collections - but also she distinguished herself for working a lot on the Brand history and archives and for investing a lot her work in social issues, such as the #metoo movement resulting into a feminist wave. Also, it is important to remind that the Italian artistic director is the first ever woman to occupy this position at the head of an LVMH brand. An example of the feminist engagement results in Dior's A/W18 collection, which appealed to the feminism movement started in 68' and reflected also in the fashion show set up.

**1. contextual:** the fall-winter 18' collection of Dior appeals to all the women who reflect themselves in the message of feminism, a very actual theme started in particular after the events of the #metoo movement. Such social message is in fact not only well suited for the particular social context to which it is presented, thus resulting to be extremely appealing and engaging at a very large public of women, but also very daring. Besides the message of the collection being very strong, the Dior woman is also very feminine and not less attentive to the quality and details of her outfit: craftsmanship, manufacture and style are not less important and not trascurated than the message itself. The result is indeed very refined and powerful.

**2. design idea:** none the less, the set up of show, contextualising and traducting the collection's world is as well impressive and curated. Designed by the famous Paris-based architect studio Bureau Betak, the set up is a wonderful total-immersion in the collection's world and message, perfectly matching its message and image, with a set design made of a collage of more than 3,000 posters from the revolution of the 68'.

**3. accessible:** by definition fashion shows are not accessible to the public but reserved to the press and buyers. However social media have opened the vision of the shows also to the public and the perception of the show is indeed much important resulting in its design.

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image 1.8. Dio Fall-Winter campaign 2017



image 1.9. Dio fw'18 fashion show

## 2.5. DIOR TIEPOLO BALL

### Short description:

In occasion of the opening of the Biennale di Venezia, again, according to the history of the brand, Dior has recently organised a special private event dedicated to the city of Venice to which Mr. Christian Dior was known to be very dear and dedicated to the Venetian artist Giambattista Tiepolo. The 'Tiepolo ball' or the charity dinner was located in the very same location where the 'Ball Oriental' took place, Palazzo Labia, hosted by art collector and interior decorator Charles de Beistegui, known to be the most memorable ball event of the century, to which also Mr. Christian Dior participated and created a costume for Dalí, but also for some other guests, in particular French socialite and Harper's Bazaar editor Daisy Fellowes. Finally, the event intends as a final goal to collect all the proceeds from the event to finance the restoration of the monumental staircase by architect Mauro Codussi in the Scuola Grande San Giovanni Evangelista and of the Tiepolo frescoes "Castigo dei Serpenti [Snakes' Punishment]" at the Galleria dell'Accademia in Venice, in memory of the founder of Venetian Heritage, Lawrence Lovett. By the organisation of such an event, Dior caught up its relationship with the Art world not only at a theoretical level, but also at a practical one, also proposing itself to be able to revive such a mythical event such as the 'Oriental ball'.

**1. contextual:** the charity dimension for saving the Venetian Art and monumental heritage provides a contextual value of value commitment to Art. To purchase a Dior item is by indirect association an action of buying Art or however to support to the Art saving heritage.

**2. design idea:** it is not the first time that Dior connects its inspiration to the Art world and more precisely to the Surrealist Art. Dior had already featured a show inspired by the surrealism for the ss'19 haute couture show in January 2018. Dior was in fact very dear to Art and friend of artists such as Dalí.

**3. accessible:** The Dior ball is a charity event dedicated only to special guests and thus not open to the public. However in this context inaccessibility seems an inevitable factor.

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image 1.10. WDD article about the Dior Tiespolo ball  
image 1.11. picture of the 'Le Bal Oriental' (1951)

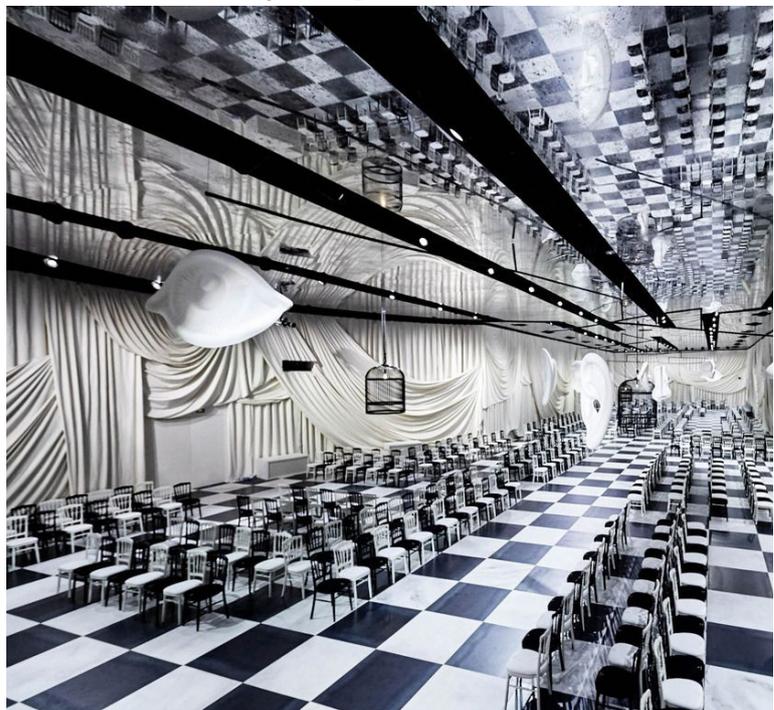


image 1.12. ss'19 Dior haute couture outfit  
image 1.13. Dior ss'19 haute couture show set up

## 2.6. DIOR AT MARRAKECH

### Short description:

An other indication of social engagement successfully experienced by the brand Dior, is the recent cruise fashion show ss'20 featured directly in Morocco, in Marrakech, at the Palais El Bahia, where the show took place. The collection was in fact inspired by the cultural heritage of the wax, skillfully interpreted by the artistic director at all levels, from the creation of the collection to the creation of the show set up. Many artists were in fact involved in the process such as Pathe'O, personal fashion designer of Nelson Mandela, Grace Wales Bonner, English designer engaged in the Serpentine Gallery exhibition in London on the religious symbolism of the African fashion, the African artist Mickalene Thomas, specialised in the interpretation of the role of the African culture in the contemporary world, the women of Sumano, association of craftwomen that the artistic director contacted to work on the set up of the event, Stephen Jones, legendary creator of hats and collaborator of long date of Maria Grazia Chiuri and finally Michel Gaubert, sound director who commissioned to The Orb the show sound track, featured in live by the Master Musicians of Joujouka. The result represents indeed an innovative process to create a collection, considered by many the future of Fashion.

**1. contextual:** the message to which the Dior ss'20 cruise appeals is the celebration of cultures different than ours and whose craftsmanship, vision and know-how are valorised, thus contributing to the success of the creation of the collection. Cultures indeed contaminate and enrich each other, a theme that is not possible to ignore in a globalised world.

**2. design idea:** the creation of the set up, as mentioned before, has been created and designed by local artists, thus resulting to be inherent to the collection and contributing to the success of the latter.

**3. accessibility:** as already said before the fashion shows are not accessible to the public, only to the press and buyers, but the care of the set up and perception of the set up is however much important to the social diffusion of the images of the show.

