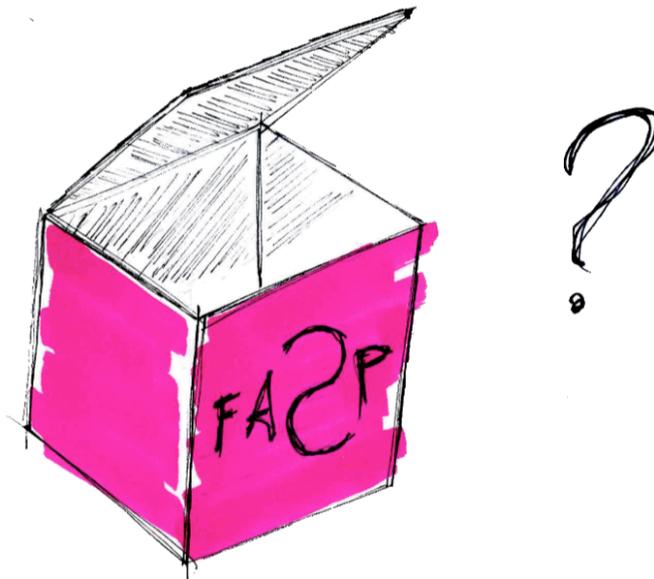
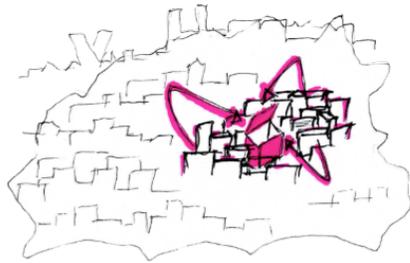


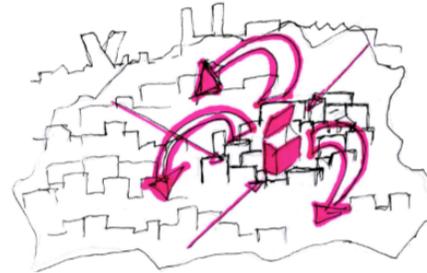
Place of Experience  
**Team A**  
*Description of core ideas*



