

Fabbrica della Conoscenza

XV INTERNATIONAL FORUM

Le Vie dei
Mercanti

Carmine Gambardella



WORLD HERITAGE and DISASTER

WORLD HERITAGE and DISASTER

Knowledge, Culture and Representation

La scuola di Pitagora editrice

Fabbrica della Conoscenza numero 71
Collana fondata e diretta da Carmine Gambardella

Fabbrica della Conoscenza

Collana fondata e diretta da Carmine Gambardella

Scientific Committee:

Carmine Gambardella,

UNESCO Chair on Landscape, Cultural Heritage and Territorial Governance
President and CEO of Benecon,
Past-Director of the Department of Architecture and Industrial Design University
of Studies of Campania "Luigi Vanvitelli"

Federico Casalegno,

Massachusetts Institute of Technology, Boston

Massimo Giovannini,

Professor, Università "Mediterranea", Reggio Calabria

Bernard Haumont,

Ecole Nationale Supérieure d'Architecture, Paris-Val de Seine

Alaattin Kanoglu,

Head of the Department of Architecture, İstanbul Technical University

David Listokin,

Professor, co-director of the Center for Urban Policy Research
of Rutgers University / Edward J. Bloustein School
of Planning and Public Policy, USA

Paola Sartorio,

Executive Director, The U.S.- Italy Fulbright Commission

Elena Shlienikova,

Professor, Professor of Architecture and Construction Institute of Samara
State Technical University

Isabel Tort Ausina,

Director UNESCO Chair Forum University and Heritage,
Universitat Politècnica De València UPV, Spain

Nicola Pisacane,

Professor of Drawing – Department of Architecture and Industrial
Design_University of Studies of Campania "Luigi Vanvitelli" - Head of the Master
School of Architecture – Interior Design and for Autonomy Courses Department
of Architecture and Industrial Design - University of Studies of Campania
"Luigi Vanvitelli"

Pasquale Argenziano,

Professor of Drawing – Department of Architecture and Industrial
Design_University of Studies of Campania "Luigi Vanvitelli"

Alessandra Avella,

Professor of Drawing – Department of Architecture and Industrial
Design_University of Studies of Campania "Luigi Vanvitelli"

Alessandro Ciabrone,

Ph.D. in Territorial Governance (Milieux, Cultures et Sociétés du passé et du
présent – ED 395) Université Paris X UNESCO Vocations Patrimoine 2007-09
Fellow / FULBRIGHT Thomas Foglietta 2003-04

Rosaria Parente,

Ph.D. in "Architecture, Industrial Design and Cultural Heritage" at University of
Studies of Campania "Luigi Vanvitelli"

Editorial Committee:

Pasquale Argenziano

Alessandra Avella

Alessandro Ciabrone

Nicola Pisacane

Ciro Ferrandes

Rosaria Parente

Carmine Gambardella

WORLD HERITAGE and DISASTER
Knowledge, Culture and Rapresentation
Le Vie dei Mercanti _ XV International Forum

Carmine Gambardella
WORLD HERITAGE and DEGRADATION
Smart Design, Planning and Technologies
Le Vie dei Mercanti
XV Forum Internazionale di Studi

editing: Ciro Ferrandes

© copyright 2017 La scuola di Pitagora s.r.l.
Via Monte di Dio, 54
80132 Napoli
Telefono e fax +39 081 7646814
www.scuoladipitagora.it
info@scuoladipitagora.it

ISBN 978-88-6542-582-4

È assolutamente vietata la riproduzione totale o parziale di questa pubblicazione, così come la sua trasmissione sotto qualsiasi forma e con qualunque mezzo, anche attraverso fotocopie, senza l'autorizzazione scritta dell'editore.

Il volume è stato inserito nella collana Fabbrica della Conoscenza, fondata e diretta da Carmine Gambardella, in seguito a peer review anonimo da parte di due membri del Comitato Scientifico.

The volume has been included in the series Fabbrica della Conoscenza, founded and directed by Carmine Gambardella, after an anonymous peer-review by two members of the Scientific Committee.

