

THE SYSTEM OF TERRITORIAL DESIGN SYSTEMS. CULTURAL TOURISM, CRAFTSMANSHIP AND DESIGN FOR THE LOCAL DEVELOPMENT OF THE PRODUCTION ENTERPRISES OF EXCELLENCE IN SOUTHERN ITALY AND MADE IN ITALY

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ABSTRACT

The virtuous interaction between the "Culture of Project" and the competence in "Know-how" had been experienced for years in several areas of Italy, and now constitutes one of the most meaningful features of the Design in Italy. Moreover, after the rediscover in recent times of the Craftwork, thanks also to some essays, as the writing of the American sociologist Richard Sennett "The Craftsman". So, the proposal is based on the possible cooperation among designers and artisans in innovating, in the wider sense, the Design activity, in order to encourage the development of local craft-based production, by creating a Regional Museum System of Design and Applied Arts in the five less-developed Regions of Southern Italy. The "System of the Systems" is conceived as a whole, constituted of five single museums to be selected among the centers of excellence of each Region; furthermore, the interaction of the pair "museum-enterprise" will characterized every regional, physical and virtual System, which will have a "center" strategically located under the aspect of the tourist service, to work as "museum of companies".

The final aim is to allow companies of Southern Italy to take part in the "Made in Italy" process, so spreading the Italian Handmade as the Design of Italy.

KEYWORDS: industrial design, technological changes, collective memory, cultural industry, economy of culture, Handmade in Italy

INTRODUCTION

The thinking behind the paper is about the project of a System of the Museum Systems of Design and Applied Arts, conceived as a framework of the single museums, to be realized in the five less-developed Regions of Southern Italy. In particular, this is a so-called P.R.I.N., that is a Research Projects of National Relevance produced by six Italian universities to participate in the 2017 call of the Italian Ministry of Education, University and Research (MIUR)¹.

With Fabbrica 4.0, the Smart Manufacturing and the increasing integration of “cyber-physical systems” in the industrial production, the manufacturing industries try to become more competitive, by introducing digital innovation in production processes and investing on the Internet of Things, the Big Data and Cloud Computing, automatic production systems, wearable devices and new human-machine interface or 3D print.

Consequently, it's not only a complete change in “doing” business, targeting more and more on the possibility of a ubiquitous governance of the production processes; but also in “making” design, with unexpected implications regarding economy, labour and its managing, the concept of factory, as well as more strictly cultural aspects, like the harmonisation of technology and craftwork.

Trusting in new, however, it should not mean rushing blindly into a future without roots, rather exploring the positive interaction of the identity background of a country (its *genius loci*), with languages, materials, technical and production ways of today's world. It could be the feeling of “open nostalgia” evoked by Remo Bodei in his book *La vita delle cose* (2010), who writes: “In the open nostalgia, things don't undergo to the unfulfillable wish of return to a no longer recoverable past [...]. They have become vehicles for a journey of discovery throughout a past full of chances for the future”.

¹ The universities were the following ones: Università degli Studi della Campania "Luigi Vanvitelli" (lead) with Claudio Gambardella as Principal Investigator; Università degli Studi di Palermo (Research Unit) _ Dario Russo as leader; Politecnico di Bari (Research Unit) _ Rossana Carullo as leader; Università degli Studi "Mediterranea" di Reggio Calabria _ Carmine Ludovico Quistelli as leader; Università degli Studi di Bari Aldo Moro _ Luca Petruzzellis as leader; Università degli Studi della Basilicata _ Mariadelaide Cuozzo as leader. The working groups were also composed of followings scholars: Carmelina Anna Catania, Ciriaca Coretti, Fabiana Forte, Antonia Rosa Gurrieri, Antonio Labalestra, Giuseppe Lotti (University of Florence), Massimiliano Marafon Pecoraro, Anna Bruna Menghini, Virginia Milone, Giovanni Pappalettera, Daniela Piscitelli, Aldo Presta, Valentina Sapio, Gino Satta, Maria Antonietta Sbordone, Chiara Scarpitti, Sabrina Spallini, Tiziana Trippetta, Rosanna Veneziano

Craftwork, which in about one hundred and thirty years had a varying role in the dialectic relationship with the Culture of Project, from Arts and Crafts Movement to Bauhaus School, and now it has been reconsidered by well-known scholars as Richard Sennett (2008), in Italy can free itself from a certain rear rhetoric of “art professions to rescue”, to aim becoming an underlying element for a “Design of Countries”.

