
Furniture industry and handicrafts: what possible integration of production processes? *Experiential profiles from Italy*

Guido Migliaccio* and Luigi Umberto Rossetti

Department of Law, Economics, Management and
Quantitative Methods (DEMM),
University of Sannio,
Via delle Puglie, 82 – (82.100),
Benevento, Italy
Email: guido.migliaccio@unisannio.it
Email: rossettiluigiumberto@gmail.com
*Corresponding author

Abstract: Furniture is a durable choice reflecting functional, but also psychological, social, and cultural needs. The ideal home would like furniture designed to be ordered by each user. This would enhance the role of the artisan who produces unique pieces, even concerning the space limits of the premises. Artisanal products are often opposed to inexpensive industrial standardised ones. Is there only competition or even collaborations between industry and craftsmanship? Through a qualitative analysis, the study illustrates the possible relationships between industrial, commercial, and craft companies, especially to customise standardised products, thus trying to respond to the specific needs of each customer, without an excessive increase in price. To this end, industries could have their laboratories. However, merchants could make these adjustments. Both could instead use the external consultancy of the artisans. Alongside the typical activities, the artisans could thus plan further work areas.

Keywords: furnishing; Italian design; wood-furnishing chain; Italy.

Reference to this paper should be made as follows: Migliaccio, G. and Rossetti, L.U. (2025) 'Furniture industry and handicrafts: what possible integration of production processes? *Experiential profiles from Italy*', *Int. J. Productivity and Quality Management*, Vol. 44, No. 1, pp.111–138.

Biographical notes: Guido Migliaccio is an Associate Professor of Business Economics. He teaches Accounting of Tourism Businesses and Bank Accounting at the University of Sannio, Italy. In 2021, he was awarded the National Scientific Qualification for Full Professor. He obtained his PhD in Public Sector Management in 2007 and another PhD in Marketing and Communication in 2010, both from the University of Salerno, Italy. He has written many books and articles. He is the Scientific Head of the research group of his university department on the theme 'The financial analysis of the Italian and foreign companies: empirical investigations'.

Luigi Umberto Rossetti is a Professor of Business Administration in High School and an expert at the University of Sannio. He has a PhD in Management and Local Development in 2016. He is also an accountant, auditor, expert trainer, entrepreneur in the furniture sector, and independent researcher. He is an author of several scientific contributions and a member of the research group

of the University of Sannio (Department DEMM) on the theme ‘The economic and financial effects of the pandemic crisis on companies’ financial statements’.

1 Introduction

Furniture has always been an expression of the people who use it. Far beyond mere functionality, albeit necessary, the furniture reflects personal tastes, culture, and social class. However, adequate financial resources are often the necessary prerequisite for furniture that fully meets one’s needs. The history of civilisation has therefore traced the history of home furnishings, since remote times (Marangoni, 1952a, 1952b; Clementi, 1952; De Fusco, 2016; D’Amato, 1999). It has also been the subject of technological and artistic development, merging in its products the innovations in production processes and the different architectural inspirations that have led to different design styles (De Fusco, 2009).

Furniture is still the expression of a family, social, and national culture (Trabucco, 2017), continuing to oppose two antithetical logics. The first would imagine furniture as an important, binding, and permanent investment. The furniture must therefore be solid and resistant, a symbol of the stability of the house and the family that lives there. It will also be useful for the next generation. The object is therefore designed to last for an indefinite future, even for other people who may inherit it. In contrast, the new and more widespread value structures and above all the desegregation of families (Simon, 2018; Mallman, 2017; Buzzanell, 2017; Moor and Komter, 2012; Tomassini et al., 2007; Forste and Heaton, 2004; Cerrelli and Invernizzi, 2017), in many countries, have attributed a different role to furniture. Mere coexistence, often temporary, induces precarious ‘unions’ not to invest in furniture, which must therefore be cheap, essential, and only functional.

In this change and changing social context, the manufacturing and commercial furniture sector is looking for a new economic dimension capable of responding to new consumption signals without renouncing respect for the environment and principles of sustainability (Putri et al., 2014; Azizia et al., 2016; Susanty et al., 2020; Migliaccio and Rossetti, 2020), from the perspective of the circular economy (Nozharov, 2019; Oliveira et al., 2018; Patria et al., 2019; Barbaritano et al., 2019; Hartini et al., 2020; Pizzi et al., 2020). Before the ex COVID-19 pandemic, the sector has been in constant growth (Mutti, 2017), positively affecting the economies of many producing countries, including Italy, which is one of the main exporters with its furniture esteemed above all, for its balanced design obtained even considering the economic aspects (Trabucco and Ricci, 2017) and despite the emerging competition, especially from China (Migliaccio and Rossetti, 2018). The globalisation of economies today involves actors from different traditions, cultures, and entrepreneurial values, developing vibrant import-export relationships (Aras and Özdemir, 2019; Hashim et al., 2020; Kumburu and Kessy, 2021) that require articulated information systems (Hashim et al., 2020). The market is flooded with furniture derived from polluting production, incompatible with the logic of sustainability established by the 2030 Agenda (UN, 2015). This articulated and varied context, moreover, in continuous and unpredictable development, is a constant challenge for producers and traders in the sector. In particular, the progressive advent of industry, which has standardised

production, making it economically accessible even to the poorest social classes, has reduced the role of the craftsman-artist carpenter that had characterised the previous centuries. However, the artisan is still a figure destined to remain, not only for nostalgic consumers who appreciate ‘artistic’ products but also to support industrial production and the activity of commercial companies that use them to respond to particular requests for furniture customisation (Mikulskienė and Moskvina, 2020). This is in the general context of reassessing the role of craftsmanship in modern economies (Dana et al., 2022).

This study focuses, considering the particular Italian experience, on the possible relationships that are established between industries, commercial companies, and furniture crafts that can also intervene to support production and sales for their valuable task of adapting products. The objectives of the chapter are therefore:

- illustrate some trends in industry, crafts, and furniture trade
- present the main literature on the subject
- verify the possible hypotheses of collaboration between industry, commerce, and craftsmanship in response to the personalisation needs of the furniture
- clarify the artisan functions performed in any case by industry and traders on the sidelines of their typical production activities.

Through a logical process of combining theory and practise, we want to answer the following research questions:

RQ1 Is it possible to mediate between the personalisation needs of the furniture and the standardisation necessary to reduce costs?

RQ2 How actors in the supply chain can contribute to the satisfaction of consumers, perceiving their varied needs?

The paper begins by presenting a theoretical framework on the multi-disciplinary value of furniture products and then presents the best bibliography that establishes the hypotheses to be verified. It is outlined, therefore, the methodology used based mainly on qualitative surveys according to the setting of research on entrepreneurship proposed by Dana and Dana already since 2015, and then further developed and enriched by Groenland and Dana in 2019: the phenomenon ‘entrepreneurship’ is therefore interpreted about the dominant culture in the Italian context, although the reflections obtained can be useful in the international context because Italy is one of the most appreciated producer countries and because its productive fabric formed mainly by small and medium-sized companies characterises many nations. The central theme of the relationship between industry and handicrafts is developed later. Conclusions follow, with implications for future theoretical developments and operational practise.

2 Theoretical foundation

The introductory notes have highlighted the composite nature of the ‘furniture’ asset. The approach to purchasing furniture can therefore abstractly refer to two antithetical consumer models. The figure of the omniscient and hyper-rational economic man, who chooses solely on the basis of the logic of self-interest, inspires the former (Airoldi et al.,

2020). The second, in contrast, makes emotional and sentimental dynamics prevail over strictly economic ones. In reality, the consumer is placed in an intermediate state, almost inclined towards the first or second figure. In any case, it must be considered that the furniture has a strong impact on the usability of the house linked to personal tastes and that of the whole family, considering that moments of private life and opportunities for socialising are experienced in it. Surely, the size of the economic investment conditions the choices. However, the personalisation of environments is often also the result of preferences that reflect one's personality, and therefore the culture, values, and rhythms of life of the users. It must also be considered that the furnished rooms will be used for presumably long times during which tastes can also change, just as it is normal for there to be changes in functional needs. Therefore, the initial investments could also be subject to subsequent mutations. In any case, coordination of the elements in the environment is essential, so that a common denominator inspires them. The illogical aggregation of furniture components generates a sense of profound disorder, which could generate an environment sometimes hostile to those who live there.