Conference topics:

Heritage
Tangible and intangible dimensions
History
Culture
Collective Identity
Memory
Documentation
Management
Communication for Cultural Heritage
Architecture
Surveying
Representation
Modelling
Data Integration
Technology Platforms
Analysis
Diagnosis and Monitoring Techniques
Conservation
Restoration
Protection
Safety
Resilience Transformation Projects
Technologies
Materials
Cultural landscapes
Territorial Surveying
Landscape Projects
Environmental Monitoring
Government of the Territory
Sustainable Development

Disasters:

Earthquakes
Tidal waves (or tsunami)
Volcanic eruptions
Floods
Hydrological risks
Fires
Landslides
Avalanches
Meteorite impacts
Hurricanes and tornadoes
Terrorist acts
Armed conflicts
Effects caused by mass migration
Predation
Unplanned urbanization
Uncontrolled development of tourism

**WORLD HERITAGE and DISASTER
Knowledge, Culture and Representation**

**Le Vie dei Mercanti
XV Forum Internazionale di Studi**

Napoli | Capri
15 - 16 - 17 June 2017

President of the Forum

Carmine Gambardella

President and CEO Benecon,
UNESCO Chair on Cultural Heritage,
Landscape and Territorial Governance

International Scientific Committee

Components:

Aygul Agir

Professor, Department of Architecture, Istanbul Technical University

Ahmed Abu Al Haija

Professor and Head, Environmental Design, Urban and Architectural -
Heritage, Faculty of Engineering, Philadelphia University, Jordan

Ali Abu Ghanimeh

Vice president Al al-Bayt University Almafraqa – Jordan

Pilar Garcia Almirall

Professor, UPC Ecole Tecnica Superior d'Arquitectura Barcelona

Pasquale Argenziano

Professor Università della Campania 'Luigi Vanvitelli'

Alessandra Avella

Professor Università della Campania 'Luigi Vanvitelli'

Harun Batirbaygil

Head, Department of Architecture, Okan University, Istanbul

Cevza Candan

Professor, İstanbul Technical University

Federico Casalegno

Professor, Massachusetts Institute of Technology

Joaquín Díaz

Professor and Dean, Technische Hochschule Mittelhessen-University of Applied Sciences, Department of Architecture and Civil Engineering

Yurdanur Dulgeroglu

Professor and Head of the Department of Architecture, İstanbul Technical University

Yonca Erkan

Chairholder UNESCO Chair, Kadir Has University

Kutgun Eyupgiller

Professor, Department of Architecture, İstanbul Technical University

Yankel Fijalkow

Professor, Ecole Nationale Supérieure d'Architecture Paris Val de Seine, France

Carmine Gambardella

Professor, CEO and President of BENECON, UNESCO Chair on Landscape, Cultural Heritage and Territorial Governance

Paolo Giordano

Professor, Coordinator of the Ph.D. School in Architecture, Industrial Design and Cultural Heritage, Università della Campania 'Luigi Vanvitelli'

Xavier Greffe

Professor and Director, Centre d'Economie de la Sorbonne Paris

Manuel Roberto Guido

Director Enhancement of Cultural Heritage, Planning and Budget Department, Italian Ministry of Heritage and Culture

Bernard Haumont

Professor, Ecole Nationale Supérieure d'Architecture Paris Val de Seine

Tatiana Kirova

Professor, Polytechnic of Turin

Alaattin Kanoglu

Professor, İstanbul Technical University

Ilknur Kolay

Professor, Department of Architecture, Istanbul Technical University

Mathias Kondolf

Professor, and Chair, Landscape Architecture and Environmental Planning, University California Berkeley

David Listokin

Professor, Edward J. Bloustein School of Planning and Public Policy, Rutgers University

Andrea Maliqari

Professor and Rector of the Polytechnic University of Tirana

Sabina Martusciello

President of the Degree Course in Design and Communication, Università della Campania 'Luigi Vanvitelli'

Massimo Menenti

Professor, Department of Geoscience and Remote Sensing, Faculty of Civil Engineering, Delft University of Technology, The Netherlands

Rusudan Mirzikashvili

Head of the UNESCO and International Relations Unit, National Agency for Cultural Heritage Preservation of Georgia

Louise Mozingo

Professor, and Chair, Landscape Architecture and Environmental Planning, University California Berkeley, USA