### References:

- Marchetti S., (30-04-2019), *Dior Cruise 2020, il coraggio (senza fiori) di Maria Grazia Chiuri*. Vanity Fair, URL: <https://www.vanityfair.it/fashion/news-fashion/2019/04/30/dior-cruise-2020-il-coraggio-senza-fiori-di-maria-grazia-chiuri>
- Pamphili C., (11-05-2019), *Il report della sfilata Dior a Marrakech che apre la stagione delle Cruise*. Artribune, URL: <https://www.artribune.com/progettazione/moda/2019/05/il-report-della-sfilata-dior-a-marrakech-che-apre-la-stagione-delle-cruise/>



image 1.14. Dior ss'20 cruise show campaign



image 1.15. Dior ss'20 cruise show set up

## 2.7. 'DIOR COUTURIER DE REVE'

### Short description:

On the occasion of the 70th birthday of the Maison Christian Dior, the fashion house organised an exposition on its history and heritage at the Musée des arts décoratifs of Paris. Focused in particular on creativity and invention, the exhibition is curated by the duo of Olivier Gabet and Florence Müller and is an introspection on the work of Christian Dior and the six artistic directors who succeeded him: Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galiano, Raf Simons and today, Maria Grazia Chiuri. The exposition was a real success and was visited by over 710 000 people and is now being replicated in London at the Victorian & Albert Museum of London.

**1. contextual:** the exposition isn't related to contextual topics of socio-economical nature, but, thus not representing its strength point. Brand's history and heritage can represent however a topic dear to the postmodern consumer of tradition value recovery, thus resulting in value commitment.

**2. design idea:** the exposition set up curation was quite original and enhancing the communication of the brand identity in particular in the case of some themed rooms such as the room of the creations related to the nature. A ceiling of white vines of leaves falling were creating an immersive and absorbing environment. Also the last room with the prototypes was a quite a memorable room for its aesthetic sensation: white walls with niches hosting the prototypes were multiplied by the reflection in the ceiling of a mirror.

**3. accessible:** the exposition opened to the public, thus allowing the costumers, potential visitors or followers of the brand to directly experience the world of the brand. The price of the ticket also was in the standard, thus not keeping all potential visitors away.

### References:

- Armstrong L., (08-07-2017), *Why 'Dior, Couturier des Reves' is this year's must-see fashion exhibition*. the Telegraph, URL: <https://www.telegraph.co.uk/fashion/style/dior-couturier-des-reves-years-must-see-fashion-exhibition/>
- Guerrin M., (08-02-2019), *A travers l'actuelle exposition « Christian Dior », « Paris décryptait l'artiste, Londres affiche la marque »*. Le Monde, URL: [https://www.lemonde.fr/idees/article/2019/02/08/a-travers-l-actuelle-exposition-christian-dior-paris-decryptait-l-artiste-londres-affiche-la-marque\\_5420759\\_3232.html](https://www.lemonde.fr/idees/article/2019/02/08/a-travers-l-actuelle-exposition-christian-dior-paris-decryptait-l-artiste-londres-affiche-la-marque_5420759_3232.html)



image 1.16. Dior exposition 'couturier du rêve', Paris



image 1.17. Dior exposition 'couturier de rêve', London

## 2.8. THE GUCCI '*GUCCIFICATION*'

### Short description:

One of the most successful brand of the current fashion scenario is Gucci, whose revenues indicate a huge success that according to the stock exchange have overcome also the profits of famous French fashion brand Hermès, in the last two years. Since its new artistic director, Alessandro Michele took the reins of the fashion house, the brand has distinguished itself for a daring, controversial and rebellious offer totally breaking the fashion rules. Unexplained and enigmatic, the success of the fashion house seems however to find an explanation in its capability to interpret the current socio-dynamics of desires of freedom and subversion of the fashion and social rules not only at a stylistic level, but also at a social one. Indeed, no matter the shape, the height, length of legs, the alignment of the teeth, ethnicity or all other kind of conventional rules dictated by the fashion, everyone is special, welcome and celebrated in the Gucci world. Gucci indeed proposes a romantic and nostalgic world of bohème including all styles, all populations, all genders, all virtues and defects, into a decadent yet intellectually rich world, phenomenon called by some '*Guccification*' (Cardini T., Vogue). Gucci unveils in fact a sophisticated and artistic rich world, appealing also to more sophisticated consumers.

**1. contextual:** as just said before, Gucci's offer is appealing for its capability to interpret and give voice to society dynamics of desire of subversion of social and fashion rules, not only in terms of style, but also in terms of criteria.

**2. design idea:** made of substrates of culture dissolved and recomposed in the Gucci world and under an apparent confusion, the brand actually discloses a rich world of artistic references and inspirations. Roman empire culture, cinema, art and literature make the Gucci offer consistent, solid and appealing to costumers of all types and of opposite provenance.

**3. accessibility:** the substance of the Gucci's world has been disclosed to world in all its strength in Fashion shows, thus not being accessible to the public, except through medias.

### References:

-BOF redaction team, (25-07-2018), *Is Inclusivity the New Exclusivity? Gucci Certainly Thinks So*. BOF, URL:

<https://www.businessoffashion.com/articles/professional/is-inclusivity-the-new-exclusivity-gucci-certainly-thinks-so>

- la Repubblica redaction team (13-02-2018), *Gucci supera Hermès e spinge i conti di Kering*. La Repubblica, URL:

[https://www.repubblica.it/economia/rubriche/fashion-e-finance/2018/02/13/news/gucci\\_spinge\\_i\\_conti\\_di\\_kering-188732620/](https://www.repubblica.it/economia/rubriche/fashion-e-finance/2018/02/13/news/gucci_spinge_i_conti_di_kering-188732620/)

- Turra A., (20-07-2017), *Gucci Promotes Diversity and Inclusion*. wdd, URL: <https://wwd.com/business-news/human-resources/gucci-promotes-diversity-inclusion-parks-liberi-e-uguali-10810309/>

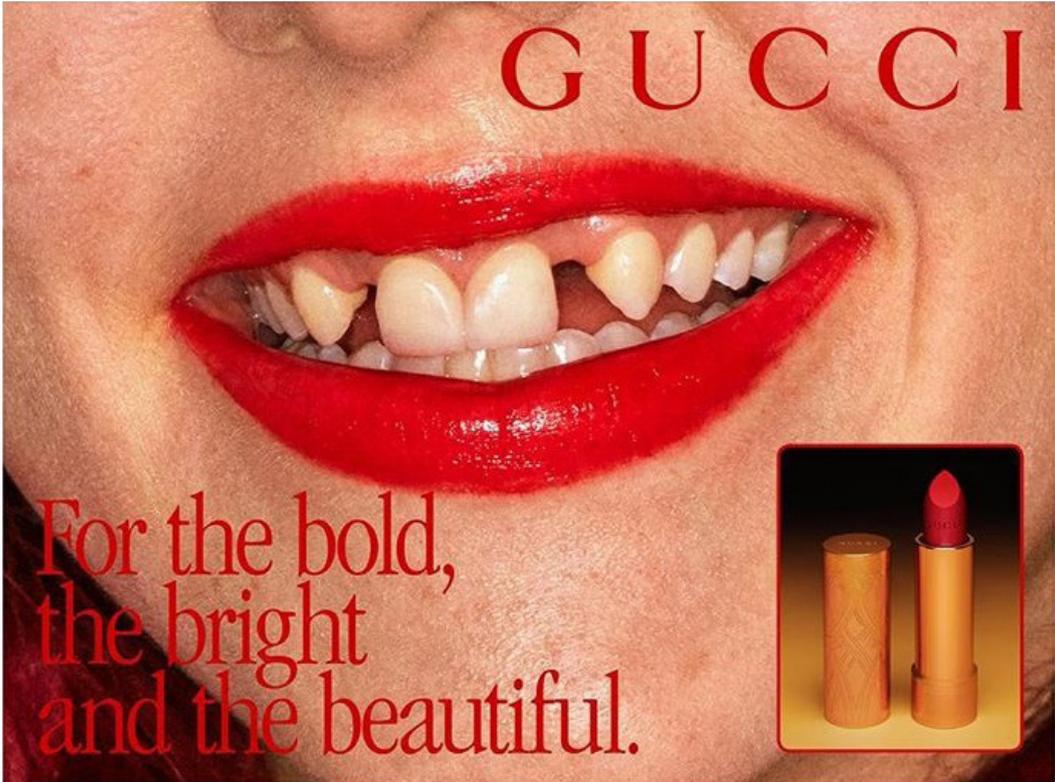


image 1.18. Gucci beauty advertising campaign



image 1.19. Gucci fw 19 fashion show

## 2.9. GUCCI GARDEN

### Short description:

The Gucci Garden is the first first flagship and concept store of the brand Gucci, located in the city of Florence to which the brand belongs. Ambassador of the values generating the creation of the brand, this concept store is a middle ground between a museum, a one-of-a-kind boutique a restaurant and a collaborative for arts. The project was in fact thought by its new artistic director Alessandro Michele is situated in the Palazzo della Mercanzia, the previous museum of the brand situated at the heart of Florence next to the Palazzo Vecchio and has opened last January, 2018. It hosts both history collections of the maison, artistic expositions, a store and also an uncommon 'osteria' directed by the chef Michelin Massimo Bottura.