The 'house of your dreams' must also discount the constraints of the property's spaces that sometimes require adaptations and therefore exclude some bulky and unchangeable furniture. The ideal furniture should be designed together with these systems. Better still, it would be to design a furnished house before choosing the home, so that the choice can combine the needs of spaces, systems, and furniture. Recent virtual reality technologies can contribute to better design (Prabhakaran et al., 2021). It is also necessary to consider the fashions and the different trends of consumption (Aras and Özdemir, 2019) that also strongly influence the architectural styles and therefore the advice that is provided to customers. Consumer purchases must also evaluate the typical requirements of durable consumer goods, such as reliability, quality, design, and health. The aggregation of many elements that converge on the choice of furniture has generated a real 'furnishing philosophy', which highlights the changes in taste over the centuries (Praz, 2012) and makes use of a real 'psychology of living' (Chaney, 1973; Filighera and Micalizzi, 2018). In the abstract, handcrafted furniture is the only one that manages to reconcile all the described needs because it collects, in the design, the multiple subjective requests. However, it hinders its high cost (Mikulskienė and Moskvina, 2020), which, in contrast, is greatly reduced by making use of standardised modular furniture, of industrial origin. Is mediation between opposing needs possible?

The following arguments respond to this question, also providing a contribution to the wider and more articulated literature on the development of entrepreneurship, especially of small and medium-sized enterprises. This is considering the modest size of Italian companies in the entire furniture supply chain. Furniture production and trade are emblematic of the most recent challenges to small and medium-sized enterprises, resulting above all from the necessary innovations (de Oliveira Sousa et al., 2020) induced by changes in contexts, in some cases particularly pronounced (Anderson et al., 2006), and by the more widespread financial literacy (Liu et al., 2021). Consideration must also be given to the significant driving forces coming from public authorities, especially regional ones (Matsuzaki et al., 2021). The most recent innovations involve technologies, but also products (Ramadani et al., 2019), and then again investments in research and development (R&D), sales channels, new business ideas, problem-solving skills, human resource development (HRD), and business development strategies. Even failed innovations can be a great learning opportunity for improvement (Dana et al., 2021).

Firms in the furniture supply chain, as well as all other small and medium-sized manufacturing operations, must be able to measure and evaluate their technological, strategic, financial, and intellectual competencies independently (Oztemel and Ozel, 2021; Le et al., 2020), as well as know and be able to implement the most modern quality management systems (Mehraboun Mohammadi et al., 2022), which sometimes involve the use of high-performance work systems (Sun and Mamman, 2022).

The experience of Italian production in the wood and furniture industry, often concentrated in districts, must take on new characteristics that can be exported to other sectors as well, initiating dynamic collaborations based on mutual trust and commitment, shared sense, and balanced consideration of partners' interests. Mutual learning helps overcome differences arising from the contexts of furniture production and placement, which thus become opportunities for further new gains rather than dangerous threats (Wang et al., 2021). This is also possible in the international arena, where extensive, penetrating, and integrated networking can foster a substantial presence everywhere and especially in emerging markets (Ahimbisibwe et al., 2020).

3 Literature and hypothesis development

The issue of furniture production and distribution is the subject of a considerable number of scientific studies, considering the importance that the sector has for different countries and, above all, for the consumption of all. For simplicity, it is possible to distinguish them into relatively homogeneous groups.

3.1 Production and sustainability: towards a circular economy

The international literature presents recent contributions with prevailing technological aspects. Among others: Junior et al. (2017), Noyel et al. (2016) and Stasiak-Betlejewska et al. (2015). The decisions made are also influenced by modern techniques (Murmura and Bravi, 2018), and it is still necessary to measure the technical (Hamdan et al., 2019) and economic efficiency, even considering the productivity of employees who risk premature functional ageing (Linhares et al., 2019). Everything contributes to value building (Lindman et al., 2016), which is easier by identifying critical success factors that can be identified based on vision, mission, and strategic objectives. In the furniture industry, these could be (Quesada and Gazo, 2007) increasing internal and external returns and cost savings through better supply chain management, as well as optimal customer relations.

The reflection of scholars, however, recently focuses mainly on the issues of sustainability, considering that often the raw material, wood, comes from woods and forests that are fundamental to the ecological balance of the entire planet (Putri et al., 2014). Preliminarily, it is necessary to distinguish the circular economy from the one instead limited to recycling only (Nozharov, 2019). By better identifying and defining the concept of 'circular economy', it is also easier to understand the barriers that hinder the spread of sustainable processes: they must necessarily be overcome to achieve environmental and social protection goals. It will also be easier to determine the costs of transition to verify the resources needed to initiate changes.

The extensive and articulated international bibliography considers the various factors that influence sustainable choices such for example, corporate governance, current regulations, characteristics of the economic environment, etc. The best bibliometric and systematic review of the literature (Pizzi et al., 2020) distinguishes four prevailing themes: technological innovation, the situation in developing countries, non-financial reporting and focus on sustainable development goals, tracing also possible training paths for decision-makers who should turn the best intentions into concrete strategies. Their decision-making process orientated towards a circular economy can also be facilitated using a multi-criteria decision-making method, which is particularly useful for evaluating the sustainable development of the wooden furniture industry (Azizia et al., 2016). The improvement of production process impact in furniture industry-specialised software can be used to assess the environmental and social impact of furniture, considering its technical-economic and social life cycle (Adi Wicaksono and Ahmad Kadafi, 2020). Even game theory can be useful in aiding the industry's transition to the logic of sustainability (Wicaksono et al., 2020). However, everything must be based on a serene evaluation of the data, particularly the contribution margin (Rossetti and Migliaccio, 2015). Excellent market opportunities for 'ecological' furniture have been registered recently in Greece and on the island of Cyprus. Papadopoulos et al. (2014) investigated the demand for ecological furniture, and business strategy and planning for introducing eco-furniture products. The study reveals an increasing sensitivity to environmental issues and an effort to combine it with the emergent green markets. Green strategies can lead to significant competitive advantages for furniture firms, especially after the recovery from a long-lasting recession. Good prospects are also recorded in Brazil, where, however, circular economy models are still incipient and need identification and articulation of actions that will be coordinated by companies that will include sustainability as part of their strategies (Oliveira et al., 2018). Superb omens also in Indonesia, where (Patria et al., 2019) there is an interesting case of a traditional furniture industry that manages to survive precisely because of its orientation towards sustainability.

To be successful, management strategies always, especially those that are 'environmentally focused', must be integrated into all stages of the value chain, which includes all processes from product design, sourcing, manufacturing and assembly, packaging, logistics, and distribution (Puspita et al., 2020). Eco-efficiency in 'extended' supply chains can be understood and measured (Michelsen et al., 2006). Strategies must also consider the influence of demographic factors such as age, gender, homeownership, marital status, and education on the willingness to pay more for environmentally friendly products (Shahsavari et al., 2020). The implementation of a circular economy in the traditional wooden furniture industry can also take advantage of environmentally oriented supply chain cooperation practices, as evidenced by recent research by Susanty et al. (2020). Standardisation of components in ready-to-assemble furniture can also play a relevant role (Koszewska and Bielecki, 2020) provided it is accompanied by active consumer engagement in sourcing and disassembly of new and used furniture. It can also be proposed using a lean manufacturing tool, as demonstrated by research in Malaysia (Hartini et al., 2020). However, everything must be integrated into specific sustainable strategies (Iritani et al., 2015), confirming what has emerged in the other experiences already described. According to Pinch and Reimer (2015), governments must play a more central role in this process. States should not limit themselves to providing an institutional context for sustainable production, but should instead act as important

organisational agents. A positive example of concrete solicitation of public bodies towards sustainable processes can be seen in Spain, where certain sustainability requirements have been included in tenders to promote the circular economy. The awarding of contracts depends heavily on the sustainable performance of the final product or service purchased (Braulio-Gonzalo and Bovea, 2020).