Maria Dolores Munoz

Professor, UNESCO Chair, EULA Environmental Centre, University of Concepcion, Chile

Florian Nepravishta

Professor and Dean of the Faculty of Architecture and Urbanism, Polytechnic University of Tirana

Raymond O' Connor

TOPCON Positioning Systems CEO

Jorge Peña Díaz, Professor

Facultad de Arquitectura, Instituto Superior Politécnico José Antonio Echeverría, Cuba

Rosaria Parente

Ph.D. in "Architecture, Industrial Design and Cultural Heritage" at University of Studies of Campania "Luigi Vanvitelli"

Nicola Pisacane

Professor Università della Campania 'Luigi Vanvitelli'

Adriana Rossi

Professor, Università della Campania 'Luigi Vanvitelli'

Michelangelo Russo

Professor, Università di Napoli Federico II

Paola Sartorio

Executive Director, The U.S.- Italy Fulbright Commission

Lucio Alberto Savoia

Ambassador, Secretary General Emeritus, Italian National Commission for UNESCO

Maria Anita Stefanelli

Professor, Department of foreign languages, literature and Culture, Università degli studi RomaTRE, Roma

Elena Shlienкова

Professor, Professor of Architecture and Construction Institute of Samara State Technical University

Eusebio Leal Spengler

Professor, Historiador de la Ciudad de La Habana Presidente de Honor del Comité Cubano del ICOMOS

Isabel Tort

Professor, Director of the Forum UNESCO – Univ. and Heritage (FUUH) Programme Univ. Politècnica de València UPV, Spain

Andrey Vasilyev

Professor, Head of Department of Chemical Technology and Industrial Ecology, Samara State Technical University

Ornella Zerlenga

Professor, Università della Campania 'Luigi Vanvitelli'

Scientific and Organization Committee:

Alessandro Ciabrone, Coordinator of the scientific program and relationships with the International Scientific Committee

Rosaria Parente, Scientific Assistant of the International Committee President

Ciro Ferrandes, Luciana Abate, Giovanni Bello, Giuliana Chierchiello, Enrico De Cenzo, Carmine Maffei, Graphics and layout

Peer review

Scholars has been invited to submit researches on theoretical and methodological aspects related to Smart Design, Planning and Technologies, and show real applications and experiences carried out on this themes. Based on blind peer review, abstracts has been accepted, conditionally accepted, or rejected. Authors of accepted and conditionally accepted papers has been invited to submit full papers. These has been again peer-reviewed and selected for the oral session and publication, or only for the publication in the conference proceedings.

Conference report

300 abstracts and 550 authors from 30 countries: Albania, Australia, Benin, Belgium, Bosnia and Herzegovina, California, Chile, China, Cipro, Cuba, Egypt, France, Germany, Italy, Japan, Jordan, Kosovo, Malta, Massachusetts, Michigan, New Jersey, New York, New Zealand, Poland, Portugal, Russia, Slovakia, Spain, Tunisia, Turkey.

200 papers published after double blind review by the International Scientific Committee

Preface

A theme, that in addition to highlighting the word DISASTER, wants, as in all the editions of the Forum, place the emphasis on the word Culture, the systemic product of knowledge and applications, which has a plastic strength as Nietzsche pointed out, capable of healing broken parts, to recover lost parts, and as such belongs to humanity, the Man Artifex and Faber in its historical self-reproduction.

A faith in humanity's ability to achieve ever higher levels of knowledge to offer as patrimonial value, beyond disastrous contingencies, which contains reparative stem cells and also fortifies evolutionary processes involving the Skills and Work of Man, the fate of Landscapes, Territories, Cities, Architecture and Archaeology as Traces of Geography of the past that emerges in the Geography of the Present.

For these reasons, in Naples on 15 and Capri, on 16 – 17 June, the 15th "International Forum Le Vie dei Mercanti" will be held. An established event that in three decades has seen the participation of a scientific community from around the world grow, discussing multidisciplinary topics relating to the Landscape, Cultural Heritage, Government of the Territory, Design and Economics.

