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# *The comeback of craftsmanship: a comparison between Italy and the USA*

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## **Abstract**

The comeback of craftsmanship in the age of globalization is a peculiar and characteristic phenomenon of these last years. In our globalized world, full of commodities, new means of transport and leader multinationals in the market, there has been a change of direction: a return to the handmade, a wish to rediscover the true relationship with the territory, the history and the artisanal products, made by the expert hands of artisans.

The main aim of this dissertation is to explore this change of direction, how and why it happened and the consequences that it brought in our society, through a comparison between Made in Italy and Made in the USA: the main differences and similarities will be analysed and discussed.

The current topic of this dissertation explores the return to the craftsmanship through two main fields of interest: fashion and food. In addition, also the tourism industry will be analysed, because recently it underwent many changes, connected to the continuous search for authenticity strongly sought-after by tourists.

For each field of interest several artisanal activities and places of interest will be listed and analysed, both in the Italian and USA's overview.

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## Introduction

We live in a world full of technology, scientific progress, ultra-modern discoveries and innovations. We live in the world of big cities, motorways, skyscrapers and offices. We live in a world where the relationships among people are ruled by the social media.

In this kind of world the individual gets lost, overwhelmed by all this surplus of information and technology: people are just numbers in a bigger universe of numbers, like a big crowd who follows fashion and new trends, and there's no more attention for the individual.

From the economic point of view, we could say that we live in the world of designer names, shopping centres, multinational corporations and leading companies in the market. Everything is big, international, and for many years all the hand-crafted activities and small producers have suffered because of this situation. But in the last years there has been a turning point: the rebirth of the hand-crafted and manufacturing activities in the ultra-modern universe of globalization, especially the rebirth of "Made in Italy" and "Made in the USA".

In order to develop this topic, these two phenomena will be analysed in the fashion, food and tourism areas, showing how people can feel the experience of Italy and America through clothing, food, tradition, and contact with people.

Something called "Made in Italy" is a wide world that concerns many fields of interest: from the beautiful and refined smoking by Brunello Cucinelli to the tasty wine by the wineries Di Filippo. I would describe Made in Italy more like a mix of experiences, sensations, ways of life, rather than just a typical Italian phenomenon. In this modern era, where commerce developed among all countries in the world, the individual gets back to the origin, asks for something real, something authentic, which has been made by the expert hands of artisans, not by machines. It is a paradox: the more we go further in the advanced and high-tech world of the 21<sup>st</sup> century, the more people ask for something real, genuine, typical of the country where they live or which they are visiting. Wearing a handmade dress is not only wearing, but is also feeling, experiencing, knowing that you are wearing a piece of Italy. Even drinking a wine which has been produced, for example,

in a magnificent vineyard in Tuscany, makes you experience not only the flavour of the wine, but the story of the place where that product has been made. It's a phenomenon that involves all the senses, in fact I would say that Made in Italy is a life experience.

But when, how and especially why the situation has changed so much, making this "rebirth" happen?

During globalization, the development of new technologies and communication strategies gave rise to all the commodities we have today. This happened in many sectors: the food industry, the fashion industry, the tourism industry and so on.

Talking about the first one, it is known that in supermarkets we can find all that we need. For example, we can buy fruit out of season, which comes from all over the world: this way we are given the possibility to savour sweet pineapples in winter, or oranges in summer. But meat too, another food which people can't do without, is always available, and there are many kinds of meat among which people can choose, not even knowing where that meat comes from or how the farms are run.

For a long time, people have been satisfied by the comfort and the convenience of this situation, but then, something changed. People started to reach for quality, and not for quantity, and started to ask themselves where a certain food came from. Why do we have to buy something from all over the world, when we can favour instead food from our local business?

Concerning this topic, in this dissertation some examples of km 0 and biological food in Italy will be discussed, especially the theme of biodynamic agriculture, mentioning some bizarre but also very useful and clever ideas, such as the wineries Di Filippo.

Another important topic concerning the food industry is Made in Italy in the ice-cream industry: a clear example is Matteo Carloni, one of the most important master ice cream makers in Umbria and in Italy. Even something like a simple ice-cream, which is truly originating from Italy, hides a whole universe behind, especially talking about natural and genuine ingredients. Matteo Carloni travels around Italy to show people how the true Italian ice-cream is made, making courses and degustation events.

Even the fashion industry underwent many changes. For a long time, and partially even today, people were satisfied by the fact that many products were available in big shopping

centres, or even in the net, where a click was enough to order and wire home everything. This is a comfort, and it is also convenient, rather than buying something more expensive in designer names shops. But in the last years, more and more ethical considerations developed among people. Why do we have to buy something which has been made in China, for example, when we can buy something which has been made in Italy? Why don't we buy something made in Italy which is also ethical and belongs to "green fashion"?

Concerning the fashion industry, one of the most important characters who represents Made in Italy, who contributed to develop our fashion industry all over the world, giving emphasis to the image of Italy is Brunello Cucinelli.

The so called "green fashion" will be discussed too, mentioning for example Marisè perusia, one of the leader companies in Umbria for sustainable fashion.

Exploring the Umbrian overview, a peculiar character in the world of shoes is Black Dioniso: an example of Italian excellence in handcrafted and customized shoes, a clear example of how Internet and the social media play a fundamental role in highlighting these new young characters of Made in Italy.

Finally, the perfumer of Perugia: Carlo Sargenti.

The tourism industry underwent many changes too. Nowadays, for example in Italy, tourists reach for eco-green agritourisms, where they can "feel" the touch of nature. More and more tourists, who came from England, America, Russia and so on, come here in Italy to experience the slow, relaxing and genuine holiday in the typical Italian countryside. Of course, km 0 food plays a fundamental role in this situation, and many structures offer tourists the possibility to eat healthy food during their vacation.

Made in Italy is a kind of rebirth, a "going back to the origin" which is happening here in Italy, but also in other countries, especially in the USA. In this dissertation the main differences and similarities between these two "Made in" will be discussed and analysed. Concerning the United States, the food, fashion and tourism industries will be developed and analysed as for Italy. Talking about the food industry, some important wineries which follow the biodynamic principles will be mentioned, alongside the new tendency for artisanal food, such as bread and chocolate. Concerning the tourism industry, a great emphasis will be on agritourisms, which have spread all over the country in the last years,

as it happened in Italy. The fashion industry too will be analysed, especially artisanal American brands, realised by the expert hands of American artisans and related to the Native American culture.



## CHAPTER 1

### *Craftmanship and multinationals*

“The return of craftmanship offers a key to understanding the present [...]”<sup>1</sup>.

This peculiar quote of great impact describes the main aim of this dissertation by putting together two terms which for a long time haven’t been used together: “craftmanship” and “present”. There is an effective return of craftmanship in our days, and this return can explain many phenomena which are happening in our global economy and in costumer’s purchasing choices. But first, the main concept of craftmanship and what it represents should be analysed: what is craftmanship?

Since the most ancient times, craftmanship has always been the highest expression of a population: culture, history and tradition were preserved and handed down from one generation to another through handcrafted activities and products. Peculiarities and specificities of each product and activity, differentiated one population from another, one country from the other.

A peculiar and quite interesting factor is that these ancient handcrafted activities have been preserved up to the present day, and still are fundamental elements which identify the roots of a culture, a population, a country. Nowadays we live in a globalized world, characterized mostly by technology, intercontinental communication and continuous exchanges among countries all over the world. The concept of culture has changed its connotation, as well as the concepts of population and national identity: the world has become one big country, with one big economy. Throughout the years, more and more multinational societies have made their way in this world-wide economy, and nowadays they control many sectors in the food industry, in the fashion industry, and many other

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<sup>1</sup> R. Akker, A. Gibbons, T. Vermeulen, *Metamodernism: Historicity, Affect, and Depth after Postmodernism*, Rowman & Littlefield Intl, 2017, P. 82

branches of the economy. These conditions led to a weakening of the internal and traditional production of the countries, but nowadays multinationals are rediscovering the importance of craftsmanship: costumers' requests are more and more oriented towards sustainability, culture, tradition, personalization. People's tastes are changing and the necessity to go back to tradition is strongly felt by many people.

Nevertheless, the presence of multinational companies in the global market has changed a lot throughout the years. In fact, in the last years a new idea of marketing is born: the costumer's tastes in general have changed. People nowadays look for genuine products in food field, and artisanal products in fashion field: people look for products which tell a story, the story of the people who made them with time, passion and knowledge. People are realizing that it is better to favour local industries rather than international industries and more and more are looking for products which are real, which come from the territory and which express the roots, the culture and the tradition of a certain geographical area, or just a certain country.

Multinationals then have been trying, in these last years, to satisfy this "search for truth" which characterizes the costumer's choices, and this is happening all over the world. That's why in this dissertation I decided to compare two enormous different realities, Italy and America, which are anyway also similar under several perspectives.

For both the countries my analysis focuses on the food, fashion and tourism industries. The choice of these three industries is connected to the fact that I firmly believe that the expressions of culture and traditions lie in the field of handcrafted, which usually are the food industry and the fashion too. In Italy, for example, there are the best handcrafted schools for young people who want to learn the peculiar art of shoe and clothes making, and these schools exist since the most ancient times: this is why Italian tradition in the field of fashion is the most famous and sought-after all over the world. Italian food industry too is anyway another quite important factor through which Italian tradition takes place: everything, from the breeding of animals in agritourisms, to the biological and km0 is a fundamental factor which distinguishes the Italian food industry. The fact that Italy has always been a country with many rural areas, gives peasants the possibility to keep

on growing and developing, and especially nowadays, to reconfirm their position as fundamental pillars which represent the majority of our country's livelihood.

The United States are quite interesting in this big comparison because despite this may seem a completely different country, far away from the Italian horizon, culture and tradition, it is instead more similar to Italy than it appears: from many points of view, economic dynamic in the USA have followed the same path as it happened in Italy: for example, in the field of tourism industry, agritourisms have spread all over the USA's territory and the lifestyle and the dynamics which are common in Italian factories and agritourisms can be assimilated and compared to the American ones: the big search for green spaces does not affect just the Italian territory. Another example can be the food industry: the peculiar interest for tradition in the making of bread, for example, following the ancient Italian tradition has spread all over the country and many young artisans spend their days learning and producing following the ancient recipes.

Of course, USA and Italian traditions are completely different from each other and the comparison does not concern them in detail, but the similar dynamic which happened at the same time and in a similar way. It is astonishing for me to make a comparison between two completely different worlds, in terms of economic, history and culture, which anyway gave the same response, in the last years, to the phenomenon of globalization.

This comparison involves both similarities and differences, which can't help but exist since these two countries are two enormously different realities. The focus, anyway, is the comeback to the tradition and the origins, the necessity to restore a genuine contact with the earth and the territory. Although this is happening in slightly different ways.

The rediscover of ancient traditions and techniques is spreading enormously nowadays, alongside the necessity to revitalize small realities and local productions: multinationals all over the world have understood the importance of what people need nowadays. People need authenticity, transparency, ethical and local products. People need to be told a story, the history of the product itself, made with passion, tradition and mastery.

Throughout the years, these traditions have been hidden and put in the background by multinationals and big enterprises which have monopolized the market in the years of the economic boom. In big cities, the direct contact with nature, peasants and products of the land has been substituted by food brands in supermarkets, and people got away by the authenticity of rural life. All the small enterprises, even the family-run activities in the

field of food and fashion too, have suffered a lot the presence of multinationals. Small workshops handed down from one generation to another, which preserved the mastery and the traditional techniques, have been overshadowed by big enterprises and their standardized products, adapt for everyone in billions of copies, always available in supermarkets.

These products anyway do not possess all the features which characterize handcrafted products: standardized industrial productions can't be compared to the artisanal product, which is the result of an incomparable use of time and resources through which the final product is a unique masterpiece. The amount of time, details and the quality are the features which identify a high-value product.

### *1.1 Ancient and modern artisans*

This dissertation aims to explore the comeback of craftsmanship in our days and how it changed compared to the ancient times: of course there are many differences between Made in Italy and Made in the USA, but both of them have in common the fact that nowadays these two forms of craftsmanship are completely different from the past referring to techniques, instruments and reasons.

In the 1900's the development of new technologies brought to the standardization of products at low price. Nowadays, the new customer's needs are the necessity of personalization, sustainability, and connection with culture and tradition. These needs are completely different from the previous ones, which led us to take distance from the standardized products.

In fact, in those products people can't find solutions to the needs of personalization, sustainability, connection with culture and tradition that can instead be found in artisanal products.

Nowadays there is a comeback of craftsmanship with requests to artisans which are totally different from the past. It is a modern form of craftsmanship and a modern artisan, who

can use all the new technologies: the final product is made in a different way from the past, but it is yet unique and not repeatable.

The modern artisan is also able to make himself known through new means of communication, and the final product is manufactured with new instruments compared to the past. Anyway, this product always meets the main needs of personalization, sustainability and recalls the culture and tradition.

It is not about an ancient kind of craftsmanship, for example the one which took place in medieval times, but the concept is quite the same: in a different century, in a different world and economy, and with different people, the necessity of handmade manufactures, the necessity of something real and connected to the territory is still present and fundamental in our society. Times change, people change and society changes, but one thing always remains the same, even if in a different way: craftsmanship.

This does not mean coming back to something which won't exist anymore, but to something which exists in a different way compared to the past.

But what does an artefact represent?

It refers to intrinsic properties of the product. Why do we need to buy a personalized product, when we can find it at low price in an open-air market or a store?

Because of the intrinsic value which is contained in it: it's a cultural rediscovery, it has got a symbolic, semantic and aesthetic value.

It may seem a kind of paradox the use of the word "artisan" in our days, but this new artisan has "adapted" to all changes of this epoch actually and to the needs of modernity: the concept is to carry on the tradition but also adapting to modernity.

This way, also the final work of the artisan requires new technologies, and it is not possible to talk anymore of ancient artisans in their workshops: yet there are many of them nowadays, but surely way more technological than the old ones.

It is important to specify that the artisan who works nowadays is completely different from the artisans of the past: it is a new, modern artisan, it is a person who tries to carry on the tradition and the culture in the products, but in a completely different way compared to how it happened in the past. The instruments available to the artisan nowadays are modern ones, and consequently also the final product is a modern product, which is anyway of great value and an artisanal piece. The means changed, as long as the

techniques in part, but the aim is still the same, even brighter: it is especially now, especially in this society that the necessity to hang on to tradition is strongly felt by the majority of people.

“The craftsman, whether he is a translator (like the pattern makers), a creative (like a master glassmaker) or an adapter (like the fashion designer) must not reject modernity. He must adapt the organizational model of work to the current conditions (Micelli, 2011). The company does not have to remain on the territory, but it can (or must) also become international. The processing does not necessarily have to be done manually in all the stages”<sup>2</sup>.

A clear example of what is explained in this paragraph is for sure, in Italy, Brunello Cucinelli: he started with a small workshop activity in Umbria and now his boutiques are spread all over the world: Moscow, New York, London, Paris and many other cities. Obviously, his techniques have developed since the initial years, the industry has grown a lot and more and more people work in the team, which has become quite big. New technologies are useful in the production, but at the same time always expert artisans take care of the most peculiar stages of processing and supervise the whole process.

Up to now, the focus has been on the product itself, from the objective point of view. But the necessity to go back to the tradition and to be in contact with it materialises also in other fields, which can be for example food, people, territory. The necessity to relive the culture and the history can be of course researched in manufactures and artisanal objects, but in the last years this necessity of authenticity has been sought-after by people also in other terms: being in contact with the territory, with people, eating km0 food have been the main purposes in the last years.

The revival of the past is such an abstract but at the same time concrete concept, because it can be applied in several fields. Nowadays this concept of coming back to the origin is

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<sup>2</sup> L. Ferro, *L'Artigiano alchimista. Percorsi di qualità e di eccellenza delle imprese artigiane agroalimentari venete*, Milano, Franco Angeli edizioni, 2015.

Source text: "L'artigiano, che sia un traduttore (come i modellisti), un creativo (come un maestro vetraio) o un adattatore (come lo stilista della moda) non deve rifiutare la modernità. Deve adattare il modello organizzativo del lavoro alle condizioni attuali (Micelli, 2011). L'impresa non deve rimanere per forza sul territorio, ma può (o deve) anche internazionalizzarsi. La lavorazione non deve essere per forza in tutte le fasi realizzata manualmente".

so wide that the comeback of craftsmanship is just a part in the whole process: people look for authenticity, and this authenticity can be found not only in manufactured products, but also, in a less concrete perspective, in many other aspects of everyday life, for example, food and tourism.

Let's take for example Italy: every year a lot of tourists come to Italy eager to experience a true Italian vacation. The first things which come to mind are tasty and healthy food, beautiful lands, warmth of the people, animals in the countryside and so on. A vacation can be made up by several ingredients, and all these together contribute in making it an authentic experience, a full immersion in culture, tradition and history.

That is why the concept of "Made in" is so important, because it represents the main core of a country, the spirit of the country itself. This is what people need when they want to live fully an experience in a specific place, and this experience is made up by several ingredients.

## *1.2 Multinationals in the market*

During globalization, several big international and multinational societies have come on to the market, a market which has become more and more globalised and common for a lot of countries.

But what does the word "globalization" mean?

Below is a definition of globalization by Ulrich Beck, a famous German sociologist and writer, who published many articles and books about globalization and its consequences in our modern world.

"Globalization means the undeniable loss of boundaries of daily action in the different areas of economy, information, ecology, technology, cross-cultural conflicts and civil society, that is, basically, something familiar and at the same time inconceivable and difficult to grasp, but which radically transforms daily life, with a clearly perceptible

force, forcing everyone to adapt, to find answers [...] Thanks to all the modern means of communication and transport, globalization is [...] possible, on principle, without effort. It becomes a daily experience [...] The "globe of compact time" is born. Events from different parts of the world are now located on a single time axis and no longer on many different ones [...]. From an economic point of view, the globe is no longer extended and there are not distant countries, but the globe is compact, small and close with the (money) marketplaces connected electronically. [...] Globality means the disintegration of unity between national state and national society; it is the formation of new relations of power and competition, conflicts and intersections between national-state units and actors on one hand, and actors, identities, social spaces, transnational conditions and processes on the other hand”<sup>3</sup>.

This abstract is quite interesting, because not only globalization and its characteristics are explained, but also it emerges how much it is a wide and peculiar phenomenon, which has spread on the economic, social, political and cultural front. Globalization has incorporated many aspects of nowadays life, the world has become compact and small, there is no more insurmountable distance among countries (thanks to the new means of communication and transport), the different economies of each country are becoming one big global economy, differences among cultures are reducing, since big cities are becoming multicultural, and it is easier travelling and reaching places all over the world. Everything is near and well connected. More and more links among global society and individual states are developing, and there is a big fracture between national State and national Society.

Last but not least, time has changed its connotation: Ulrich Beck defines our world as the “compact time world”, where time has become something universal, common and shared,

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<sup>3</sup> U. Beck, *Che cos'è la globalizzazione. Rischi e prospettive della società planetaria*, translation from German edited by E. Cafagna e C. Sandrelli, Roma, Carocci editore, 2002 (or. ed. 1999), pp. 39-40. Source text: “Per “globalizzazione” si intende l’evidente perdita di confini dell’agire quotidiano nelle diverse dimensioni dell’economia, dell’informazione, dell’ecologia, della tecnica, dei conflitti transculturali e della società civile, cioè, in fondo, qualcosa di familiare e allo stesso tempo inconcepibile, difficile da afferrare, ma che trasforma radicalmente la vita quotidiana, con una forza ben percepibile, costringendo tutti ad adeguarsi, a trovare risposte [...] Grazie ai moderni mezzi di comunicazione e di trasporto la globalizzazione è [...] possibile, per principio, senza sforzo». Essa diviene un’esperienza quotidiana [...] Nasce il “globo dal tempo compatto”. Eventi di parti del mondo diverse vengono ora localizzati su un solo asse temporale e non più su molti diversi [...]. Dal punto di vista economico il globo non è più esteso e con paesi distanti, ma compatto, piccolo e vicino con le piazze di mercato (del denaro) collegate telematicamente. [...] Globalità significa la frantumazione di unità fra Stato nazionale e società nazionale; la formazione di nuovi rapporti di potere e di concorrenza, conflitti e incroci tra unità e attori nazional-statali da un lato, e attori, identità, spazi sociali, condizioni e processi transnazionali dall’altro”.



and where individual events which happen in different times and places, are situated on the same time axis: the world has become entirely connected and synchronized.

As said before, globalization has spread on several fronts, but in this dissertation, I will analyse specifically the social and the economic aspects, examining in deep the numerous transformations which the market and the society underwent in these years of change.

In past times, the market was dominated by small artisan activities, which were situated in every city, from the smallest ones to the big ones. There was an activity for each profession: artisans, shoemakers, tailors, potters, glassmakers, farmers, booksellers, bricklayers, pastry chefs, laundresses, butchers, goldsmiths, leather workers and so on.

Each profession occurred in a specific workshop, and very often it was handed down from one generation to another, so that a specific craft was characteristic of a family, from the grandfather to the nephew. For a long time, handcrafted activities have been the real market, the real economy and the “spirit” of the country: the handcrafted products that people used to buy had a specific identity, history and culture. Buying those products meant buying both the time that artisans employed to realize the product and the ability and experience of their hands. Those products were unique, peculiar and characteristic, and narrated their own story.

With the beginning of globalization, all these activities started to quickly decrease, and to better explain and discuss this phenomenon, an abstract is listed below:

“What is the basis of the new power of international companies? Where does it come from? How does their strategic potential grow? [...] Transnational corporations excel themselves with record profits and a massive dismantling of jobs [...] Consequently, the level of conflict is growing, even in the economic field, that is, between virtual and real taxpayers. While multinationals can escape the national tax burden, small and medium-sized companies, which create most of the jobs, must bleed dry under the ever-new impositions of tax bureaucracies”<sup>4</sup>.

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<sup>4</sup> U. Beck, *Che cos'è la globalizzazione. Rischi e prospettive della società planetaria*, translation from German edited by E. Cafagna e C. Sandrelli, Roma, Carocci editore, 2002 (or. ed. 1999), pp. 15-18. Source text: “Su cosa si fonda il nuovo potere delle imprese internazionali? Da dove sorge, come si accresce il loro potenziale strategico? [...] Le imprese transnazionali superano se stesse con profitti record e con un massiccio smantellamento di posti di lavoro [...] Conseguentemente cresce il livello del conflitto, anche in campo economico, e cioè tra contribuenti fiscali virtuali e reali. Mentre le multinazionali possono sottrarsi al prelievo fiscale nazionale, le imprese di piccola e media dimensione, che creano gran parte dei posti di lavoro, devono dissanguarsi sotto le sempre nuove imposizioni delle burocrazie fiscali”.