Particular attention to be paid to the Italian situation, considering the importance that the furniture industry has always had in its economy (Gargiulo and Zoboli, 2007; Gargiulo et al., 2005; Aprile, 1999; Dal Bosco and De Martin, 2011; Gargiulo, 2005; Lojacono, 2007; Politi, 2000; Snaidero, 2005; Mutti, 2017). Developed mainly in small- and medium-sized companies, furniture production tends to gradually assimilate, but too slowly, the logic of sustainability. There are positive experiences of sustainability reports (Borga et al., 2009), but the diffusion of environmental certifications is still modest (Migliaccio and Rossetti, 2020), and, especially in the luxury segment, a gap emerges between the positive attitude towards circular economy practices and their actual implementation (Barbaritano et al., 2019).

A brief note should be devoted to the furniture packaging, due to their undoubted need for protecting products and their communicative effectiveness through the labels that identify the furniture and its characteristics. However, packaging also poses environmental problems associated with its disposal. The literature has often focused on packaging strength testing (Connolly et al., 2003), or even on the use of newer products such as polyphenols used in furniture and many other products (Sherman, 2014). Although marginal, also some writings explain the ontological issues related to packaging. We can read, for example, the essay by Tacla et al. (2007).

3.2 *Marketing*

A brief analysis of the literature on marketing and trends in the furniture market must begin by citing the study by Grod (2010), which, although dated, analyses the structure of furniture manufacturers with an estimate of the conditions of a competitive environment in the furniture market. Ideally, it continues a line of studies begun in previous years, well represented by the writings of Bumgardner et al. (2000), who investigated marketing and product development issues, recalling previous investigations. The study by Nupus et al. (2016) is also relevant on the effect of social capital on product innovativeness and marketing performance in Indonesian SMEs, concluding that the internal structural relationship is more presumably to improve the innovativeness and performance of furniture in SMEs. Pangemanan and Walukow (2018) instead outline the analysis of the marketing strategy for small- and medium-sized enterprises (SMEs) for furniture for the domestic industry in Leilem, the regency of Minahasa. The village has been producing various high-quality furniture products for many decades.

Given the development of international trade, also due to the internationalisation of small and medium-sized enterprises (Dabić et al., 2020) as well as family-owned (Ratten et al., 2017), including furniture (Migliaccio and Rossetti, 2018), it is important to outline the issues related to import-export, as proposed by Kumburu and Kessy (2021) who developed a survey to verify consumer preference on imported and locally made: imported furniture seems to be preferred by consumers when the quality and design are better. This should lead all firms to face international competition by improving these aspects. Design, in particular, could better reflect consumer needs if virtual reality tools

were adopted that encourage design calibrated to specific customer needs (Prabhakaran et al., 2021). This is also considering that consumer groups everywhere are spread who attach different values to furniture, considering different lifestyles, and especially the attribution or not of status symbols to such durable consumer goods (Aras and Özdemir, 2019). Therefore, firms inclined to export should rely on a constant and rich flow of foreign demand information, evaluating export performance as Hashim et al. (2020) recommend. With useful reference to the Italian situation, see also the relationship-marketing approach in the sector, outlined by Grandinetti and Chiarvesio (2002). The logic of marketing also inspires the spread of e-commerce (Yu et al., 2017; Lojacono and Carcano, 2001).

3.3 Crafts and furniture

International literature focuses first on the evolution of furniture production from traditional crafts to the emergence of the industry that marginalised it. A recent study by Barisone (2020), which focuses on the Italian situation, especially in the period between the two world wars dominated by the fascist regime, is fundamental. During this period, Italian furniture partially abandoned regional popular traditions in favour of two main design movements: the 20th century and rationalism. The negotiations between craftsmanship and industrial production have slowly shifted in favour of technology, however, favouring creativity and innovation typical of Italian design. Fontana and Roverato (2001) and Forster and Inwood (2003) proposed a similar historicist approach regarding the furniture manufacturing industry in Ontario, Canada. In addition to typical local market situations, the abundance of raw materials is emphasised, which has been an undisputed competitive advantage. Again, the reflection of Dassisti and De Nicolò (2012) is also placed in the Italian context, which develops some interesting considerations on the issues of business integration, in the period of the great economic crisis of 2008, which reduced profit margins, while increasing the demand for product customisation. The furniture production sector must therefore move towards a new configuration called 'mass craftsmanship'. There are also interesting writings on the artistic value of furniture crafts, such as Moonan (2009) and Bernsmeier (2008): the latter focuses on the international awards obtained by operators in the sector. The most important paper, central to this study, is certainly the study by Bonfanti et al. (2018), which focuses on Italian artisan businesses that have developed in specific districts. Referring to various sources, they underline the crisis in the sector also because of the dramatic financial events of 2008. The authors propose a new vision of furniture craftsmanship inspired by innovation. The strategies must include the use of digital technologies, and involve customers more in the design phase and in that product realisation. Finally, it is important to extend the range of services offered. In these districts, positive iterations between small businesses are also easier and more frequent (Dell'Era et al., 2018; Fontana and Roverato, 2001). This is so even where industry clusters remain in their early stages and where ethnicity is a feature (Chung, 2019).

From the brief bibliographical notes, it is clear that there is a gap concerning the possible relationships that could be established between industry, traders, and craftsmen to mediate the need for standardisation of production with consequent cost reduction and the pressing and never-ending demand for customisation of furniture. This study wants to remedy this lack. The hypotheses to be verified are therefore:

H1 The market requires adapted and/or customised furniture.

This first hypothesis could occur through a classic market analysis aimed at consumers or even through checks on traders who are in direct contact with potential buyers.

H2 There can be fruitful relationships between the furniture industries, traders, and artisans so that standardised products can still meet the customisation needs of customers.

To this end, it is necessary to verify whether the industries contemplate the possibility of customising their products at the request of the merchants. Or if, in contrast, it is the merchants who equip themselves to meet the needs of their customers. In these first two hypotheses, industry and commerce perform personalisation activities similar to the artisan one. However, there could also be a third hypothesis that provides for the direct intervention of artisans at the request of the other actors in the supply chain.

4 Research methodology

The objectives of this contribution are achieved with some initial considerations based mainly on the conceptualisation of the literature. To the theoretical development were then added considerations deriving from many years of direct observation experience in the furniture sector that allowed us to evaluate the evolution of the supply chain, the environmental impact, the changed market conditions after globalisation, and especially the changes related to the relationships with the final customers. Many considerations expressed, therefore, derived from a multi-year qualitative survey based on daily presence in the Italian market that is certainly representative of the broader western contexts, in any case in constant relation with those of the East. In addition to this direct experience, there is a study on some choices made by leading Italian companies concerning the adaptation of their production foreseen in their catalogues. The analysis drawn from the Italian industrial and commercial reality is particularly useful for theoretical development and conclusions.

The decision to opt for qualitative research (Maylor and Blackmon, 2005; Yin, 1994, 2003), in addition to the updated conceptualisation of the literature review, derives from the better representation of the object of investigation that is difficult to quantify. The phenomenon has developed, with ups and downs, over the past decades. Moreover, qualitative research favours the perception of relationships that normally escape quantitative investigation, allowing the understanding of the context in which all decisions and consequent actions are taken (Myers, 2013).

The methodology adopted endorses the entrepreneurship research approach proposed by Dana and Dana back in 2015, and then further developed and enriched by Groenland and Dana in 2019. The authors correctly believe that the phenomenon of 'entrepreneurship' should be interpreted in the dominant culture. Consequently, the research unit cannot be an entrepreneur. Nor can it be laboratory studies on individuals or a simple comparison of experiences. Instead, case studies in which relevant aspects of the environment are analysed and understood are particularly expressive and significant.