This sort of “new design” could play a key role for the “renaissance” of “Made in Italy”, which is now creaking, with major companies passing in foreign hands and relocating to countries with lower welfare state, or closing of research centres of companies located in the South. Besides, the interrelation between design and craftwork, already experienced during the XX Century by designers of Gio Ponti’s stature, or now as Ugo La Pietra, and ideologically relaunched by Global Tools during the Seventies, is in the DNA itself of furniture design, one of the three F of Made in Italy.

“Handmade in Italy” is an expression of Claudio Gambardella (2015), that he uses with a design sense, to name the design of Italian territories; it could be intended as a strategic concept for Italy, and especially for its Southern part, thanks to the many, little companies of local craftsmanship, that are its excellence and continue to carry on working methodologies of the past, collected in several specialised museums. The idea moves from the Project of Seconda Università di Napoli, regarding the Regional Museum System of Design and Applied Arts and developed in 2003 for the Campania region Department of Productive Activities. It considers to realize a System of Regional Museum Systems, both physical and virtual, each one provided with a “museum of companies”, to be located in areas with high touristic value thanks to the presence of archaeological areas, historic centres, marinas and so on, working as a connector for participant museums and companies, as already done for “Sistema Campano” in Pompeii.

In other words, a museum for contemporary design, conceived principally as exceptional place where present new Handmade in Italy products, originated by design and craftsmanship working together. This system should assign to Universities, Local Governments and professional organizations gathered in territorial tasks the role of steering committee, aiming to enhance the relations between communities and places, to restore the proto-industrial business viability that characterised the Southern Regions in the pre-Unification period; finally, to promote local development thanks also to tourism industry and sustaining new business start-ups and employment of young grad students, giving them an alternative to flee abroad.

In the most immediate hypothesis, it will be starting a production, also as an experiment, of new merchandising objects, firstly designed for physical and online bookshops of Museums part of the System, as an effective outcome originated just by putting at system the territorial museums.

THE PROJECT

The project-idea “System of the Regional Museum Systems” is in accordance with OECD (Territorial Outlook, 2001) and European Commission guidelines (2005), regarding the policies for territorial development. Particularly, they establish that “it is of first importance and above all helping the Regions to build their own local capital.

The concept of “local capital” (Camagni, Dotti, 2010) involves all the components, both material and immaterial, that contribute to the wealth of a country, such as activities, landscape, cultural heritage, know-how, and so on, in the aim to seek and identify all the uniqueness to be enhanced.

DESIGN & CRAFTSMANSHIP

In about 130 years of history, from the Arts and Crafts Movement to Bauhaus School, passing through the Wiener Werkstätte and the Deutscher Werkbund, craftsmanship was always a “varying ingredient” in the Culture of Project. In Italy, since Gio Ponti the strong interrelation between design and craftsmanship was practised during the XX Century by Branzi, Dalisi, La Pietra, Mari, Mendini, Pesce, Sottsass, or in the brief experience of Global Tools (1973/1975). Especially, La Pietra established a sort of maieutic with artisans, during the exhibitions with the designers, drawing up a “new alphabet of design”, in a four-handed work conducted by designer and the artisan together, but with specific identity and roles. It is no coincidence that La Pietra talks about “territorial design”, referring to a design research, that he developed with Italian local production the most diverse since the 80s, tracing the outline of a new production geography, where territories play a crucial role.

Besides, in 1991 De Fusco and Alison envisaged new phenomena in the several Italian experiences, that they called “Artidesign”: “[...] a type of production spanning various kinds but particularly relating to furniture and ornaments; a phenomenon that is mid-way between craftwork and industrial design [...] a ‘third’ kind of product, with its own features and *raison d’être* [...] Artidesign doesn't

focus on the serial production, but on a "limited series that highlights the firms of hand-made and the uniqueness of the object [and] it isn't the remake of models of the past, but it aims to exclusively operate according to the contemporary taste" (Alison, De Fusco, 1991).

In the same years, Manzini considered with vision the transforming, composite universe of the design mixing with the craft culture, and wrote as follows: "[...] what appears it is a complex world in which high technology can combine him in its different forms with consolidated technologies or handicraft, where ancient ability can be recycled in new fields; where, instead of an attended homogenisation of cultural and productive models to a single dominant rationality, difference is rediscovered. While it could be said that world is becoming a "global village", it's also true that this is a village with many languages, and many other traditions (Manzini,1990, p.52).