The previous quote is quite severe and adversarial, but it unfiltered describes what is the position of leader companies and multinationals in the nowadays market, and the disorienting evolution of the market itself during these years.

Big companies have become leader in the market, being able to control the economic environment and keeping up with all those small industries which fell behind and do not have the numbers to grow up in the full of sharks nowadays world.

In this passage it is explained how international companies gained all their power, and this happened thanks to several processes.

There is delocalisation first: it consists in exporting jobs and plants of the factories where the costs and conditions for the labour force are cheaper: products and services are divided, and work is distributed in different places around the world. This allows these companies to produce at lower costs. In addition, delocalisation is facilitated by the new means of transport, which are faster and easier.

Furthermore, using competitive strategies, they prevail on the market, but not always their victory is fair: more than once, labels where it is written “Made in the U.S.A.” or “Made in Italy” are a deception: how can we say that a certain product is truly made in a certain country, if different establishments for the different production steps, and also the labour force are not all located in that country?

The phenomenon of globalization brought a lot of advantages in the world, a world which has become a universal market, open to all countries and dominated by big international societies: it is thanks to globalization that less developed countries have been included in the world market, and became able to commerce with the most developed ones.

The other side of the coin anyway, is that alongside advantages, globalization brought a lot of disadvantages too. Conditions of exploitation and loss of jobs and skilled labour in the countries of origin are just few of the consequences that delocalisation caused, and last but not least, the loss of the product’s identity: how can people trust a label with “Made in Italy” or “Made in the USA” when the products are not made entirely in the country of origin? The loss of the product’s identity is one of the main themes in this thesis, in fact, analysing the return of the real “Made in Italy” I will talk about few important concepts, like the identity of the product, the history behind, the manual skill

of the producer, which nowadays are the most important and sought-after qualities in the product.

During the last years anyway, multinational societies have understood that customer's tastes have changed a lot, more and more on the ethical perspective. Moreover, people are aware that favouring local businesses and activities is a great opportunity for local entrepreneurs to become solid realities, to develop and this is an advantage for people who look for genuine and artisanal products. People need to buy products with a history, which come from the rural surrounding reality, made by expert artisans. People also need to rediscover their relationship with nature, with the surrounding territory, with animals, with all those activities connected to the earth which have been lost for many years. That is why during the last years this countertrend which affected most of the customers' tastes has been supported also by a countertrend of multinationals themselves: through advertisements and social media these big enterprises are trying to satisfy the customer's tastes and needs.

Multinationals constantly study the customer's tastes and needs, in order to offer the most suitable products. There has been a great change in customer's tastes and these big companies, aware of this fact, are trying with all the efforts to attract customers especially through commercials: in fact, often we can see how commercials "speak falsehood" just to attract them. Big companies well know that especially in these years and in this society, people choose for quality products, which are also sustainable, done in respect of the environment and particularly attached to the tradition, the history and the culture handed down from one generation to another.

The fact that multinationals often "speak falsehood" is a kind of demonstration of the great power which resides in the hands of all customers, it is such a powerful and important demand that multinationals need to adapt to it. This concept is clearly expressed in the passage below: "The presentation of everyday life in real/fake terms is yet another reason why authenticity is becoming the new consumer sensibility- we can't stand the toxic levels of inauthenticity we're forced to breathe [...] The prevalence of so much "real" and "fake" language in the packaging and advertising copy touting this economic output proves that companies and their supporting ad agencies discern the emerging sensibility. Such an approach does not surface by mere happenstance; it's pretty clear that

if businesses claim to be authentic, they must feel consumers are demanding authenticity in what they buy”<sup>5</sup>.

Nowadays most of the costumers’ tastes are oriented and guided through mesmerizing advertisements and television spots: for example, it is possible to encounter many commercial spots in which ethical, km 0 and bio products are sponsored. Costumers are searching for real and genuine products: the genuine is opposed to the persuasive, and this strategy works. This is clearly expressed in S. Lall’s book *Multinationals, technology and exports*, from which a passage is reported below:

“Informational advertising, especially when backed by genuine product differentiation based on R & D, is conducive to growth, while persuasive advertising diverts resources away from growth into wasteful competition”<sup>6</sup>.

A quite interesting analysis is given here also by the book *Idee e metodologie per il city branding competitive*, where the concept of nature and countryside is highlighted in order to let people know what the origin of products is and how they are produced.

“One of the representations that have been chosen to tell the value of ethics is the one of "genuine and certified products". Before thinking about the design of shapes, in experiential terms, we wondered precisely what experiences we wanted to offer to consumers so that they could perceive the story of "genuine and certified products". Therefore, the theme "a day in the countryside" was chosen. To bring this experience to life, among other things, the fields and crops from which those "genuine and certified products" ideally come will be reproduced inside the store”<sup>7</sup>.

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<sup>5</sup> J. H. Gilmore, B.J. Pine, *p. cit.*, p. 43

<sup>6</sup> S. Lall, *Multinationals, technology and exports*, Palgrave Macmillan, 1985, p.31

<sup>7</sup> C. Ciocca, Total city experience. *Idee e metodologie per il city branding competitivo*, Milano, Franco Angeli edizioni, 2017.

Source text: “Una delle rappresentazioni che sono state scelte per raccontare il valore dell’etica, è quella dei “prodotti genuini e certificati”. Prima di pensare alla progettazione delle forme, ragionando in termini esperienziali, ci si è chiesti appunto quali esperienze si volessero offrire ai consumatori affinché percepissero il racconto dei “prodotti genuini e certificati”. È stato quindi scelto il tema “una giornata in campagna”. Per far vivere questa esperienza, fra l’altro, all’interno del punto vendita saranno riprodotti campi e colture da cui quei “prodotti genuini e certificati” idealmente provengono”.

This new customer's desire and need for authenticity is the key used by almost all companies, in fact "Qualifying, altering and commercializing reality are the means by which companies capitalize on this new consumer desire for authenticity-and making claims of "authentic" and "real" appear to be the primary means of marketing such offerings"<sup>8</sup>.

Commercials often offer customers images where nature and past are strictly connected and pictured: to recall something which belongs to the past is one of the strategies used in most of the commercials, because the past recalls the pure, the untouched, in fact "Where do people, and business, turn to satisfy their desire for authenticity? One place is the past. Being forever gone and inalterable, the past represents an ideal form of authentic experience- the pure"<sup>9</sup>.

### *1.3 The fashion industry*

The fashion industry has always been an important sector in the market, maybe one of the most important in our globalized and ultramodern world. Many years ago, fashion was completely different: buying clothes and accessories was not possible for everyone, and people who could afford expensive clothes, used to buy them in boutiques, where skilled, talented and experienced tailors sewed tailor-made products. In those products there was all the tailors' talent, dexterity (manual skill) and ability, but also the history of the workshop, the territory, the tradition of that business. In modern times instead, fashion has become something accessible to all: clearly this is something positive, but at the same time there are a lot of negative consequences.

During the last years a lot of clothing chains were born. There is a large variety of fashion chains and fashion houses, and lots of brands developed throughout the years. The most

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<sup>8</sup> J. H. Jilmore, B.J. Pine, *Authenticity: What Consumers Really Want*, Harvard Business School Press, p. 36

<sup>9</sup> J. H. Jilmore, B.J. Pine, *op. cit.*, p. 45

peculiar phenomenon is that in this market there are many big important brands, such as: Prada, Gucci, Louis Vuitton, Nike Adidas and so on. Alongside these ones however, other low-cost brands developed in the latest years, and became the most suitable for a big part of the population, which can't afford buying something branded, but does not even want to buy poor quality products. These brands built up their market on cheap but quality products, and their target is especially young people. Some examples of these new brands are Zara, Benetton, H&M, Bershka, Stradivarius, Pull&Bear, Tally Weijl and so on. All these fashion chains belong to the nowadays "Fast fashion": "The term used to denote among other things, the strategies that Retailers adopt in order to reflect current and emerging trends quickly and effectively in current merchandise assortments raises important issues with respect to the processes of effective merchandise management"<sup>10</sup>.

The key elements of these Fast fashion chains are the following:

- The consumer is at the centre of business decision making, and there is a deep research in the decision-making process, based on this information: the aim is to satisfy consumers' needs.
- The merchandising and all the new product introductions and promotions need to be connected to what consumers really want, in order to make decision making efficient.
- The working relationships between suppliers and retailers must be very close. They must work together to fulfil consumer's needs, and this requires a focus not just on an individual brand, but on the whole category: a greater level of trust and openness is required, alongside the necessity to share data and information. In fact, "Communication is required between managers at all levels through the supply chain not only at the buyers/sales interface".<sup>11</sup>

As it emerges in this abstract, the main character in the business decision making is the customer. The decisions don't come from above, but from below: there is an intense study

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<sup>10</sup>L. Barnes, G. Lea-Greenwood, *Fast fashion*, «Journal of Fashion Marketing and Management. An International Journal », 10, 3, 2006, p. 300

<sup>11</sup> L. Barnes, G. Lea-Greenwood, *Fast fashion*, op. cit., p. 305

on the customers taste and needs, and this is the starting point to come up with the umpteenth ideas of fashion.

Moreover, there is the fact that there must be a clear communication between the retailer and the supplier: communicate, share data and information must be always a priority.

As said before, in these new Fast fashion chains there are particular strategies, which the retailers adopt to captivate costumers: the turning point for these industries is that their business is based on quality products, which at the same time are cheap and not so expensive. Their target are especially young people, but also middle age people can find interesting and suitable product for their personal needs.

“And we are witnesses of a distancing from the golden empyrean world of the sector - the great brands – which, as its citizens by law, placed themselves above all criticism. The emergence of new distribution chains which offer current and quality proposals at a much less demanding price (Zara and H&M) [...] It is happening that that fashion wear is less present in people's dreams and ambitions: it is accepted, tolerated for the youngest, the very young people”<sup>12</sup>.

People are fascinated by this new possibility to find cheap and quality products in big shopping centres, which are situated almost in every city: this shift of the focus is a dangerous factor for all those small family-run businesses, which are characteristic of the small towns, and are not anymore the main choice, because the prices are too expensive, or the choice is quite limited, or the quality is not the required one. Of course, this causes a sort of “emptying” of shops in these small towns, which cannot compete with the big fashion chains and cannot resist globalization.

These big fashion chains reached almost every city: it is possible to find H&M or Zara shops almost everywhere, especially in big cities and shopping centres, which can be reached by everyone, also by those people who live outside the metropolis.

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<sup>12</sup> G. Fabris, *La società post-crescita. Consumi e stili di vita*, Milano, Egea edizioni, 2010, pp. 192-193. Source text: “E si assiste anche ad una presa di distanza dal mondo dorato dell’empireo del settore – le grandi griffe – che, in quanto sue cittadine di diritto, si ponevano al di sopra di ogni critica. La comparsa di nuove catene distributive che offrono proposte attuali e di qualità (per tutte Zara ed H&M) a un prezzo assai meno impegnativo [...] Ciò che sta accadendo è che “vestire alla moda” è sempre meno presente nei sogni e nelle ambizioni della gente: si accetta, si tollera per i più giovani, i giovanissimi”.

“Above all, the historic centres are now reduced to an uninterrupted succession of shop windows and fashion shops [...] Here we find all types of clothing: old-fashioned shops, department stores that are now exhausting their function, recent boutiques (the most authentic exponents of fashion shopping until yesterday), single-brand stores of the big brands and, rapidly growing, the big chains. [...] Sometimes, it happens to those who travel around the world to feel a sort of estrangement because of the growing standardization of the points of sale and signs in the city centres, and it seems to always remain in the same city.[...] One of the strategic orientations of Zara for example, one of the most important clothing chains in the large Global Village, is to locate its stores in properties that are characterized by their history or by particular architectural merits”.<sup>13</sup>

It emerges from this abstract that these new clothing chains are developing thanks to many strategies, among which there is the main one of settling the shops in strategic points of the cities, in order to attire the costumers. These shops have become a kind of symbol of our globalized society, and if on one hand they are chosen by the costumers for their innovative products and the ease of getting to them, on the other hand they provoked a decline for all those small businesses, which are forced to close their doors day by day.

Even the Internet plays a focal role in this development. The possibility to buy everything online, especially clothes in fashion websites, destroys all the small shops. The consumer can order and get sent the product in a short time, without even leave the house. Just a click and everything is done: since the proverb “time is money” is true, this way the consumer does not waste time, does not waste carburant for the car to reach the shop, and in a short time can choose the product and order it, even receiving it at home!

How can small activities hold a candle to all this?

Globalization brought a lot of advantages for everyone, especially for the consumers in the branch of fashion industries. Big shopping centres with brand shops everywhere,

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<sup>13</sup> G. Fabris, *op. cit.*, pp. 286-288.

Source text: “Soprattutto i centri storici sono ormai ridotti a un ininterrotto succedersi di vetrine e negozi di moda [...] Qua troviamo tutte le tipologie dell’abbigliamento: negozi di antico insediamento, grandi magazzini che ormai stanno esaurendo la loro funzione, boutique recenti (sino a ieri le più autentiche esponenti dello shopping di moda), punti vendita monomarca delle grandi griffe e, in rapidissimo crescendo, le grandi catene. [...] Capita a chi gira per il mondo, di provare talvolta una sorta di straniamento perché, stante la crescente omologazione dei punti vendita e delle insegne nei centri delle città, sembra di restare sempre nella stessa città.[...] Uno degli orientamenti strategici di Zara per esempio, una delle più importanti catene di vendita di abbigliamento nel grande Villaggio Globale, è di ubicare i suoi punti vendita in immobili che si caratterizzano per la loro storia o per particolari pregi architettonici”.



everything is easy and near, everything is now, immediate, fast. But when does all this become too much? When do we arrive to lose our identity?

In the mass society people are guided like a flock of sheep by advertisement, brands, television and many other ways of communication. We are all the same and we are losing our identity. Furthermore, this loss of identity is happening in conjunction with the closure of many hand-crafted shops in all cities.

“An apparently unstoppable trend is the closure, with rhythms that are becoming exponential [...] of traditional retail shops as well as many craft shops. It is estimated that every large sales area that opens up involves the closure of about seventy traditional shops [...] As the city is "showcased", it is transformed into a great stage of consumption and goods, many of its traditional sites, loaded of history and sociability, are chased away. The old shops - which would also retain their function of use, economic and social - are expelled one by one [...] They are not single businesses, but the large chains, now presiding over the commercial spaces: the only ones that can afford rents astronomical that the real estate rent can impose at its full discretion.”<sup>14</sup>.

In this passage it is clear how much power the big industries have, and how much they can keep up the pace with the nowadays economy and business, at the expense of small businesses. The more we take advantage of the commodities that big industries provide us, the more we take life from the small activities, from the real spirit of the country. We are letting our countries losing their identity, we are letting them die.

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<sup>14</sup> G. Fabris, *op. cit.*, pp. 289-290.

Source text: “Un trend apparentemente inarrestabile è la chiusura, con ritmi che vanno divenendo esponenziali [...] di negozi del dettaglio tradizionale così come tante botteghe artigianali. Si calcola che ogni grande superficie di vendita che si apre comporti la chiusura di una settantina di negozi tradizionali [...] Mentre la città si “vetrinizza”, si trasforma in un grande palcoscenico del consumo e delle merci, molti dei suoi siti tradizionali, carichi di storia e di socialità, sono scacciati via. Le antiche botteghe – che pure conserverebbero una loro funzione d’uso, economica e sociale – vengono espulse una ad una [...] non sono singoli esercizi, ma le grandi catene, a presidiare ormai gli spazi commerciali: le sole che possono permettersi gli affitti astronomici che la rendita immobiliare può imporre a sua piena discrezionalità”.

### 1.3 The food Industry

“In the society of abundance [...] there is no time to look for products and there is little desire to understand the complex cycle of production, processing and distribution. Food comes off the shelf and ends up in the shopping cart in order to be consumed. But food is something more complex, extremely complex, so much that it involves and determines our way of living and understanding things. In our society, the search for food is assuming an ever-increasing significance and importance [...] What we eat, how it is produced, who makes our food, where does it come from, are questions that are increasingly present not only when we are at the table but also in more challenging and more common discussions. Where does the food we buy and bring to the table come from is an increasingly present question and we want to have precise and detailed information on how it is produced, on the environmental conditions and techniques adopted, on the territory and on the history of places and people. Food tells a bigger and more inclusive story.

We want to know more about who produces the food we put on the table, how the company is organized and what ethical principles the production process is based on and what values the entire production-consumption cycle rests on and how the products are respected and preserved. environmental balances and accentuated the health aspects of our food”.<sup>15</sup>

As the fashion industry, the food industry too underwent many changes throughout the years, and in our globalized society, this branch is one of the most difficult to analyse.

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<sup>15</sup> G. de Paulis, *Food marketing: web e social. Strategie di business online per avere successo nell'agroalimentare*. Milano, Franco Angeli edizioni, 2015, p.12.

Source text: “Nella società dell’abbondanza [...] non c’è tempo per cercare i prodotti e c’è poca voglia di capire il complesso ciclo di produzione, lavorazione e distribuzione. Il cibo proviene dallo scaffale e va a finire nel carrello per essere consumato. Ma il cibo è qualcosa di più complesso, di estremamente complesso, tanto da coinvolgere e da determinare il nostro modo di vivere e intendere le cose. Nella nostra società la ricerca del cibo sta assumendo un significato e una importanza sempre crescente [...] Cosa mangiamo, come viene prodotto, chi fa il nostro cibo, da dove proviene, sono domande sempre più presenti non solo quando siamo a tavola ma anche nelle discussioni più impegnative e più comuni.

Da dove proviene il cibo che acquistiamo e che portiamo in tavola è un interrogativo sempre più presente e vogliamo avere notizie precise e circostanziate su come viene prodotto, sulle condizioni ambientali e sulle tecniche adottate, sul territorio e sulla storia dei luoghi e delle persone. Il cibo racconta una storia più grande e inclusiva.

Desideriamo sapere di più su chi produce il cibo che mettiamo in tavola, su come l’azienda è organizzata e su quali principi etici si basa il processo produttivo e su quali valori poggia l’intero ciclo produzione-consumo e come vengono rispettati e preservati gli equilibri ambientali e accentuati gli aspetti salutistici dei nostri alimenti”.

With the economic growth of the most developed countries in the world, life has become easier and a lot of products are available to everyone, in almost every place. In supermarkets, it is possible to purchase a lot of products, and many of them are branded ones, produced by the multinational food companies.

Nowadays it is kind of impossible to find in grocery stores the food produced by the local peasant, farmer or pasta maker: or to be exact, it is possible to buy these products in local little shops or in the same farm where the production takes place.

Concerning most of the food and beverage, it is only in supermarkets that people can find the necessary range of products for everyday life. And every branded product owns a specific place on the shelf, place which is entirely reserved to branded products of multinational societies, which can afford that place on the shelf, a place that instead small local business cannot afford.

Moreover, the international food industries get off on the fact that their business concerns all the wide range of products which people can buy every time, in everyplace: I would call these “evergreen products”, because no matter which season or time of the year it is, the customer can buy fruit and vegetables out of season, or food that is not produced in that country but halfway around the world, and it is still available because it is processed and then transported. Many customers feel satisfied by this possibility, but during the last years more and more ethical considerations were born among people: having more possibilities of choice is still something so awesome?

The food industry is controlled by leader companies all over the world, which hold a monopoly in the different branches of the food sector: among these ones, there is, for example, Nestlé, Coca-Cola, Kellogg’s, Mondelez, Unilever, Pepsi-Cola and many others, which control the entire market and have a lot of sub-brands.

“More than half of global soft drinks are produced by large multinational companies, mainly Coca-Cola and PepsiCo. Three-fourths of world food sales involve processed foods, for which the largest manufacturers hold over a third of the global market. The world's food system is not a competitive marketplace of small producers but an oligopoly. What people eat is increasingly driven by a few multinational food companies”.<sup>16</sup>

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<sup>16</sup> D. Stuckler, M. Nestle, *Big Food, Food Systems, and Global Health*, «Plos Medicine», June 2012, PLoS Medicine (Vol. 9, Issue 6), Public Library of Science, retrieved April 15, 2020, from <<https://doi.org/10.1371/journal.pmed.1001242>>

As it emerges from the abstract above, few multinationals drive the entire market of beverage all over the world, which represent a third of the global market: in this marketplace, there is no room for small producers, but only for big ones.

“Trying to line them up by turnover, Nestlé is far larger (90.3 billion) than the second ranked, Pepsi cola (66.5 billion). Despite its iconic value, as they say today, Coca Cola is well detached from its historical rival and is stuck at 44 billion in turnover, overtaken by Unilever (60) and Mondelez (55). In the bottom line there is Kellogg's with \$ 13 billion in annual revenues”.<sup>17</sup>

There is a rank in which the bigger multinationals are placed, depending on their turnover year by year. These industries hold the power of the food and beverage industry, become huge day by day, open plants all over the world by implementing delocalization, and represent the main brands in the shelves of supermarkets. There is no room for small brands of local businesses in these shops, which prefer to give space and promote these leader businesses. Moreover costumers, who use to purchase these products every day, are also unaccustomed and suspicious towards small brands which are less known and less promoted.

When people want to buy, for example, an aliment like pasta, what do they think about? Barilla, Buitoni, Voiello, Rummo: these are just few examples of all the brands that are available in supermarkets, among which people can choose. We know for certain that buying these brands forbids small producers to grow and sell in their territory: for sure big multinationals can afford to pay a sector in the supermarket's shelf, instead small local businesses can't.

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<sup>17</sup> P. Griseri, *Industria alimentare, ecco chi sono i padroni del cibo*, «La Repubblica», 2016, April 23, retrieved April 15, 2020, from [https://www.repubblica.it/salute/alimentazione/2014/12/19/news/i\\_padroni\\_del\\_cibo-103273466/](https://www.repubblica.it/salute/alimentazione/2014/12/19/news/i_padroni_del_cibo-103273466/)  
Source text:” Provando a metterli in fila per fatturato, la Nestlé è di gran lunga più grande (90,3 miliardi) della seconda classificata, la Pepsicola (66,5 miliardi). Nonostante il suo valore iconico, come si dice oggi, la Coca Cola è ben distaccata dalla storica rivale ed è ferma a 44 miliardi di fatturato, scavalcata da Unilever (60) e Mondelez (55). A fondo classifica la Kellogg's con 13 miliardi di dollari di ricavi annui”.

Why does the relationship with food has changed so much? This is due to many factors, which will be explained here below.