**1. contextual:** the Gucci Garden offers a direct and authentic opportunity of experiencing the brand's world and values, thus reconnecting with the socially pervasive trend of the post-modern society of inclusivity and individual expression. Inclusion, diversity, freedom, artistic references, are all values reflected in the design of the store which acquire a 3-dimensional thickness in this context, also thanks to the collaboration established between the brand and the Iulm Professor Maria Luisa Frisa from Venice, who curated the project.

**2. design idea:** the Gucci Garden it ment to be the house of the brand from which the artistic inspiration, social values originate and take form in metaphorical terms. The design of the store is indeed a reflection of these, but in an original and most of all differentiate from the other store for offering a one-of-a-kind experience (thus design), which is possible to experience only in the one time and place: Florence.

**3. accessible:** this concept store is open to the public, thus to everyone, also with a moderate regular price (8euros), of which the half is dedicated to the city for the restoration project of the city of Florence, confirming again a value engagement operated by the brand at a social level.

### References:

- Cardini T., (01-09-2018), *Benvenuto! Gucci Garden Opens in Florence*. Vogue, URL: <https://www.vogue.com/article/gucci-garden-florence-opens>
- Maida D., (23-01-2018), *Inaugura a Firenze Gucci Garden. Museo della maison e boutique unica a Palazzo della Mercanzia*. Artribune, URL: <https://www.artribune.com/progettazione/moda/2018/01/firenze-inaugurazione-gucci-garden-museo-boutique-palazzo-mercanzia/>
- Goldberg C., (09-01-2018). *Eat Chic: Gucci Is Serving Up Exclusive Products—and Pasta—in Florence*. Harper's Bazaar, URL: <https://www.harpersbazaar.com/culture/travel-dining/a14928749/gucci-garden/>



image 1.20. Gucci Garden interiors



image 1.21. Gucci Garden Osteria

## 2.10. GUCCI DECOR

### Short description:

A growing participation at the Design Week is currently being recovered by the main brands not only from the Design world, but also from the Fashion. It is in fact a big occasion for acquiring visibility for brands and in particular the latter (fashion brands), are attracting the public attention. Started with the participation of some fashion brands having a décor line, such as Hermès and Louis Vuitton, the installations organised outside of the fair and situated in the city, have been attracting the attention of many, for their design projects but also for their accessibility (directly situated in the city and free). This year indeed (2019) also Gucci has participated to the Design week with the installation of a temporary store in via Santo Spirito 19 promoting its décor line. Designed as an immersive experience in a *Gucci home*, the store is designed as an intimate place even though it is literally open to the external environment (it has no entry door).

**1. contextual:** again the project is a transposition of the Gucci world translated in the décor language thus reconnecting to the values of transgression, inclusivity of the 'Guccification' phenomenon.

**2. design idea:** the temporary store is designed as it was a potential house of a person adhering to the Gucci values. A Bazaar and vintage place extremely suggestive. A one-of-a-kind experience opened to the public only in the time and place of the Milano Design Week.

**3. accessible:** the desire of this project for a temporary store is mainly ment to render as accessible the brand's world and in this particular case to promote the collection to which it is dedicate: the décor line. Opened to everyone, the entry is free and, as already said before, the store is literally opened to the external environment: the street (there is no entry door). This last expedient is indeed very important and a detector of the brand's intention to be open to everyone and invite people to step in. To enhance the engagement also, a mobile app has been created by the brand to visualise items of its collection around the city at determined places where the mobile interaction is possible and recognisable through the use of specific displays.

### References:

- Caruso C., (14-04-2019), *La realtà aumentata di Gucci alla Milan Design Week*. nssmag, URL: <https://www.nssmag.com/it/pills/18249/gucci-decor-app-design-week>
- Costanza Rinaldi (11-04-2019), *Gucci Decor, la meraviglia è di casa*. Living corriere, URL: <http://living.corriere.it/salone-del-mobile/fuorisalone/san-babila/gucci-decor-la-meraviglia-e-di-casa/>
- Marchese K. (10-04-2019), *Gucci opens pop-up 'apartment' store during milan design week*. Designboom, URL: <https://www.designboom.com/design/gucci-pop-up-decor-store-milan-design-week-04-10-2019/>



image 1.22. Gucci décor temporary store gf



image 1.23. Gucci décor temporary store 1f

## 2.11. HERMES RAW MATERIAL

### Short description:

Curated by the Hermès Maison artistic director Charlotte Macaux Perelman, the Hermes temporary exhibition for the year 2019 is a very sophisticated exhibition in the heart of Milano, in Brera for the Design Week, in the space 'la Pelota', in via Palermo 10. Inspired to raw materials, indicating metaphorically the quality of the of the Maison's inspirations and resources, it is a dreaming scenography of stones, lacque, leather imagined by the scenographer Hervé Savage. Walls of stones create some rows in which you can lost yourself in the world of the objects of Hermes Maison. The latters are the only colored objects on the set and stand out from the grey colors of the sand and of the walls on which they are posed. Magic, immersive, the quality of the exposition stays memorable in the mind of the visitor.

**1. contextual:** Hermès apparently doesn't appeal to any current socioeconomical trend, but on the contrary it assumes a timeless dimension of its values, which is actually very appealing to the postmodern consumer too. It represent a different type of appeal than Gucci and Dior, but has its strenght too. By beeing timeless, it in fact proves that the company's offer is timeless. As such it is reassuring and conceivs both past and future and consequently also generations.

**2. design idea:** Hermès offers have always a conspicuous design content, that can generally be said to be sophisticated (Hermès Design week fuori salone), playful (carré hermes pop-up) or both. Always original and curated it arouses the visitors curiosity every time.

**3. accessible:** Hermes is a Fashion house also very known and famous for not having a marketing office. Instead it has a creative and communication team entrusted with the task of taking care of the seasonal communication turnover. While the offer indeed remains rather stable, Hermès in fact manages to keep up with the times and most of all be accessible and appealing to the youngest. So how is that? While opening many carré pop up store, participating to the Design Week (such as the example mentioned here), and organising free exhibitions, Hermes succedes in beeing accessible and always entrateining, thus resuting to be one of the most pervasive present brand in people's minds.