Therefore, I expect, along with the International Scientific Committee, contributions of studies and research relating to theories, concepts, applications, best practices to protect and preserve, in order to not only transmit to future generations the tangible and intangible patrimony of the World Heritage but also to orient the design processes and innovative planning for the modification that derive from the humus of identities and roots of the places, the regenerating sap of the places and of a "new", which, citing Argan, possesses a contemporary of what it does not have the same date.

The location is exceptional. Campania, with six sites included in the World Heritage List, two UNESCO Man and Biospheres, two assets on the List of Intangible Heritage, is one of the richest regions in the world for cultural and landscape heritage. It is therefore no coincidence that the Forum will be held in Aversa/Naples and Capri, with visits to the sites and presentations of operational projects by the scientific community of Benecon, a University consortium that hosts 250 researchers and distinguished professors of five Italian Universities, UNESCO Chair on Landscape, Cultural Heritage and*

*Carmine Gambardella
President and Founder of the Forum*



Le Vie dei
Mercanti

XV FORUM INTERNAZIONALE WORLD HERITAGE and DISASTER

Knowledge, Culture and Representation

Naples 15 - Capri 16,17 June 2017

(R)4SMEs

Resilience essentials for Small and Medium-sized Enterprises SMEs

Elisabetta BENELLI,¹ Laura GIRALDI,² Jurji FILIERI,³ Francesca FILIPPI⁴

University of Florence, Department of Architecture, Florence, Italy

elisabetta.benelli@unifi.it

laura.giraldi@unifi.it

jurji.filieri@unifi.it

francesca.filippi@unifi.it

Abstract

Economic recessions have created challenges for SMEs and contributed to disruptions requiring them to be resilient. The present study started with a mapping of SMEs (in fashion and design sectors) in Tuscany and then extended the research to the national context in order to strengthen the link between industry and academia. Tuscany is a land of excellence, knowledge and ancient craft that are passed on from generation to generation: processing of Casentino wool or Tavarnelle lace...are just some concrete examples of this. Actually there are a lot of products that contributed over the centuries to make Tuscany a symbol of tradition and the, so called, *Made in Italy* has become an intangible but of unquestionable importance value. General aim of this project is to demonstrate that an increasingly strong "net" of skills from different sectors orients innovative design processes even within fashion design and, at the same time, strengthen the local identities and protect cultural diversity, in order to transmit to future generations the tangible and intangible heritage tied to our traditions. The research therefore intends to create contact areas among the traditional knowledge, artisan competence and research activities conducted in universities in order to enhance the tradition of excellence and read them in a contemporary way. Everyone agree on the point, that globalization cannot be turned back but the "new media of globalization" can be used to preserve our tradition.

Keywords: Design; Territorial identity; Local developments; Innovation; Handcraft.

1. Context

1.1 From Made in Italy to Made in...Tuscany

The expression *Made in Italy* contains all the Italian manufacturing production made of excellence, know-how and traditions bond to its territory and worldwide acknowledged. Industrial districts (IDs), a cluster of interconnected companies, mainly SMEs, operating in a small geographical area, are a phenomenon of Italy. Specifically, Italy has found in this organisational model a peculiar trait of its economy and a relevant source of socio-economic development and growth. The industrial districts are characteristic elements of the Made in Italy production; they are homogeneous local productive systems characterised by a high concentration of micro/small and medium size companies with a high productive specialisation. This kind of organisation allows to divide the productive cycle into different phases; each phase is entrusted to independent companies which are part of the same geographical and productive net. This allows a high organisational flexibility and, at the same time, economies of scale that can make the finished product highly competitive, even in comparison with the product of bigger companies.