First, nowadays we can buy every kind of food we like, because the availability of food is almost unlimited. In supermarkets we can find whatever we want, and compared to old times, the modern era is characterized by the fact that people keep on buying every kind of food even if it is not necessary.

“The availability of fresh food outside of their seasonality, the habit of finding them at home from the farthest corners of the world at affordable prices, has long been perceived by consumers as an important service, as new opportunities that expanded their power. of choice”.<sup>18</sup>

We are submerged by food and often we can't even eat it all, because it expires: this is the wastefulness of food.

In big supermarkets we can find whatever we desire, and we need, we are literally surrounded by food, wrapped in millions of specific packages.

The real problem with food nowadays is that the relationship between the consumer and the producer is completely lost. In past times, the producer was also the consumer of the food, (for example peasant and farmers) but with globalization, also the food industry has been involved in this crazy swirl where the market is dominated by big multinationals.

This had a lot of consequences, both positive and negative ones. First, the consumer can find any kind of thing in supermarkets, and even if a certain product is available in a certain country, the same product can be available to the consumer the same, thanks to transport and new means of communication. These have been improved with globalization, and the possibility to transport meat, fruit, vegetables, pasta and many other products, allows every supermarket to keep a certain stock of products, even if they are out of season or not specific of the place. This is of course a big advantage, because every time, in every season and in every place the consumer can purchase a certain product: desire of pineapples in winter, oranges in summer? Avocados, or lemons from Argentina? It is possible to buy everything, just stepping into the store and buying it. This is a very

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<sup>18</sup> G. Fabris, *op. cit.*, p. 184.

Source text: “La disponibilità di alimenti freschi al di fuori della loro stagionalità, l'abitudine a trovarli sotto casa provenienti dai più lontani angoli del mondo a prezzi accessibili, è stata a lungo percepita dal consumatore come un importante servizio, come nuove opportunità che dilatavano il suo potere di scelta”.

big comfort and advantage for the consumer, but this situation has got also some negative effects.

In fact, the product that the consumer can buy are not always “good”: beautiful aesthetically, but full of preservatives, and not genuine. The costumers anyway are attracted by the shape, rather than the taste.

Another disadvantage is that the relationship between the producer and the consumer is completely different rather than the past: in supermarkets consumers find all the food already packed, not even knowing where that product comes from: a recent survey showed how, in big cities, children eat meat, not even knowing where that meat comes from, or how animals are made.

We have completely lost our relationship with the earth, with the genuine food and the countryside. We have lost contact with the farmer, the peasant, and everything concerning nature. Only in the last years, something has changed.

#### *1.4 The tourism industry*

The tourism industry, as the food and the fashion industries has been influenced and changed in the last years.

Nowadays, internet is the most accredited instrument used to book holidays: there are many websites, among which is quite difficult to choose and to book a holiday.

“Tourists, solicited by increasingly seductive offers, come in droves in the city [...] Starting with mass tourism in its most disturbing expressions [...] The hit and run tourism of the all-inclusive tour [...] A tourist that sometimes has only one day available or a weekend and wants to see everything except to establish relationships with what is local [...] Standard and rigid packages that regulate the whole holiday down to the smallest detail, relieving the tourist of the burden of having to organize their time [...] the real relationships with the territory you visit, to penetrate its spirit and culture, forms of

meeting with the residents with those who live in the city [...] are categorically excluded”.<sup>19</sup>

This abstract, taken from the book by Giampaolo Fabris “La società post-crescita. Consumi e stili di vita” explains perfectly the new trend, developed in the last years, of tourism: it has become something extremely fast and planned, something which excludes the relationships with people and the territory where people live. The will of knowing people, of tasting local food and experience the culture and the spirit of the place have gone lost, and all the factors which should characterize a holiday have reduced to a simple “hit and run” holiday. We have lost that sensitivity which was very useful to let us experience the surrounding world.

Throughout the years, tourism has become something completely different from the past: today people are submerged by inputs and information about sales, last-minute offers, going on holiday has become more a stress than a relaxing activity, and big cities are the ones which attract tourists from all over the world. Travelling agencies hold the monopoly of all the tourism market, and they propose all-in packets for low cost travels. Everything is fast, economic, “take it or leave it”.

Big hotels chains took control of the tourism market and nowadays, we can find the same hotel in many different cities, since cities are similar the one to the other. This way, small family run activities are destroyed by these new colossuses, which started to dominate all the territory, from the biggest to the smallest city.

In the 70’s years, tourism was considered in a completely different way, rather than 90’s and 00’s years: family was the main object of the travelling, everything revolved around family union, friendship, real relationship between family and friends, everything was focused on sociality, conviviality and social union: there was more interest in discover new relationships with the territory, local traditions and culture.

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<sup>19</sup> G. Fabris, *La società post-crescita. Consumi e stili di vita*, Milano, Egea edizioni, 2010, pp. 293, 294. Source text: “E I turisti, sollecitati da offerte sempre più seduttive, giungono a frotte nella città [...] Iniziando con il turismo di massa nelle sue espressioni più inquietanti [...] Il turismo mordi e fuggi del tour tutto incluso [...] Un turismo che talvolta ha un solo giorno a disposizione o un weekend e che vuole vedere tutto salvo che stabilire delle relazioni con ciò che è locale [...] Pacchetti standard e rigidi che regolamentano tutta la vacanza sin nei minimi particolari, sollevando il turista dall’onere di dovere organizzare il proprio tempo [...] le relazioni reali con il territorio che si visita, penetrarne lo spirito e la cultura, forme di incontro con i residenti con chi abita la città [...] sono categoricamente esclusi”.

“The countryside, previously denied because of the refusal of peasant life, is now rediscovered as an alternative value to the city and this trend is intertwined with the growth of the "green" perspective in tourism”<sup>20</sup>.

In the new century there is a new idea of travelling: instead, the interest is no more based on family and being together, but on visiting the more places in the less time possible. Nowadays, booking a holiday has become something where marketing and advertising play a fundamental role.

“The multinational tourism companies try to appropriate the most profitable segments of the world market. The tendency towards concentration and integrated organization of the supply market is strengthened by the ability of multinational companies to locate and deploy on the territory, playing ahead and thus seizing the opportunities that are eluding local economic operators [...] Global systems booking, in particular [...] by presenting a range of complementary offers and allowing the comparison between the different methods and the different prices of the services, make it possible to make choices on a global scale in real time for consumers on the whole planet. Cultural models of tourism take the place of cultural tourism. [...] The media (television, radio, satellite and cable systems, computer and Internet, video cassettes, CD-ROMs, etc.) help to establish the tourist universe and present an idealized vision that attracts many potential customers [...] tourism is still characterized by a mass offer, largely standardized, which involves the request for fixed prices and guaranteed services, which can mortify and sometimes compromise the specific cultural and environmental qualities”<sup>21</sup>.

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<sup>20</sup> F. Sangalli, *Le organizzazioni del turismo*, Milano, Apogeo edizioni, 2002, p.220.

Source text: “La campagna, prima negata per il rifiuto della vita contadina, ora è riscoperta come valore alternativo alla città e questa tendenza si intreccia con la crescita della prospettiva “verde” nel turismo”.

<sup>21</sup> A. Savelli, *Turismo, territorio, identità*, Milano, Franco Angeli edizioni, 2006, pp. 8-9.

Source text:” *Le compagnie multinazionali* del turismo tendono allora ad appropriarsi dei segmenti più redditizi del mercato mondiale. La tendenza alla concentrazione e all’organizzazione integrata del mercato dell’offerta sono rafforzate dalla capacità delle imprese multinazionali di localizzarsi e di dispiegarsi sul territorio, giocando d’anticipo e cogliendo così le opportunità che sfuggono agli operatori economici locali [...] I sistemi globali di prenotazione, in particolare, [...] presentando una gamma di offerte tra loro complementari e consentendo la comparazione tra le diverse modalità ed i diversi prezzi delle prestazioni, rendono possibili scelte su scala globale in tempo reale ai consumatori presenti su tutto il pianeta. I *modelli culturali* del turismo prendono il posto del turismo culturale. [...] I media (televisione, radio, sistemi satellitari e cablati, informatica e Internet, cassette video, CD-rom, ecc.) contribuiscono a istituire l’universo turistico e ne presentano una visione idealizzata che attira molti clienti potenziali [...] il turismo si caratterizza ancora per un’offerta di massa, largamente standardizzata, che comporta la richiesta di prezzi fissi e di prestazioni garantite, che possono mortificare e talora pregiudicare specifiche qualità culturali e ambientali”.



This abstract is quite interesting, because it explains the main features of nowadays tourism and how globalized tourism has become.

First of all, multinational tourism companies took possession of the most profitable segments of the world market: multinational companies are located and deploy in the territory, playing in advance and thus taking advantage of the opportunistic suppliers and lenders, conditions that improve their market position.

Global booking systems contribute to the transparency of the global tourism market, presenting a range of different offers in prices and services.

The media (television, radio, satellite and wired systems, Internet, video cassettes, CD-ROMs, etc.) contribute to establish the tourism universe and present an idealized vision that attracts many potential customers. Tourism anyway has been changing during the last years, and talking about Italy, in the last decade it clearly emerges how much Made in Italy has started to attract tourist from all over the world.

## CHAPTER 2

### *The turning point: the comeback of craftsmanship*

In the previous chapter the main subject was globalization and the many changes that it brought in our society in the modern era. But in the last years there has been a turning point, a change of direction in many respects: not only people and people as “costumers” began to think differently, but also there has been a change in the consumer habits, and this led to the rebirth of all those activities which have been almost ignored for many years. To better explain this change of direction, which is the main issue of this chapter, I will tear a page from the previously analysed main industries (fashion, food and tourism) and I will explain, step by step, this new recent year trend.

First of all, it must be said that globalization brought a lot of advantage in our modern society, and people are satisfied by all the commodities and technology available today, but at some point, the necessity to rediscover a real and genuine relationship with the territory, the food, the manufactured products and the producers takes over. In my opinion this is due to the fact that the human being has to have that contact with the surrounding world, with people, traditions, culture, producers, and this relationship is reflected also in food, clothing, tourism and many other aspects of people’s life. Moreover, as Made in Italy represents a big topic concerning this issue, I believe that the necessity be in close contact, give importance and contribute to grow the country where the individual lives is something deeply felt in these last years. It is kind of peculiar, that in the era of modernization and globalization, there is this countertrend: it seems like a moving back due to the fact that we have gone too far, and we need to return to the origin, and rediscover ourselves.

Analysing the case of Italy, the new success of mid-sized companies is connected to the fact that people (mostly Italian people, but foreign people too) are revaluating the Italian handcraft, fashion and tradition. This way, even the smallest companies are able to compete in the market, because they focus on the fact that people are interested in details,

(for example in tailor-made clothing and shoes), in specific quality products typical of the Italian handcrafted, which tell a story, and represent the tradition of the country itself. Even the small agritourisms, play up the notion that people look for green spaces and a genuine contact with the countryside and the animals: the focus is to highlight the Italian tradition, culture, and history, in order to offer a product, or an experience which contains the core of the country itself.

“In Italy, about 3.200 mid-sized companies, identified by the researchers of Mediobanca and Unioncamere account for about 15 % of the Italian total production value [...] The value chain of the panel firms is different from the value chain of Italian districts’ firms which arose thanks to a business model once praised by company literature for its performance, but which is now considered inadequate [...] Successful mid-sized firms, which more or less started in districts, are still today quite interested in their product’s manufacturing features. Nevertheless, in order to compete against emerging countries, these firms are now strongly developing their business’s intangible components [...] Today most of costumer values is produced beyond operations activities; firms now want to integrate their product offering with more intangible elements that allow sufficient premium prices [...] Value is now generated through a different combination of activities; it is leveraged on the creation and valorisation of innovation and on a strong relationship with the end costumer. The traditional manufacturing skills of industrial firms are evolving, because “intangibles” are needed in competitive areas where value is created beyond the factory [...]”<sup>22</sup>.

As it emerges from the abstract above, the aim of Italian mid-sized and small firms is to offer to the costumer a unique product, which contains the experience and the ability of the artisan, the history of the country and the uniqueness of the production. The key word is “intangible”: it is not only the final material product which values, but also all the ability in the production, the features and the passion that are necessities to realize that product. In conclusion, this rebirth of the handcrafted activities developed in many ways, but it is happening because there is the necessity to come back to the origin of the product, having

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<sup>22</sup> F. Coltorti, R. Resciniti, A. Tunisini, *Mid-sized Manufacturing Companies: The New Driver of Italian Competitiveness*, Milano, Riccardo Varaldo Editore, 2013, pp. 2, 102.

a contact with the producer. At the same time anyway, it is not only something about individual products, like for example clothing, shoes or food: it is something concerning all the surrounding reality, it is the necessity to experience and feel something real and genuine, even with a vacation in one of the newest bio-agritourisms. It is more a mixture of ways of thinking and perceiving reality, rather than just a phenomenon related to tangible products.

### *2.1 The peculiar case of Italy: What is Made in Italy?*

“The so called Made in Italy is a complex phenomenon that affects several areas and economic activities of the Italian system, ranging from industrial goods to typical products of agriculture and tourism. Made in Italy is not just a quality brand, but a model of industrial organization in which a company, which was born with a strong bond with the territory and with a strong craftsmanship vocation, is transformed into the core of advanced services capable of managing both the production, creation, distribution and marketing phases (Fortis, 1998)”<sup>23</sup>.

Made in Italy, as explained in the abstract above, is a complex phenomenon which draws its origins from the last decades of the XX century. Only in 1999 many associations and institutions started to promote this brand, while in 2009 a law was promulgated in order to safeguard it.

The best expression of Made in Italy is fashion, in fact Italian collections are famous all over the world. But not only fashion is involved in this process. In fact, in this chapter, three topics have been mainly analysed: fashion, food and tourism. By studying these three scopes it is possible to understand and better comprehend all the changings that

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<sup>23</sup> C. Ciappei, G. Padroni, *Le imprese nel rilancio competitivo del made e Service in Italy: settori a confronto*, Milano, Franco Angeli edizioni, 2012, p. 21

Source text:” Il cosiddetto Made in Italy è un fenomeno complesso che tocca diversi settori e attività economiche del sistema Italia, spaziando dai beni industriali sino ai prodotti tipici dell’agricoltura e del turismo. Il Made in Italy non rappresenta solo un marchio di qualità, ma un modello di organizzazione industriale in cui un’impresa, nata con un forte legame con il territorio e con una spiccata vocazione artigianale, si trasforma in un nucleo di servizi avanzati in grado di gestire sia le fasi di produzione che quelle di creazione, di distribuzione e commercializzazione (Fortis, 1998)”.

happened in our nowadays society, and the great breakthrough that led people to reevaluate all those values which have been hidden for a long period: the hand-crafted, the local, the history, the tradition, the culture, the mastery of artisans. Made in Italy is the mixture of passion, knowledge and tradition, and maybe one of the best examples can be found in Italian fashion. Italy attracts tourists from all over the world, and the quality of all the Made in Italy products is a guarantee: people who choose these products know that behind that product there is an intense work, from the ideation, to the production and then distribution. As for fashion, another area in which Italy became famous is food. Italian food and beverage are famous all over the world, especially for oil, wineries, farmhouses and so on.

Often Italy is associated to the four “A” of Made in Italy, and these are food, clothing, furniture and automation (“Alimentari”, “Abbigliamento”, “Arredo”, “Automazione”). In these four areas Italy became famous for its quality products, for the ability to realize products related to the territory and at the same time innovative and unique: this is the ability of Italian artisans.

“The expression made in Italy, initially used to designate the origin of the international specializations in the Italian production system, has been enriched with new meanings over time, and became a complex phenomenon. Made in Italy is synonymous with leadership in design, quality and reliability recognized worldwide, and has evolved into a sort of collective brand that recalls the unique and distinctive image of our productions, creativity, and the capacity for innovation. and the typical Italian lifestyle [...] The analysis of all the different interpretations of made in Italy highlights that the distinctive factor is the strong connection between product and territory. The strong link of the product with the local dimension, bearer of a unique identity, represents an extraordinarily effective element on which basing the value creation process of Italian companies is possible. Paradoxically, a consequence of globalization is that it has given a competitive advantage to the local identity of the made in Italy products, which have always distinguished themselves for their high quality and originality, the result of traditions and historical skills, rooted in particular territories”<sup>24</sup>.

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<sup>24</sup> D. Vianelli, P. de Luca, G. Pegan, *Modalità d’entrata e scelte distributive del Made in Italy in Cina*, Milano, Franco Angeli edizioni, 2012, pp. 25-26-27.

As said until now, what makes Made in Italy so peculiar is the fact that each product, from the dress to the furniture, is related to a place, has got a connection with the territory: there are certain traditions, histories and cultures related to certain territories, from which the products are created. This close relationship between the place and the object makes Italian products so peculiar, innovative, but at the same time traditional and unique. The best feature of Made in Italy in fact, is the ability of the artisans to create products where the innovation blends with tradition, and the craftsmanship blends with technologic innovation: “The main strength of the Italian production model lies in the ability to combine apparently-difficult to-reconcile instances such as tradition and modernity, craftsmanship and technological innovation in an unprecedented and difficult-to-imitate way”<sup>25</sup>.

“The perception that emerges recognizes to Made in Italy products not only a high intrinsic value (value in use), as instrumental ingredients for achieving a better quality of life, but also a high symbolic value, thanks to their ability to evoke the so-called “Italian sweet life”<sup>26</sup>.

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Source text: “L’espressione made in Italy, inizialmente utilizzata per designare l’origine delle specializzazioni internazionali del sistema produttivo italiano, nel tempo si è arricchita di nuovi significati, divenendo un fenomeno complesso. Sinonimo di leadership nel design, di qualità e affidabilità riconosciute a livello mondiale, il made in Italy si è evoluto in una sorta di marchio collettivo che richiama alla mente l’immagine unica e distintiva delle nostre produzioni, la creatività, la capacità d’innovazione e lo stile di vita tipici italiani [...] L’analisi delle diverse interpretazioni del fenomeno made in Italy, mette in luce che il fattore di distintività è la forte connessione tra prodotto e territorio. Il forte legame del prodotto con la dimensione locale, portatrice di un’identità unica, rappresenta un elemento di straordinaria efficacia su cui fondare il processo di creazione del valore delle imprese italiane. Paradossalmente, un effetto della globalizzazione è proprio quello di aver conferito un vantaggio competitivo all’identità locale del prodotto made in Italy che, da sempre, si contraddistingue all’estero per la sua elevata qualità e originalità, frutto di tradizioni e competenze storiche, radicate in particolari territori”.

<sup>25</sup> D. Vianelli, P. de Luca, G. Pegan, *op. cit.*, p. 28.

Source text: “La principale forza del modello produttivo italiano risiede nella capacità di coniugare, in modo inedito e difficilmente imitabile, istanze apparentemente poco conciliabili come la tradizione e la modernità, l’artigianalità e l’innovazione tecnologica”.

<sup>26</sup> D. Vianelli, P. de Luca, G. Pegan, *op. cit.*, p. 28.

Source text: “La percezione che emerge riconosce, ai prodotti del made in Italy, non solo un elevato valore intrinseco (valore d’uso), in quanto ingredienti strumentali al raggiungimento di una migliore qualità della vita, ma anche un elevato valore simbolico, grazie alla loro capacità di evocare la cosiddetta “dolce vita italiana”.

It clearly emerges from this abstract that the material product has got both an intrinsic and symbolic value, which conveys to the customer many other information and sensations related to the quality, the place where the product has been made, the Italian tradition, history and culture. This way, something like a dress, or a Vespa, or a wine have got the capacity to evoke the “dolce vita italiana”, three simple words which cannot be translated because this expression is already famous all over the world, and refers to the Italian lifestyle.

## 2.2 *The importance of Storytelling*

“Italy has become a concept capable of evoking values, products and identities that have spread throughout the world. For this reason, made in Italy [...] does not represent only a product attribute, but rather it has become a brand. Anyway, made in Italy like any other brand born from tradition needs to grow and develop in a world that is changing rapidly with the click of a mouse. Internet, the web, social media, Big data, are communication tools that offer information to those who are able to grasp them [...] Big Data certainly will not change the way of doing business, but just the " suitcase of tools "that entrepreneurs will take with them around the world. A suitcase which is increasingly digital and increasingly innovative. This is a skill which is certainly not lacking in small and medium-sized entrepreneurs who have always made Italy great”<sup>27</sup>.

Storytelling has nowadays become a fundamental instrument for all those Italian businesses which want to export Made in Italy all over the world. In a world which has become more and more technological and modern, Internet has almost substituted all that

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<sup>27</sup> R. Mattioni, *Spending Review e Storytelling. Come fare di più con meno?* Milano, Franco Angeli edizioni, 2017, p. 84.

Source text: “L’Italia è diventata un concetto in grado di evocare valori, prodotti e identità che si sono diffusi in tutto il mondo. Per questo motivo il Made in Italy [...] non rappresenta solo un attributo di prodotto, piuttosto è diventato un brand. Come qualunque altro marchio che nasce dalla tradizione il Made in Italy ha però bisogno di crescere e svilupparsi in un mondo che sta cambiando velocemente al ritmo di click. Internet, il web, i social, i Big data, in una parola, sono strumenti di comunicazione che offrono informazioni a chi è in grado di coglierle [...] I Big Data non cambieranno di certo il modo di fare impresa, cambiano solo la “valigia degli attrezzi” che gli imprenditori porteranno con loro in giro per il mondo. Una valigia sempre più digitale, e sempre più innovativa. Una dote, quest’ultima, che di certo non manca ai piccoli e medi imprenditori che hanno fatto grande il Made in Italy da sempre”.

old means of communications that were used in the past. Little and medium Italian businesses had to learn and use storytelling to publicize and emerge in the market, because nowadays people go on the net to have any kind of information. Since Italian products are known for the quality, the history and the tradition behind a certain product, of course storytelling must be used in the most proper way. In fact, many business have got an online website where people can find not only the products, but also an area where the history of the business, the aim and main objectives, the relationship with the territory and the functioning of the supply chain are narrated. All these information are fundamental, because the costumer attracted at first sight by the product, can also have an idea of the whole universe that hides behind the product: an idea on the ethicality of the business, on the history that characterizes a certain company, on the objectives that the business has for the future, on the messages that want to be conveyed through the products. This way, the costumer feels much closer to the business, and satisfied to purchase a product that is not just a material product, but something which contains much more: tradition, passion, relationship with the territory, ethicality, and so on. The information conveyed through the Internet accompanies, in a certain way, the costumers purchase, and confirms the quality of the choice. But not only the Internet plays a fundamental role in this game. Many other instruments, such as social networks, are very useful to make a business known not only locally, but all over the world. Lately, Instagram had a lot of success. The possibility to publish pictures on this platform has become, in a very fast way, one of the most used instruments for almost every business. In fact, nowadays it is possible to find a website, a Facebook and an Instagram account also for the small companies.