### References:

- Guernieri M. (08-04-2019), *Salone, day 1: cinque cose da vedere oggi*. Domus, URL: <https://www.domusweb.it/it/eventi/salone-del-mobile/guida/gallery/2019/salone-day-1-le-cinque-cose-vedere-oggi.html>
- Whish B., (10-04-2019), *Milan Design Week: a look at Hermès Home*. Vogue Australia, URL: <https://www.vogue.com.au/vogue-living/milan-report/milan-design-week-hermes-home/image-gallery/b3b82a73f17c195788ba34f934af71dd>



image 1.24. 'Play it like Hermès' adv campaign, Hermès aw'18



image 1.25. Hermès Raw Materials, Design Week 2019

## 2.12. HERMÈS À TIRE-D'AILE - *Les mondes de Leïla Menchari*

### Short description:

Hermès à tire d'ailes was a very short exposition organised at the Grand Palais de Paris from the 8th of november to the 3 december 2017, organised to celebrate the work of the Maison's famous collaborator Leïla Menchari. Very famous indeed for having designed the most famous windows of the fashion house, for more than 50 years. A real immersion in a dream world of imagination travel, the designer windows are literally pieces of Art worth exposing in a museum. Eight universes are represented in this exposition from the most famous and successful creations of the creator. Freely opened to the public, it is a total immersion in the brand's world.

**1. contextual:** in this context no socio-cultural contextualisation arises except from the fact that the Brand is related to the city of Paris in which the exposition is organised. The exposition then just represents an initiative of the house to open its world to the public and offer an original entertainment to the inhabitants of the city.

**2. design idea:** the exposition is a very immersive and aesthetic experience resulting from the work of the designer Leila Menchari, thus being very appealing for its high rate of quality of design, reflecting the work of the House.

**3. accessible:** exposure was free and for this reason openly eager to be open to everyone. The goal of the exposition is to engage with people and raise brand awareness of its world, quality of references and grandiosity of the work.

### References:

- Isaac-Goizé T., (07-11-2017), *A New Exhibition from Hermès Salutes the Artist Behind Those Iconic Windows*. Vogue, URL: <https://www.vogue.com/article/hermes-leila-menchari-grand-palais-windows-exhibition>
- Lafarcinade M., (27-07-2017), *Grand Palais : une expo dédiée aux vitrines d'Hermès à l'automne*. URL: <https://www.grazia.fr/mode/grand-palais-une-expo-dediee-aux-vitrines-d-hermes-a-l-automne-862108>



image 1.26. Hermès à tire-d'aile, Grand Palais



image 1.27. Hermès à tire-d'aile, Grand Palais

## 2.13. HERMES VIA CONDOTTI

### Short description:

Hermès reopens its historical store in Rome under the appearance of a Pop-up store in april 2017. Wanted by Pascale Mussard, part of the family's sixth generation, it was designed by the studio Caruso-Torricella Architetti its first project the '*Petit h*', is a laboratory featuring the work of high profile designers and craftsmen employing their creativity to transform leather waste pieces into valuable recycled objects. Inspired to the pop icons of Italy, from the Clyseum to the cup of coffee and the vespa, the works are exposed and affordable to customers, who can also choose the kind of leather they want the work to be done on. To the *petit h* followed some other project like the Hermès silkmix and the 'tre giochi di prestigio', all inspired to events of the brand's story related to Rome and opened to the public.

**1. contextual:** the purpose of the store is strictly related to the story of the brand in the context of the city of Rome in which it is situated. It is a one-of-a-kind store proposing original projects involving the visitors and inhabitants of the city, thus meaning to be a very contextualised project closely related to the reality of Rome. Also the type of project such as the '*Petit h*', have also contextual appeal according to the ecological issue.

**2. design idea:** as already mentioned before, the store offers a very original experience, more precisely a one-of-a-kind. Thus the design reflects the typology of the project being original, entertaining and highly aesthetically curated.

**3. accessible:** the temporary store is situated in the original place of the first Hermès store in Rome in via Condotti. The street is one of the most popular and frequented street of the city for its central and historical position in front of the Piazza Spagna of Rome.

### References:

- Marelli C., (19-09-2018), *A Roma il negozio Hermès è la capsula del tempo di un visionario dandy francese*. Elle Decor, URL: <https://www.elledecor.com/it/viaggi/a23317575/negozio-hermes-via-condotti-roma-mostra-raymond-russel/>
- Marsala H., (11-04-2017), *Hermès torna in Via Condotti con il riuso creativo di Petit h. Vecchia sede per nuovi progetti*. Artribune, URL: <https://www.artribune.com/progettazione/design/2017/04/hermes-via-condotti-petit-h-collezione-riuso-designer-artigiani/>



image 1.28. Hermes via Condotti temporary store



image 1.29. Hermes 'i tre giochi di prestigio', temporary store

## 2.14. BULGARI DOMUS

### Short description:

In the occasion of the restoration of Rome's Spanish Steps financed by Bulgari in October 2014, the brand also paid homage to the Eternal City with a 'Roman Heritage' retrospective, featuring some of the most prestigious pieces of the jeweler's Heritage Collection, including a Seventies' necklace with gold, silver and bronze Roman coins with the effigy of Nero, as well a Nineties necklace with colorful gems recreating the outline of the Castel Sant'Angelo. hosted in the newly designed 'Domus', the first floor of the historical brand inaugurated as a place for the heritage collections. In the occasion a short film has been realised by the film director Paolo Sorrentino 'the Dream'. Museum of the brand and place for events and exhibitions, it offers an accessible place to visit and experience the brand's identity and historic collections.

**1. contextual:** the project's contextuality is limited to the relation created with the city of Rome, the historical city of the brand and to the activities of exhibition related to it. However the heritage represents a value commitment too for the consumers of the Postmodern world.

**2. design idea:** the renovation of the historical flagship store with the creation of its museum at the first floor, were assigned to the famous architect Peter Marino, where the museum represents a one-of-a-kind experience for its unique content: the most famous heritage pieces of the Bulgari collections.

**3. accessible:** the Domus of Bulgari is accessible from the flagship store in via Condotti, for being situated at its first floor. The access however is possible only by appointment and also for its location at the first floor less accessible than an open-exposition or such events of the kind.

### References:

- Fiorentino F., (24-10-2014), *Bulgari inaugura una «Domus» per collezioni storiche e gioielli delle star*. Il corriere della sera, URL: [https://www.corriere.it/moda/news/14\\_ottobre\\_24/bulgari-inaugura-domus-collezioni-storiche-gioielli-star-f6e995a8-5ba4-11e4-b4f3-89f9b4fdb64e.shtml](https://www.corriere.it/moda/news/14_ottobre_24/bulgari-inaugura-domus-collezioni-storiche-gioielli-star-f6e995a8-5ba4-11e4-b4f3-89f9b4fdb64e.shtml)
- Turra A., (24-10-2014), *Bulgari Celebrates Domus in Rome*. wdd, URL: <https://wwd.com/fashion-news/fashion-scoops/bulgari-celebrates-domus-in-rome-8003327/>



image 1.30. Bulgari via Condotti



image 1.31. Bulgari Domus

## 2.15. BULGARI

### Short description:

The Bulgari 'New Curiosity Shop' is a thematic store (concept store) opened in december 2017, next to the historical flagship store of via Condotti, which offers an entrateining experience opportunity for its visitors to navigate into the past history if its founder Sotírios Voúlgaris. He, in fact, opened its first store in the via Condotti with the name of 'Old Curiosity Shop' after Dicken's book, in order to attract english visitors, but also to arouse wonder and curiosity. The store is indeed the 'new' version of the 'old' wunderkammer box of curiosities of Sotírios Voúlgaris and is designed to create as well wonder and suscitate curiosity. A unique experience changing its skin every six months, mixing the offer of accessories and jewelry, with unique pieces of pieces designed especially for the store and in limited edition.

**1. contextual:** the store is not appealing to a contextual socio-economical situation, thus not representing its strenghts.

**2. design idea:** the design of the store is very curated, original and sophisticated, thus representing a unique and one-of-a-kind experience.