And that's exactly high technology – the so-called digital fabrication, like 3D printers, grinders, robotic arms, laser cutters, vinyl cutters, electronic prototyping cards, etc. - combining with «consolidated technologies or handicraft» the most newest aspect in Manzini's predictive thinking, that is starting to develop in the era of makers , also in craftsmanship (recently, the first Centre for Digital Craftwork in Italy was established right in Cava de' Tirreni, one of the thirty five cities of Italian traditional ceramics).

Spreading these technologies and by the coming of Third Industrial Revolution, there's also a change in terms of manufacturing and marketing, that turn towards an "on demand" production and a "glocal internationalisation". Then, if contemporary production is oriented to a human-centred approach, the focal point in the process consists in can having effect on product innovation through the project, by leveraging the digital opportunities, according to an industrial model in which the production process is strongly led by digitalised patterns, that influence the whole chain, starting from conceptual design stage. In this typically Italian scenario, characterised at the same time by both the culture of "well designing" and of "know how" that dialogue together and give rise to something new, thanks also to digital technologies, it can be outlined an oriented design of the territories. This can help an ailing "Made in Italy", due to the excessive relocations and sales of important brands.

Claudio Gambardella calls this design Handmade in Italy, expression used in this sense for the first time in 2015, in order to outline a project-idea wishing to become a strategy for small- and micro- Italian craft companies. According to an organic, political and cultural outlook,

Handmade in Italy allows all the experience of “design of the territories” to be part of a Made in Italy locally well-established, and, for this reason not at risk of relocation. Furthermore, not being only key lines for conferences and exhibits, directed by Gambardella within the context of “Trilogy of Pottery” (Naples, Pompeii 2016/2018), Handmade in Italy is also the name of a thematic committee of ADI – Associazione per il Disegno Industriale, set up in 2017 in Milan on his proposal and coordinated by himself. Thus, Handmade in Italy can be intended as a strategic concept especially for Southern Italy, due to the presence of many little companies of local craftsmanship, that constitute the majority and represent its excellence, continuing to carry on working methodologies of the past collected in several specialized museums. Moreover, Handmade in Italy can have undisputable positive side-effects on employment of young graduates in design.

THE REASONS FOR THE PROJECT

The idea behind this PRIN_LINEA SUD is about the creation of a System of the Museum Systems of Design and Applied Arts, conceived as a framework of the single museums, to be realized in the five less-developed Regions of Southern Italy and meant to promote the sustainable, local development of craft manufacturing activities of excellence.

This inspiration is drawn on the project of Faculty of Architecture of Seconda Università degli Studi di Napoli - SUN, (now, University of Campania “Luigi Vanvitelli”) for “The Regional Museum System of Design and Applied Arts”, known as OFFICIAMUSEUM, directed in 2003 by Claudio Gambardella and funded by the Department of Productive Activities of Campania Region. The Campania “System”, a network composed of twenty-one specialised museums of applied arts and craftsmanship, both private and public, had a wide diffusion thanks to articles, books and conferences, in Italy and abroad, although it remained only at project stage. The temporary museum of enterprise, instead, as heart of the system located in Pompeii, was carried out by Claudio Gambardella as adviser of SUN for the City of Pompeii and it was properly publicly funded. Undertaken in 2012, the project is going to be completed: the choice of Pompeii is the best possible, for its high attractiveness as it is located on a strategic route for the tourism. Furthermore, it should be clarified that, in addition to expanding to the others four Southern Italian Regions, the project could also get an extension to the Euro-Mediterranean area. During 2013 in fact, Claudio

Gambardella directed both in Italy and Turkey the “Summer School in Designing of Company Museum Systems in Euro-Mediterranean area”. It was an Intensive Erasmus Programme of his own idea, funded by National Agency INDIRE, with SUN as leading university, and in partnership with Okan University of Istanbul and Cologne University of Applied Sciences: a sort of first milestone for Officiamuseum Med.