One of the most interesting facts anyway, is that these platforms represented a sort of springboard for all those young artisans, such as Black Dioniso (that will be analysed later) who want to carry on the difficult artisanal craft in our modern society. It is quite difficult to emerge with a handcrafted activity in our globalized society, but these young artisans made it with a smart idea: publicize themselves with social networks.

“The consumer plays a crucial role in the communication process. All the new technologies and the web offer consumers the opportunity to communicate independently of the company. For these reasons it can no longer be simply considered as a buyer, but



indeed he participates in the definition of the meanings connected to the product. Therefore, the ability to involve the consumer becomes a prerequisite for better communicating the product and the company, and in some circumstances the consumer can become an integral part of the product innovation process”<sup>28</sup>.

The key concept here is that the customer is not only the final buyer, but has to be involved in the entire process: the customer must be involved, in order to better express the image of the business and the products, and must have the possibility to be a part of the innovation process of the product: the product is made for the customer, and it originates from the customers’ choices and tastes. The business works for the final buyer.

Some businesses have even ideated a website where it is possible, for the customers, to create their own product. The possibility to personalize and choose, for example, clothes, shoes or other products, choosing models and colours, involves customers in the entire process, and the business itself has the possibility to narrate the entire and complex production process.

“Offering a tailor-made product allows the company to offer a unique product on one hand, and to tell, thanks to the digital interface, the complex manufacturing process on the other hand”<sup>29</sup>.

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<sup>28</sup> M. Bettiol, *Raccontare il Made in Italy. Un nuovo legame tra cultura e manifattura*, Venezia, Marsilio Editori, 2018, ed. or. 2015), p. 91

Source text: “Il consumatore gioca un ruolo cruciale nei processi di comunicazione. Le nuove tecnologie e il web offrono al consumatore la possibilità di comunicare in modo autonomo rispetto all’impresa. Per queste ragioni non può più essere semplicemente considerato come un acquirente ma partecipa alla definizione dei significati connessi al prodotto. La capacità di coinvolgere il consumatore diventa quindi un presupposto per comunicare meglio il prodotto e l’azienda. Non solo. In alcuni casi il consumatore può diventare parte integrante del processo di innovazione del prodotto”.

<sup>29</sup> M. Bettiol, *op. cit.*, p. 94.

Source text: “Offrire un prodotto su misura consente all’azienda da un lato di proporre un prodotto unico, dall’altro di raccontare, grazie all’interfaccia digitale, il complesso processo di lavorazione”.

### 2.3 Changes in the fashion industry

“Fashion is the sector that perhaps best distinguishes Made in Italy, where the expression of quality in Made in Italy productions is widely acknowledged. Italian brands, according to surveys, contribute greatly towards the spread of creativity and the creation of wealth within the fashion industry. Italian fashion, thanks to Italian design and the textile industry, has grown and developed with this sense of excellence. Excellence which has ensured Italy’s dominance of exports in vast fashion fields including; leather goods, accessories, glasses, and clothes. Different professional figures exist within this sector, from fashion designer to creative director, from tailor to model maker, from hatmaker to glasses editor. What’s interesting is that individual production areas can be traced to specific regions, even if the traditions of master tailors are tied to the histories of Naples, Abruzzo, Milan and Rome. As with other disciplines of Made in Italy, quality, in fashion, is heavily reliant on training and the development on tacit knowledge: which can be acquired through numerous schools of excellence, higher technical training and post-graduate masters. The Italian fashion system, unlike the French, is linked to the presence of small business networks and quality craftsmen. Through the safeguarding of these small businesses or rather “Shops”, Italy has managed to preserve the intellect and love behind these products, and this is the great strength of Made in Italy”<sup>30</sup>.

Excellence is the key word concerning Italian fashion: as it clearly emerges from the abstract above, the best expression of Made in Italy is fashion. Italian brands contain the mixture of quality and excellence typical of clothes, glasses, leather goods and accessories which are well known and famous all over the world: Italian fashion stands for quality, beauty, sophistication.

The real breakthrough in Italian fashion anyway, is the process that stands behind the final product: the main ingredients are passion, mastery and tacit knowledge, which can easily be passed down, since in Italy there are many professional schools of excellence. Behind the product there is a history, passed down from one generation to another, there

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<sup>30</sup> R. Benini, *The Italian style. Economy, Culture and Society*, Roma, Nuova Cultura edizioni, 2018, pp. 47, 48.

is passion and love: this contributed to make the Italian fashion one of the most accredited in the fashion world.

There are different tailor traditions in Italy, like the Milan and Roman schools, but the Neapolitan and Abruzzi schools are among the most ancient and characteristic:

“Tailors in Abruzzi have got a rare skill that allows them to adapt to the changing market tastes and to the most whimsical requests of their customers, giving the suit a perfect elegance. From this point of view, the reinterpretation of the Tex-Mex or the Arabian style is admirable in the creation of tailored suits designed to meet the demands of the newly rich [...] The Neapolitan jacket, with its tight armholes, the shoulder without padding, the wide lapels, is perhaps one of the most characteristic elements of this style [...] The tailored suit has returned to the table [...] The tailor shops that once were located in the basements have become recognized brands and have opened shops in the main capitals of the world, in order to give consumers the taste of a Neapolitan dress, without necessarily having to visit Naples, and they started using the Internet to tell about their style. Perhaps one of the most sensational examples of this growth is represented by Kiton by Ciro Paone which, starting from a small laboratory, managed to become an international brand with a turnover of 105 million euros ”<sup>31</sup>.

All those small activities became during the years bigger and bigger, so that a small shop was not sufficient anymore: they are the griffes best known in the world, with shops all over the world, so that everyone could have the experience of wearing clothes made from the expert Italian tailors. Storytelling plays a fundamental role in this growth: in these modern times, artisans are using the Internet to sponsor and publicize their products: this

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<sup>31</sup> M. Bettiol, *op. cit.*, p. 21.

Source text: “I sarti abruzzesi hanno una rara maestria che permette di adattarsi ai cambiamenti dei gusti del mercato e alle richieste più estrose della propria clientela, conferendo all’abito una perfetta eleganza. E’ mirabile, da questo punto di vista, la reinterpretazione dello stile tex-mex o di quello arabo nella creazione di abiti sartoriali pensati per soddisfare le richieste dei nuovi ricchi [...] La giacca alla napoletana, con il suo giromanica aderente, la spalla senza imbottitura, gli ampi revers, è forse uno degli elementi maggiormente caratteristici di questo stile [...] L’abito sartoriale è tornato di straordinaria attualità [...] Le botteghe dei sarti che una volta occupavano i sottoscala sono diventate griffe riconosciute, hanno aperto negozi nelle principali capitali del mondo per poter dare ai consumatori il gusto di un abito napoletano, senza necessariamente dover visitare Napoli, hanno iniziato a utilizzare Internet per raccontare il loro stile. Uno degli esempi forse più clamorosi di questa crescita è rappresentato da Kiton di Ciro Paone che partendo da un piccolo laboratorio è riuscito a diventare un brand internazionale con un fatturato di 105 milioni di euro”.

way people are surrounded by advertisements even on the net, and also through the net it is possible to purchase every product, without even going in the shop to buy it in person.

“Se l’artigianalità è sempre rimasta l’asse portante dell’azienda, le cose sono cambiate per quanto riguarda il servizio e l’interazione con il cliente [...] Quando un cliente compra un abito sartoriale non ha bisogno di un nuovo abito, ha già l’armadio pieno. Se è disposto a spendere oltre 100.000 euro sta comprando il lusso di una vera esperienza personale”<sup>32</sup>.

The key word is “experience”: the concept of buying clothes made by the expert hands of Italian artisans is not just a buying, wearing that product is not just an action, but the whole thing is a “personal experience”, it is something not only concrete and material, but also abstracted and linked to the feelings. A single object can convey a mixture of elements, like the mastery of the artisans, the history of the product and the place of production, the culture of a certain place and so on; this way the product is not just a material product, but an emotion, an experience, a little piece of a place: people in new York, or Moscow, who buy clothes in Brunello Cucinelli stores can experience a piece of Italy on their skin, without even having gone there! The product tells a whole story behind, a whole culture and tradition, and all these peculiar features cannot be found in an industrial product, where every copy of the same article are similar, or even identical one to another. An industrial product, whether it is clothing, food, beverage, shoes, glasses, products for the house and so on, will always be and remain just a material product: no story, no mastery nor tradition will characterize that product. While a handmade product will always be something which contains a whole universe behind, and that is why the value of the product will always be higher than any other industrial product. At the same time, buying handmade products contribute to strengthen and publicize the image of the country where those products are made, increasing peoples’ interest in that country’s history, culture and tradition, and increasing this way tourism.

An interesting topic concerning the rebirth of fashion is the so called “Green Fashion”.

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<sup>32</sup> M. Bettiol, *op. cit.*, pp. 21, 22

More and more ethical considerations developed in the latest years, and now many costumers reflect and read the label before buying something, whether it is food or clothes. In the fashion area anyway, a new trend has developed recently, and it is called precisely “Green Fashion”.

“Green fashion is one of the most “happening” trends in the field of fashion sustainability [...] Unexplored and unexploited plant fibres are being used in fashion industries along with man-made fibres. Some of these fibres, such as flax, hemp, etc., which are quite popular in fashion industries and standard fashion market, are also available globally. There are quite a number of plant fibres that have huge potential in fashion and are now coming into focus in the field of “green” fashion”<sup>33</sup>.

Considering this, green Fashion can be described as the attempt to realize tissues and then clothes with natural fibres, which are not noxious during the processing for the surrounding environment. This is a real breakthrough, and consumers who are interested in purchasing green clothes, because of their ethical reasons, are considered more attentive: “The green consumer is considered more educated and wealthier than the average consumer (Shim, 1995)”<sup>34</sup>.

Furthermore, the first reasons that would motivate the costumer to purchase organic clothes are environmental reasons, health and ethical concerns.

“Given the premise that green consumption has become so widely defined that its efficacy as a term has become somewhat meaningless, the research was concerned with the examining the extent to which traditionally defined green consumer behaviours were linked empirically to other activities. A conventional definition refers to as being examples of green consumption. These focused on the following activities:

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<sup>33</sup> S. S. Muthu, M. A. Gardetti, *Green Fashion Volume 2*, Singapore, Springer editore, 2016, pp. 1,3

<sup>34</sup> M. Dileep, *Does green marketing works with consumers?* Wulfenia Journal, 20. 329-347, 2013, retrieved April 18, 2020, from <[https://www.researchgate.net/publication/259293088\\_DOES\\_GREEN\\_MARKETING\\_WORKS\\_WITH\\_CONSUMERS](https://www.researchgate.net/publication/259293088_DOES_GREEN_MARKETING_WORKS_WITH_CONSUMERS)>

- Purchasing products, such as detergents, that have a reduced environmental impact;
- Avoiding products with aerosols;
- Purchasing recycled paper products (such as toilet tissue and writing paper);
- Buying locally produced foods;
- Purchasing from a local store”<sup>35</sup>.

Green Fashion is somehow connected to all the other aspects of “green” in our modern society: being ethical means being green, and more and more local producers are becoming green producers in order to satisfy the increasingly frequent requests of ethical consumers. Of course, this reflects on fashion as on food, travelling and so on. As it emerges from the abstract above, the customer who purchases green fashion clothes, also applies his ethical reasons to other areas: for example, in the recycling of paper products, in buying locally produced foods, or in a local store, and also in buying products with a reduced environmental impact.

### *2.3.1 Marisé Perusia*

In Italy, a clear example of green fashion is Marisé Perusia. This brand realizes handmade clothes using sustainable fibres and respecting natural resources. It is the encounter of Made in Italy and natural tissues, “Made in Italy encounters natural fabrics” is the main slogan of the website. Marisé Perusia is a new young brand which comes from the Umbrian overview: there is mainly a women’s line, realized entirely with certified natural and sustainable fibres.

Marisé Perusia clothes are 100 % Made in Italy, because they are entirely realized in Italy, near the Trasimeno lake, by a family business which has over 30 years’

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<sup>35</sup> M. Thakur, *Impact of green marketing on consumer behaviour in modern world – a case study with reference to retail and consumer durables*, 2016, International Journal of HIT Transaction on ECCN. 2. 77- 84.

experience in the fashion field. This long experience in the field of fashion gives birth to a unique product, from concept to realization, offering a craft service complete and flexible, suitable for any kind of the costumers' request.

*“For our every collection we are committed to use fabrics in line with our philosophy. Everything starts with an extensive market research and a careful choice of materials. We often venture to trade fairs searching for the best green and possibly certified fabrics”*

Marisé Perusia is a new brand which was born in 2016, it is the meeting between tradition and innovation, and reaps the benefits of the thirty-year business Giulmar in the ready-to-wear clothing industry.

The main aim of this business is to create an innovative product which could raise awareness among people on the respect of nature, animals and the planet.

As for many businesses nowadays, there is a website in which the activity is presented, and it focuses on the history, the strong points, the objectives and the dynamism of the supply chain. The website has got great importance, because this way the costumers can check and find information on the production of clothes and on the philosophy of the business. Storytelling has got great importance nowadays, but it mainly happens in the Internet, and this is the great change that distinguishes the nowadays storytelling from the storytelling that happened many years ago.

“History is the element that makes the product and the craftsman / producer who makes it unique in the eyes of the consumer [...] It is precisely from a global perspective that the elements that distinguish Made in Italy such as craftsmanship, authenticity, aesthetics and cultural traditions take on meaning. They are told so that the consumer, especially the international one, can appreciate them [...] The application of these techniques in the business environment is justified by the growing quest for meaning that the consumer looks for in the world of production. Not only he is interested in products, but he is looking of original meanings. Companies can bring out the cultural complexity which is the basis of their product and that is appreciated by the consumer especially by telling

stories [...] Digital has multiplied the opportunities for our companies to narrate their specificity, and today it is certainly one of the most interesting areas to bet on [...] How can we tell the complexity of the Italian product through digital? We propose three different ways [...] The site, with its level of depth and transparency of the information, has been crucial in building a climate of trust with consumers, in order to make the interaction credible [...] Communication through videos is a simple and at the same time powerful tool to make the company's craft skills, the type of materials chosen and the care of the production process understandable even to the eyes of an inexperienced consumer. Videos, when done properly, can convey a lot of qualified information and help the consumer to understand the culture behind the product [...] In a short time Instagram, with its square images reminiscent of the glorious Hasselblad and vintage filters, gave life to a new visual language. Many designers, artists, photographers but also simple enthusiasts have found in this social network a new space to express their creativity”<sup>36</sup>.

Storytelling is one of the most important instruments that businesses nowadays have the possibility to use. As it emerges from the abstract above, there are many ways of using storytelling, and the main one is the website, in which the business can narrate itself and its history. Besides, also the realization of videos can be useful to truly penetrate and understand the dynamic in the business and in the supply chain, the materials used in certain products, the main aim of the business. Until few years ago, websites and videos

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<sup>36</sup> M. Bettiol, *op. cit.*, pp. 81-89

Source text: “La storia è l’elemento che rende unico agli occhi del consumatore il prodotto e l’artigiano/produttore che lo realizza [...] E’ proprio da una prospettiva globale che gli elementi che contraddistinguono il Made in Italy come artigianalità, autenticità, estetica e tradizioni culturali assumono significato. Ma vengono raccontati affinché il consumatore, soprattutto internazionale, possa apprezzarli [...] L’applicazione di queste tecniche in ambito aziendale è giustificata dalla crescente richiesta di senso che il consumatore pone al mondo della produzione Non è interessato semplicemente a dei prodotti ma è alla ricerca di significati originali. Ed è raccontando le storie che le imprese possono far emergere quella complessità culturale che è alla base del loro prodotto e che è apprezzata dal consumatore [...] Il digitale ha moltiplicato le opportunità a disposizione delle nostre imprese per narrare la propria specificità ed è sicuramente oggi una delle aree più interessanti sulle quali scommettere [...] In che modo raccontare la complessità del prodotto italiano attraverso il digitale? Proponiamo tre modi diversi [...] Il sito, grazie al livello di approfondimento e di trasparenza delle informazioni, è stato decisivo nel costruire un clima di fiducia con i consumatori e rendere credibile l’interazione [...] La comunicazione attraverso i video si dimostra uno strumento semplice e allo stesso tempo potente per rendere comprensibili anche agli occhi di un consumatore poco esperto le competenze artigianali dell’azienda, la tipologia dei materiali scelti e la cura del processo produttivo. Se fatti con attenzione i video possono trasmettere molte informazioni qualificate e aiutare il consumatore a comprendere la cultura che sta alla base del prodotto [...] In poco tempo Instagram, con le sue immagini quadrate che ricordano la gloriosa Hasselbald e filtri stie vintage, ha dato vita a un nuovo linguaggio visivo. Molti designer, artisti, fotografi ma anche semplici appassionati hanno trovato in questo social network un nuovo spazio per esprimere la propria creatività”.



in websites were the main instruments used to publicize a business, and they still are, but next to them there is a new super trend instrument: Instagram.

At first Instagram developed among young people, who used to share their pictures in the Net, but day by day now it has become one of the main instruments used by businesses. Of course Marisé Perusia has got its own Instagram account, where it is possible to observe all the collections for every season: the image plays a fundamental role in publicizing products, and having a website and an Instagram account, where the history of the business goes along with the images, is the perfect mixture of elements to become famous in the big public.

Marisé Perusia website is very brilliant and smart, it attracts the costume with beautiful images and captions.

Marisé Perusia is aimed to modern women: informed, dynamic and strong, but also casual and fashion. Obviously, as for every other product, this fashion line is characterized by a certain style, and even if the main aim concerns bio and green, there is anyway a lot of attention in the presentation and the style of the product, which is well addressed and publicized. The style is quite essential, simple lines with many asymmetries and overlaps. Concerning the materials, of course there is an intensive market research and a quite accurate choice of materials. They look for possibly certified green tissues, and this gives the possibility to create innovative and refined collections.

The main natural tissues, used by Marisé Perusia are linen, canvas, organic cotton, organic wool, fiber of corn, lenpur (which can be obtained from the wood pulp of silver firs), ahimsa silk, organic cotton velvet and so on. There are also recycled fibres, such as Ecotec cotton, realized with industrial waste of cotton, and recycled nylon new life fibres.

To the question “Do you still consider yourself a hand-crafted business or do you aim to be considered more?”, the business answers that they were born as an hand-crafted activity, and all the values of hand-crafted and Made in Italy have to be preserved over the years to come.

Analysing this business and its innovations, one of the most important and peculiar facts is that the surrounding Umbrian countryside in which the business is situated, and where the owners were born, has influenced the choice of an ethical and sustainable fashion,

realized with natural fibres. The nature that characterises the Umbrian panorama, the beauty of the countryside and in particular the extraordinary landscape of the Trasimeno lake have influenced somehow also the idea of fashion of this brand, that's why there is this idea of sustainable green products, combined with the quality of Made in Italy.

This family business is faithful that there will be time and space enough to do the “big jump” and arrive to the general public, since now green fashion is a niche market. In fact, more and more people are today aware of the negative impact of harmful processing, and now they look for something ethical, for a way to contribute to buy products which don't damage the planet because of their processing. This way, eco green fashion will not be anymore only a niche market, but a global market.

The great strength of Marisé Perugia is that the whole chain is supervised by Marisa, the woman who is the head of the business. Her presence guarantees the openness of the entire production process, and at the same time also ethical and sustainable values are continuously transmitted.

Another interesting topic concerning green fashion is “price”.

Of course, green clothes are more expensive than classic fashion clothes, but there are many factors which influence the entire process:

1. Constant research and experimentation
2. Zero or very low use of chemical substances during processing
3. Ethical values against workers' exploitation

Of course, all these variables have a certain cost in the supply chain. The price is anyway fully justified by all the processing activities and the openness of the supply chain.

The real problem anyway, is that we just check the final price of the product, not examining instead where that product comes from, who made it and in which conditions, which chemical substances have been used and in which places. If we just look for the lower price, not considering instead all the variables of a natural, eco bio product, made in the local area, the price of the industrial product will be lower.

What is the solution then?

The main aim of green fashion supporters is to inform people and make them aware of all the universe behind products' processing, and the big advantages of green products in our world. Only knowledge and information can inspire ethical considerations in people, hoping that this new-born green fashion will become a wider choice for more and more people, during the years.

The importance of the countryside and the local as inspiration for the collection, inspired precisely by the Umbrian landscape and nature, can be seen analysing the main pictures that costumers can find checking the website: woods, fields, and of course the Trasimeno lake are in the background, and give the shoot a peculiar connotation. Below some examples of this connection between fashion and landscape are reported.



*In this picture the autumnal Umbrian countryside emerges in the background*



*The Trasimeno lake can be seen in the background of the first picture, while in the second one there is a foreshortening in a typical misty day in the Umbrian countryside*

### *2.3.2 Brunello Cucinelli: the “King of Cashmere”*

How can we talk about Made in Italy without mentioning one of the main characters of the Italian fashion?

Brunello Cucinelli, known for many people as the “King of Cashmere” is maybe one of the most peculiar and best-known actors of Made in Italy, famous all over the world. Everything about his business bursts with Italian spirit, and he built an entire empire based on Italian tradition, beauty, culture and innovation.

In his business, which has become bigger and bigger in the last years, he has always propagated and transmitted to his employees the love for Italian culture and tradition, the

love for the surrounding countryside and the respect among each other in the working environment.

Brunello Cucinelli's business is quite popular especially for the environment that characterizes the working place. Brunello's philosophy concerns the wellness of all his employees, the quality of the working place and of course the quality of the product. Every product is realized by the expert hand of artisans, who take care of every single detail, in order to realize perfect clothes and shoes, made with passion and love. In order to realize such high-quality products, everything must be perfect: the material, the working environment, and time too are fundamental factors without which all this could not be done.

Every dress, smoking, pair of shoes, sweater, jumpsuit, bag, jewel and many other products have behind an incredible amount of work: each detail, each finishing must express the Italian spirit, everything about the product must convey the ability of the Italian artisan, the relationship with the territory and its colours, its perfumes. Everything must give the costumer the sensation of wearing Italy.