1.2 Territorial identity and local products

The definition of "typical product" refers to a plurality of elements that do not only concern the characteristics of the product itself, but also a number of aspects relating to its production and to the territory of origin. A typical product is in fact closely linked to a territory, which should not be

understood only as a physical place, but mostly as a set of conditions that contain numerous tangible and intangible assets, such as history, experiences and processing techniques. The set of these values then represents the identity of the territory, of which these products are manifestation. In Tuscany there are 12 districts identified by the regional decree n. 69/2000. One of the most important districts is Santa Croce sull'Arno situated between the provinces of Pisa and Florence: it can boast companies specialised in the whole leather production chain, from the tanning to the finished product, both in the shoes sector and in the leather industry. Other important districts are: the textile-district in Prato that is one of the biggest Italian industrial site and one of the most important worldwide centers in the field of yarns and woolen fabric. The textile and clothing district in Empoli, the third in Tuscany as for its dimension and the Casentino and Val Tiberina textile and clothing district, situated in the province of Arezzo, which is famous for its Casentino cloth. The goldworking district, based in Arezzo, can boast a production that from the 70s up to now has ranged from modern and old style top jewellery to fine goldworking without stones, up to tableware sets and home decorations. The Capannori paper district, situated between the provinces of Lucca and Pistoia, holds 80% of the paper national production and about 40% of the national corrugated carton production. The Poggibonsi wood and furniture district's strength is the production of kitchens, furniture and accessories and it can boast some successful top design companies. Besides the furniture sector, there are enterprises ranging from caravanning to mechanical, getting to the famous marble mining and working district in Carrara. There are also a number of craft activities such as the processing of straw in Signa (the so called "gold of Signa") that at the end of the twenties inspired the film directed by René Clair: "A straw hat of Florence" or the laces of Tavarnelle that in the period before the second World War, when leather were beginning to be difficult to find, were used by Salvatore Ferragamo to create refined uppers.

1.3 The importance of tradition

The concept of *typicality* is strongly associated with that of *tradition*. The tradition, in fact, is the bearer of distinctive characters that show the uniqueness and authenticity of the product. Thus the traditional product takes on a connotation that could be called "mythological", thus allowing the past to merge with the present. Giuseppe Lotti explains *"The territorial dimension has acquired a growing importance especially in the case of contexts that in the collective occupy a significant role. For some production systems, the surplus value that the product must have to be competitive can be guaranteed by membership of the same right to a place"* (Follesa, 2013, p.36). So the memory of a bygone era becomes a fundamental added value in terms of uniqueness and symbolism, since it assumes a symbolic connotation and strongly representative of the place and of that culture. In recent years, these issues have heightened the interest toward the typical products by consumers. In fact it is clear that these products perfectly meet the cultural trends of our time, both in terms of the protection and exploration, or learning practices and ancient knowledge. The contemporary user wants to rich out new experiences and authentic high educational content. Therefore strategies for commercial development of this type of product must, of course, take into account the relationship with artisanal production systems that characterizes them.

The limited production capacity, in a quantitative sense, is not able to fulfill the needs of a global market, but also makes them suitable for meeting the demands of small niche markets, focusing particularly on their needs.

1.4 Identity as attractiveness

In an increasingly globalized world, it is evident that the typical characteristics of a territory that represent the uniqueness and the identity can be not only a means of distinction from the masses, but also an important factor of economic growth through the creation of new products.

Italy, more than any other country in the world, is rich in territorial, cultural and productive peculiarities, which together form a huge capital that can reveal crucial for economic development.

All tangible and intangible traits of local culture, due to the identity of the territory and populations that inhabit it, can be marked with the label of "typical" and possess the potential to become an attraction.

The typicality, however, although necessary, is not enough to generate attractiveness: in fact, a resource "typical" to become profitable is to be organized and communicated in such a way as to be attractive. This means you must put in place a process that can make it understandable, visible and easily accessible.

An object, in fact, becomes attraction when it is recognized as such by the users, and the quality that determines the attractiveness goes beyond its "use value."

The objective function of a product loses importance, while it becomes extremely significant to the value which is capable of transmitting. In this way, a product differs from others on the market because of the high load of symbolic values it represents. In the contemporary market the affirmation of a product is thus not only due to its ability to arouse interest, but also and above all, to its symbolic value; therefore the cultural legitimacy is the real key of its success.



Fig. 1: Salvatore Ferragamo, 1920s. Upper made in Tavarnelle's lace and in Signa's straw.