The general aims of the project are the followings one: a) creation of an advanced network composed of companies, designers, creatives and innovators; b) promotion of excellent territorial crafts / Mediterranean Marketing; c) awareness-building among local communities about knowledge of material culture, for establishing a new feeling of rootedness and belonging to their sites; d) economic growth of local craft enterprises; e) reorganisation of productive chains by means of design; f) integration of ancient manufacturing and new technologies; g) enhancement of ancient and contemporary manufactures of excellence in Southern Italy and strategic promotion of Handmade in Italy culture internationally; h) support of employment of young graduates.

SYSTEM DESCRIPTION

The “System of the Systems” is a research project, based on the informed dialogue between designer and craftsman, supported by the recent theories of well-known economists and sociologist as Sennett, Micelli and others, that rediscover and promote craftsmanship. This has encouraged to start new, small experimental productions; the development of researches and projects publicly funded, exhibitions and conferences, and finally, published articles and essays that study the complexity of this phenomena and of its consequences.

Moreover, the System of the Systems aims to combine the “culture of know how” and “culture of well designing”, to guide the craftsman soloist towards the Italian business culture. Assigning the role of

steering committee to Universities, Local Governments and to professional organizations gathered in territorial tasks, the System aims to enhance the relations between communities and places, to restore the proto-industrial business viability that characterized the Southern Regions in the pre-Unification period. Furthermore, it wishes to promote the local development of small- and micro- craft enterprises, also with the tourism’s contribution, and to sustain new business start-ups in a

cooperative design and production model, with positive effects on the employment of young graduate students.

Underlying the Project, there are three basic requirements: A. the interaction between the two dimensions of culture and business it's not difficult, if investing in "Culture" is regarded by enterprises to counteract the cost-reducing policies, pursued by several emerging Countries out of EU, conversely focusing on quality. The "connective tissue" of regional museums and clusters of small craft enterprises is founded on complementary but different roles; B. the South expresses a specific manufacturing culture of the places: the objective is promoting the local development of companies part of the excellent products Made in South, leveraging precisely the museums of that excellence and the powerful attractiveness of tourism; C. access to the System for the enterprises shall be regulated by means of evaluation of their quality and ability to invest, betting on design's potential from concept to production, right up to distribution.

The project-idea is realized as a supra-regional system of the interconnected physical- and virtual- local systems, established in the five Regions of Southern Italy. Each regional system shall consist of a group of selected local museums, which collect and protect the material cultural heritage of a country, and one museum of the local craft enterprises that participate in the project, having agreed to regular training programmes for the personnel and to invest on design and technological innovation; these museums are meant to become heritage sites the first ones, space for modernity the second (figure 1).

THE MUSEUM OF ENTERPRISES

The museum of enterprises will be a both physical and virtual turning-point of the system, a sort of input/output instrument as place of connection and exchange with the fringes of the system; a beating heart, able to give back the system its wholeness, otherwise undetectable, and to be located in strategic areas under the tourist aspect, to take advantage of the opportunities offered by the territory (as in the case of the museum of enterprise in Pompeii, center of the Campania System).

The museum of enterprises can also be intended as workshop and exhibit in progress of the best trials aroused by the cooperation of the hands-on expertise and the design knowledge; a "museum for rent" that, thanks to its governance, provides the associated companies with

spaces for temporary exhibitions, in the aim to introduce new products, becoming in such a manner an exceptional “shop” targeted to buyers.

Moreover, the system will also have a virtual dimension, by means of creation of an electronic “in progress” catalogue. Then, every system is conceived as an open, expanding body, wherein the multiple components can establish multifaceted relations with each other. The augmented-reality technologies, particularly successful in the storytelling, shall be introduced as pilot run in the museum of the enterprises.

Besides, the creation of a modern cultural context, strongly centered on design, is part of the system as well, and can contribute to activate the economic and social system of a territory, improving its competitiveness and visibility. The System shall help the companies to capitalize, industrialize and to serialize creative processes and products, to be dedicated to a merchandising for museums (but also for university), especially for the bookshops of the museums part of the System, which as a result will become its cultural and economic driver.

Thanks to the inter- and intra- connection among the regional systems, the project lives strategically on the culture of the places, involving persons, tools and processes. Having an outlook on the development of these new manufacturing economies, smaller and more widespread, not for this less strategic in presenting themselves on the market, the Project emphasizes the geography of production of the several regions, placing designers and companies at the center of a new design approach, to create an excellent synergy towards new international markets. Finally, resulting from the connection and managing of the five regional system (with the remodeling and completion of the Campania system and the creation of the other four regional systems), the System of the systems will work as a whole cultural district, aiming to become the “Silicon Valley of Arts and Crafts”, where material culture and enterprises could meet together and cooperate in an advanced network, highly reliable, influential and competitive.