In 2013 he founded the School of Arts and Crafts in Solomeo, with the main aim to preserve and hand down the craftsmanship. Young people are taught and passed on the true value of artefacts and the manual labour as the fruit of creativity and commitment. In this school, different crafts are taught, in particular: masonries, fashion masters, horticulture and gardening, textile arts and stitching and manding. Young people can choose the sector they prefer, and they are taught to develop and improve their abilities and knowledges. Anyway, the most peculiar fact is that alongside practice, students are taught also values like the love for the territory, the true value of craftsmanship and the dignity of hand-crafted activities. This way, young people are given the opportunity to work five hours per day and receive a monthly amount, appreciating craftsmanship as a form of art and feeling proud for bringing back, with passion and love, the hand-crafted activities in our modern world.



*School of Arts and Crafts in Solomeo*

Brunello Cucinelli's success and fame does not only depends on his clothing line and the foundation of the school. In fact, his business goes beyond the material products, and focuses deeply on the development of the territory: not by chance he is also called the "philosopher of Made in Italy". He firmly believes that Made in Italy is not just something material, like clothing, but it is an entire way of thinking and living. For this reason, he wanted to create a new model of business, which can promote the development of the territory and life quality of his employees, treating them better from the economic and the working point of view. If the employee works in a good environment and perceives an equal salary, the performances will be over the top. The passion, the dedication and the love for a job, which is also rewarding both from the economic and personal point of view, are the main factors which contribute to create a unique product, characteristic and refined. Brunello Cucinelli states that it is not possible to talk about Made in Italy only from the quality's point of view: the whole universe behind the creation of the product must be in complete harmony, workers must be treated well, relationships in the working environment must be good, the working place too must be an enjoyable place to be in, and only this way it is possible to create a beautiful quality product, made by the expert

hands of Italian artisans, who are the only ones who can preserve the craftsmanship in our country.

The brilliant idea of Brunello was also the restoring of Solomeo, preserving anyway the beauty and the historicity that characterizes the village, and trying to balance the old and the new, with the construction of his business, at the foot of the village: this represent a great attraction for tourists, especially foreign people, who are given the possibility to visit and buy cashmere products in the boutique, but also visit Solomeo and the surrounding countryside. This way not only his business is publicized, but also the Umbrian overview.



*The establishment of the company*



*Brunello Cucinelli's 1995 campaign*

I cared deeply at incorporating this topic in my work, especially because I had the opportunity to work as a dresser in Brunello Cucinelli's showroom in Solomeo.

Having this opportunity made me grow a lot: I worked in an environment where the conditions of working and the relationship with other employees are relaxed, where I had the possibility to improve my abilities with languages and express at the best my desire to work for a business where the Made in Italy are not just three simple words, but a lifestyle.

I had the opportunity to meet Brunello Cucinelli more than once, in occasions where he made a speech for the invited guests in the showroom. Hearing from the owner of this enormous business words like equality, rewarding salaries, respect towards employees and dignity of work is something astonishing: in fact, he has been able to build up a business based on true and genuine values, and he has been able to preserve these values even when his company became so huge, and he has also been able to transmit them to his employees. This is the great strength of Brunello Cucinelli's business, and I am proud to have experienced a working period in this magnificent company.

### *2.3.3 Black Dioniso: the best custom-made shoes*

Who is Black Dioniso?

Luca Berioli is an Italian shoe designer, stage name Black Dioniso. He is a real artisan, who pursues the authentic craftsmanship, a hard work in our modern society. He renovated the shoe market in Perugia, realizing products where one of the most important and peculiar ingredients are details: the sneakers he produces are authentic masterpieces, realized with quality materials (more and more processed and sophisticated leather), passion, creativity, fashion sense and pure mastery.

The strong point of Black Dioniso's business is that he realizes quality shoes, detailed to the point that each pair is a unique model: this unicity anyway, makes an accessory like a sneaker always trendy, season after season, with a mixture of quality glamour that is absolute and not replicable. Black Dioniso's shoes are a luxury product, which is often



chosen by VIPS for their appearances, but also for people who love custom accessorizes and being original and different. In fact, Luca Berioli realizes sneakers completely different from the idea that one can have about sport shoes: he uses, just to make an example, python insets, feathers, studded details and Swarovski. In short, he made a sneaker become a trendy, glamour and sophisticated accessorize, unique in terms of style. Every pair of shoes, strictly handmade and peculiarly decorated, narrates its own story: from the ideation to the realization, and expresses the pure art essence, the mixture of creativity and mastery that the artisan put in that work.

Everything starts from Luca Berioli's creativity: he is the mind of every creation, every pair of shoes. He synthetizes in his sneakers any kind of emotion, transforming them in peculiar details and unique masterpieces.

He himself says that he is nearer to an artisan rather than a stylist. He has got his own website of course and an Instagram page, through which he made himself known especially in Italy, but also abroad.

Luca Berioli has made the concept of custom a real cultural manifest with his footwear brand, Black Dionisio, by subverting the simple idea of "personalization" through a careful manufacturing work

In this situation the designer's work transcends the logic of the designer, approaching the craft of the craftsman. His creativity produces collections full of art and products comfortable, fashionable and suitable to be worn every day. Black Dionisio's style was inspired by iconic models and shoes of the 21<sup>st</sup> century, revisited with high-quality applications and hand-made workmanship.

Storytelling has got an important role also for his business, and this emerges clearly from his website.

“In 2009, the first collection of luxury sneakers was produced. The stylistic expression and the improved modelling with a 2 cm latex insole confirm the exclusive attitude, also appreciated by stars such as the American rock group Guns and Roses and the soccer star Ronaldo. The customization of Black Dionisio footwear is complete: there is no limit that can hinder the characterization of the materials, colours and inserts. An innovative

aesthetic, an obsessive attention to design, the choice of materials and the finish, performed shoe by shoe strictly by hand, make each pair special and unique”<sup>37</sup>.

The key word is handcrafted: every detail, in every pair of shoes is realised by hand. Every style, every play of shapes and colours, every finish is ideated for a different season, a different model of sneakers. There is a peculiar attention for every characteristic detail of the shoes.

One of the most interesting section in the website, is the one where all the interviews and the appearances in magazines of Black Dioniso and his sneakers are reported in a list, freely consultable for the costumers who, checking the website, want to know something more about Luca Berioli, his activity and his products.

In one of the articles, he narrates his own story. He started from very little, and he didn't even expect the great success that then really happened. When he was younger, he created his first clothing collection in Milan, he and he was quite successful, but few years later he found many old Converse pairs and decided to customize the shoes, creating something new

by starting from something vintage and giving birth to a completely unexpected style: this was his big success. Every pair is sewed by hand in the Perugian craft laboratory, and every pair requires patience, hard work and mastery, so that often also an entire day of working is necessary to realize a single pair of sneakers. By the way, Luca Berioli reached the most popular boutiques all over the world: United States, Japan, Russia, China, France and so on. His talent, and his ability to forecast the new trends, he became famous and many popular singers, actors and show people have purchased his shoes, making him still more famous and contributing to let his shoes appear in many popular Italian and foreign magazines.

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<sup>37</sup> Black Dioniso website, retrieved April 20, 2020 from Black Dioniso

<<https://www.blackdioniso.com/about/>>

Source text: “Nel 2009, viene prodotta la prima collezione di luxury sneakers. Qui l'espressione stilistica e la modellistica migliorata, in termini di comfort, con una soletta in lattice di 2 cm, confermano l'attitude esclusivo, apprezzato anche da star come il gruppo rock statunitense Guns and Roses e dalla stella del calcio Ronaldo. La customizzazione delle calzature Black Dioniso è completa: non c'è limite che possa ostacolare la caratterizzazione dei materiali, dei colori e degli inserti. Un'estetica innovativa, un'attenzione maniacale per il design, la scelta dei materiali e la finitura, eseguita scarpa per scarpa rigorosamente a mano, rendono ogni paio speciale ed unico”.

This guy has got a strong personality and he firmly believes in what he does: he has been able to affirm himself in a difficult world, dominated by big brands and multinational companies. He has been able to open a craft laboratory where he produces, as the artisans many years ago, his own ideations and creations, always believing that the hand-crafted product takes a long to be produced, but the final result is worth much more than a mass-produced industrial pair of shoes. His sneakers are masterpieces of mastery, passion, hard work and creativity, and with these products Black Dioniso contributes to keep up the Italian handcrafted all over the world. Below there are some examples of his peculiar shoes, produced by hand with feathers, Swarovski, coloured and aged leather, and many other combinations of materials.



*Some examples of Black Dioniso's shoes*

#### *2.3.4 Accademia Riace: the Florentine school for young artisans*

One of the factors that contributes to strengthen and affirm the quality of Made in Italy products all over the world is undoubtedly the mastery and the traditional techniques handed down from generation to generation.

Anyway, it does not always happen that every activity is family-run, so that traditions are not always handed down in the restricted family. Therefore, to preserve the mastery and the quality of Made in Italy, there are some training schools for young people who want to learn the artisan profession. Among these ones, a very popular and historical one is the Accademia Riace, the Florentine school for young artisans.

*“I always tell my students: within all of us, in the most suitable way, a tiny, magical artistic potential is hiding patiently to be discovered. The task of teachers is to awake that magic within the students and guide them to search for the true art and the talent and to teach them the joy of learning. So, the teachers are not only to teach the technical know-how, but also to nourish each one’s imagination, fantasy, and the culture to quest for the true art and talent”<sup>38</sup>.*

These are the words of Maestro Raymond Riacy, founder of the academy. The brilliant concept that emerges from the quote is that in the Florentine school there are many highly qualified teachers, who are responsible for each students’ career and mastery in the realization of quality products, but mastery is not everything: the teachers must be able to develop and evoke in the students the creativity, the imagination and the real talent, that will distinguish them in their future professions, the same talent that has always distinguished Italy all over the world.

The school was founded in 1983, by Maestro Raymond Riacy. He wanted to create a school that not only taught the technique, but also enlightened young artists with the spirit and the atmosphere of the Renaissance. The techniques of this school are unknown to any other school, but alongside technique and mastery, teachers in this school try to develop the imagination and fantasy in each student. In fact, the mission of the school “Live the past, create the future”<sup>39</sup> refers to the fact that students must learn the traditional techniques, but then they must develop their artistic sensitivity, creativity and realize their full potential.

In this school, students are trained on what their abilities are, in fact there are many courses, among which there are: shoe making, bag making and leather arts, shoe and bag design, jewellery making and design, interior and graphic design, fashion business and design, painting and drawing, restoration of paintings and so on. This is the cradle of art,

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<sup>38</sup> R. Riacy, Honorary President, Accademia Riacy website, retrieved April 21, 2020, from <<http://www.accademiariacy.info/about/>>

<sup>39</sup> R. Riacy, Honorary President, Accademia Riacy website, retrieved April 21, 2020, from <http://www.accademiariacy.info/about/>  
Source text: “Vivi il passato, crea il futuro”.

every ancient profession is here taught by professional teachers, and the main aim of the school is to preserve and carry on the old traditional handcrafted professions, that are the peculiarity of our country.

A quite interesting fact about Accademia Riaci is that, differently from industrial production, the school believes in high quality rather than quantity. Therefore, numerous hours of practical hands-on training are necessary to learn to the best an activity and realize quality products.

Classes are small, so that there can be a closer relationship among teachers and students, and the result is way better. In fact, research shows that students working in small groups tend to learn more and appear more satisfied with their classes.

Having training schools like this in our country contributes to preserve and carry on the pure Italian tradition in the context of fashion. I believe that these schools, and Accademia Riaci in particular, are a rare jewel in a world where the artisans' profession is struggling to reemerge again.

In the academy website, this picture is quite emblematic and best represents the core of the Florentine training school.

The old next to the young, the ancient mastery next to the eager to learn, the past next to the future.



*Young artisans in the laboratory with their teacher*

### 2.3.5 Carlo Sargenti, the perfumer of Perugia

This subchapter is entirely dedicated to the master perfumer Caro Sargenti, who opened in 2016 “Profumi di Perugia”, his own perfume lab in the historical centre of Perugia. He creates perfumes from the start, from the basic ingredients: to people who told him that it was difficult, that it was also impossible to get ahead in this world, he answered with hard work and passion, and now he has made it.

“The project was born in May, during 'Perugia 1416', when I created the perfume 'Malbus' for men, with the native flora of Monte Malbe: herbs, musk, oak”<sup>40</sup>.

This is the key concept: this great artisan managed to create a product all on his own, using natural ingredients taken from the Umbrian countryside. This mixture of local ingredients and his mastery gave origin to a product that is not just a simple material product, but it is something which evokes emotions, feelings, something related to Perugia, its landscape, its history. The tourist who comes to Perugia and enters his lab, can experience the purchase of a product which is the real expression of Made in Italy: related to the culture, tradition and history. Even the shop, an old historical building with a vaulted ceiling from the XV century, evokes the true Italian spirit, the history of the country.



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<sup>40</sup> S. Coletti, *Nasce l'atelier 'Profumi di Perugia'*, La Nazione, 2016, retrieved April 21, 2020, from <<https://www.lanazione.it/umbria/cronaca/profumi-perugia-sargenti-1.2781098>>

Source text: “Il progetto – racconta Sargenti – è nato a maggio, quando, in occasione di ‘Perugia 1416’, ho creato il profumo ‘Malbus’: per uomo, con la flora autoctona di Monte Malbe, erbe, muschio, quercia”



*Pictures of Carlo Sargenti's laboratory and office*

Since Carlo Sargenti owns his lab and workshop in the Perugian historical centre, I had the great opportunity to visit him and have a short interview with this great nowadays artisan.

I am proud and glad to have met him, this has been a great opportunity for me, for my personal growth and for my final work: he has been so enthusiastic and flattered to receive me and he has told me his ideas, his objective for the future and his thoughts concerning what being an artisan in the globalized world means.

During the interview, he talked about his activity in such an exciting way that the passion he puts in what he does was palpable: he firmly believes that everyone should cultivate passions and dreams to the full, without caring about society or any kind of obstacle; being an artisan nowadays is difficult, but as he told me “You must love what you do, and you must create artisanal products which are not just material, but whole histories to tell”. Concerning this topic, I have to specify some points about his activity: he is a master perfumer who creates on his own home fragrances and body perfumes, which people can buy when they step into his workshop, but he also carries on another activity, which is the creation of bespoke scents, for people who require it. The concept of artisanal is present in both the activities, but there are many differences between these two.

Concerning the home fragrances and body scents, he indulges himself with a lot of ideas, and he takes about a year to obtain the final product: in fact, a lot of time is needed in this kind of creation, time for combine the perfect sequence of ingredients and time for the product to settle. The peculiarity of these products is that he creates the fragrance starting from natural ingredients, which are plants that he finds in the surrounding territory. In particular he created a collection, made up by a home fragrance, “Acqua di Perugia” and four body scents, which are: “Nigredo”, “Albedo”, “Citrinitas” and “Rubedo”: these four products represent the four alchemical phases, and yet the four seasons, and each one of them is packed in a quite peculiar, handcrafted box, with a handmade illustration. Every scent is made up with natural ingredients that he finds in the territory near Perugia, and this is the great innovation: a product which is related to a place because it contains the natural plants of that territory. But nature is not everything, in fact a quite important component is history: each scent is related to something historical, which brings to mind, for example, the templars or the prime of life; this way, a single fragrance conveys everything, and is strictly related to a place, and its history: what is more Made in Italy than a product that narrates both the territory and the history?

Carlo Sargenti also realized other perfumes, which he called “Cacao”, “Fiore della vita” and “Malbus”. Each one of them is strictly related to the territory and the history, in fact: “Cacao” has been created to celebrate the famous chocolate fair that takes place in Perugia once a year: Eurochocolate. To be slightly different from the classic “parfum au chocolat” anyway, he added to the main note, the hazelnut Bacio, a marine fragrance which reminds of Sardinia.

“Malbus” is the first one that he created, and it has been made with the herbs and plants that he found in Monte Malbe, near Perugia.

“Fiore della vita” is one of the most peculiar, since its connotation is purely historical. In fact, in one of the churches in Perugia there is an incision with the Prime flower, symbol of the templars: in the fragrance it is possible to smell some incense and other aromas, usually employed in the templars’ ceremonies. In my opinion, from the tourists’ point of view, to step into a workshop and find a product which narrates its own story, and it is related to the territory and to the history too, is something unique, which characterizes



that product, a product which is a piece of that place, a piece of Made in Italy, something which tourists would always love to remember about their journey.

Carlo Sargenti has anyway also another activity in his workshop: he creates bespoke scents. This activity is way much peculiar than the other one, in fact he receives the clients and creates with them the scents. This is the pure and excellence handcrafting, because he realizes a perfume on his client's needs. He also keeps the receipt secret, because each perfume is unique and reflects certain characteristics of its creator.

To the question about his plans he had, Carlo answered that he would like to get more known among people and uproot the habit of buying branded perfumes just because it is fashionable. He firmly believes that a fragrance is not just something to wear, but it is a wellness care for the body and the spirit.



*Carlo Sargenti*

## 2.4 Changes in the food industry

As for fashion and tourism, there has been a kind of coming back to the origin also for the food industry. In the latest years, the commodity of purchasing all we need in supermarkets has been substituted by the necessity of coming back to the origin, having a contact with the earth, and the necessity to know where a certain food comes from.

The main question in our nowadays society is “Where does food come from?”, which is a quite interesting interrogative. More and more ethical considerations evolved among people, who have the necessity to know where a certain food comes from, who is the producer, how are the conditions of breeding, if carcinogenic products are used in the processing, and many other questions.

“Where does food come from? Where is it consumed? Where food waste is produced and then treated?”<sup>41</sup>.

One of the most upsetting things nowadays is that in big cities, children are so used to eat food from supermarkets, already packed and prepared, that they don't know at all where a certain food comes from: the most shocking examples are that children eat meat not knowing from which animal the meat is produced, or not knowing that meat comes from animals at all; or they ignore that vegetables are picked up from the vegetable garden, and so on. A recent survey from BBC News shows how English children are completely concerning the origin of food.

“Almost a third of UK primary pupils think cheese is made from plants and a quarter think fish fingers come from chicken or pigs, suggests a survey. Nearly one in 10 secondary pupils thinks tomatoes grow underground, according to the poll for the British Nutrition Foundation (BNF). Some 27,500 five-to-16-year-olds were questioned last month. The charity says the figures prove the need for better teaching about cooking and

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<sup>41</sup> M. Faccioli, *Quali filiere per un progetto metropolitano? Slow tourism, spazi comuni, città*, Milano, Franco Angeli edizioni, 2015, p.205.

Source text: “Da dove proviene il cibo? Dove viene consumato? Dove vengono prodotti e dove vengono trattati i rifiuti alimentari?”.

healthy eating. The survey also revealed confusion about the source of staples such as pasta and bread among younger pupils, with about a third of five-to-eight-year-olds believing that they are made from meat. About 19% of this age group did not realise that potatoes grew underground, with 10% thinking they grew on bushes or trees”<sup>42</sup>.

Obviously, this happens because there is no information and no immediate possibility to have a real contact with nature or local farms. If people keep on buying food always in supermarkets where everything is already packed, how can a child understand and know anything about animals, fruit, vegetables and many other foods?

Fortunately, during the last years a lot of farmer markets were born, also in big cities, for example New York: this fact is quite astonishing because these shops are having a great success among city people, who didn’t know anything about farm food until these shops were born, and now they are highly frequented. People understood the importance of eating healthy food, and the importance of having a real contact with the producer of the food we eat.

“A newfound relationship with the land also leads to a rediscovery of a rural culture, of a peasant world which until yesterday has been synonymous with backwardness and "big shoes", a way of living and producing linked to the past [...] The new relationships with the peasant’s world are an unprecedented reality to which we are passionate and about which we would like to know more”<sup>43</sup>.

The peculiar fact concerning this topic, is that the countryside and the earth have been marginalized for a long time: the rural world has been for a long time a synonym of backwardness, of something related to the past, which couldn’t measure up with the

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<sup>42</sup> J. Burns, *Cheese is from plants*, 2013, BBC news, retrieved April 25, 2020, from <<https://www.bbc.com/news/education-22730613>>

<sup>43</sup>G. Fabris, *op. cit.*, p. 178.

Source text: “Un (ri)trovato rapporto con la terra porta anche a una riscoperta di una cultura rurale, di un mondo contadino sino a ieri sinonimo di arretratezza, di “scarpe grosse”, di un modo di vivere e di produrre legato al passato [...] Le nuove relazioni che si stanno instaurando con il mondo contadino sono una realtà inedita, a cui ci si appassiona, di cui si vorrebbe sapere di più”.

modern society, with the frenetic rhythms. Paradoxically, nowadays we are looking for that relationship with the past that has been missing during all these years.

“The branding of most of what we eat - including fresh food, fruit and vegetables - have created a widespread shadow over the organic and structural link between agriculture and food. The brand has ended up channelling consumers’ interest upon itself and has become a guarantor of quality by itself. The countryside and the agriculture have progressively lost visibility, becoming a sort of anonymous silos from which industry draws heavily and discretionally [...] It is a process of opacification on the origin of food, which has developed in conjunction with a loss of relevance and appeal of the rural world [...] There are now many signs that in this scenario, enough widespread to seem irreversible, numerous gaps are opening up [...] The development of stores managed directly by farmers in the city is developing at a pace that would be really short-sighted to underestimate: in the United States, the most affluent country in the world, the farmer market has been the sales channel that has seen the largest increase in profits in the last years”<sup>44</sup>.

The opacification the origins of food is a quite alarming topic in this context: the branding of almost everything we eat, including fruit and vegetables, has hidden the real origin of food. The brand itself has become guarantor of quality, and the countryside, the agriculture has lost the visibility, and have also lost their appeal. But this situation, which has been evolving for many years, is nowadays falling. In fact, that relationship with the costumer that the industrial production theorizes but is not able to apply, is instead present in the farmer market: the relationship with the peasant/farmer, the observation of how and where food grows, the transparency of the entire process makes everything clearer and

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<sup>44</sup> G. Fabris, *op. cit.*, p. 179.

Source text: “La brandizzazione di quasi tutto ciò che mangiamo – compreso il fresco, l’ortofrutta – hanno generato un diffuso con d’ombra sul legame organico, strutturale tra agricoltura e alimentazione. La marca ha finito per convogliare su di sé l’attenzione e l’interesse dei consumatori e si è resa, da sola, garante della qualità. La campagna, l’agricoltura hanno progressivamente perso di visibilità divenendo una sorta di anonimo silos da cui l’industria attinge a piene mani e con grande discrezionalità [...] Un processo quindi di crescente opacizzazione dell’origine del cibo, che si è sviluppato in parallelo a una perdita di attualità e d appeal del mondo rurale [...] Vi sono adesso molti segnali che in questo scenario, tanto diffuso e condiviso da sembrare irreversibile, si stiano aprendo numerose falle [...] Lo sviluppo di punti vendita gestiti direttamente dai contadini nelle città si va sviluppando con ritmi che sarebbe davvero miope sottovalutare: negli Stati Uniti, il paese più affluente del mondo anche in questi chiari di luna, il farmer market è stato il canale di vendita che, negli ultimi anni, ha fatto registrare gli incrementi più significativi”.

simple. Costumers know for real what they eat, instead of buying something they don't know how and where it's made, just hidden behind a brand.