The analysis of the relations between industry and craft trades is a complex phenomenon that is difficult to translate into a purely quantitative form. For this reason, the considerations proposed are derived from unstructured observations, sometimes

supplemented by the analysis of the operational material of those working in the sector. It is therefore not surprising that there is a lack of numbers and statistical processing. In this paper, the tables have narrative content, the only ones necessary to describe the innovations related to managerial processes, which have been deeply modified recently.

The information collected has been analysed as interpretative (Locke, 2011), even though concrete experiences confirm this. This methodology also made it possible to identify particular nuances that would escape any other type of analysis, enriching the quantitative reports on the furniture sector already available. By integrating statistical data and considerations derived from qualitative analyses, the scientific community can build rich and detailed theories.

The following notes link the specificity of the furniture supply chain to the Italian context, although the proposed analyses can be easily generalised and extended to similar and quite widespread environmental conditions.

5 The wood-furnishing chain

The wood-furniture production chain includes the sectors of the wood and furniture industry (Gargiulo et al., 2004). A complex production cycle consisting of different materials characterises it. The main management phases are (Sala and Castellani, 2011):

- 1 purchase of raw materials
- 2 production
- 3 packaging
- 4 shipping
- 5 installation
- 6 maintenance
- 7 disposal.

The wood-furniture supply chain is therefore vast and articulated. It includes all the activities that involve the transformation of the raw material into a finished product, in all its configurations (Montanino et al., 2020).

Some companies specialise in some stages. Others are limited to the assembly of semi-finished products. Those that host the entire production cycle are rarer.

The production chain is divided into two lines: the wood system and the furniture system.

The first includes wood trade and intermediate processing. The second includes the creation of furniture, homes, offices, and outdoor furnishings.

The sale occurs with traditional shops of varying sizes, large-scale retail trade (GDO), and electronic commerce: each channel has a different degree of specialisation (Mamoli, 2018).

The non-specialised distribution occurs, in general, through mail-order sales, medium-sized commercial structures, and hypermarkets.

The specialised trade, on the other hand, uses retail chains, independent shops, branches of large companies, franchises, and stores.

The products are divided into macro-segments: bedrooms, children's bedrooms, living rooms, living rooms, modular kitchens, entrances, tables, tables, chairs, bed bases, mattresses, etc. of different quality.

The most commonly used raw materials are wood and chipboard (Iraldo and Testa, 2014; Cariani and Cavallo, 2009). The former is mostly used in crafts, while the furniture of industrial production is made of particle board, honeycomb, medium-density fibreboard, and multilayer wood (Canepa and Vaudetti, 2015).

Lumber processing generally concerns (Pieresca, 2002):

- poplar (hard and resistant used to make the furniture structures and for the doors)
- tulipier (soft and easy to work with, used for decorative carvings and inlays)
- spruce (soft used to make all types of panels)
- wood pulp (composed of sawdust, glues, and resins used for frames and decorations).

Based on their destination and use, the materials used in the production of furniture have a different environmental impact as does the processing waste and packaging waste (Di Maso, 2008). In recent decades, industrial production has led to the abandonment of unique artisan production, while safeguarding qualitatively optimal products: however, functionality prevails almost everywhere over aesthetics. The packaging allows you to contain, protect, and allow the handling and delivery of furniture and semi-finished wood products. In the furniture sector, the operational needs of packaging prevail over its communicative function. The parts of the packaging must be separable to facilitate differentiated disposal, eco-sustainable, and made mainly from recycled material. They could be hazardous to water, air, soil, fauna, flora, etc. Also, disfigure the landscape and, in some cases, even generate noise pollution. The most common packaging waste is (Praviso, 2008): polyethylene, protective films, polystyrene, bubble wrap, cardboard, paper, adhesive tape, pallets, nylon bags, etc. The problem of packaging disposal introduces the topical issue of the sustainability of processes and products, encouraging a reflection on the consequences between short-term profit and long-term business economy (Farinet, 2015).

This is also because public opinion is now more attentive to the environmental impact. Therefore, in many countries, production activities are orientated towards natural materials and technologies: non-tropical woods, harmless treatments, and paints, therefore free of formaldehyde. Certificates of 'healthiness' and certifications are disseminated:

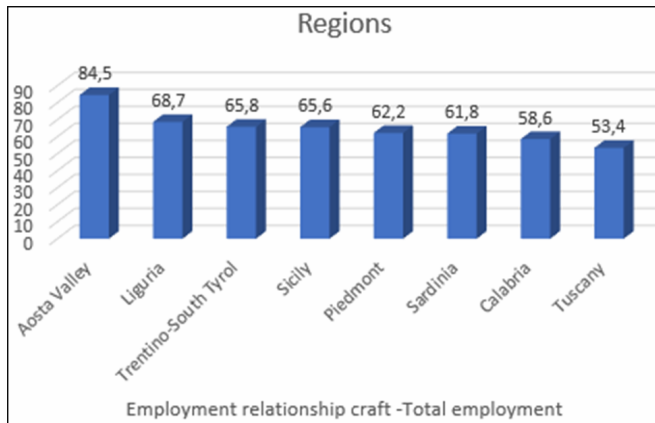
- quality [UNI EN ISO 9001: 2008, which applies to every business process of any sector and size, manufacturing or services (Cusina, 2009)]
- environmental [ISO 14001 standard, applicable to any company (D'Incognito, 2004)]
- health and safety [BS OHSAS 18001 standard, applicable to any company (Fantini and Giuliani, 2015)].

6 The furniture sector in Italy, between industry and craftsmanship

6.1 Some current evidence (outlines)

The manufacture and trade of furniture and furnishings in general have been one of the most important and dynamic sectors of the Italian manufacturing sector. Many companies produce furniture in Italy, especially small and minute, occupying a lot of manpower (Acquati and Bellini, 2016). These are often family businesses that reproduce values, experiences, resources, activities, and entrepreneurial structures across generations, following models tested in other contexts as well (Dana et al., 2020). A recent survey conducted by the Confartigianato research office in Confartigianato di Bergamo (2020), during the lockdown for COVID-19, highlights that over 47,000 local units and about 234,000 employees operate in the wood and furniture sector. Micro and small businesses prevail in the sector, which makes up about 55% of the entire supply chain. The survey also shows the conspicuous prevalence of artisan businesses (80%), which are concentrated (over 40%) in Lombardia and Veneto (Figure 1).

Figure 1 Employment/total employment ratio (see online version for colours)



Source: Confartigianato data processing of Confartigianato di Bergamo (2020)

Figure 1 shows the regions where crafts represent more than half of the sector's employment. The same survey shows the top ten provincial territories by the production specialisation index: Monza Brianza, Como, Udine, Pesaro and Urbino, Bolzano, Pordenone, Sondrio, Belluno, Trento, and Treviso (Figure 2).

For years, we have witnessed a continuous change in production geography, passing from specific areas organised into complementary production realities to the creation of furniture districts (Confindustria Pesaro Urbino, n.d.). This evolution has led to the natural transformation of small businesses into medium-sized companies qualified in the processing of specific components or materials. The same evolutionary path occurred in the artisan sector, where the petite artisan shops that dealt with the production of high-quality furniture in order were subsequently transformed into structured companies (Modyf-Team, n.d.). Severe suffering in domestic and foreign markets characterised the pandemic period of 2020 and 2021 (Zanotelli, 2020), with the disappearance of some

typical figures of the sector such as carvers (Ghezzi, 2020): the impact of the epidemiological crisis of consumption can be understood with the consequent change in Italian lifestyles. The furniture sector is therefore experiencing a new scenario characterised by an evident drop in consumption, but also by greater consumer attention to sustainability and quality.

Figure 2 Territory by production specialisation (see online version for colours)



Source: Our processing

6.2 Industrial and artisanal production of furniture: differences

Furniture can be defined as the adaptation of furniture elements to interior environments to meet the customer's needs in terms of functionality and comfort (Faetano Design Lab, n.d.). There are notable differences between handcrafted and industrial furniture, also called engineered. Table 1 highlights them.