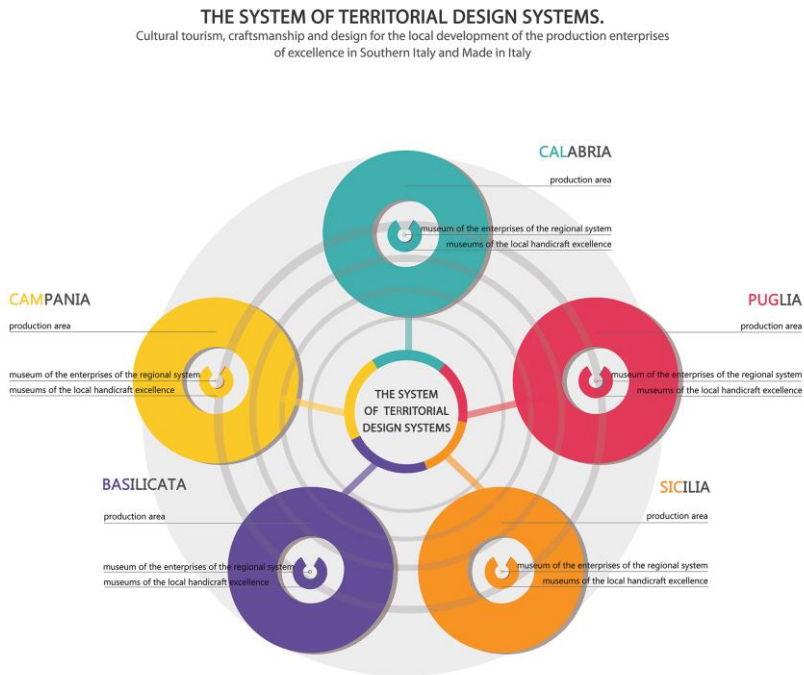


Figure 1: System scheme

METHODOLOGIES OF THE PROPOSAL

The methodologies of project management aim at the coordination of the several Research Unit (RU), for the establishment of the regional systems, the governance and the functioning of the entire Project, by means of a web platform for networking, purposely designed. The Project foresees a first stage of development of a three-year plan for project management, among the RU of the involved regions and all the players of the system, through planning activities, scheduling of meetings and video calls, report and monitoring for the regular review of the goals and the supervising of the achievements.

For mapping and selecting museums to involve in the System, each RU will use several methodologies of examination, including literature and online research, in field investigation, interviews and on-site inspections. Similarly, it will be conducted the investigation of manufactures and local material culture of excellence, as well as of any

experimental production, realized also with innovative materials and digital fabrication technologies in the areas of studying. To map the enterprises, the practices shall regard the collecting of quantitative and statistical data from the databases of trade associations, websites and companies, the use of interviews and surveys, the meetings with the stakeholders.

With the help of Universities and by means of the web platform, they will be launched calls for the selection of the designers, giving priority to young graduates from the South. Besides, the Project envisages the adoption of co-working for the design activity and the interaction among companies, craftsmen and designers. Thanks to workshops, on-site inspections and the coordination of the actors in play, the Project will arise as a facilitator for innovating methods and products. Moreover, the System shall adopt the digital fabrication to guide enterprises and craftsmen towards a new digital manufacture, using educational workshops, makerspaces, centers for the craftsmanship. Furthermore, thanks to modelling software, 3D printers, and other high tech appliances, the Project will start paths of innovation and training in support of the local manufactures, that will allow the involved companies to return on the market strategically and in a recast form, also introducing new merchandising products.

For the setting up of the enterprise museums, they will be used the following instruments: wayfinding, to be understood as signage, system of product, communication and service; illustrative panels and intertitles; publications; other products for the bookshops. The Project foresees, moreover, interacting totems and the adoption of AV and VR technologies, for the storytelling of exhibitions and products, thanks to smartphones and tablets. The intention is to fully integrate ICT and IoT technologies in the museum spaces, to improve the corporate communication, deepening the relation between users, objects and museum and enlarging the experience, thanks to tradition and modernity, low-tech and high-tech mixing together. In this sense, they could be foreseen also projects for new settings in existing museums, in accordance with the single Directions.