“Farmers' selection criteria are rigorous: not only they must be resident in the territory and adopt biologically rigorous standards, but vegetables and fruit must be harvested on the same day or the day before. The sociality that takes place in these stores is extraordinary: with a growing, loyal clientele that requires - beyond good and healthy products - an effective relationship with the vendors. Sourcing directly from the production sites in the countryside is a further expression of this trend [...] Purchasing directly from producers, going to their farms in the countryside, is becoming a custom in many areas of our country - plus 8 per cent year over year - as well as the weekly supply at the supermarket. Often, as an alternative to this [...] Once again the economic motivation is the initial driver, but subsequently the motivations are enriched, and are overtaken, by many other dimensions: The genuineness, transparency, observing where food is born and grows, what animals eat and the spaces where they can graze freely, the flavour but also the history of what you eat, the knowledge of those who produce that creates that relationship with the consumer that production industrial theorizes but is unable to implement”<sup>45</sup>.

Of course, the selection criteria of farmer markets are strictly severe, for example, fruit and vegetables must be picked up the same day or at least the previous day, and many other rules. But the most interesting consequence of these farmer markets' development is that a new relationship with the producer has developed among costumers: the real contact with the individual who produces a certain food, the history of that food, the place,

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<sup>45</sup> G. Fabris, *op. cit.*, p. 181.

Source text: “I criteri di selezione dei farmer sono rigorosi: non solo debbono essere residenti nel territorio e adottare standard biologicamente rigorosi, ma gli ortaggi e la frutta essere raccolti in giornata o il giorno prima e via dicendo. Assolutamente straordinaria è la socialità che si realizza in questi punti vendita: con una clientela in crescita, affezionata che richiede – al di là di prodotti buoni e sani – una effettiva relazione con i venditori produttori. L'approvvigionarsi direttamente nei luoghi di produzione, nelle campagne è una ulteriore espressione di questa tendenza [...] L'acquisto direttamente dai produttori, recandosi in campagna nelle loro fattorie, sta divenendo una consuetudine in molte zone del nostro paese – più 8 per cento anno su anno – così come l'approvvigionamento settimanale al supermercato. Sovente, addirittura, in alternativa a questo [...] Ancora una volta la motivazione economica è il driver iniziale, ma successivamente le motivazioni si arricchiscono, e sono sopravanzate, da molte altre dimensioni: La naturalità/genuinità l'essere biologico, la trasparenza, l'osservare dove nascono e crescono gli alimenti, ciò che mangiano gli animali e gli spazi dove possono pascolare liberamente, il sapore ma anche la storia di ciò che si mangia, la conoscenza di chi produce che crea quella relazione con il consumatore che la produzione industriale teorizza ma è incapace di attuare”.

the culture, the story of the producer himself, the passion that characterizes his work. All these factors contribute to make the costumers appreciate the authenticity and the goodness of a food which has been produced in a natural, and not industrial, way. People have now understood that buying these products means buying freshness, biodiversity, food which is not seasonally adjusted and aesthetically perfect: this is the real breakthrough, this is the changing in the globalized society.

“The original search for lower prices thus achieves an important side benefit: we rediscover the relationship with the territory, the real and non-mediated relationship with those who raise animals, who cultivate the land and harvest the fruits [...] A return to the origins induces to rediscover the importance of proximity and freshness, to become aware of the poisoning generated by an intensive diet, which uses pesticides to produce more; to be wary of seasonally adjusted products; to enhance biodiversity”<sup>46</sup>.

An interesting and peculiar thing is the rediscover, during the last years, of the farmer market. What is amazing concerning this topic, is that farmer markets were born especially in big cities, such as New York: this way, also people who live in big cities have the possibility to eat genuine products from the earth, not buying all the typical food of the supermarket, which contains pesticides and dyes.

“Selling products directly in the farm was the first form of short supply chain, which is still today the most practiced. The recent success of 0km products, sold in the immediate proximity of the production sites and farmer markets has got plenty of lead in its pencil [...] concerning the prices [...] there are savings around 30/40 per cent compared to the normal expense [...] secondly, they manage to satisfy the growing demand for freshness, real and not boasted, certified in an unambiguous way [...] the farmer market allows a more direct contact with the environment and with those who have a vital and basic harmony with it, like the farmer itself”<sup>47</sup>.

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<sup>46</sup> G. Fabris, *op. cit.*, p. 182.

Source text: “L’originaria ricerca di prezzi più bassi realizza così un importante side benefit: si (ri)scopre il rapporto con il territorio, la relazione reale, non mediata, con chi alleva gli animali, coltiva la terra, ne raccoglie i frutti [...] Nel senso che un ritorno alle origini induce a riscoprire l’importanza della prossimità e della freschezza, a sensibilizzarsi sull’avvelenamento generato da un’alimentazione intensiva, che usa fitofarmaci, conservanti, pesticidi per produrre di più; a diffidare di prodotti destagionalizzati; a valorizzare la biodiversità”.

<sup>47</sup> G. Fabris, *op. cit.*, pp. 183, 184.

Source text: “La vendita dei prodotti direttamente in fattoria è stata la prima, e ancora oggi è la più praticata, forma di filiera corta. Il successo recente dei prodotti a km zero, venduti cioè nelle immediate vicinanze dei luoghi di produzione,

The possibility to spend less and eat a fresh and Km0 product is, as it emerges from the abstract above, a great incentive for people to buy from the farmer market, who have the possibility to eat healthy and, in the case of consortiums, to make a collective purchase: “The short supply chain, the km0 [...] the de-intermediation have essentially developed with these three modalities: the direct sale of agricultural products in the places of production; the farmer's market where farmers also directly sell their products; groups of consumers who form a consortium to make collective purchases from one or more producers”<sup>48</sup>. The greatness of this is also the new kind of relationship with food, that people don't find on shelves, homologous and perfect, but in their original form: “In many occasions, the need has turned into virtue: the start of a new relationship with the earth, with nature, with the territory, with the passing of the seasons. The rediscovery of ancient flavours, the value of imperfection and the distrust of aesthetically attractive products which are all perfectly identical, homologous and equally bristly, the risks of industrial agriculture”<sup>49</sup>.

#### 2.4.1 *Biodynamic agriculture: Di Filippo winery*

“It is more complicated to understand how things in biodynamics [...] In concrete terms, it is a universe-ecological philosophy of agriculture based on the ideas developed by the Swiss philosopher and pedagogue Rudolf Steiner (1861-1925) in the 1920s. Steiner, facing with the progressive industrialization of the sector, laid the foundations for a new

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e dei farmer market ha molte frecce al proprio arco [...] sul fronte del prezzo [...] si riesca a realizzare un risparmio intorno al 30/40 per cento rispetto alla spesa normale [...] in seconda battuta riuscendo a soddisfare la crescente richiesta di freschezza, reale e non millantata, certificata in maniera non ambigua[...] il farmer market consente un contatto più diretto con l'ambiente e con chi ha, come l'agricoltore con questo, una vitale e basilare sintonia”.

<sup>48</sup> G. Fabris, *op. cit.*, p. 185.

Source text: “La filiera corta, il km 0 [...] la de-intermediazione si sono sviluppati sostanzialmente con queste tre modalità: la vendita diretta dei prodotti agricoli nei luoghi di produzione; il mercato contadino dove gli agricoltori svolgono anche direttamente la funzione di vendita dei propri prodotti; gruppi di consumatori che si consorziano per effettuare acquisti collettivi presso uno o più produttori”.

<sup>49</sup> G. Fabris, *op. cit.*, p. 187.

Source text: “La necessità, in molti casi si è tramutata in virtù: l'avvio di un rapporto nuovo con la terra, con la natura, con il territorio, con il succedersi delle stagioni. La riscoperta in taluni casi di sapori antichi, delle valenze dell'imperfezione e la diffidenza verso prodotti esteticamente attraenti e tutti perfettamente uguali, omologhi e ugualmente ispidi, i rischi di un'agricoltura industriale”.

type of agriculture that considers nature as a whole in which harmony between the animal, plant and mineral world prevails. According to this theory, the elimination of insects that are considered harmful to certain crops would have negative consequences in the natural balance [...] In order for the reader to get an idea of how complex it is to take Steiner's methods literally, it must be said, for example, that the use of machinery (including a simple tractor) is forbidden, since the continuous passage of heavy vehicles creates a hard layer in the ground that prevents the terroir from “breathing”. Therefore, the harvest must necessarily be done by hand and for earth ploughing and fruit harvesting only animal traction can be used (finally the donkey is back in vogue!)”<sup>50</sup>.

Reading this abstract, it clearly emerges how much peculiar and complicated the production of biodynamic wine is. It is something outside the ordinary, it is a process entirely connected to the old tradition and techniques and totally rejects the modern instruments used in the production of wine. Obviously, a wine produced in a biodynamic winery is completely different from an industrial one: it concerns of course price, quality of the wine, production time, workforce and environmental safeguard. In fact, following a biodynamic agriculture means also to observe lunar cycles, prepare the earth with different natural compounds to protect the winery, and all these factors imply a greater employment of time and resources: the final product anyway, is a true masterpiece. Concerning the topic of biodynamic wineries, one of the best known and emerging realities in the area of Umbria is the Di Filippo Winery.

This is a clear example of biodynamic agriculture employed in a very smart way, since the key words for this topic are “geese” and “horses”.

In fact, in 2009 a new project was born: the control and the cleaning of the vineyard completely in the care geese. In fact, on four hectares of vineyards there are about four

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<sup>50</sup> F. Oldenburg, *Il profumo del vino*, Barcellona, Editorial Planeta edizioni, 2011, translation from Spanish edited by Luisa Cortese.

Source text: “Più complicato è capire come stanno le cose nel caso della biodinamica [...] In concreto si tratta di una filosofia cosmo-ecologica di agricoltura basata sulle idee elaborate dal filosofo e pedagogo svizzero Rudolf Steiner (1861-1925) negli anni Venti del Novecento. Di fronte alla progressiva industrializzazione del settore, Steiner pose le basi di un nuovo tipo di agricoltura che considera la natura come un insieme in cui prevale l’armonia tra mondo animale, vegetale e minerale. Secondo questa teoria, l’eliminazione di insetti che si presumono nocivi per certe colture avrebbe conseguenze negative sull’equilibrio naturale [...] Affinchè il lettore possa farsi un’idea di quanto sia complesso prendere alla lettera i metodi di Steiner, occorre dire, per esempio, che l’uso di macchinari (compreso un semplice trattore) è vietato, poiché il passaggio continuo di veicoli pesanti origina uno strato duro nel terreno che impedisce al terroir di “respirare”. Pertanto, la vendemmia deve compiersi necessariamente a mano e per l’aratura e la raccolta della frutta può avvalersi soltanto della trazione animale (finalmente l’asino torna in auge!)”.



hundred geese, running freely and feeding on grass, which grows spontaneously among rows.

This way, the vineyards are kept clean not using heavy equipment or tractors which compress the ground, but simply using animals, which are totally harmless.

Geese too are fed with a mixture of biologic grain, and of course also with the grass that these animals eat in the vineyards. The geese contribute to keep the vineyards clean, and also livestock manure contributes to keep the ground fertile, so that there is a double advantage.

Moreover, meat from these geese is way healthier and better, thanks to the healthy feed based on herbs, rather than feeding stuffs, and to the continuous movement in the wild.

These geese belong to a project named “one Goose revolution”, a tribute to the Japanese botanical, philosopher and peasant Masanobu Fukoka.



*“One Goose Revolution” symbol*



*Geese in the vineyards*

Concerning horses instead, the aim is a little different. A low environmental impact is the main objective of the winery, this way heavy machines are completely excluded from the project, and horses are the main characters instead: in particular, there are eight horses in the vineyard.

In conjunction with the geese project, in 2009 the “Draught horse” project was born. The continuous walking and the passage of heavy machines damages the ground because of the compaction, but horses instead don’t provoke this damage. Moreover, horses are useful also to lead the tourists in the vineyards, which is a quite funny and characteristic activity: the tourist this way experiments and feels on the skin the genuine and real contact with the surrounding nature, enjoying every moment in the beautiful Umbrian countryside. This “collaboration” with horses has got beneficial effects for the nature, is not polluting and of course, it is quite better to work listening to the nature’s whispers rather than the deafening roar of the tractor.



*Draught horse project symbol*



*Horses in the vintage*

As said before, having a website where the business can express its philosophy and attract the costumers in the activity is quite important, whatever the sector concerned is.

Checking the Internet, it is possible to explore the website, where the philosophy, the aim and the main objectives of the winery are explained.

“Agriculture is our profession.

Passion, respect and love are the three forces that move us in daily life next to our vineyards. Passion for our work, respect for the land, love for the family tradition in cultivating the vineyards from which all the wines that come from are pure expression of the territory. There are 30 hectares over Assisi, nestled on hills beautifully exposed to the sun between Torgiano and Montefalco in the heart of Umbria. We practice agriculture in full respect of nature, because we strongly believe that it is necessary to find a constant balance between man, earth, plants and animals. Therefore, we practice organic farming by respecting the rules of biodynamics. We are sure that this will allow our children to continue farming.

Emma and Roberto Di Filippo”<sup>51</sup>.

By reading this passage it clearly emerges the business’ philosophy. No matter if we live in a modern and globalized world, no matter if outside many wineries produce industrial wines: the main objective of the Di Filippo Winery is to maintain and preserve that relationship with the earth that people now need to rediscover. Wines are the best and pure expression of the territory, and their production is made keeping a constant balance among man, earth, plants and animals. That is why the agriculture of these wineries is biological, but it respects also the biodynamic rules. The final product is a wine produced respecting the surrounding nature, not using toxic agents and preserving the balance

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<sup>51</sup> E. Di Filippo, R. Di Filippo, Cantina Di Filippo website, retrieved April 28, 2020, from <<https://vinidifilippo.com/>>

Source text: “L’agricoltura è il nostro mestiere. Passione, rispetto, amore sono le tre forze che ci muovono nella vita quotidiana accanto alle nostre vigne. Passione per il nostro lavoro, rispetto per la terra, amore per la tradizione di famiglia nel coltivare i vigneti dai quali provengono vini che sono pura espressione del territorio. 30 ettari, che guardano Assisi, adagiati su colline splendidamente esposte al sole tra Torgiano e Montefalco nel cuore dell’Umbria. Praticiamo l’agricoltura nel pieno rispetto della natura, credendo fortemente nella necessità di trovare un costante equilibrio tra l’uomo, la terra, le piante e gli animali. Per questo adottiamo un’agricoltura biologica, rispettando le regole della biodinamica. Siamo sicuri che questo permetterà ai nostri figli di continuare a fare agricoltura.  
*Emma e Roberto Di Filippo*”.

among elements. This way, it is possible to preserve the countryside and allow the future generations to farming in a place where the industrialization has not arrived yet.

The final product anyway, is a true masterpiece: a wine with a taste that reminds the territory where it is produced, an attraction also for tourists, who want to taste a biological Umbrian wine and the flavour that characterizes it.

It is the emblem of a natural, biological and biodynamic territory.

#### 2.4.2 *Matteo Carloni: the real ice-cream made in Italy*

Always remaining in the Umbrian overview, another nowadays “artisan” well known not only in Italy, but also around the world is the ice-cream master Matteo Carloni.

With a great experience behind and an ice-cream parlour in Perugia, credited among the top 100 ice-cream parlours in Italy, Matteo Carloni can be described as one of the main masters in ice-cream making, with a great creativity and the desire to introduce people the real taste of the Italian ice-cream. In fact, he defines himself as the “artisan ice-cream maker”:

“My job is to produce artisanal ice-cream by respecting the raw materials, the territory and the love for this profession; I manage my professional activity and I try to promote the artisan ice-cream culture in the world”<sup>52</sup>.

Characters like this represent the real spirit of Made in Italy in the food sector. He wants people to know how the real Italian ice-cream is made, and he also wants people to taste the flavour of an ice-cream made with natural products, which is completely different that an industrial one. Making a natural ice-cream means also using seasonal fruits, products from the local territory and avoiding preservatives and dyers: above all, avoiding industrial semi-finished products.

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<sup>52</sup> M. Carloni, retrieved April 28, 2020 from <<https://it.linkedin.com/in/matteo-carloni-45633333>>  
Source text: “Il mio lavoro è quello di produrre gelato artigianale rispettando le materie prime, il territorio e l'amore per questo mestiere; gestisco la mia attività professionale e cerco di promuovere la cultura del gelato artigianale nel mondo”.

Matteo Carloni belongs to the Carpigiani Gelato University, a team of ice-cream maker and pastry chefs highly qualified and famous all over the world. Matteo's love for ice-cream started since he was very little, in fact his parents had a family activity. Anyway, he broke away from the classical way in which ice-cream is made, with semi-finished industrial products, and he firmly believes that not only ice-cream must be good, but the main ingredients to realize a unique product are the knowledge of raw materials and the production techniques. All the mixture of these elements, in addition with passion, love, stubbornness and interest are the main ingredients to realize a quality product, healthy and genuine.

Matteo states that often, in ice-cream parlours, ice-creams are not made up with natural and genuine ingredients, but with semi-finished industrial products: he wants to teach people how to recognize a genuine ice-cream, by the taste of its ingredients. In fact, he often organizes food tasting events, in which he likes to show in real time how natural and genuine ice-cream is made, for example involving children, and then he proceeds with an ice-cream tasting, in which people are invited to recognize all the ingredients used in the production of many different ice-creams.

I personally took part to one of his food tasting events, in his ice cream parlour "Carloni 1989", and I really enjoyed it. His passion, his desire to teach people something was palpable: he wants to make the Italian ice-cream famous all over the world, and he wants also that tourists who come here in Italy have got the possibility to taste a genuine ice-cream, made with genuine ingredients, so that the taste of the final product is the taste of the Italian land, Italian products, the taste of Italy.

I think that this is a real expression of what Made in Italy means.



*Matteo Carloni in an ice-cream tasting event*

### *2.4.3 Artisanal pasta: L'Antico Pastificio Umbro*

Tradition and innovation meet in this ancient artisanal pasta lab, where master pasta makers realize high-quality and characteristic products, in order to satisfy the most demanding palates.

The production is the continuation and evolution of the master pasta makers' tradition who were already active at the beginning of the century: the wheat used in the processing is the same one cultivated in the fields near the artisanal lab, so that the entire process of production is entirely realized in the local area. There is a strong relationship between the earth and the final artisanal product: the importance of the territory, the tradition, the history of the place are the bases for the realization of a product which is peculiar for its quality and its history.

The processing is still strictly related to the tradition: bronze drawing, wooden frames, homemade skeins by expert artisans and slow drying. These old, traditional but very useful instruments lead to an efficient result: a rough and porous pasta, suitable to capture

the sauce, with a unique taste. Throughout the years, the success of the business led to the expansion of the range of products, giving the possibility to add risotto, couscous, spices and seasonings.

The main philosophy of the business is to bring on the table the quality of the ingredients, without modifying the original taste of the earth products. The target to which the business is addressed is people who reach for quality and local products, following the ancient Umbrian tradition, and also for the ones who reach for biological products: in fact, among the different types of pasta, there are also strictly biological ones.

Last but not least, a peculiarity of the business is that in addition to all the classical types of pasta, there are others quite characteristic, in which the tradition meets the typical Umbrian products, such as truffles, boletus: these kinds of pasta contain the taste of these ingredients.



*Some products made by Antico Pastificio Umbro*

## *2.5 Changes in the tourism industry*

The rebirth in question is such a wide phenomenon that it concerns not only the fashion industry, but many other sectors, such as the tourism industry.

As stated in the previous chapter, tourism has become during the years a global activity, and more and more frenetic and modern. The need to come back to the origin, to rediscover a true contact with nature and to explore a country through the history, the tradition and the culture has become a shared need in our nowadays society, full of bustle, stress and smog.



As stated before, Made in Italy is a way of life, it reflects in fashion, but also in food, culture, tradition, and this is the reason why more and more visitors from all over the world are attracted to visit Italy, a country where surely the contact with history, tradition and nature has not been lost in time, and where tourists can experience the quiet and the peace that characterizes the Italian countryside.

Tourism includes not only the mere activity of travelling, but also all the activities and experiences that the tourist can make during the vacation, and this includes also experiencing local food, knowing local culture and traditions and shopping in the traditional shops. Therefore, during the last years, the rebirth of Made in Italy from many prospects influenced tourism, and more and more tourists from all over the world are coming to Italy because they are attracted by Made in Italy in all its forms. People who come to Italy look for a real Made in Italy experience, they want to taste local and typical food, especially the Km0 food which is not so available in big cities, they want to go shopping and buy hand-crafted Italian clothes, for which Italy is famous all over the world, and the majority of tourists want to enjoy the typical peaceful and relaxing Italian holiday, where they can stay in beautiful agritourisms surrounded by green, animals, eating local food and enjoying the countryside.

“The so-called Made in Italy is a complex phenomenon which covers several sectors and economic activities in the Italian system, ranging from industrial goods to typical products of agriculture and tourism. Made in Italy is not just a quality brand, but an industrial organization model in which a company with a strong bond with the territory and with a strong artisan vocation is transformed into a core of advanced services capable to manage both the production, creation, distribution and marketing stages (Fortis, 1998)”<sup>53</sup>.

From the abstract above it is possible to fully understand how much wide the phenomenon of made in Italy is. Fortis described it as a set of “industrial organizations”, capable to

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<sup>53</sup> C. Ciappei, G. Padroni, *Le imprese nel rilancio competitivo del Made e Service in Italy: settori a confronto*, Milano, Franco Angeli editore, 2012, p. 21.

Source text: “Il cosiddetto Made in Italy è un fenomeno complesso che tocca diversi settori ed attività economiche del sistema Italia, spaziando dai beni industriali sino ai prodotti tipici dell’agricoltura e del turismo. Il Made in Italy non rappresenta solo un marchio di qualità, ma un modello di organizzazione industriale in cui un’impresa, nata con un forte legame con il territorio e con una spiccata vocazione artigianale, si trasforma in un nucleo di servizi avanzati in grado di gestire sia le fasi di produzione che quelle di creazione, di distribuzione e commercializzazione (Fortis, 1998).

manage all the different stages of production, creation, distribution and marketing. It is something huge and peculiar, unique and typical of our country.