Fig. 2: Example of research result: application of Tavarnelle's lace inside acetate frames. (Francesca De Nicoli)

1.5 Design and territorial identities

In the process of exploitation of local and typical products identity, design, always covers plus a decisive role. In fact, in an increasingly critical economic scenario, where you need to find new tools for communication and enjoyment of the territorial cultural heritage, design is then able to create added value, to make available to users the cultural heritage without distorting or altering the essence and to generate innovative project proposals. In this view, the global economic crisis is a positive factor for the development and the rediscovery of the cultural riches present throughout the Italian territory, providing the opportunity of a radical transformation which could lead to a new equilibrium, causing a major development at both economically and socially. The territorial identity, expressed through culture, the tangible and intangible assets, becomes growth vector through design, which maintains access to knowledge. Design is able to create an innovative and necessary cultural development, without which we would run the risk of dramatically simplifying the content of territorial identity. What is essential, in fact, it is to keep firmly the relationship between project proposals and the complexity of the matter so, the designer's task is to provide a coherent response to the need to tell the identities through the projects.

The culture of the project consistent, aware and responsible is able to make the invisible visible, to bring out perceptions and intangible wealth, creating a connection between the past and future: it is essential to define what is the identity of a place for this to be communicated better, through a careful selection in the survey phase. In-depth knowledge through situated surveys and listening techniques, allows to confront the potential of the area and point out their distinctive features.

1.6 The aim of the research

This research aimed to create new opportunities for economic development of small and medium-sized enterprises (SMEs): it intended to preserve traditional craft production methods that represent a huge cultural wealth and they are an integral part of territorial identity.

The research was aimed to employ conventional typical processes of different territories to create exclusive and high-end products. In this way, it was possible to fully understand the importance of territorial identity as a development vector and its decisive role in terms of differentiation also according to the meaning of luxury today.

Practically, the purpose of this work is to propose a referring methodological system to valorize and reactuate traditional products or production of specific territory. The proposed system allows to maintain the value and the know how of a territory and at the same time reinterpreting tradition by actualizing through the new technological innovations.



Fig. 3: Casentino cloth with the characteristic curls in the classical orange colours.

2. Methods

A qualitative multiple case studies analysis of Tuscany products was carried out.

The case study on which the research has developed is the Casentino's cloth. The aim of this project is a study of feasibility that allows to start up the experimentation and the consequent introduction of some innovative methodologies in the managing of a Tuscany typicality.

In particular, the present study is aimed to present the results of a research for the valorisation, accreditation and innovation of Casentino's cloth. Furthermore the results can be theorized as guidelines to be used for other case study and districts.

2.1 Research phases

In order to reach the above mentioned objectives, our research has been divided into the following phases:

Phase 1: selection of a typical Tuscan product on which to start a process of research and experimentation

Actions

A1.1-map of the Tuscan industrial districts and of SMEs in order to locate a case study on which to focus research.

A1.2-bibliographical survey of primary and secondary sources (catalogs, web-site, ...) in order to identify the typical products of Tuscany

A1.3-selection of those products that need a valorisation process

Results

We decided to identify a study case as representative product of Tuscany: the cloth of Casentino.

Phase 2: the study case

The first activity of this phase of the research consists in researching the characteristics of the Casentino cloth, its evolution from the past until now and its peculiar manufacturing processes.

Actions

A2.1- attentive study of the physical and social characteristics of Casentino.

A2.2- bibliographical survey of primary and secondary sources (catalogs, web-site) on Casentino's wool and its manufacturing process.

A2.3- detailed study of each processing phase.

A2.4- interviews have been carried out with the sector operators in order to know better the problems connected with the Casentino's wool production

A2.5- workshops and local tours to a sample of selected small/medium Casentino companies have been organised. In this occasions some experts have explained their production processes

Results

The data have been used to prepare a synthesis document which constituted the reference grid containing the informations to start the project phase. This method of reading values, related to traditions, to local habits and to typical ways of life created the conditions for an "integral" evaluation of territory and its peculiarities.

Phase 3: design interventions to valorisation, accreditation and innovation of Casentino's wool.

The third phase consisted in activities aimed to study the different types of Casentino cloth in order to enhance its use. The results identified new areas of application, proposing and designing innovative products.

Actions

A3.1- study of current manufacturing processes to catalog the different types of cloth.