The project provides for a strategic methodology for the communication of the whole System, by means of a corporate identity and the connection with the social media (YouTube, Facebook, Twitter, Instagram) of the interacting and responsive web platform (Ita/Eng), regularly updated with articles, contributions and newsletters regarding the entire Project. The method foresees the promotion of the System through digital marketing strategies, such as ad-word campaigns and

social adv, and thanks to the development of apps devoted to the interaction. Furthermore, the museums of enterprises become the places of choice for studying and recasting a shared code for the construction of the image of the Project, able to strengthen a baseline community which could outline new cultural landscapes through a participatory planning. For the dissemination, they will be activated projects for exhibits, lectures and workshops in partnership with Italian and foreign authoritative players.

The Project will involve also Alpay Er, professor of Industrial Design at Ozyegin University of Istanbul, for the Euro-Mediterranean expansion of the PRIN.

CONCLUSION

The “System of the Regional Museum Systems” aims to become the “Silicon Valley of Arts and Crafts”, in order to enhance the sustainable local development and the youth employment, in every region involved in the project, through the valorisation of their own uniqueness. According to a market-oriented planning, and pivoting on the power of both the cultural heritage and the communities’ affection, the project will strengthen the existing craft industries and the development of new ones, and of new business models, within the “Handmade in Italy” scenario. In this perspective, the project-idea takes shape in a supra-regional system consisting of the five territorial systems, both physically and virtually, under the direction of ad-hoc steering committee composed of public players (Ministry for Cultural Heritage, Ministry of Education, University Departments, professional associations, various institutional actors, regions, city councils, etc), private stakeholders (small and medium-sized companies, economic operators, professionals, etc.) and the third sector (social enterprises).

Creating a network, the local museums become more visible and improve their significance more than remaining isolated structures. The introduction of hi-tech facilities, the relationship with the companies and the enterprise museum as pivotal element of the systems, can trigger a virtuous process in qualifying cultural and tourist attraction. Moreover, it can contribute also to preserve high-value collections and museums, often totally neglected for years. Considered from another point of view, also to the purpose to establish new productive trials, these museums can become an exceptional whole of marks, that can be interpreted and organized in a common code. Universities themselves, which activated degree courses in Fashion and Design, are encouraged to tailor their

education offering in a way more specialised than Universities of other geographical areas. They are to be highlighted too: 1. the activation of important, innovative sectors of merchandising, arising from the project “Handmade in Italy” thanks to the interaction design/craftwork/digital manufacturing, and meant to be sold in the bookshops of the SYSTEM. 2. The extending market opportunities for other “products”. 3. The improvement of the transfer of expertise acquired in a sector to similar fields (spin-off, start-ups, open innovation, etc.).

First of all, the project idea aims to take action on the youth employment, as youth unemployment rate in Southern Italy is twice the average of centre-north Regions (ISTAT 2018). Furthermore, according to CUID data (2017), the number of students attending Design degree courses is exponentially increasing, and this meets a clear answer on the market (Design Economy, 2017). In addition, the project idea is perfectly in line with the government and regional policies (programs and funds firstly allocated to youth, starting with the so-called “Resto al Sud” action). For example, the Regional Council of Campania, by its Decision n.633/2017 has deployed a variety of resources to sustain local craftsmanship and productions, strongly rooted within the territory. Finally, thanks to the project the communities can establish an unprecedented synergy, highlighting their own specific geographic features and cultural heritage, and so improving the reliability and accountability of Southern Italy, nationally and internationally.

The project idea wants to contribute to the strengthening of craftsmanship in the South, in order to help the Southern industries to restart, as it has been experiencing recently (Svimez, 2017). Campania, thanks to the manufacturing, which is the leading sector, is the Italian region where there were the highest rate of development in 2016 (with a GDP growth of 2.4%), an employment growth more than 5% and exports rising almost at 3%. Combined with the possibilities of Industria 4.0, the Design can contribute with its specific added value. Therefore, the PRIN aims to heighten the development and competitiveness of craft industries where Design and digital technologies have a key role in innovating production processes; it is intended also to the promotion of new models of production and business, strictly tied up with the peculiar features of the involved territories. The measures foreseen in the project will be coordinated with the financial opportunities, feasible at multiple institutional levels, starting with the EU’s framework programmes, in order for first of all, integrated.

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