These differences are derived from extremely different production and commercial processes. The artisan, in fact, in summary:

- has direct contact with the customer and focuses on his needs and his financial resources
- conduct a simple but effective feasibility study
- designs a unique product closely related to the customer's specifications
- obtains raw materials of the agreed quality, generally from local traders
- it conducts almost the entire production process internally

- eventually uses other artisan companies only for some particular phases, such as, for example, painting
- buy the necessary hardware from local dealers, retailers, or wholesalers, which do not always provide a notable alternative.

Table 1 Differences between artisanal and industrial furniture

	<i>Handcrafted furniture</i>	<i>Industrial furniture</i>
Production	On order	For the warehouse
Design	Personalised	Standardised, subject to adaptation
Raw material	Wood	Wood and other similar materials
Innovations in production processes	Minimum	Numerous and frequent
Customer catalogues	Absent. Sometimes replaced with a photographic collection of previous products.	Available and inspired by promotional logic.
Furniture hardware	Standard (few colours available)	Custom (more colours available)
Holes and furniture hardware	At sight	Invisible
Drawer guides	<ul style="list-style-type: none"> • Not smooth • Partial extraction • Without automatic return 	<ul style="list-style-type: none"> • Very smooth • Total extraction • Servo-assisted
Shelves	Fixed	<ul style="list-style-type: none"> • Adjustable in height • Removable
Electronic technologies	Absent	Frequent: <ul style="list-style-type: none"> • Electronic openings • Voice commands • Wi-Fi • LED lighting
Finishes	Minimum	Perfect
Delivery time	Long	Short, except for adaptations requested by the customer
Promotions	Absent	Frequent
Website	Rare	Ordinary
E-commerce	No	Yes
Brand policies	No	Yes
Combined sales	Rare	Frequent
Prices	Elevated	Differentiated by the type of product and customer

Source: Our elaboration

The process of designing and manufacturing a handcrafted piece of furniture is therefore certainly onerous, also because carpentry works only on wood, a precious and expensive raw material. It is also impossible to guarantee certain delivery times because unpredictable elements must be considered that could delay the realisation of furniture. Repairs may be impossible or in any case feasible only for a long time due to the necessary search for the replacement elements of the ruined ones which may not be easy, especially for antique furniture.

Obviously, consumer prices are higher because of a particular process of determination (Mikulskienė and Moskvina, 2020), but the products are unique and of better quality, which is often handed down from generation to generation and which, over time, also acquire an irreplaceable emotional value. The production process of industrial companies that operate on larger quantities is quite different, without, however having the certainty of being able to place the product entirely. In summary, the industries, specialising in furniture:

- conduct a market study to check the trend of demand and therefore estimate the quantity and quality of the furniture presumably required in the future
- produce catalogues to be offered to the public using professional architects who plan production concerning the business plan
- purchase large batches of raw materials, obtaining prices certainly lower than the artisan
- obtain large quantities of accessory components, such as hardware, gaining significant economies of scale
- they store large quantities of materials, semi-finished and finished products by investing in large warehouse spaces (Righetto, 1998)
- third-party companies could be used for some production phases that require particular specialisation, such as painting with lower costs than those of the artisan
- plan and develop marketing strategies to place the product using all possible marketing channels.

Large-scale production, therefore, reduces the costs of supplying materials, manufacturing the product, and marketing that therefore allows for certainly lower prices. However, the furniture is standardised, anonymous, and sometimes even of modest quality, even to meet the varied needs of different social classes. The limit of standardisation can be remedied by customising the product.

7 Customisation of furniture

The described significant differences between artisanal and industrial furniture can be attenuated thanks to the intervention of the commercial company, which, having direct contact with customers, perceives their aesthetic and functional needs, and above all the frequent need to adapt the furniture to the environment. Federmobili research since 2017 (Mamoli, 2018) highlights how the personalisation service is one of the most requested, reaching almost 90%, of which 37% for a fee included in the sale price, 45% for a fee

with a separate indication of the cost, and 7% for free. However, the possible adaptations of a commercial enterprise are limited, and they will never be able to create unique products, only possible for the classic carpenter. Table 2 lists the most frequent changes requested and highlights the customisation limits deriving from the industrial origin of the furniture.

Table 2 Possible customisations of the furniture

<i>Furnishing element</i>	<i>Width</i>	<i>Height</i>	<i>Depth</i>
Drawers	No	No	-
Hinged doors	Yes	Yes	-
Profil doors	Yes	No	-
Aluminium-framed glass doors	No	No	-
Sliding doors	No	No	-
Glass elements	No	No	-
Metal parts	No	No	-
Tables	No	No	-
Chairs	No	No	-
Finishing side panels	-	Yes	Yes
Wardrobes with hinged doors	Yes	Yes	Yes
Corners for wardrobe	Yes	Yes	-
Corner wardrobes	No	Yes	No
Corner solid timber strip	No	Yes	No
Corner walk-in wardrobes	No	Yes	No
Walk-in wardrobes	No	Yes	No
End units	No	Yes	No
Linear walk-in wardrobes	No	No	No
Bookshelf	No	Yes	No
Service cabinets	No	Yes	No
Wardrobes with sliding doors	No	No	Yes
Overhead wardrobes	Yes	Yes	No
Overhead wardrobes with sliding doors	No	No	No
Equipped overhead wardrobes	No	Yes	No
Equipped bunk beds	No	No	No
Ladders with shape sides	No	No	No
Beds	No	No	No
Sofas	No	No	Si
Shaped worktops	No	No	No
Shaped elements	No	No	No
Cubes	No	No	No
Equipped panels	No	No	No
Floor/support modular units	Si	Si	No
Stacked modular units	Si	No	No
Suspended modular units	No	No	No

Source: Our processing from <https://www.colombinicasa.com/it/>

Possible adaptations can be made by outsourcing or with internal resources. Adaptations delegated to other companies derived from economic or strategic reasons. You can use a furniture supplier or even a foreign company. The technical and economic aspects are different concerning the different hypotheses of the relationship between merchant and supplier.

7.1 The service offered by industries

The commercial company transfers the needs of the customers to its supplier who conducts all the possible processes and/or adaptations, up to the point of building furniture to the customer's order. In this desirable solution, the commitment by the commercial company is minimal. The necessary investments refer only to the training of the staff who will deal with the intermediary of the customer's needs with the industry. The trader does not, therefore, have to invest in special equipment and skilled labour. The intervention of the supplier entails the charge to the customer of a price increase calculated according to various criteria. Sometimes, specific price lists are provided that detail the most frequent customisations requested. More complex and detailed works require extra quotes. Alternatively, the application of price increase percentages (about 30/40%) concerning the required changes is also frequent. For example: to reduce a wardrobe in-depth, a sum or a percentage is added to the cost of the element for cutting the sides, the base, and the 'top'. The complete intervention of the supplier is technically the best solution because the systems and professional skills used guarantee an optimal result. However, this is an increasingly rare case because suppliers often operate using semi-finished products from other companies and therefore can only intervene in the phases for which they are competent. However, no assistance is possible when suppliers limit themselves to assembling parts built elsewhere, or even when, even if they can, they consider any customisation hypothesis uneconomical, delegating this phase to the dealer.

7.2 The service offered by merchants

The solution, opposite to the previous one, is economically and technically more demanding for commercial companies because it is necessary to equip themselves with a specific plant engineering and train a skilled workforce in technical processes, alongside that which normally operates in sales relations. The main investment concern different phases (Pieresca, 2002):

- measurement survey (digital protractor, level, laser distance meter, multi-angle ruler, measuring tape with adjustable locking, calliper)
- production cycle (cutting machines; smoothing machines, drilling machines, circular saws, planers, column drills, miter saws, presses)
- assembly (toolbox with screwdrivers, pliers, hammers, files, levers, chisels, etc.; drill, electric screwdriver, ladder, consumables such as screws, pins, plugs, plates, hangers, etc.).