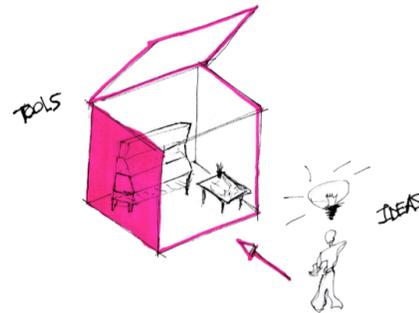
## General Description



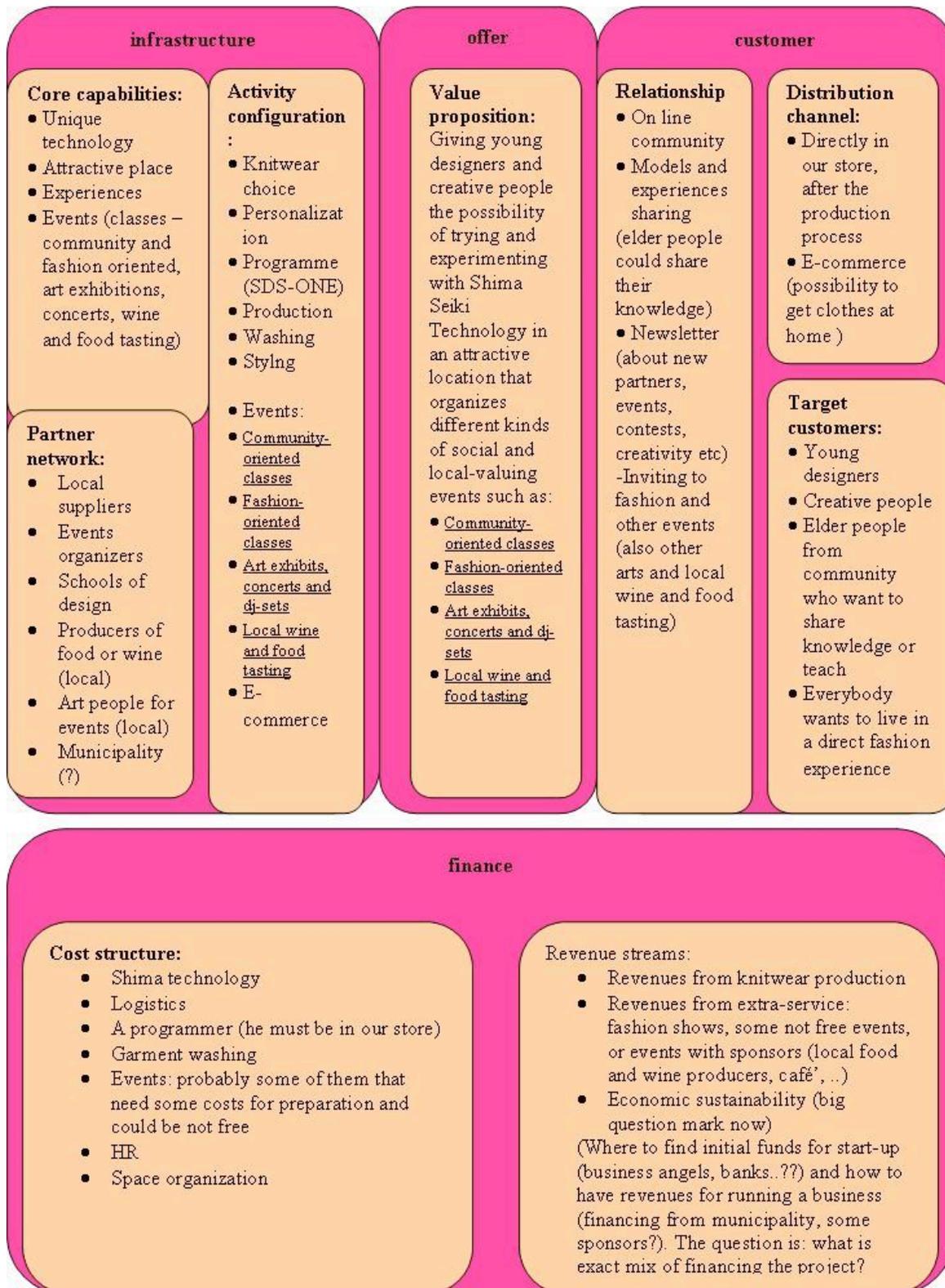
One of the ideas that power the *Fas.P.onSite* project is to make the store blend with the surrounding context. Nowadays most stores are "places where to buy": the offered products are rarely produced nearby and rarely reflect the spirit of the neighborhood or the city where the store is located. Moreover stores usually offer products but not services: this means that after purchasing the customer does not come back to the store to learn something. The experience that such stores offer is limited and threatens the loyalty of customers, who do not recognize any *added value* in the store. The *Fas.P.onSite* project wants to deliver a completely new customer experience through a few key ideas:



1. **Local artists:** the store will offer a place where local artists can express their creativity. We really want to capture the spirit of the neighborhood or of the city. For this to be possible we need the store to be *open*: contests and events must attract local (and *only* local) artists. Designers will be given the chance to sketch new clothes: the most talented ones might become part of the store either in person or through their design. Other artists (such as painters, photographers, etc...) will provide the content for cultural events. The idea is to have a "container" (the *Fas.P.onSite* project) which, depending on the location, is differently filled.
2. **Sell the sense of creativity:** through genuinely local designs and cultural events where creativity comes *only* from local artists, we want to create a "sense of creativity". Customers will be literally absorbed in this atmosphere to which they might contribute bringing their own ideas: customers will not only buy clothes but will also buy a whole new experience.
3. **Revive near-to-be-lost knowledge:** every city and every neighborhood has an identity that is dimming year after year because of a radical change in society which tends to abolish differences among populations. Moreover many skills (such as sewing and patching) that are mastered by the older generations are disappearing. We want to revive such identity through the idea of store that can be a *learning center*. Through classes (both free of charge and priced) we want to make the store more than a place where to buy.
4. **Local materials:** using only materials that are produced locally would make the project more sustainable and would "close the cycle": not only does the store "borrows" from the context (local creativity) but it also provides a service to the community (buying local materials and offering classes)