A3.2- study of the performance characteristics of the cloth and their improving through the special and experimental treatments (in collaboration with NTT-Next Technology Tenotessile, Prato)

A3.3-identification of new areas of application

Results

Decisive to this process was the stimulus and support offered by local associations and companies (Lanificio di Soci, Casentino Lane, Tessilnova, Premiata tessitura T.A.C.S. e Casentino Textile).

The main results of this phase are:

- coding of three different types of cloth: Historic-Classic-Evolved and design of related the symbols
- defining of process guidelines to encode the instructions of technical and performance characteristic able to reaffirm and update its identity.
- development of products for fashion system design
- development of products for interior design

Phase 4: dissemination of results

Actions

A4.1-relationship with newspapers and magazines (also specialized) for the dissemination of the developed actions;

A4.2-organization of events designed to raise awareness of the potential of the cloth and the new fields of application

A4.3-publication of a book

Results

The results of the research has been widely disseminated through traditional communication channels (press, television) but also through the network

3. Result of the research and conclusion

The Italian product is very rich in intangible values and cultural meanings that have their roots in their own territory, in the social context and in the strengthened techniques. It stands out of the international landscape thanks to the quality of its forms, its care of details, but also the shapes and materials taken from its territory. The Italian product, characterised by a product-territory symbiosis, expresses its own human, social and historical values through a blend of intellectual and tangible knowing that eventually becomes know-how.

The present study (whose main objective has been to support the small-medium companies in their search for new synergies with universities to develop innovative products as symbols of a cultural identity) has enabled to pilot projects that will test the feasibility of this organisational model and the possibility of using it also in other contexts.

These projects have given birth to co-branding partnerships and to partnerships between big well structured companies and small-medium companies. The ethicality of this project is based on the realisation of products with a high added value, given by their uniqueness and by all those intangible aspects that connect it with a territory and its unique traditions.

The final goal of the research is the competitive growth of a renowned traditional Tuscan product. Casentino was the selected territorial model with the precise aim of serving as a guide, as a tool for orienting the formulation of strategies of action that may influence the quality of the territory.

In fact, the project was developed with the ultimate goal of adding further value to the renowned and traditional "Casentino cloth", and to give renewed impetus to the companies that produce it: therefore it was necessary to be active on the factors that could contribute to strengthening their competitiveness and innovation on a globalised market by offering complex formal, technological and typological performance. The project aimed to give new contents and new perspectives to the Casentino cloth by defining a specification that encodes the instructions of technical and performance character able to reaffirm and update its identity.

The work was so focused on two different points of the research: defining the technical performance parameters of the cloth and definition of possible application scenarios of it in sectors with high added value and different from textiles.

In particular, the research might be pointed out that the study of various types of cloth (moreover all necessarily equipped with the famous, unmistakable curl casentino) in production today or further producible, led the companies in the industry to establish three types of cloth susceptible to boast with the name of "casentino" cloth and that all companies were able to produce and market:

-Historical;

-Classic;

-Evolved.

The Historical Casentino is evidently the philological version of the traditional one; the Classic one admits the technological and aesthetic devices that have been recently introduced to the workings of the fabric; the Evolved is a cloth that substantially preserves the appearance and origin but also admits sophisticated treatments to get new opportunities.

Obviously, the specification of which is said contextualizes and resets parameters to which the consortium producers will adhere to ensure the final consumer on product requirements.

Thereafter, in order to verify the possibility of combining flame retardant properties and stain-resistant, they have been defined innovative finishing products to be implemented in the textile industry in relation to the substrate employed in the textile furnishings industry.

Also within the project, particular emphasis was also looking for new markets in not traditional fields; for instance, it seemed significant the furniture area.

3.1 New synergies

In Tuscany, more than in the rest of Italy, the textile sector and the clothing sector are considered "excellences". Tuscany is a region characterised by some of the general Italian economy factors and

also by other factors that on their regional territory become more important; it is a region aimed to the international trade, thanks to the fashion sector.

Thanks to this manufacturing base and these territorial characteristic, Tuscany is ideal for creating synergies able to rework the traditional know-how to new developments and applications made possible through the creation of more and stronger contacts with academic research community. The research by promoting the creation of an industrial/academic network has contributed to realizing a play of strategic development able to give value to the Tuscan product.