The investment in available and accessible premises in which to conduct the carpentry work is also significant. These processes almost everywhere require compliance with the safety regulations imposed to protect employees and the environment, especially to

prevent pollution and excessive noise emissions. The specific training of blue-collar employees pertains to skills related to (Pieresca, 2002):

- wood materials and agglomerates; types of essences and their characteristics, wood derivatives
- types of furniture, ergonomic values, production, and quality control programs
- modularity and standard of furniture; technical drawing standards, signs and symbols, conventions, scales, and methods of representation
- job security
- design software (graphic software)
- main machinery for the processing and manufacturing of wooden products
- the manufacturing process and main manufacturing methods: cutting, planning, thickening, squaring, jointing, drilling, sanding/sanding, milling, turning, and assembly.

Overall, therefore, the commercial company must equip itself with a special artisan section that is often a necessary element in order not to lose a significant share of customers.

In assessing this possibility, last-mile delivery firms should consider and evaluate their overall performance, albeit taking advantage of the recently proposed models (Tunyaplin and Chanpuypetch, 2019, 2021) and considering the need to change strategies to fit current contexts (Kim, 2019).

7.3 The outsourced service to artisans

If the investments outlined in the previous hypothesis are excessively burdensome and if the requests are occasional, the merchant (or even the supplier industry) can still turn to an external artisan to make oversized products or special adaptations. This solution is less demanding and can be divided into two types:

- 1 integral (the commercial company outsourced everything: survey, design, construction, assembly, and assistance of custom-made furniture)
- 2 mixed (the trader outsources only the realisation of the made-to-measure item, performing all the other phases internally).

The full delegation does not require a technical intervention by the merchant who will charge the customer the additional costs, as well as a fee for his intermediation. If, on the other hand, the trader must still intervene, he will have to equip himself with the necessary tools and skills. He will then estimate the added charges to bill the applicant for them. The advantages of outsourcing, more or less integral, are:

- The reduction of internal fixed assets.
- Possibility of concentrating resources and investments in other sectors.
- The elasticity of its structure based on market trends.
- Acquisition of always innovative services and products.

- Reductions in management costs. Additionally, the external acquisition of goods and services zeroes out depreciation and reduces provisions.

However, outsourcing can involve some risks:

- loss of know-how
- loss of autonomy
- the constraint of depending on the supplier
- potential competition.

8 Hypothesis tests and discussion

The experiential analysis and research carried out on catalogues and the websites of furniture industries and retailers allow us to confirm the H1: the market requires adapted and/or customised furnishings. These are not rare, sporadic, insignificant events, even if an exact quantification is difficult, considering that the relationship often ends between merchant and customer, perhaps with the external intervention of an artisan, without passing through the more structured and traceable channels of relations between industry and merchant. This confirms, also in the Italian context, the outlined hypotheses of the doctrine (Mikulskienė and Moskvina, 2020) and recent empirical investigations (Mamoli, 2018). The research made it possible to respond to RQ1: it is certainly possible to mediate between the personalisation needs of the furniture and standardisation necessary to reduce costs. The needs of customers are always a priority, and above all in a period of economic crisis, have led the players in the supply chain to significant collaborations articulated in different ways that also respond to RQ2, confirming H2. Excluding the relatively marginal borderline case of custom-designed handcrafted furniture, in many other situations, collaborations between industry, commerce, and craftsmanship are necessary. It can be articulated according to the different methods described which, however, show a significant request for customisation of the furniture due to the limits of space, but also above all to the need to create a comfortable habitat.

Therefore, the merely rational logic of economic man is overcome (Airoldi et al., 2020) confirming, instead, that the choices that reflect cultural elements and values that change over time (Marangoni, 1952a, 1952b; Clementi, 1952; De Fusco, 2016; D'Amato, 1999; Aras and Özdemir, 2019; Kumburu and Kessy, 2021) and above all the search for a positive relationship with the environment in which one lives, and with which an unconscious psychological relationship is established (Chaney, 1973; Filighera and Micalizzi, 2018).

Therefore, in addition to the challenges arising from the circular economy that imposes sustainable production and distribution choices (Putri et al., 2014; Azizia et al., 2016; Michelsen et al., 2006; Pizzi et al., 2020), companies in the sector must accentuate the reflection on the ways of relating with customers in the context of their broader marketing philosophy (Grod, 2010; Nupus et al., 2016) also international (Migliaccio and Rossetti, 2018; Prabhakaran et al., 2021; Kumburu and Kessy, 2021; Hashim et al., 2020), which also affects small and medium-sized enterprises (Grandinetti and Chiarvesio, 2002; Pangemanan and Walukow, 2018); in the context of e-commerce challenges (Yu et al., 2017; Lojacono and Carcano, 2001). In other words, the attentive

consumer looking for solutions that respect the environment and sociability does not want to give up the personalisation, albeit limited, of the furniture. The sectoral organisational logic must therefore go beyond the positive osmosis typical of the districts where production is often concentrated (Marelli, 2020), to the point of enhancing the described relations between industry, trade, and crafts, regardless of the physical location of the actors.

This study thus endorses Wang et al. (2021) hypothesis of new dynamic collaborations between firms based on mutual commitments that can effectively respond to demand needs, including in international contexts (Ahimbisibwe et al., 2020).

It also emphasises the importance of the innovations needed by all small and medium-sized enterprises (de Oliveira Sousa et al., 2020; Saridakis et al., 2019) induced by changing contexts and more widespread financial literacy (Liu et al., 2021), as well as the propulsive thrusts of public authorities (Matsuzaki et al., 2021). However, this desirable new arrangement cannot be without effective and timely information systems (Oztemel and Ozel, 2021; Le et al., 2020).

9 Conclusions

The furniture is the reflection of the person. No one better than the artisan can internalise the client's psychological and cultural profile in things. Personalisation is the unique and unrepeatable service that only an artisan can provide. However, this is an expensive service (Mikulskienė and Moskvina, 2020). To meet everyone's furnishing needs, the industry, on other hand, offers standardised furniture but does not exclude the possibility of customisation. To this end, it can have an internal production line or turn to affiliated artisans. If this is not the case, it will be the merchant's responsibility to adhere to the customer's needs by equipping himself or delegating to artisan shops. If craftsmanship, therefore, means customisation, the craftsmanship will never disappear! Alongside the increasingly rare classic production to order, he will intervene in semi-finished products to be modelled on request.

9.1 Implications

This study can be useful both for further theoretical developments and for operational practise. It communicates the new balance between companies operating in a sector that is particularly important in Italy and other countries: furniture responds to a primary need and is therefore necessary for everyone. The previous financial crisis of 2008 and the current one due to the pandemic led to sectoral restructuring to face the difficulties of falling demand. This has led to the closure of some businesses, especially artisans, but also to seek new balances sketched out in this study. It facilitates and stimulates further reflections on an industrial sector that will never die out. It also allows for further reflection on new balances that can arise between industries, trade, and crafts. In operational practice, these notes are the first users for all operators in the furniture supply chain. The industry can develop new and more complex relationships with merchants and artisan companies. Commercial companies, knowing this particular network of relationships, could decide to internalise the service or, in contrast, offer it in outsourcing. The same artisans could consider the hypothesis of connecting to industries and traders to expand their clientele. Furthermore, trade associations could promote this osmosis,

soliciting greater and more productive collaborations in the interest of all. Management consultants could also move towards these objectives. Workers' unions should also consider these relationships in their wage claims. The credit sector, especially that one specialised in furniture, could activate particular lines of credit for artisans who collaborate with industries and traders, to favour networks of companies of different sizes but which, in their aggregation, would certainly increase the production of added value. Finally, public authorities could launch measures to support the sector, such as those already in place in Italy and which are defined as 'mobile bonuses', favouring tax breaks for those who renovate furniture, especially for new families. Other nations could also benefit from this study with a large production of furniture made in a sector at a different stage of development. That is, the Italian experience could lead to anticipating an evolution that appears natural, regardless of the economic crises.