**3. accessible:** what is particular of this store conception, is that it is more accessible, thus welcoming. Designed to be more playful and less formal like the traditional ones, it is indeed more appealing and successfull than others.

### References:

- Khaleeda F., (02-02-2018), *Bulgari's New Curiosity Shop Opens in Rome*. L'Officiel Singapore, URL: <https://www.officielsingapore.com/events-and-parties/bulgari-new-curiosity-shop-opens-in-rome>
- Text lampooners, (06-02-2018), *Bulgari New Curiosity Shop*. Lampoon, URL: <https://lampoon.it/magazine/bulgari-new-curiosity-shop/>



image 1.32. Bulgari New Curiosity Shop first room



image 1.33. Bulgari New Curiosity Shop se-

## 2.16. WEAVING THE COSMO

### Short description:

Weaving the cosmo is the result of the collaboration started between Bulgari and the artist Tomás Saraceno in occasion of the celebration of the twentieth year of the Bulgari's icon B.zero1. An exhibition connecting the cosmo to the creation of the famous ring designed by Zaha Hadid, opened in Milano in the occasion of the last Milano Design week of April 2019. Situated in the Giardino Indro Montanelli di Milano inside of the Planetario, it is an immersive installation featuring the artwork of spiders whose web is compared to the galaxy's texture. Suspended in the dark space of the dome, illuminated only by the dim light of the planetarium stars and punctual light beams, the visitor is totally nestled into the installation and moves only with the sense of the tact and with the sense of the hearing.

**1. contextual:** the experience is not related to current socio-economical trends, but is connected to the recent exhibition of the artist Tomás Saraceno at the Palais Tokyo in Paris in november 2018, thus beeing actual.

**2. design idea:** the collaboration with an Artist such as Tomás Saraceno connecting its work on spider webs to the generation of the design of the Bulgari rings indicate a very strong concept idea and sophisticated approach to the project.

**3. accessible:** by participating for the second time at the Design week of Milano, Bulgari indicates a clear desire to engage with a larger public. The Brand, in fact, participates to the Design Week despites the fact that it doesn't have a décor or a house line like Hermès or Louis Vuitton, also participating to the design week. Traditional communication and social media in fact offer a limited opportunity to engage with the costumer and the Design Week represents a unique opportunity of offering an experience of the brand to the costumers and of acquiring more visibility.

### References:

- Meffre A., (17-10-2018), *"On Air", la carte blanche de Thomas Saraceno au Palais de Tokyo*. Madame le Figaro, URL: <http://madame.lefigaro.fr/societe/tomas-saraceno-laraignee-symbolise-la-coexistence-harmonieuse-121018-151190>
- Pichler B., (14-04-2019), *Enormi ragnatele sotto la volta celeste del Planetario di Milano*. Domus, URL: <https://www.domusweb.it/it/eventi/salone-del-mobile/gallery/2019/weaving-the-cosmos-la-visione-del-mondo-di-tomas-saraceno.html>



image 1.34. Bulgari celebration of the XX years of an icon



image 1.35. Bulgari Design Week 2019 exposition

## 2.17. MUSEO FERRAGAMO

### Short description:

The Ferragamo Museum is one of the first form of opening of a firm's heritage to the public and is currently hosted into the historical building of the brand in Florence, the Palazzo Spini Feroni. Inaugurate in the year 1955, it was born to document the important creative work of its founder, Salvatore Ferragamo, in the field of leathersgoods and to demonstrate the relationship that has always existed between the brand, the Art, design and costume. As one of the first fashion museum of a firm, the Ferragamo museum inspired many other brands to open a museum to display their heritage. Divided into seven rooms, the first two are dedicated to the history of the Ferragamo house and its creativity. Over 14,000 models are exhibited in rotation from the museum's archives, while the other rooms are instead destined to temporary exhibitions such as the current exhibition Sustainable Thinking from the 12 of April 2019 to the 8 of march 2020. Certified by the ISO 20121, defining the requirements of a managment system for the ecologic organisation of events, the exhibition also curate the aspects of the set up, paying much attention to the set up design and carefully choosing the suppliers origins.

**1. contextual:** the museum itself doesn't necessarily reconnects with any socio-economical dynamic, but its temporary exhibitions may be, such as in the case of the Sustainable Thinking exhibition.

**2. design idea:** the set up of the exhibition is quite traditional, but the location of course contributes to render it as special and unique. The Palazzo Spini Feroni is in fact very suggestive bulding thus reconnecting to the Florentine tradition and represents a unique place.

**3. accessible:** by giving the opportunity to the public to experience its heritage, Ferragamo was one of the first brands to manifest the desire to connet with the costumer and invite him to its world.

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image 1.36. Palazzo Spini Feroni courtyard



image 1.37. Museo Ferragamo

## 2.18. LIMBO

### Short description:

An other Brand participating to the Design Week despite having not a décor line is the firm Ferragamo, which participated for the first time to the Fuori Salone in 2018, featuring an installation by the artist Jacopo Foggini and in collaboration with Interni at the Università statale. Organised to celebrate the last perfume creation 'Amo Ferragamo', the installation is a literally a heady cloud of perfume, made of polycarbonate fibers perfumed with the scent. Called Limbo, it is ment to be a sort of labirinth, thus reconnecting with the history of the city of Florence and the famous work of Dante Alighieri. The wires dangle from seven different wood stucture hanging in the upper porch of the university's Corte d'Onore della Ca' Granda, creating an immersive atmosphere of more than 30 meters.

**1. contextual:** the experience is not contextualised into a socio-economical trend dynamic, thus not resulting to be its strenght.

**2. design idea:** the installation is an immersive experience of involving the senses of odor, touch and sight, thus resulting to be of great impact and consistent in its design.

**3. accessible:** the exhibition was realised into the context of the Fuori Salone of April 2018 and could be found into the context of the installation organised into the court of honour of the university 'La Statale di Milano', where usually the beauty events are organised. Located in the center of the city, the exhibition is accessible and as all the other installations, free.

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image 1.38. Corte d'onore della Ca' Granda



image 1.39. Ferragamo Limbo, Design Week

## 2.19. P.ZZA DELLA SIGNORIA FASHION SHOW

### Short description:

In the occasion of the next Pitti Uomo (june 2019), Ferragamo has announced that it will be staging its next show in the public place of Piazza della Signoria in Florence, next to the statue of Nettuno, just renovated by the brand. It is indeed the first public show set in Florence, displayed at a very important moment of the year for city. Planned for the first day of opening of the fair, the 11 of june, it represent only the first of the novelty of the week. Salvatore Ferragamo in fact announced that the show will also be dedicated only to men's fashion, but also other brands such as Givenchy and Armani, will also take back their men's fashion show to the city of Florence in occasion of the Pitti Uomo fair. A series of other special events will also be held in the city, such as the inauguration of the exhibition "Romanzo breve di moda maschile" at the museum of Fashion in Palazzo Pitti and in collaboration with the Gallerie degli Uffizi. Considered as the most authoritative event on the international level of men's fashion, Pitti seems in fact destined to be called 'Fashion Week', in the field of men's fashion, where Ferragamo, for its Florentine roots and close relation with the city, could lead the way.

**1. contextual:** the initiative for the show, although it seems to be purely contextual to the dynamics linked to the world of fashion and to the growing importance recently acquired by Pitti and Florence in the field of men's fashion, actually expresses a deep and latent need of a certain social context. Men in fact may desire to have fashion shows expressly for them, thus emancipated from the women's fashion, to which it is often subjected.

**2. design idea:** the design set has not yet been revealed, but the choice of setting it next to the Nettuno fountain and in the most famous plaza of Florence, already represents a choice destined to impress.