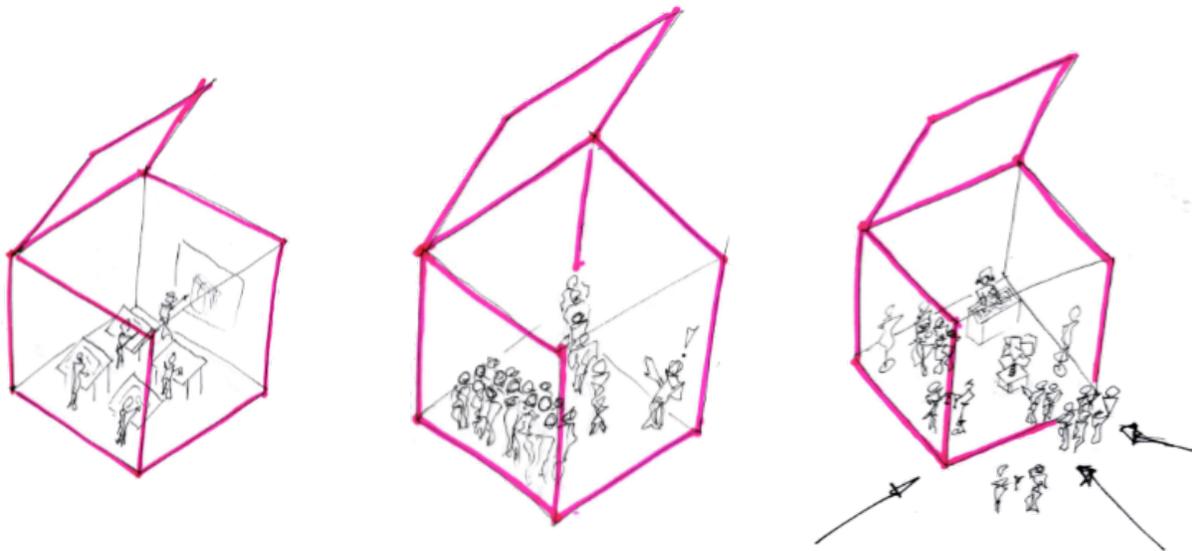
## Business model



## A case study: Borsa Sociale

Borsa Sociale is an ambitious project to take off in Italy a real stock exchange for the third sector. Objective: To create a market for "capital charge" based on the model already used in the United Kingdom and Bovespa, the Sao Paulo Stock Exchange (Brazil), which in June 2004 gave impetus to the project of the Social Stock Exchange 's company. BS is a non-regulated capital market (MTF) where stocks issued by companies with a social purpose are treated. BS can be a great opportunity to collect capitals, but it is still an idea, to be verified. Furthermore, we can decide that the financial objective of our project can be list our firm but it has to exists yet, even if with only a store holding. Consequently we can not use BS to collect initial financial resources.

[www.avanzi.org](http://www.avanzi.org)



### Territory and events

The high level of customization and the need for a huge amount of expensive technologies and machinery will turn into a relevant final price of the piece of garment, probably not suitable to the target whom we desire to address.

One possible solution to the problem could be moving the business model from a product-based to an experience-based, differentiating paths where profits will come from and guaranteeing more affordable prices for clothes, thanks to the possibility of lower margin on them.

The concept of the boutique has to be based on one main keyword: *uniqueness*.

Both in an experience-oriented and product-oriented point of view, the boutique should represent something unique, linked with the territory it comes from. This idea guarantees an absolute contrast with the franchise model very common in the last years' fashion industry: instead of selling same products all over the World in very similar shops (such as H&M, Zara,...), our

boutique will let the customer feel part of the local community, **buying clothes** that are expressions of local design **and living experiences** that are strictly **linked with the territory**.