Today, more than it used to be in the past, it is important to have a wider view of the added value, given by the productions that involve different entrepreneurs in the same territory; an effective network that is able to grant a systematic, multi-dimensional and multidisciplinary innovation, as it creates synergies between different realities (industrial-craftmanship, innovation-tradition, etc.).

We can assume that the small/medium companies need to comply with the market deep change: that is to stand out of the crowd and become an excellence, defend the quality of their own products by using technologies and being innovative, but mainly including in their business relations similar or complementary companies and create with them business networks or partnerships.

Finally the research results are able to promote the formulation of guidelines tailored to the different regional experiences.

Bibliographical References

- [1] ARGANO, Lucio, BOLLO, Alessandro. *Gli Eventi Culturali. Ideazione, progettazione, marketing, comunicazione*. Milano: Franco Angeli, 2005.
- [2] ASHBY, Mike, JOHNSON, Kara. *Materiali e Design*. Milano: C.E.A, 2010.
- [3] BECATTINI, Giacomo. *Distretti industriali e made in Italy*. Torino: Bollati Boringhieri, 1998.
- [4] BECATTINI, Giacomo. *Il distretto industriale. Un nuovo modo di interpretare il cambiamento economico*. Torino: Rosenberg & Sellier, 2000.
- [5] BODEI, Remo, *Le forme del bello*. Bologna: Il Mulino, 1995.
- [6] BROCK, Sean. *Heritage*. Oklahoma: Artisan Publishers, 2014.
- [7] BUTERA, Federico. *Innovazione e internazionalizzazione*. Treviso: Unindustria, 2008.
- [8] CASELLI, Giovanni. *Casentino. Guida storico ambientale*. Grosseto: Le Balze, 2003.
- [9] CATANIA, Angela (a cura di). *Design, territorio e sostenibilità. Ricerca e innovazione per la valorizzazione delle risorse locali*. Milano: Franco Angeli, 2011.
- [10] DELLA BORDELLA, Pier Luigi. *L'arte della lana in Casentino; storia dei Lanifici*. Cortona: Grafiche Calosci, 1996.
- [11] FILIPPI, Francesca. *Il Panno del Casentino*. Arezzo: Arti Grafiche Cianferoni, 2013.
- [12] FOLLESA, Stefano. *Design & Identità. Progettare per i luoghi*. Milano: Franco Angeli, 2013. 36 p.
- [13] FORTIS, Marco. *Il made in Italy*. Bologna: Il Mulino, 1998.
- [14] IABICHINO, Paolo, GNASSO, Stefano. *Existential Marketing*. Milano: Hoepli Editore, 2014.
- [15] MATTIA, Giovanni. *Il neo-lusso. Marketing e consumi di qualità in tempi di crisi*. Milano: Franco Angeli, 2013.
- [16] MORACE, Francesco. *Consumatori. I nuovi nuclei generazionali*. Milano: Egea, 2016.

- [17] MORACE, Francesco. *Il senso dell'Italia. Istruzioni per il terzo miracolo italiano*. Milano: Libri Scheiwiller, 2008.
- [18] MORACE, Francesco, SANTORO, Barbara. *Italian factor. Moltiplicare il valore di un Paese*. Milano: Egea, 2014.
- [19] NICCOLINI, Franco. *Bibbiena e il Casentino*. Arezzo: Editrice Gemelli, 1996.
- [20] NORCINI, Franca Loretta. *Il vello d'oro: i vecchi mestieri e le antiche tradizioni del Casentino*. Cortona: Calosci, 1996.
- [21] NORMAN, Donald A. *Emotional design. Perché amiamo (o odiamo) gli oggetti della vita quotidiana*. Milano: Apogeo Education, 2004.
- [22] PADRONI, Giovanni. *Lo sviluppo della piccola e media impresa: vincoli e opportunità*. Milano: Angeli, 1993.
- [23] PIEROTTI, Gustavo. *L'arte della lana in Toscana*. Firenze: Edizioni dell'Ente per le attività toscane, 1926.
- [24] RUSSO, Dario. *Design & Territorio. Università e aziende tra ricerca e innovazione*. Palermo: 40due Edizioni, 2016.