9.2 *Limitations and further research*

The main limitation of this study is in having adopted only qualitative research methodology, based on the observation of the sector that derives from the experience of one of the authors, although supplemented by empirical checks on the websites of the companies and in their catalogues, as well as with numerous interviews with other operators. The limits described, however, are typical of any other qualitative analysis, considering the extreme individuality and subjectivity of data collection, their processing, and the consequent assessments and generalisations. This research, however, has allowed the identification of often informal relationships that escape any official character and are therefore difficult to quantify. This does not exclude, however, that it is possible to develop a quantitative analysis of the same phenomenon, albeit in the awareness that it can never be truly exhaustive, even considering its continuous evolution. It will be possible, for example, to quantify with specific surveys, the number and value of requests for product customisation, continuing and expanding some expressions (Mamoli, 2018). It is also possible, albeit more difficult, to ask a sample of commercial companies if they perform customisations of the furniture has a special laboratory available. Similar analyses may turn to the artisan sector from which; however, it will be difficult to obtain comprehensive and objective data considering that they have not to produce the financial statements, given their modest size. Finally, a comparison between nations in which furniture production is significant would be desirable: we could thus understand the different stages of development of the industry-trade-craftsmanship relationship destined to develop, especially in the hope of a positive rebound of the economies of the countries now affected by the pandemic.

Acknowledgements

This paper is the result of collaborative work. However, Luigi Umberto Rossetti mainly developed the analysis of the sector. The following paragraphs can therefore be attributed to him: 'the wood-furnishing chain', 'the furniture sector in Italy, between industry and craftsmanship', and 'customisation of furniture'. Guido Migliaccio was responsible for the design and scientific approach, outlining the theoretical aspects, the critical exposition of the results, and the concluding summaries. All other paragraphs are therefore to be attributed to him.

References

- Acquati, E. and Bellini, C. (2016) *Digital Italy 2016, Per Una Strategia Nazionale Dell'Innovazione Digitale*, Maggioli, Santarcangelo di Romagna.
- Adi Wicaksono, P. and Ahmad Kadafi, C. (2020) 'The improvement of production process impact in furniture industry toward circular economy', *E3S Web of Conferences*, Vol. 202, Art. No. 07052.
- Ahimbisibwe, G.M., Ntayi, J.M., Ngoma, M., Bakunda, G. and Kabagambe, L.B. (2020) 'The internationalization of small to medium-sized enterprises: do all levels in international networking matter?', *Journal of Small Business and Enterprise Development*, Vol. 27, No. 5, pp.817–837.
- Airoldi, G., Brunetti, G. and Coda, V. (2020) *Corso di Economia Aziendale*, Il Mulino, Bologna.
- Anderson, R.B., Dana, L.P. and Dana, T.E. (2006) 'Indigenous land rights, entrepreneurship, and economic development in Canada: 'opting-in' to the global economy', *Journal of World Business*, Vol. 41, No. 1, pp.45–55.
- Aprile, G. (1999) 'L'integrazione nell'arredamento', *Qualità*, Vol. 29, No. 7, pp.48–51.
- Aras, A. and Özdemir, İ.M. (2019) 'Consumption culture and furniture: an analysis of two Turkish housing spaces', *Fashion, Style and Popular Culture*, Vol. 6, No. 2, pp.261–279.
- Azizia, M., Mohebbia, N. and De Felice, F. (2016) 'Evaluation of sustainable development of wooden furniture industry using multi criteria decision making method', *Agricultural Science Procedia*, No. 8, pp.387–394.
- Barbaritano, M., Bravi, L. and Savelli, E. (2019) 'Sustainability and quality management in the Italian luxury furniture sector: a circular economy perspective', *Sustainability*, Vol. 11, No. 11, Art. No. 3089, Switzerland.
- Barisone, S. (2020) 'Craftsmanship and industrial production of Italian furniture during the interwar period', *Journal of Modern Craft*, Vol. 13, No. 3, pp.271–290.
- Bernsmeier, U. (2008) 'Furniture from Martin Wilmes: form culture and craftsmanship [Möbel von Martin Wilmes: formkultur und handwerkskunst]', *Kunsth Handwerk und Design*, No. 3, pp.18–23+3.
- Bonfanti, A., Del Giudice, M. and Papa, A. (2018) 'Italian craft firms between digital manufacturing, open innovation, and servitization', *Journal of the Knowledge Economy*, Vol. 9, No. 1, pp.136–149.
- Borga, F., Citterio, A., Noci, G. and Pizzurno, E. (2009) 'Sustainability report in small enterprises: case studies in Italian furniture companies', *Business Strategy and the Environment*, Vol. 18, No. 3, pp.162–176.
- Braulio-Gonzalo, M. and Bovea, M.D. (2020) 'Criteria analysis of green public procurement in the Spanish furniture sector', *Journal of Cleaner Production*, Vol. 258, Art. No. 120704.
- Bumgardner, M.S., Bush, R.J. and West, C.D. (2000) 'Beyond yield improvement: Selected marketing aspects of character-marked furniture', *Forest Products Journal*, Vol. 50, No. 9, pp.51–57.
- Buzzanell, P.M. (2017) 'Communication theory of resilience: enacting adaptive-transformative processes when families experience loss and disruption', in Braithwaite, D.O., Suter, E.A. and Floyd, K. (Eds.): *Engaging Theories in Family Communication: Multiple Perspectives*, pp.98–109, Taylor and Francis, Abingdon.
- Canepa, S. and Vaudetti, M. (2015) *Architettura Degli Interni e Progetto Dell'Abitazione, Nuove Tendenze Dell'Abitare*, Wolters Kluwer, Milanofiori Assago.
- Cariani, R. and Cavallo, M. (2009) *Produzione ecologica e consumo responsabile*, Franco Angeli, Milano.
- Cerrelli, G. and Invernizzi, M. (2017) *La Famiglia in Italia, Dal Divorzio al Gender*, Sugarco, Milano.
- Chaney, P.S. (1973) 'Decor reflects environmental psychology', *Hospitals*, Vol. 47, No. 11, pp.60–66.