In order to pursue those goals, the boutique should have a free-space available, suitable for holding different kind of events:

**Community-oriented classes**, where old fashion-knowledge and abilities detained by elder people (such as patching) could become events, involving several *social layers* of local inhabitants.

**Fashion-oriented classes**, meant for offering both technical and fashion lessons to local stylist, with the involvement of some specialists of machinery or famous designers.

**Art exhibits, concerts and dj-sets**, providing visibility to emerging talents others then fashion designers, creating a widespread art-sensibility.

**Local wine and food tasting.**

The space must then provide complete flexibility, switching from an art gallery to a club, from a classroom to showroom. What's more, these kind of events could be joined in an *unicum*, as in the case of *Micca Market* in Rome ([www.miccaclub.com](http://www.miccaclub.com)).

Close to the Termini train station, in a trendy club, a *local market* held. Vintage and alternative fashion products are sold, in an alternative fashion circuit meant for young creative people. No mainstream brands are offered, but unique products by emerging designers.

Meanwhile, dj-sets and buffets are held, offering one of the most fashionable socializing circumstance.

These events must be carefully planned as a combination of *fee* and *free* experiences: on one side, the goal is to provide visibility for fashion products sold in the boutique; on the other, they have to represent relevant sources of profit, always keeping in mind that fashion must remain the core of the project.

In a first concept, we could think at wine and food tasting and community-oriented classes as free (sponsored by local producers and municipality), while fashion classes and night events as services with an extra charge.

### **Integration of productions as a promoting and characterizing tool**

Strategies to launch our concept and get it working, as a start-up linking fashion production profits and social sustainability, can be found in integration and mutual strengthening of different creative productions:

#### *field of **creativity***

the principle of seeking talents starting from local dimension, or from situations of social disease can not only be regarded but also promoted by establishing external collaborations in fields such as music production, publishing and art exhibitions.

Levels in which this collaboration can be held are two: an "upper level", involving music producers, art galleries and publishers in projects expressly linked to our fashion production

space such as exhibits or shows; a "lower level", attracting local musicians, artists and performers that could have the chance to share the same space with the upper level system that was mentioned before.

In such a frameworks the planned events become the most important scene for these occasions, so as they are the way to establish a link with funds coming from the advertisement given to major productions. In one action, the aims to promote our concept both economically and socially can be reached, so as these featured productions can act as a louder declaration of our proposed values.

An example of a similar organization is the famous fashion shop **Colette** in Paris. Considering that obviously it has no social active involvement, it is anyway to be noticed how it has built a world of producers, fashion designers and visual artists working almost monthly to some project expressly dedicated to Colette. On shop's website [colette.fr](http://colette.fr) examples can be easily found (see Colette-podcast for music, the event list, the special monthly collections). Colette in the end promotes these special productions with events promoting both the partners and the shop itself.

*field of **knowledge**:*

Local culture (mainly the one brought by elder people) about knitting techniques can be searched and gathered, in order to create real data bases to be employed:

As tools of cultural diffusion, by classes or publishing activities

As a knowledge capital that can interest major brands for their production in a b2b context

A case study showing more social features can be the **Pausa caffè** one. It is an Italian project that involves prisoners into the production workflow of coffee, importing raw material from third world countries and re-selling it, once refined, both in department stores and in high level shops, and promoting a wide action of information and cultural diffusion of their model. This case integrates the *equo-solidale* model with an effective penetration in the highest levels of trade and lifestyle (it is distributed in Slowfood network, and by producers such as Gobino in Turin).

[pausacafe.org](http://pausacafe.org)

### **The possibility of a "social BA"**

**Ashoka** is an organisation searching for new young enterprises and start-ups in contexts of social unease: fields of action are both in Third World and in urban contexts, projects chosen must be featured with the highest social sustainability, and funds are granted by meritocracy criteria .

[ashoka.org](http://ashoka.org)