“The Irpet research in 2009 describes the average composition of the tourist spending in Italy. It shows that tourism is a transversal phenomenon, which can activate wealth also in other collateral sectors. In addition to hotels and restaurants (55%), the spending is for cultural heritage (14%), fashion (10%), food (7%), transport (6%). Therefore, some sectoral interdependencies between Made in Italy and tourism are already active, if we analyse the tourism spending in the destinations, they represent a context in which it is possible to hypothesize projects to manage the connections in a more creative and profitable way compared to what has been done until today”<sup>54</sup>.

It is quite clear that tourism is a wide phenomenon, that can influence many other sectors: tourists come to Italy to travel, but then they enjoy going shopping, eating typical food, visit museums and so on. Consequently, tourism contributes to grow all the other activities which are the core of our country, which attracts people from all over the world especially thanks to all the Made in Italy products and activities which made us become worldwide popular.

“Agritourisms in central Italy accounted for 51.8 % of the total agritourism demand in terms of departures; in particular, Tuscany’s share was more than one third, confirming the regional concentration of agritourism in central Italy as observed for the supply side. The rate of demand-increase in agritourism grew 4.8 times during the last decade, which was greater than the supply side increase and increase in demand for other accommodations”<sup>55</sup>.

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<sup>54</sup> N. Costa, *Verso l’ospitalità made in Italy. Avviare la crescita con la competitività turistica delle diversità locali*, Roma, Armando editori, 2013, p.59.

Source text: “La ricerca dell’Irpet del 2009 descrive la composizione media della spesa turistica degli stranieri in Italia. Dimostra che il turismo è un fenomeno trasversale in grado di attivare ricchezza anche in altri settori collaterali. Oltre agli alberghi e ristoranti (il 55%), la spesa è destinata ai beni culturali (il 14 %), alla moda (il 10 %), all’alimentazione (il 7 %), ai trasporti (il 6%). Pertanto, alcune interdipendenze settoriali tra made in Italy e turismo sono già attive a livello di analisi della spesa turistica nelle destinazioni, costituiscono un contesto in cui ipotizzare progetti per gestire le connessioni in modo più creativo e più redditizio rispetto a quanto si è fatto fino ad oggi”.

<sup>55</sup> C.A. Brebbia, F.D. Pineda, *Sustainable Tourism IV*, Boston, WitPress edizioni, 2010, p. 437

“During the last decade the Italian agritourism industry has grown considerably. In five years, the number of foreign visitors increased by 121%; the supply, in terms of number of beds, also increased significantly, as it has more than doubled in just five years (Figure 1). Nowadays, the number of foreign visitors exceeds one million. Over one third of tourists hosted by Italian farmhouses are of foreign nationality and their number has grown significantly. The 200,000 visitors registered in 1998 is small, considering that the foreign customers for Italian agritourism numbered over 400,000 in 2004”<sup>56</sup>.

From the abstract above it can be deduced that tourism is an important element in the Italian economy, and, among all the different types of tourism, there is one which has grown particularly in the last decade: agritourisms. Central Italy is the favourite destination for agritourisms, especially Umbria and Tuscany. This choice is due to the fact that foreign people, who often comes from big cities, with smog, chaos, traffic and so on, prefer to have a vacation to relax and enjoy nature...So what is better than central Italy, with the green hills and the thick woods, to satisfy tourists’ needs?

“Tourists are increasingly attracted by the "particular" and the "niche" and they choose itineraries that combine tradition and innovation”<sup>57</sup>.

Italian itineraries are of course fully able to combine tradition and innovation, especially because tradition is something which characterizes our country so deeply, that it is not possible to travel around Italy and not be in contact with all the different traditions, that will always be a strong force of our country.

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<sup>56</sup> F. G. Santeramo, *Promoting the international demand for agritourism – empirical evidence from a dynamic panel data model*, University of Foggia, February 1, 2014, p.5, retrieved April 30, 2020, from Munich Personal RePEc Archive, <https://mpra.ub.uni-muenchen.de/59625/>

<sup>57</sup> S. Angeloni, *Destination Italy. Un approccio manageriale per il sistema turistico italiano*, LUOGO 00. Perason edizioni, 2013, p.96.  
Source text “I turisti sono sempre più attratti dal “particolare”, dalla “nicchia” e scelgono itinerari che coniugano tradizione e innovazione”.

“[...] a new interest towards agricultural production, a renewed and cheerful encounter with nature and earth. The non-niche success of agritourisms and educational farms [...] to see firsthand the everyday life of a farmer. A sort of travel in the rural world. The most striking consequence is the acquisition of a new food awareness which rebuilds the very concept of food quality along new paths”<sup>58</sup>.

It is clear, reading the passage above that one of the main reasons why tourists choose agritourisms is that they look for a genuine contact with nature and with the earth. Not only the peaceful and quiet countryside attract tourism, but also the possibility to experience the farm life, to see where and how animals are raised, what they eat, to have a real contact with the farmer, the peasant, and rediscover a genuine relationship with the earth and all its fruits. In many farmhouses there are educational farms, where people can have a direct contact with the rural countryside: schools take children in these farms to teach them how the farm life is. The fact, anyway, is that the necessity for tourists to look for farmhouses is perhaps a consequence of the new food trend, rather than an absolute necessity. Of course, farmhouses offer an idea of what a peaceful and quite countryside life means, but food is always and will always be one of the main reasons why tourists choose agritourisms. The rediscover of a new relationship with the earth, having walks in fields and woods, being in contact with the genuine nature is something priceless, that cannot be substituted by luxury hotels and chaotic city centres.

In conclusion, it is clear that a phenomenon like Made in Italy involves many variables, and these variables are in their turn related to each other: tourism, food and fashion are necessarily linked together (as many other aspects) and when foreign people come to Italy they look for Italian products, which are food, clothes, but also for traditions, culture, history, and every other aspect connected to the Italian lifestyle. As I stated before, Made in Italy is a mixture of factors, in which each aspect contribute to let the others grow: tourists come to Italy because they are mainly attracted by the whole universe of Made in Italy, which concerns every kind of product. Made in Italy is something which made Italy

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<sup>58</sup> G. Fabris, *op. cit.*, pp. 182, 183.

Source text: “[...] un nuovo interesse verso la produzione agricola, un rinnovato, felice incontro con la natura e con la terra. Il successo, questo non più di nicchia, dell’agriturismo, la visita a fattorie didattiche [...] e toccare con mano, il vivere e l’agire quotidiano di un agricoltore nella sua azienda. Una sorta di viaggio alla scoperta del mondo contadino. La conseguenza più vistosa è l’acquisizione di una nuova consapevolezza alimentare che rifonda, lungo nuovi percorsi, il concetto stesso di qualità degli alimenti”.

famous all over the world, and is the main attraction for tourists, who come to Italy to have a unique and emotional experience.

### *2.5.1 Tree houses: La Piantata B&B*

Italy is the perfect holiday destination for its territory, culture and tradition, and tourists are more and more attracted by our country day by day. Central Italy is the green heart of our country, Umbria, Tuscany and Latium are sought-after destinations for tourists who want to relax and enjoy the nature and the countryside. More and more tourists look for relaxing holidays, where they can experience the tradition of a certain territory and the beauty of the land. In the Latium panorama, there is an agritourism, which is also a bed and breakfast structure, where tourists can stay in characteristic tree houses.

This family run business is the perfect example of what a tourist looks for in the nowadays vision of agritourisms: a place surrounded by green, which also offers Made in Italy products, food and unique experiences in the territory. Moreover, from the historical point of view, the place is also a quite interesting archeologic site.

In this peculiar bed and breakfast, tourists are given the possibility to stay in two tree houses, each one located seven/eight meters above the ground: the first one is immersed in a lavender field, while the other is situated among olive trees. These two locations allow tourists to experience the real touch of nature, staying in a quiet and peaceful environment.

Tree houses are not the only peculiarity of this agritourism anyway. In fact, this bed and breakfast is also a farm, in which natural and biological foods are produced. In particular, the agritourism offers lavender products, oil, wine, balsamic vinegar, lavender honey, biological jam and lavender beer.

It is a wide range of products, very different the one from the other and completely biological and produced locally.

From the wide lavender fields, a lavender biological beer is produced, alongside lavender honey: the beehives are located near the lavender fields.

Lavender is also used in the production of cosmetics: in particular, biological oil and lavender properties are mixed in the production of these cosmetics, which are for example lip balms, shampoos, hand creams, essential oil and many others. Alongside cosmetics, lavender is used also for home products, such as Lavender water or lavender bags.

Tourist who stay in this agritourism are given also the possibility to do a lot of activities in the nature. A horse-riding centre is located inside the property, for people who want to enjoy horses and the quiet of the surrounding fields and woods. It is also possible to rent bikes and make excursions in the surrounding territory, rediscovering the lovely contact with the countryside.

Another quite interesting activity concerning this agritourism is related to the history of the region, and to the Etruscan population: the making of “Bucchero”. Since history is a fundamental element in the Italian culture and tradition, discovering the ancient ceramic techniques of this population can be a good opportunity for history lovers. In particular, tourists are given the opportunity to rediscover the ancient charm of Etruscan ceramic, thanks to the magnificent creations of sculptor Marco Vallesi, an expert artisan in the processing of Bucchero, a particular Etruscan material: he keeps the ancient tradition alive and realizes amazing works, adding a touch of modernity in the traditional objects, and combining tradition with innovation.



*Bucchero product*



*Cosmetic lavender products*



*Tree house over olive trees*



*Tree house over lavender field*

### *2.5.2 La casa della pace Retreat center*

In the Umbrian panorama, the green heart of Italy, there is a quite interesting agritourism, peculiar for the peculiar activities that are offered to tourists. The structure has got nine rooms for tourists who want to enjoy a relaxing holiday in the nature, eating healthy and biological food and make excursions in the surrounding woods. The agritourism is completely immersed in green, where peace, quiet and nature are the main characters.

Among the many activities that this structure offers, there is a quite interesting one: retreats and meditation, for people who need to relax and have a moment for themselves. Retreats involve small groups of people, who can discuss about many themes, and use techniques such as dialogue and writing. There are also silent retreats, which happen in absolute silence, and the ones done during excursions.



Alongside retreats there are residential seminars and yoga courses, everything is done in order to reach a balance and find that peace that nowadays we tend to ignore, because of our fast and dynamic society. This way, people can find again a real contact with nature, animals, everything concerning the countryside.

The agritourism has got an educational farm, in fact many schools of the area often organize guided visits to the farm, in order to introduce children to the knowledge of animals.

Many other activities that can be done here are cooking courses and excursions. It is possible to reach by foot two near villages, following certain paths, with the possibility to have a guide who illustrates the surrounding territory.

The agritourism also offers cooking courses, based on vegetarian and vegan cooking: people can learn to prepare certain dishes, reducing at most the use of eggs and cheese. This can be a really good solution for those people who get along with vegetarian or vegan cooking and can learn many different recipes.



*Yoga session*



*One of the donkeys in the farm*



*Meditation room*



*Little girl learning how to cook*

## CHAPTER 3

### *Made in the U.S.A.*

In the previous chapters I analysed Made in Italy in the fashion, food and tourism industries. I reported some examples of handcrafted activities in Italy and in Umbria.

In the following chapter the United States' situation will be analysed, with a comparison in which differences and similarities with Italy will be explained.

The “Made in” phenomenon is not just something which concerns Italy, but also many other countries all over the world. In particular, I chose to analyse the “Made in the U.S.A.” because as it happened in Italy, the United States too have to offer a lot in the field of American manufacturing, even if the situation is quite different from the Italian one.

#### *3.1 What is Made in the USA?*

As for Made in Italy, also Made in the USA represents a lifestyle: purchasing products all made in the United States means to support the country itself and preserve the local culture and tradition. It is possible to distinguish the Native American traditions and techniques in many products, from food to clothes: it is a fundamental way to preserve the ancient traditions, and do not forget the American identity.

“What is standard for a product to be called Made in USA without qualification?”

For a product to be called Made in USA, or claimed to be of domestic origin without qualifications or limits in the claim, the product must be “all or virtually all” made in the U.S. The term “United States”, as referred to in the Enforcement Policy Statement, includes the 50 states, then District of Columbia, and the U.S. territories and possessions.

What does “all or virtually all” mean?

“All or virtually all” means that all significant parts and processing that go into the product must be of U.S. origin. That is, the product should contain no -or negligible- foreign content”<sup>59</sup>.

This abstract is peculiar and quite interesting, because it explains the main technical characteristics that a product should have to be defined “Made in the USA”. Nowadays many businesses have got establishments all over the country, and most of the times the production is focused in the original and local lab: many businesses in fact have got a very old history, since they started doing manufactured products at the beginning of the 20<sup>th</sup> century. A clear example of this process is the Red Wing Shoes business, which started the activity before the first world war and even if now there are numerous establishments, the main ingredients are always mastery, tradition and handcraft.

### *3.2 Changes in the fashion industry*

Nowadays Made in Italy has spread all over the world for its quality and beautiful products, related to the Italian tradition and mastery. These products are exported all over the world, thanks to the growing demand for quality and refinement, especially in the fashion market.

In the USA’ fashion market a lot of businesses have developed in the last years, and although the demand for these products is mostly related to the American territory, the tradition and the expert hands of American artisans gave birth to amazing quality products, where the label “Made in the USA” represents the typical American culture and quality. Moreover, as it happens in Italy, many businesses have developed environmental-friendly policies: the realization of ecological clothes is the main objective, in order to help the environment.

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<sup>59</sup> Federal Trade Commission, *Complying with the Made in USA standard*, p.4, retrieved May 5, 2020, from Federal Trade Commission website, <<https://www.ftc.gov/tips-advice/business-center/guidance/complying-made-usa-standard>>

The necessity of having clothes strictly made in the USA, related to the tradition and the territory has developed in the last years all over the country. Many businesses are realizing products in local labs, following the ancient handmade traditions that characterize the country. The characteristics of these products are different from the Italian ones of course, because there is a different history, culture and tradition: anyway, the final products perfectly represent the USA' lifestyle and reflect the core of the country itself.

### *3.2.1 American Giant's handmade clothes*

American Giant is a San Francisco-based manufacturer of sportswear and casual clothing: its products are all made in the United States.

The slogan of the business, included in the official website, is "Make things better, make better things"<sup>60</sup>. The reading of this makes people understand also the philosophy of the business: products are made in the United States with a lot of passion, according to human values and honesty. In particular, the main aim of the business is to emphasize the local reality, to support the local supply chain where hard workers realize quality products. The key words are "quality", "local" and "community".

"When you choose American Giant, you're taking a stand for hard-working people, for local communities, for quality clothes made to last, for a new kind of conscious consumerism, for small changes that add up to something big"<sup>61</sup>.

Buying American Giant's clothes is not only purchasing quality products, but also supporting an entire community, instead of Mega-corporations:

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<sup>60</sup> American Giant website, retrieved May 5, 2020, from <<https://www.american-giant.com/pages/about-us>>

<sup>61</sup> American Giant website, retrieved May 5, 2020, from <<https://www.american-giant.com/pages/about-us>>

“Maybe, like us, you’ve looked around and not liked what you’ve seen. Mega-corporations, obsessed with handing profits over to shareholders, grow bigger and bigger, churning out cheap stuff that leaves us all feeling empty. Meanwhile, working people are left behind. Communities hollow out. And junkyards fill with all that stuff. Maybe, like us, you’ve wondered if there is a better way. If you can do something to make things better. And where you might start. Invest in clothes that match your values”.

These are the words through which the business made itself known in the market, carrying on human values and hard work above all.

“We make clothing that’s durable, not disposable. High quality. Built to last. Straightforward style that endures beyond trends. Unlike most stuff you can buy, it’s made to be worn - not end up in a landfill. Everything we make is made possible by a supply chain of people. Towns and communities at every step. They touch the product, make it better and in turn are supported and strengthened. They gain skills and opportunity. Their communities are revitalized. It’s a virtuous cycle of good and humanity. All from a T-shirt”.

This is the key concept: revitalize an entire community, giving skills and opportunities in the production and sale of American Giant’s products.



*Picture of the American Giant’s lab in San Francisco*

### 3.2.2 Red Wing handmade Shoes

Red Wing Shoes is an American footwear company located in Red Wing town, Minnesota and founded in 1905. The business has a long history behind, in fact it was the primary company in the manufacture of footwear for American soldiers fighting in World War I, and then also for American soldiers during World War II.

The peculiarity of this business is that alongside the fact that everything is produced in the United States, the main products are boots designed for specific job applications, and heavy works such as mining, logging and farming. Apart from working shoes, the business started to project also other models, such as Heritage Boots and Hunting Boots, that are sold a lot in Italian stores too, and perfectly represent the American style and excellence.

Excellence is in fact one of the key words of this ancient business: every pair of boots is handmade with passion and mastery: working boots are adapted to any kind of heavy work they are designed to, and resistance of these shoes is the most fascinating peculiarity; Heritage and Hunting boots are indeed most refined and peculiar, adapted to any situation.

The philosophy of the business is "Make great product, deliver on time and continuously improve"<sup>62</sup>.

This shows how quality, mastery and constant innovation are the leading factors that contributed to make this business famous all over the world.



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<sup>62</sup> Red Wing Shoes website, retrieved May 8, 2020, from <<http://www.redwingshoes.com/>>



Another peculiarity of the Red Wing Shoes company is that there is the possibility for each client to get the shoes repaired: there is a specific “repair team” which deals with shoes’ problems and repairs them.



*The old lab during the war*

As said in the previous chapters, storytelling is fundamental for a business to convey its message, its history and ethical working philosophy. In the website it is possible to learn a lot about the working phases of the shoe making process. Starting from the tanning, then cutting, fitting, lasting and bottoming: there are many images which illustrates the numerous artisanal phases. Each activity is strictly handmade with a lot of mastery and technique: each pair of these shoes is unique, peculiar, and tells its own story.





*Tanning*



*Cutting*



*Fitting*



*Lasting*



*Bottoming*

### 3.2.3 *Beyond Buckskin: a native return*

Talking about artisanal and traditional, nothing can be compared to the jewellery and clothes realized by the Beyond Buckskin business. The main aim of the business is to promote USA's first artists and original designers, sharing the native American culture through fashion design: the main characters of the business are in fact Native American fashion designers and jewellery artists.

The peculiarity of the business is that everything revolves around an online store, where creative small businesses located throughout rural and urban communities in the United States can propose their products, and costumers can connect with Native American artists through the website.

Beyond Buckskin works with over 40 individual artists and small businesses: the traditional Indigenous artistic practices emerge in every product thanks to the ancient designs and natural materials; everything relates to the Native American tradition. This business is a true Made in the United States, because every product is realized with passion and mastery, following the ancient Native traditions: it is completely different from the traditional Made in Italy product, because each jewel or clothe contains a different history, a different culture but it expresses the true and original roots of the country. The possibility of reviving the old Native American tradition and craftsmanship, through the hands of these passionate individual artists is a precious resource for all the American country.



These necklaces were made by Beyond Buckskin owner Jessica R. Metcalfe (Turtle Mountain Chippewa) and feature arrowheads made of obsidian.

The necklace honours the tradition of hunting.

“It reminds me of traditional hunting practices, and the beautiful technology of the arrowhead. So, we share that sacred relationship between us and our relatives of the Deer Nation, who provide us with critical sustenance”<sup>63</sup>.



*Modern Ojibwe floral design by Tessa Sayers Gentry*



*Adult moccasins by Jamie*

### *3.3 Changes in the food industry*

As it happened in Italy, a change of direction in the food industry happened in the United States too. In particular, the necessity of knowing where certain foods come from has spread especially in the big cities, and in the last years more and more farmer markets were born: “The expansion of organic products into mainstream marketing venues has opened opportunities for some farmers interested in producing for larger markets.

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<sup>63</sup> Beyond Buckskin website, retrieved May 10, 2020, from <http://shop.beyondbuckskin.com/product/arrowhead-necklace-obsidian-with-gold>

Farmer's markets and other direct-market venues have also grown in number over the last decade and continue to be especially popular among organic producers"<sup>64</sup>.

“By buying direct from the farms that trade at my local markets, I am supporting the outlying greenbelt that makes life in my urban region more pleasurable. Without the farmers' market revival, many of these small farms would now be condominiums or shopping malls. Having the farms nearby not only enriches my dinner table, but also enormously enhances restaurant dining in the San Francisco Bay Area.

Just as important, farmers' market shopping has become a social activity that connects people with their community. Like the town square or village green of earlier times, the farmers' market provides a place to congregate [...] In addition, many farmers' markets offer more and better organic or unsprayed produce than I can find at conventional markets, and at better prices. Supermarkets rarely have a good section of organic produce because their shoppers, seeking rock-bottom prices and picture-perfect fruit and vegetables, don't demand it. For many organic farmers, the farmers' market provides a warmer reception. For shoppers, farmers' markets restore a sense of the seasons, a sense that supermarkets have all but erased. Thanks to imports and controlled storage, you can get just about anything just about any time at a conventional grocery store [...] One of the things that's frustrating is that people are not aware of the seasons [...] They don't know when is the right time to be buying certain fruit. There's no awareness of whether it's local or imported. And that's the near thing about farmers' market costumers. They're a lot more aware of those things and willing to devote time to get a superior product"<sup>65</sup>.

In this brief passage taken from Janet Fletcher's book *Fresh from the farmers' market*, it clearly emerges that the idea of farmer markets is worldwide spreading, and the culture for green and seasonal products is not just closely associated to Italy, but also many other countries. In particular, the author of this book reports her personal thoughts and experiences about farmers' markets in San Francisco Bay, explaining the benefits of farmers' market: among these ones, there is the fact that buying at farmers' market is a

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<sup>64</sup> M. Canavari, K. Olson, *Organic Food: Consumers' Choices and Farmers' Opportunities*, Springer, 2007, p.21

<sup>65</sup> J. Fletcher, *Fresh from the farmers' market*, San Francisco, Chronicle books editions, 2008, pp.12-14,

social activity and an opportunity for people to congregate, like it happened a long time ago in town squares and villages. From the oldest to the youngest, people meet, and have got the opportunity to socialize and together interact with the framers themselves, in order to have a real contact with then producer of the food they buy. In a big city such as San Francisco, (and many other big towns in the USA), it is extraordinary to find farmers' markets, where people have the possibility of buying and eating healthy and seasonal food, with a superior quality rather than supermarkets' products.