**3. accessible:** the particularity of choice of the set of this men's fashion show is the fact that its location is in a very famous and suggestive public place. Indirectly the inhabitants, but also all the visitors of the city will feel able to experience the event even indirectly. In this context the show acquires a dimension of shared experience and of feeling of belonging for the inhabitants of the city but also of the world.

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image 1.40. Ferragamo fashion show, Piazza della Signoria



image 1.41. Fontana del Nettuno restored by Ferragamo



**PART 3**  
**DESIGN RESULTS**

# 1. DESIGN RESULTS

## 1.1. Introduction

Recent developments in the field of technological innovation, also known as the fourth revolution, have brought with them changes of unprecedented importance. Besides from modifying the methods of production and distribution, they have changed methods of communication and the relationship between companies and consumers.

The capitalist system in fact, as we know it in its socio-economic implications, has undergone a radical revision in recent years as it is no longer inscribable in a logic of linear progression with respect to the past. It can be said that the desire of the consumer has in fact changed from the desire to possess and consume to the desire of engagement with the company, if this proves to share the same values and objectives. These new trends have therefore emphasized the need for companies to change their strategy and market approach in an equally radical way as the changes taking place in the market.

## 2. New strategies to approach the market

On the basis of the changes currently ongoing in society and in the market some opportunities of change in the organization of companies have started to emerge, in order to better respond to the desires and needs of the market. These changes regard in particular three areas of expertise much more involved in the value creation process and in the strategy implementation. These areas of expertise correspond to the sociologic, marketing and design field. Crucial in the context of the market of today these have in fact proven in recent years to be fundamental for competitiveness and for raising brand awareness (history cases analysis). A new approach to marketing and design, accompanied by a valid sociological analysis, represent in fact the key factors that allow the company to have an approach capable of changing with the market and overcoming the situations of uncertainties and changes.

Analyzed in the following paragraphs, the latter are in fact characterized for being able to establish a more serene relationship with the market in the case of marketing, for being able to differentiate the offer concerning the design and for allowing the contextualization of the offer of the company in the social context, when it comes to the sociological research.

### 2.1. A new balance in the relationship with the market

The difficulties in reading the market and understanding its deeper motivation, have underlined the necessity for companies to establish a different and more efficient way to gauge market feedbacks and convey them into sustainable and useful inputs. In fact, traditional methods of data interpretation are no longer sufficient or inappropriate to understand what are the real dynamics that play on the consumer's emotions. This issues result indeed result into a conflictual state of incomprehension of the relationship between the industry and the consumer. On one hand the customer expects to feel more represented and taken into consideration into the customer offer, on the other hand the company seeks to pursue its economical objectives in a marketing perspective. What need to be changed indeed is the

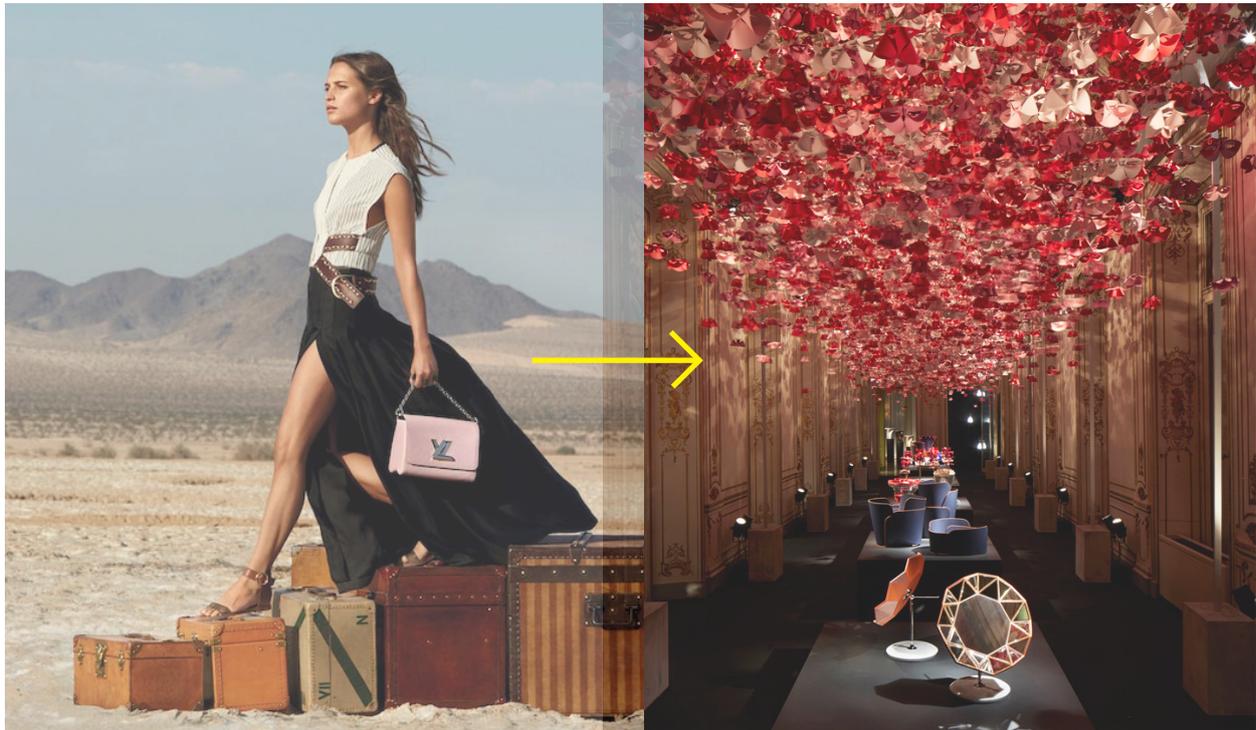


image 1.42. Louis Vuitton adv campaign fw'16

image 1.43. Louis Vuitton temporary exhibition - Design Week 2018

vision of the market with respect to the company goals, which should in turn be oriented to full-fill customer's needs and desires. The new approach and relationship resulting from these considerations, sees the customer more involved into the value creation and the marketing more attentive to the signals - with particular regard to weak signals - given by the market. This new approach is for the reasons mentioned above called 'value co-creation' process. Ignoring customers' choices, expressed through product selection and limiting the responses to a mere economical interpretation, would be a suicide in today's scenario. Understanding the emotional reasons, related to the value investment carried out by people's while purchasing, is of fundamental importance in today's scenario to survive but also to predict competitive opportunities. Movements such as #metoo or the ecological question, have in fact given rise to offers of a value such as the feminist movement of Dior or ecological as in the case of Hermès 'petit h' laboratory in Rome, with a strong potential for emotional involvement. Finally, the ability to interpretate market results not only in economic terms gives to the companies the priceless competitive advantage of anticipating the future and fullfill new market's desires. In this context sociologist will be able to explain which values the customers desire to commit and the designer, with its sensibility, will be able to traduct them into a new valuable and original offer.