Another quite important aspect analysed by Fletcher in this passage is that nowadays there is a controversial and quite astonishing fact: more and more people are not aware of the seasons, and don't know which the right periods are to buy certain fruits or vegetables. This happens because of supermarkets and the wide choice of products they offer every time in every season.

Fletcher also highlights how buying at farmers' market represents a big support also for the green belt which surrounds the city, which is a source of green and health instead of buildings and condominiums: buying at farmers' markets means support the green economy and respect the territory.

Alongside farmers' market, which are now developing all over the USA's territory, there is also another sector concerning the food industry in which it is possible to make a comparison with Italy: biodynamic wineries. There are two quite interesting American wineries which deserve to be mentioned for their peculiarities, concerning biodynamic theories and applications: Domaine Anderson and Quivira wineries.

### *3.3.1 Quivira and Domani Anderson wineries*

Quivira is a completely self-sustaining 37-hectare vineyard located in California. The peculiarity of these vineyards is that alongside the adoption of biodynamic and biological principles, farming practices too are aligned with the production of the wines, respecting biological diversity and native flora and fauna.

Concerning the holistic farm, healthy beehives, cows, chickens and pigs are bred in the vineyard: following the principles established by Rudolph Steiner, herbs and flowers are prepared and grow up in the vineyard gardens, while animals produce nutrient rich manure. In the farm the lunar calendar is followed, in order to bring the right timing and balance to create healthier fruits. Moreover, the biological diversity on the property is an important health factor for the vineyard, because it attracts wild animals, birds, insects and plants that are integrated in the sustainable farm, adding layers of complexity in an environment which is healthy for the grapes to flourish and to produce a better wine.

The main philosophy of the vineyard is that the vines are only as healthy as the entire ranch, and this is why the owners give a lot of attention to the holistic farm: integrating plants, animals, and microbes into Quivira's natural surroundings is fundamental to create perfectly balanced self-regulating systems, and by growing the material on the Estate, fertility is obtained through the composting of winery pomace and estate livestock manure.

Pigs, cows and chickens are fed from the garden waste and these animals provide manure for the preparations. The biodiversity is maintained also through different species of these animals.

The presence of beehives is fundamental for pollination: although vines are self-pollinating, everything else on the estate relies on insect pollination, which is crucial to maintain the self-sustaining circuit on the vineyard.

Moreover, Quivira has been the first Dry Creek winery to devote resources to creek restoration, in particular for the Coho salmon population: this means that alongside the production of wine and then self-sustainability of all the property, Quivira vineyard offer also many other benefits for the surrounding environment. "The family-owned Quivira winery played a leading role in restoring wild habitats along the creek, even replacing entire vineyard blocks adjacent to the water with the taller-growing native trees and shrubs needed to provide shade and prevent silting. Not only did this help the fish, it helped the wines too. The riverside vegetation provided a home for the beneficial ladybirds and mites that keep vineyard pests under control"<sup>66</sup>.

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<sup>66</sup> M. Waldin, *Biodynamic wines*, Miller/Mitchell Beazley, 2004

This means that the vineyard owners reached to obtain a double effect: saving the salmon population by adding vegetation, the same vegetation which revealed useful for the biodiversity of the vineyard.



*Pigs in Quivira's farm*



*Beehives in Quivira's ecosystem*



*A part of the estate*

Domaine Anderson is a 50 acres family-owned vineyard located in Anderson Valley, Northern California. As the Quivira vineyards, Domain Anderson are orientated towards a biodynamic, biological and environment-friendly agriculture. Vines and grapes are treated with natural compost preparations which help to restore soil and implement the fruit quality, a wide range of cover crops in rotation are used to suppress plant diseases and pests. Everything is done in a natural, biological and biodynamic way, in order to have quality and healthy products.

As the previous vineyard, animals too are a fundamental part of the project, in order to create a diversified and balanced ecosystem: in particular, a honeybee colony is placed inside the estate and numerous designated areas provide habitats for “friendly” insects, which help to control vineyard pests and pollination.

Even the position of the estate and the vineyards is quite strategical, thanks to the marine influence, which characterizes the layers of the ground. Moreover, the Dach vineyard (one of the two main vineyards of the estate, alongside with the Walraven one) has been recently certified as organic and biodynamic.

The main philosophy of Domain Anderson’s vineyards is to cultivate and produce in an eco-green environment, trying to restore the territory and not destroy it, in order to ensure the health of the land for generations to come.





*A part of the estate*



*Sheep bred in the estate*

### 3.3.2 *Bedré Fine Chocolate: the artisanal chocolate*

This high-quality chocolate business is in Oklahoma. Starting from a small activity, nowadays it has become a real luxury brand, which produces a premium quality chocolate famous all over the United States.

The real peculiarity of this business is the connection between the high quality of the chocolate and time honoured tradition of Native American people, who were the first ones to cultivate this delicacy: in fact, this is the only and unique case of an American Native tribe who created its own brand. Each product, each recipe reflects the true traditions, the culture and the passion of Native American people: each piece of chocolate is handmade with mastery and passion.

Since the relationship with the community is deeply and strongly felt, the business contributes in supporting many philanthropic organizations in the areas of education, health and wellness in the Chickasaw Nation.

Purchasing and eating this chocolate is symbolic for many people: it is like a return to the origins, supporting a local business which has been operating for many years and which represents the Native American population. This relationship with the ancient roots of the American population is deeply felt all over the country.



*Few examples of Bedré Fine Chocolate's typical products*

### *3.3.3 The Bread Bakers Guild of America*

Italy is the country where food has got a primacy: quality, natural ingredients, excellent cooking, Italian cuisine is known all over the world, as well as Italian food artisans.

In the United States too anyway, the dedication for artisanal and quality products has developed a lot, especially in the food industry, even if the situation is completely different from the Italian one.

The Bread Bakers Guild of America is a baking community founded in 1993 and located in California, although the company has got different membership from across the United States and all over the world.

The main aim of this community is to preserve and carry on the artisan baking profession, giving accurate information and courses on the craft of making bread. In particular, the community provides educational resources to artisan bakers on the different aspects of baking.

The Artisan Baking Community is made up by bakers, farmers, millers, technical experts, educators, students and bakery owners who work together in order to produce the highest quality baked goods, both following the traditional techniques and exchanging ideas and experiences among each other.

The founder of the business, Tom McMahon, had the great idea of a community in which sharing the bakery experiences, processing and also individual errors would have been useful to have a shared knowledge on the bakery world: this way, not only the traditional techniques would have been preserved, but also the methods, the suggestions, the resources would have been shared in the bakery community. This allowed the bakers to introduce in the United States the pleasures and benefits of basic good bread, making it become not just the food fad of the year.

The success of the community anyway, has been individual: everyone made progress through a personal experience and intense efforts which then shared with others, creating a body of knowledge in which the traditional bakery techniques have been preserved and shared, in order to produce quality and refined food. Each one puts mastery and technique in the processing, and each final product is unique and made in the United States: but the main ingredient is of course passion.



The logo for the Bread Bakers Guild of America is displayed on a dark brown background. It features a stylized illustration of two round loaves of bread on a wooden surface, with a rolling pin positioned behind them. The text "the Bread BAKERS Guild of America" is written in a white, hand-drawn font. To the right of the logo, the tagline "Shaping the knowledge and skills of the artisan baking community through education since 1993" is written in a smaller, white, sans-serif font.

*Bread bakers Guild of America symbol*

### *3.4 Changes in the tourism industry*

“Italy may have defined the concept of “agriturismo” (a working farm that takes in guests), but you don’t need a passport to have an authentic experience that brings you closer to the source. Domestic agritourism is on the rise. Potential reasons for the boom? [...] we live in a hyperconnected society and, while technology certainly has its benefits, the compulsion to be constantly plugged in has spurred a longing for simpler times. «People are looking for ‘real’ vacations», says Beth Kennett of Vermont’s Liberty Hill Farm. «On a deeper level, most folks are generations away from having family involved in agriculture. Parents want their children to understand more about what they eat and the environment, and how those things are connected». These days, travellers interested in learning where their food is grown and produced have an increasing number of options. Vacationers can hunker down at working farms and ranches throughout the United States. The result is a culinary immersion. More than just picking herbs and veggies from the garden, rural getaways allow people to reconnect with the land”<sup>67</sup>.

This article published few years ago is quite interesting, because it emerges how in the last years not only Italy, but also the U.S. has developed a tourism system in which tourists can enjoy and rediscover the countryside: domestic agritourisms or farm houses have spread all over the country in the most different ways, and nowadays it is possible to have a relaxing holiday, like the typical Italian one in the countryside, also in the U.S.A. One of the leading factors which push tourists to rediscover these ranches and farms is the necessity to understand where food comes from, how it is made, how animals are bred and so on: in the article it emerges how much parents want their children to discover for the first time this world, made up of hearth, animals and nature, like it happened a long time ago. Reconnecting with the land is the key word, and it concerns not only the contact

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<sup>67</sup> Lindsay Cohn, USA Today, Jun 19, 2018, retrieved May 16, 2020 from <<https://eu.usatoday.com/story/travel/destinations/2018/06/15/agritourism-8-farm-and-food-experiences-usa/702848002/>>

with animals, like learning to do the milking, but also a full immersion in a culinary world which is completely different from the big cities' one.

#### *3.4.1 In contact with animals: Mountain Goat Lodge*

In the beautiful Colorado, there is a relaxing bed and breakfast in the middle of the mountains, where the main characters are animals, and in particular: goats. The name of the structure is Mountain Goat Lodge indeed, and tourists who want to enjoy the countryside, animals and homemade food are welcome to this peculiar agritourism, where the contact with nature is a priority.

This structure offers tourists the possibility to take part in many activities, most of them aimed at rediscovering the contact with animals, especially goats, which are used to be in contact with people and run freely in the estate.

The interesting fact about goats is that these animals are not kept in the structure just to keep clean from herbs and bushes, but these animals have been adopted and rescued by the owners of the estate, rehabilitated and nourished, and kept in the estate with the possibility of adoption for people who desire it.

Goats also provide milk for the structure, in which there is the possibility for tourists to attend cheese-making classes: in fact, the agritourism produces homemade cheese, offered to tourists during their stay. The possibility of learning how to make cheese is interesting both for adults and children, who can see with their eyes where cheese comes from and the sequential phases for its production. The courses last about two hours, and during this time everything is explained, from the goat milking to the cheese.

The possibility of interacting with these animals is fundamental especially for children, and for the ones who use to live in big cities and don't know anything about the rural world: goats are very sensitive animals, and their presence in the structure contributes to make the vacation an unforgettable one.

Goat husbandry classes too are among the activities which tourists can attend during their vacation: in these classes it is possible to learn many information about goats, nourishing, milking and so on, in order to prepare people, who want to adopt one.

Another quite interesting activity offered in the structure is yoga: relax is the key word, alongside goats anyway. In fact, the peculiarity of yoga in Mountain Goat Lodge is that goats take part in yoga lessons. This is interesting and funny: yoga courses are taught on the grass, and goats that run freely in the estate have a lot of fun in getting up on people's backs when they are doing yoga. At the end of the class people have got the possibility to cuddle goats, and why not, also make goat selfies.

Alongside goats, in the structure there are also chickens, and there is a course in which people can learn a lot of information about how to raise a flock of backyard chickens. This is a very important experience especially for children.

Mountain Goat Lodge is a rustic bed and breakfast, but it offers also the possibility to organize events, such as weddings, for people who love the countryside, and want to spend time in an intimate atmosphere, living a unique experience in the nature.



*Funny yoga courses with goats (above) and a picture of the estate (below)*

### *3.4.2 Liberty Hill Farm & Inn*

The Liberty Hill Farm & Inn is a family-run farm located in Vermont. In the middle of the countryside, there are a lot of activities that tourists can enjoy, both from the agricultural and the sporting point of view. The Liberty Hill Centre for Agricultural Education is a non-profit organization, dedicated to the understanding and appreciation of the local agriculture. The association focuses especially on youth, and the main aim is to bring producer and consumer together, showing people how the typical farm works and involving everyone in the rural activities in the countryside. This is a very important concept, especially if children are involved in this project, where they can learn a lot about the rural world.

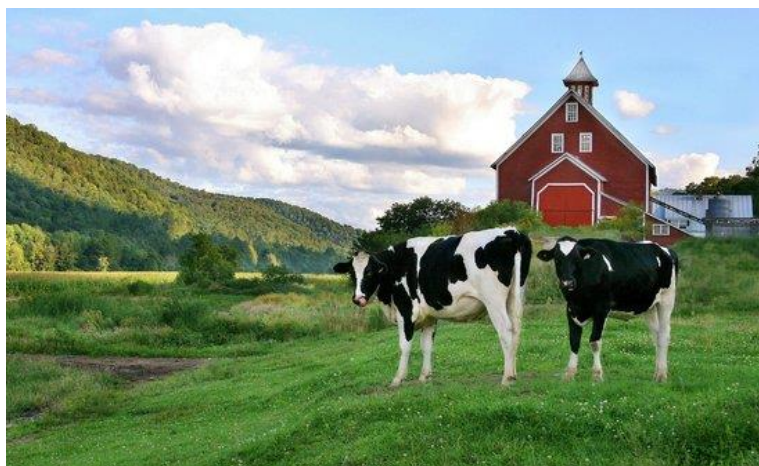
This magnificent receptive structure has been recognized as a Green Hotel by the Vermont Green Hotel program: in fact, it is the Vermont's first Green Agritourism Enterprise. This means a lot concerning the rebirth of agritourisms in the U.S.A: the great project of becoming an agritourism, both farm and bed and breakfast structure with many agricultural activities reflects the necessity that people have nowadays to rediscover nature, animals, and relationships with an environment that has been hidden for a long time, obscured by the shadow of big cities. The farm is the centrepiece of the agritourism: there are about 270 cows in the farm, they're known as Robeth Holsteins and they're an award-winning herd. One of the many activities that tourists can do in this peaceful farm is to milk the cows, bottle-feed newborn calves and cuddle with kittens. This is fundamental and very effective especially for children, who can learn a lot about animals and their products. As said in the previous chapters, many children nowadays don't even know where certain foods come from, and activities like this one, in the farms, are very useful in the growth and formation of a child. Milk, cheese and many other products in the agritourism are used in the preparation of homemade meals, through which tourists can experience the real good taste of natural earth food. Among the different activities that people can experience in the farm, there are: milking cows, bottle-feed baby calves, fly fishing, berry picking, pick fresh vegetables and many other ones. In the surrounding nature many other activities are offered, such as: mountain biking, hiking, doing excursion and so on. The main objective is to recreate that contact with the nature and



animals that is not possible to have in big modern cities, and that most people has lost nowadays. Bring a child in an environment like this is a great life experience, very helpful in making children understand what the real values in life are.

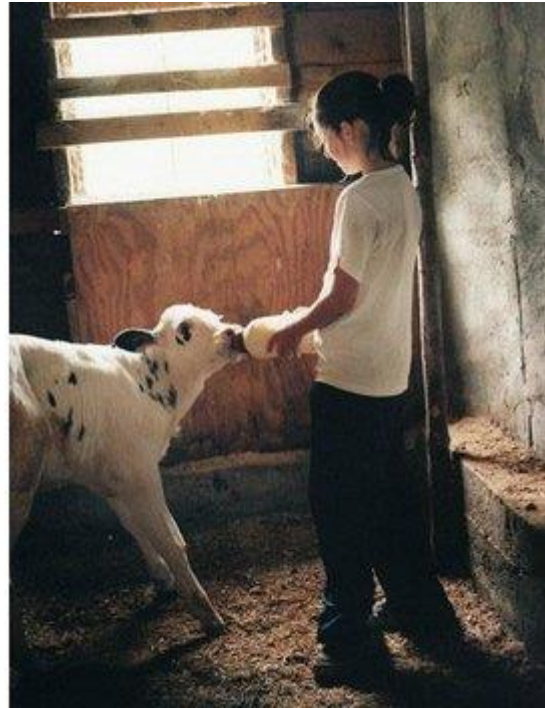
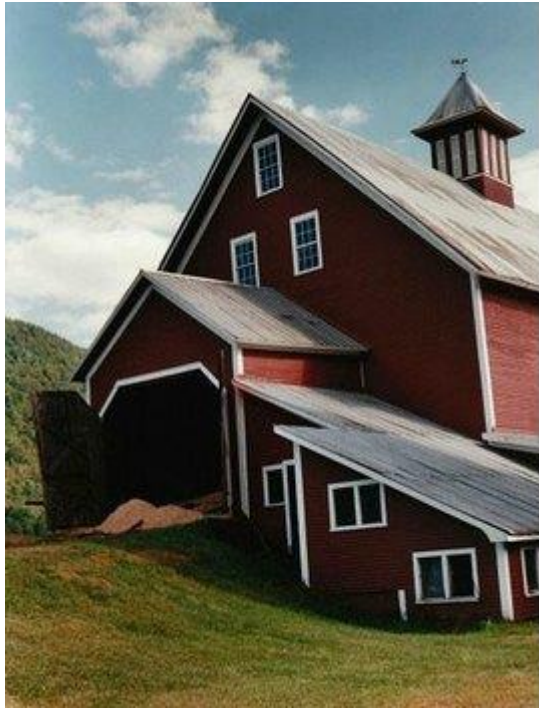
“I believe that farming, despite its hardships and disappointments, is the most honest and honourable way a man can spend his days on this earth. I believe farming nurtures the close family ties that make life rich in ways money can’t buy. I believe my children are learning values that will last a lifetime and can be learned in no other way. I believe farming provides education for life and that no other occupation teaches so much about birth, growth, and maturity, in such a variety of ways. I believe many of the best things in life are indeed free: the splendour of a sunrise, the rapture of wide-open spaces, the exhilarating sight of your land greening each spring”<sup>68</sup>.

This is the main philosophy of the agritourism, which can be found in the internet website. The value and the quality of the farm products are confirmed also by the fact that the herd of the farm, composed by a lot of Robeth Holsteins cows, known for their excellent genetics, has been one of the leading milk producers in the State of Vermont for the past 27 years. Moreover, Liberty Hill Farm is one of the representatives of the family farm owners of Cabot Creamery Co-operative. Cabot products are known especially for their quality and genuineness, in fact Cabot Cheddar Cheese has won every major award for taste and our Cabot Butter has won the Blue Ribbon.



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<sup>68</sup> John Nason, J. Walter Thompson Company, Libery Hill Farm website, retrieved May 18, 2020 from <<https://www.libertyhillfarm.com/the-farm/>>



*Pictures of Liberty Hill Farm & Inn*



*Little girl in the farm with one of the cows*

## Conclusion

Made in Italy and Made in the USA are two completely different phenomena, both in their structure and the way they developed. Italy is the birthplace of quality, beauty and refinement in every product, whatever the industry is: food, fashion tourism. The United States are instead a completely different reality, related to the Native American origins and to the celebration of these ancient roots.

During the last years anyway, there seems to be a common tendency in both the countries and in general all over the world: a rebirth of the handmade and manufacturing activities, a coming back to the earth, to the territory, a rediscovery of traditions, culture, history and the roots of the country. The fact that Italy is characterized by the presence of agritourisms, which are developing also in the United States symbolizes that even in this modern and globalized society the necessity of a contact with nature, with the real rural life, with animals and the food people eat is becoming stronger day by day. This does not only concern the tourism industry or the food industry: the fashion industry too has been touched by this new tendency. The handcrafted products, whether they are clothes, perfumes, cosmetics or many other things are sought-after for the quality of the craftsmanship.

How could we explain this new tendency, if not for the fact that our globalized society does not satisfy us anymore?

People need to keep in touch with the environment, to preserve the history, the traditions, the culture and the roots of their countries: people need to feel the connection with the past and with the present, living closely with the surrounding environment.

I admire a lot the artisans in our society, especially the young ones, who decided to orient their career in a difficult-to-undertake direction: these people are the future of tradition and innovation, are the ones who will preserve the ancient techniques handed down through generations.

The interview with Carlo Sargenti has been a breath of fresh air: he inspired me, he infused me with his passion and desire of bringing back craftsmanship in this modern society. He is a real determined and passionate artisan, who showed me the beauty and also the obstacles of craftsmanship.

Anyway, our society is changing. The examples of biodynamic food, green agritourisms and artisan-made fashion that I reported in the previous chapters are just the signals of a countertrend, which is emerging more and more day by day. People nowadays look for the quality, the origin and the transparency of the product; people want to be informed and know more on the food they eat, the clothes they wear, the ecological standards and the respect for the environment; people want to reconnect with nature, with the countryside, with the animals, and with the farmers: with these ones a new relationship has recently born, based on the transparency of being in direct contact with the person who produces the food people eat, and who is also the heir of the history, the tradition and the roots of the activity. People need environmental-friendly, but also quality and possibly local products: the small businesses and realities are re-emerging in a completely different way from the past, in the globalized society.

## RIASSUNTO

La mia tesi tratta principalmente il tema della rinascita dell'artigianato nell'epoca della globalizzazione, e in particolare dei fenomeni di Made in Italy e Made in the USA, facendo un confronto in cui vengono evidenziate le similitudini e le differenze tra i due. Viviamo in un mondo in cui la globalizzazione ha portato molti vantaggi: un mondo interconnesso a livello globale, dove lo sviluppo del sistema di trasporto ci offre la possibilità di avere qualsiasi tipo di prodotto in ogni parte del mondo, dove possiamo acquistare con un semplice click dietro ad uno schermo e farci spedire il tutto a casa, dove le grandi società multinazionali si sono impossessate del mercato. Nella società globalizzata le persone si sono allontanate dal genuino rapporto con la terra, i supermercati sono pieni di prodotti di cui non si sa nulla sull'origine, e si è perso quel rapporto col contadino e con l'artigiano: non c'è più una vera conoscenza sull'origine e la storia del prodotto.

Negli ultimi anni però, c'è stata una svolta: una così detta rinascita delle attività artigianali, delle botteghe, una ricerca verso la qualità del prodotto, la sua origine, la storia che c'è dietro, la cultura e la tradizione. Un riavvicinamento alla terra, agli animali, alle fattorie didattiche e agli agriturismi, una riscoperta delle piccole attività locali, dove ogni prodotto ha una propria storia ed è peculiare per la sua qualità. Le persone oggi hanno bisogno di reinstaurare quel legame con il "locale" e con la propria terra. Per questo il concetto di Made in Italy è un fenomeno estremamente complesso, che nella mia tesi ho analizzato e approfondito in tre campi diversi: cibo, moda e turismo. In parallelo, ho confrontato questa tendenza del "ritorno alle origini" con il fenomeno americano, il Made in the USA, che presenta delle importanti differenze con quello italiano, ma allo stesso tempo anche delle peculiari similitudini.

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