## 2.2. Brand identity and differentiation through design

However, the value aspect itself is not sufficient, because this is not necessarily specific to a company, especially if the goal of the latter is to outline its own offer from that of the competition. Design and uniqueness are what seeks and expects today's sophisticated consumer,

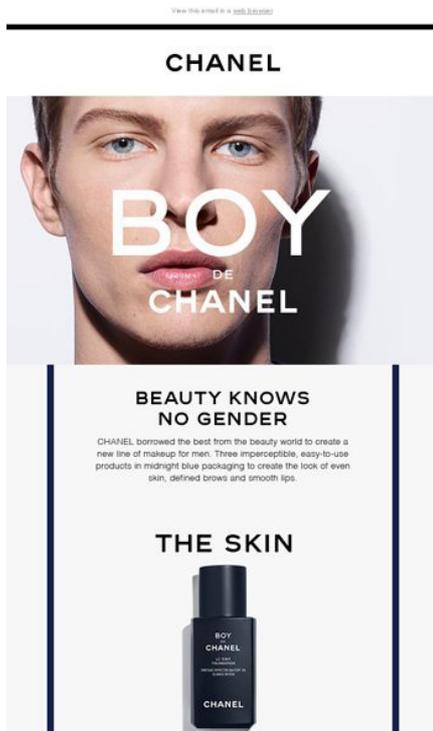


image 1.44. Chanel BOY adv campaign, image 1.45. corset de sport de A. Clavierie

expects and takes for granted, above all when it comes to the Luxury world. The latter represents in fact by definition the dimension of dreams and immaterial beyond the material nature of the object itself. In conclusion, the consumer of the Postmodern society expects to have the possibility to make an experience of an increased type and extraordinary kind. Design also represents an opportunity for the brand not only to differentiate its offer, but a necessity to survive the current scenario and gain some visibility. On one hand, in an overcrowded world and market it would be impossible to earn the attention of the costumers, on the other, the evolution of the desire of the consumers in the Postmodern Era, have rendered design as an obvious attribute of the value offer. Finally, design is the key to create and narrate the 'dream dimension' of the brand across all medias, strategies implemented by the company and the value offer made to the costumers.

### 2.3. From product experience to brand experience

The most important shift, however, which has undergone the evolution of the offer in the world of Postmodernism, is the translation of experience from the product of the brand to the brand itself. To experience the product itself in fact, as a vector of a deeper meaning or social change, is nothing new, just think of the italian lifestyle or french style fashion brands (but not only), sell or to the evolution of costume in history. Where fashion was used as a vecotr of social evolution such as female emancipation, genderless, etc. What is really new in fact is the possibility to experience the dimension of the brand's world in an immersive scenario involving all the senses. Thanks to new technologies and means of communication, but not only, the modern world offers its society the possibility of experiencing unique and



image 1.46. Dior savoir faire, Lady Dior bad, image 1.47. flyer of 'les journées particulières LVMH'

engaging experiences, where the product is only the end result of this experience and subordinated to this last. Therefore, just as technology enables 3d experiences, in the same way the consumer wishes to make an experience of the brand world with a three-dimensional thickness. Wearing a product is no longer enough to satisfy the latter, but it is instead able to make an “augmented” physical experience, which involves all the senses. Installations, events, exhibitions, temporary stores, thus become vectors of this new “three-dimensional” dimension of the brand world. However, as shown in the case studies taken into consideration, offering this opportunity is only the starting point for a broader reflection of this new market strategy. To be successful, in fact, these experiences must meet the criteria of uniqueness, surprise, memorability, determined at the same time by the design idea and the characteristic of being limited and circumscribed events, characteristics that will ensure the extraordinary nature of the event.

### 3. Implications on the product experience

Product experience traditionally is a vector of values' embeddement and still is nowadays. Mirroring society, no-gender products, eco-products etc, products are still representing the implications which value-experience has on products. However, the relevance of the value embeddement in the product is more than ever relevant or at least underlined in companies' strategy. Products declaring their message, or values embedded thorough videos or advertising, discorse to the costumer a world of know-how, creative process, brand's heritage and history, etc. So it's no wonder that a brand's video on know how, museums, open doors events, etc. are proliferating on the net, in the cities and in the world, in order to enhance the

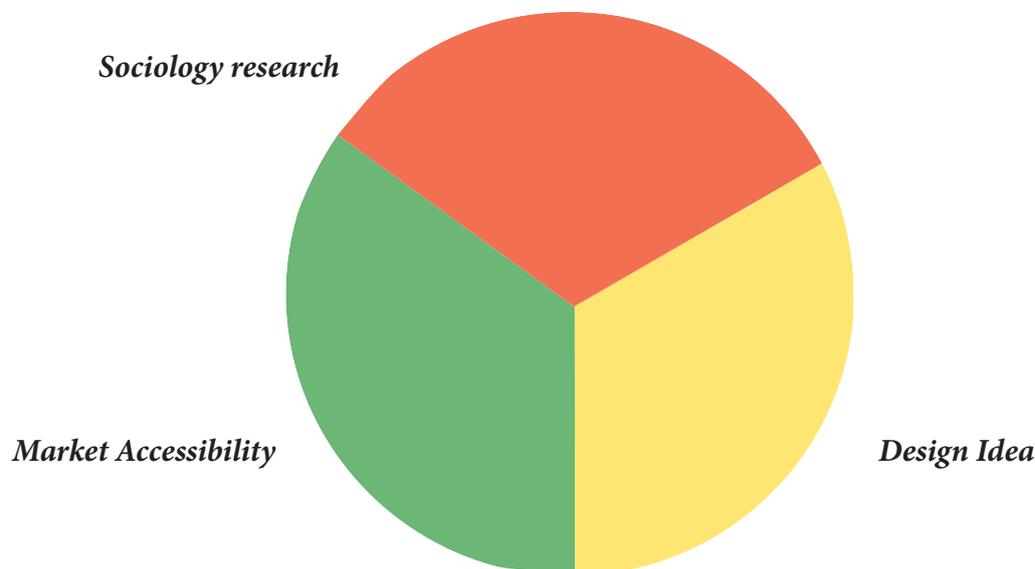


figure 1.18. brand and product experience pie chart

value aspect of a product. More than ever, we can say that the customer product represents an investment not only in terms of the material embodiment, but also of value, message conveyed, etc. Manufacturing, creativity, know-how, creative content, trend awareness, desires, etc., are only a few of the possible investments expected by the customers of the Post-modern world.

#### **4. Possible short term and long term strategy approach implications**

As the research shows, the future of the competition in industries, with particular regard to creative luxury fashion industries, will be set on three main assets of evolution represented by the sociological research, design idea and the marketing implementation strategy to the market and renovated approach. All fields equally can contribute to the success of a company strategy and have been shown to be necessary, but only the Design asset is crucial to the success of all the other. If you think of an anonymous product eventually fitting a trend or a social message, or an immersive experience which however lack of its design curation, probably the latter won't be memorable. Above all also, these experiences, from a competitive point of view, will be eventually carried out by others in the same way as yours and finally end in failure. Obsolescence will be unavoidable and faster under the push of the technology evolution which generated the phenomenon of culture-non-culture, mentioned in the first chapter. A perfect example in another field of the industry, which can explain this phenomenon, is represented by the case of the technology's brands product offer. Brands such as Philips, Apple etc, realised that to propose to the market new products only based on technology evolution and newness of technology in the market wasn't enough, so very smartly, brands



image 1.48. Chanel fashion show ss'15 set up



image 1.49. Dior fw'18 fashion show set up

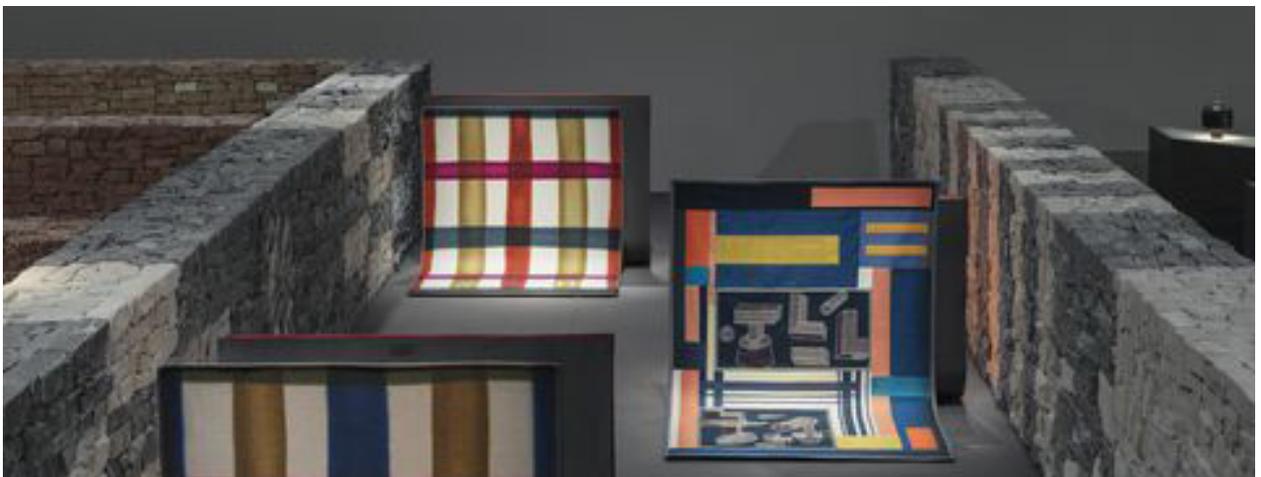


image 1.50. Hermès Raw Materials, Design Week 2019

such as Apple have focused everything on not only on the technology innovation, but also on their design, ending up as one of the top retailers and brands in the world.

### **5.1. Implications for the future**

Since the dimensions on which the analysis of the competitiveness ground is settled, the design asset, the sociology asset and the marketing asset have been proven to be contextual in this research, it is important to notice that the future evolution of the offer aimed at satisfying the customer's desire to engage and experience the brand and the product offer will be closely related to the evolution dynamics in all of the three fields. For this reason a constant work of updating with the current trends or technology evolution, will be necessary and essential to ensure the companies' competitiveness and success. This characteristic also indirectly implies that innovation can arise in all of the three areas involved in the strategy (sociology, design and marketing), as long as weak signals are intercepted and properly translated in unexpected design offers and finally properly deployed in the market.

### **5.2. Possible futures of no-ownership vs experience in the luxury world**

The most important implication in the future of the companies' strategies will however be represented by the evolution of the concept of no-ownership of the Postmodern's society. The economical offer and the core of the design industry is in fact still the product and its ownership and, according to how the desire of immateriality and no-ownership will evolve, will probably drastically change the whole concept of the offer or at least a part of it. To be aware of the changes in this direction is probably the most important aspect to have regard to in the evolution of the company strategy. Currently many solutions in the market which consist of an immaterial dimension are present in the market and are currently represented by services. The evolution of the latter is by many considered the Transformation Economy as the next step evolution of the market after the Experience Economy, where the Transformation Economy represents all the means implemented by companies to achieve customer's goals.

Luxury and creative business however by definition usually encompass the dimension of service for offering a more sophisticated offer based on a creative offer made of dream and uniqueness of the artistic offer. The renovated investment in the value of craftsmanship, haute couture and artistic dimension, seems in fact to indicate that Fashion Luxury, may cover more and more an artistic dimension in the literal sense of the term. Time, resource and artistic investment provide thickness of the offer relating more and more to the artistic world.

## **6. Conclusions**

To conclude, this research, has demonstrated how the current market and social changes are impacting the value offer proposition of the Brands from pure product experience to brand experience. Such a strategic can in fact ensure a better engagement with the companies from the customer point of view, whose desire is to make a unique experience worth to try and to tell others or to publish on Instagram. The case study analysed however reveal

			HISTORY CASES	
	●		<b>1. Chanel fashion shows</b>	focus on design
●	●		<b>2. Mobile Art by Zaha Hadid for Chanel</b>	
●	●		<b>3. Fendi shows</b>	
	●	●	<b>4. Dio(r)evolution</b>	focus on a contemporary offer
	●	●	<b>5. Dior Tiepolo ball</b>	
	●	●	<b>6. Dior at Marrakesh</b>	
●	●		<b>7. Christian Dior Couturier du rêve</b>	
	●	●	<b>8. The Gucci 'Guccification'</b>	
●	●	●	<b>9. Gucci Garden</b>	
●	●	●	<b>10. Gucci décor</b>	focus on accessibility
●	●		<b>11. Hermès Raw materials</b>	
●	●		<b>12. Hermès à tire d'aile</b>	
●	●		<b>13. Hermès via Condotti</b>	
●	●		<b>14. Bulgari Domus</b>	
●	●		<b>15. Bulgari New Curiosity Shop</b>	
●	●		<b>16. Weaving the cosmo</b>	
●	●		<b>17. Museo Ferragamo</b>	
●	●		<b>18. Limbo</b>	
●	●		<b>19. Piazza della Signoria fashion show</b>	

- accessibility
- design Idea
- socially engaging

figure 1.19. case study summary scheme

how the costumers expect these experience need to be unique in time, place and design, to be appealing. A one time opportunity which will be immortalised in people's memory and consequently probably on people's social networks. For their characteristic of being unique however these projects generally are a mere strategy of communication, implementing people's awareness of the brand and only aimed at attracting most costumers and public so to impress the public, generate communication around the event, increase loyalty of its costumers or engage with new ones. Reflecting today's society, costumers expectation are in fact shaped by their new modes of life, in particular related to the technology evolution. New relationships between subjects, speed of information transit and of trend duration, augmented reality, etc., are reflected and expected by consumers in society when it comes to the offer.

However, from the case studies analysed in the previous chapter and resumed in the grid displayed in the page before, the use of the different asset of sociology, design and marketing emerge to be different according to the brands. The first in fact (Dior and Gucci), show to be focusing very much on sociological trends, as well on design. The second group instead (Hermes, Bulgari, etc.), focuses very much on accessibility while however not adapting and changing its offer according to trend of the society. Finally Chanel stands out from the crowd for focusing most of its efforts on design rather than accessibility and socially involved trends, resulting however to be of a successful and more precisely the leader in the fashion market. The main difference between these two strategies however can be found and explained in the fact that this two groups of fashion luxury brands offer a very different type of products. While Dior's and Gucci's products are volatile and not destined to last - with the exception of bags eventually - Bulgari and Hermes are core products offered are destined to last eventually forever for generations. The product offer (jewelry and accessories), can't indeed be depending on trend's in society (or should only in part), but assume a timeless dimension.

These possibility to adopt long term trends such as ecologic issues or trends related to new modes of use in society, can be however adopted by these companies too. To adopt the whole aspects of innovation as accessibility, design and trends' sociological issues could in fact prove to be improving the market performance and brand awareness, while solidifying the company strategy. The only risk that could be arising from this strategy implementation could be however argued to be a consequent lowering of the brand's positioning while vulgarising the product. The actions taken into account and analysed in the previous chapter prove in fact to be the result of a very sophisticated choice and design. The Design Week, the fashion shows and museums in fact are specialised areas of expertise of these brands and consequently appeal to the relative public of designers, design buyers or producer, press etc.

The necessity to take action at all the levels presented in the first chapter and delineate a strategic plan to lead the company on a sociological design and marketing plan has been proved during this research of fundamental importance. Also, the relationship between the parts, which particular regards to the marketing and design departments, are also suggested to be revisited in a design centered vision. Possibilities of innovation arises at all levels of the components involved into the strategic vision implementation for their contextuality dimension thus evolving over time. Finally, a particular regard must be taken into account for what



**image 1.51. Dior Cruise'20 collection**

**image 1.52. Bulgari Serpenti haute joaillerie bracelet**

concerns the evolution of the concept of value offer experience. The latter could be infact still be evolving and changing the meaning the strategic implementations offered till now. The dimension of ownership could infact assume a total involvement of no-ownership and thus modifying the core product offer of the brands themselves. But this is all to discover with time and probably resulting from the evolution of new design offers!



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