- Chung, Y.C.Y. (2019) 'Knowledge exchange and ethnic networks of clustered small-scale enterprises in Africa: a case study of furniture cluster in Tanzania', *South African Journal of Economic and Management Sciences*, Vol. 22, No 1, Art. No. a2450.
- Clementi, A. (1952) *Storia Dell'Arredamento 1850–1950*, Società Editrice Libreria, Milano.
- Confartigianato di Bergamo (2020) *Legno e Arredo: Un Settore Chiave del Made in Italy con 105 Mila Addetti Nell'Artigianato* [online] <https://confartigianatobergamo.it/legno-e-arredo-un-settore-chiave-del-made-in-italy-con-105-mila-addetti-nellartigianato/> (accessed 20 March 2021).
- Confindustria Pesaro Urbino (n.d.) *Distretto del Legno e Mobili di Pesaro-Fossombrone-Piandimeleto* [online] http://www.confindustria.pu.it/images/primo_piano/distretto-del-legno-e-mobile.pdf (accessed 18 March 2021).
- Connolly, S.M., Marcondes, J.A., Weigel, T.G. and Lee, A. (2003) 'A comparison of the performance tests used for furniture packaging', *Journal of Testing and Evaluation*, Vol. 31, No. 3, pp.253–260.
- Cusina, L. (2009) *Strumenti di Gestione, Contabilità e Tecniche di Economia Aziendale*, Maggioli Santarcangelo di Romagna.
- D'Amato, G. (1999) *Storia Dell'Arredamento, Dal 1750 a Oggi*, Laterza, Bari-Roma.
- D'Incognito, V. (2004) *Guida Allo Sviluppo dei Sistemi di Gestione Ambientale, Norma ISO 14001*, Franco Angeli, Milano.
- Dabić, M., Maley, J., Dana, L-P., Novak, I., Pellegrini, M.M. and Caputo, A. (2020) 'Pathways of SME internationalization: a bibliometric and systematic review', *Small Business Economics*, Vol. 55, No. 3, pp.705–725.
- Dal Bosco, T. and De Martin, R. (2011) *La Filiera del Bosco-Legno-Arredamento, Scenari di un Sistema Integrato e Sostenibile*, La Terza, Bari-Roma.
- Dana, L.P. and Dana, T.E. (2005) 'Expanding the scope of methodologies used in entrepreneurship research', *International Journal of Entrepreneurship and Small Business*, Vol. 2, No. 1, pp.79–88.
- Dana, L-P., Gurău, C., Hoy, F., Ramadani, V. and Alexander, T. (2021) 'Success factors and challenges of grassroots innovations: learning from failure', *Technological Forecasting and Social Change*, Vol. 164, Art. No. 119600.
- Dana, L-P., Gurau, C., Light, I. and Muhammad, N. (2020) 'Family, community, and ethnic capital as entrepreneurial resources: toward an integrated model', *Journal of Small Business Management*, Vol. 58, No. 5, pp.1003–1029.
- Dana, L-P., Ramadani, V., Palalic, R. and Salamzadeh, A. (2022) *Artisan and Handicraft Entrepreneurs, Past, Present, and Future*, Springer Nature, Switzerland, Handel.
- Dassisti, M. and De Nicolò, M. (2012) 'Enterprise integration and economical crisis for mass craftsmanship: a case study of an Italian furniture company', *Lecture Notes in Computer Science (Including Subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)*, Vol. 7567 LNCS, pp.113–123.
- De Fusco, R. (2009) *Storia del Design*, Laterza, Bari-Roma.
- De Fusco, R. (2016) *Storia Dell'Arredamento, Dal '400 al' 900*, Franco Angeli, Milano.
- de Oliveira Sousa, S.R., da Silva, W.V., da Veiga, C.P. and Zanini, R.R. (2020) 'Theoretical background of innovation in services in small and medium-sized enterprises: literature mapping', *Journal of Innovation and Entrepreneurship*, Vol. 9, No. 1, Art. No. 19.
- Dell'Era, C., Magistretti, S. and Verganti, R. (2018) 'Exploring collaborative practices between SMEs and designers in the Italian furniture industry', in Vanhaverbeke, W., Frattini, F., Roijakkers, N. and Usman M. (Eds.): *Researching Open Innovation in SMEs*, pp.307–345, World Scientific Publishing, Singapore.
- Di Maso, F. (2008) *Il Rischio Chimico nei Luoghi di Lavoro*, Gangemi, Roma.
- Faetano Design Lab (n.d.) *Come Arredare Casa. I Consigli e le Strategie per Realizzare Gli Ambienti dei Tuoi Sogni!* [online] <https://www.faetanodesignlab.com/come-arredare-casa/> (accessed 20 March 2021).

- Fantini, L. and Giuliani, A. (2015) *Salute e Sicurezza nei Luoghi di Lavoro, Le Norme, l'interpretazione e La Prassi*, Giuffrè, Milano.
- Farinet, A. (2015) *Socialing. Un nuovo equilibrio tra consumatori, imprese e mercati*, Franco Angeli, Milano.
- Filighera, T. and Micalizzi, A. (2018) *Psicologia Dell'Abitare, Marketing, Architettura e Neuroscienze per Lo Sviluppo di Nuovi Modelli Abitativi*, Franco Angeli, Milano.
- Fontana, G.L. and Roverato, G. (2001) 'Processi di settorializzazione e di distrettualizzazione nei sistemi economici locali: il caso veneto', in Amatori F. and Colli, A. (Eds.): *Comunità di Imprese, Sistemi Locali in Italia tra Otto e Novecento*, Il Mulino, Bologna.
- Forste, R. and Heaton, T.B. (2004) 'The divorce generation: well-being, family attitudes, and socioeconomic consequences of marital disruption', *Journal of Divorce and Remarriage*, Vol. 41, Nos. 1–2, pp.95–114.
- Forster, B. and Inwood, K. (2003) 'The diversity of industrial experience: cabinet and furniture manufacturing in late 19th -century Ontario', *Enterprise and Society*, Vol. 4, No. 2, pp.326–371.
- Gargiulo, T. (2005) *La Capacità Competitiva Della Filiera Italiana del Legno-Arredamento*, Franco Angeli, Milano.
- Gargiulo, T. and Zoboli, R. (2007) *Una Nuova Economia del Legno-Arredo tra Industria, Energia e Cambiamento*, Franco Angeli, Milano.
- Gargiulo, T., Onida, F. and Traù, F. (2004) *La Capacità Competitiva Della Filiera Italiana del Legno-Arredamento*, Franco Angeli, Milano.
- Gargiulo, T., Onida, F. and Traù, F. (2005) *La Capacità Competitiva Della Filiera Italiana del Legno-Arredamento*, Franco Angeli, Milano.
- Ghezzi, S. (2020) 'Crisis of production and crisis of reproduction: the disappearance of woodcarvers in the furniture-making district of the Brianza, Lombardy', in D'Aloisio, F. and Ghezzi, S. (Eds.): *Facing the Crisis: Ethnographies of Work in Italian Industrial Capitalism*, pp.56–79, Berghahn Books, New York-Oxford.
- Grandinetti, R. and Chiarvesio, M. (2002) 'L'approccio di relationship marketing nel sistema del valore dell'arredamento. Il caso Snaidero Group', *Economia & Management*, No. 4, pp.103–117.
- Grod, A.M. (2010) 'Estimation of competitive environment condition at furniture market and major directions for its development', *Actual Problems of Economics*, No. 9, pp.46–54.
- Groenland, E. and Dana L-P. (2019) *Qualitative Methodologies and Data Collection Methods, Toward Increased Rigour in Management Research*, World Scientific, Singapore.
- Hamdan, H., Fahmy-Abdullah, M. and Sieng, L.W. (2019) 'Technical efficiency of Malaysian furniture manufacturing industry: a stochastic frontier analysis approach', *International Journal of Supply Chain Management*, Vol. 8, No. 6, pp.929–937.
- Hartini, S., Ciptomulyono, U., Anityasari, M. and Sriyanto, M. (2020) 'Manufacturing sustainability assessment using a lean manufacturing tool: a case study in the Indonesian wooden furniture industry', *International Journal of Lean Six Sigma*, Vol. 11, No. 5, pp.957–985.
- Hashim, N.M.H.N., Amin, M.N.Z.M., Abdullah, N.L. and Samian At Samion, S. (2020) 'Export market orientation and export performance: an empirical study of furniture firms in Malaysia', *Journal Pengurusan*, Vol. 58, pp.145–157.
- Iraldo, F. and Testa, F. (2014) *L'impronta Ambientale di Prodotto per La Competitività Delle PMI – Life Cycle Assessment Come Supporto per L'Ecodesign, L'Innovazione e il Marketing dei Prodotti del Made in Italy e dei Distretti Industriali*, Franco Angeli, Milano.
- Iritani, D.R., Silva, D.A.L., Saavedra, Y.M.B., Graef, P.F.F. and Ometto, A.R. (2015) 'Sustainable strategies analysis through life cycle assessment: a case study in a furniture industry', *Journal of Cleaner Production*, Vol. 96, Art. n. 4321, pp.308–318.
- Junior, E.S., Feiden, A., Santos, R.F., Siqueira, J., Schmidt, C. and Proença, G. (2017) 'Statistical and quality control tools applied to the process of wooden furniture production', *International Wood Products Journal*, Vol. 8, No. 3, pp.161–165.

- Kim, B-G. (2019) 'An exploratory analysis on strategic changes of furniture retailer: focusing on IKEA and Hanssem in Korea', *Journal of Distribution Science*, Vol. 16, No. 12, pp.33–45.
- Koszevska, M. and Bielecki, M. (2020) 'How to make furniture industry more circular? The role of component standardisation in ready-to-assemble furniture', *Entrepreneurship and Sustainability Issues*, Vol. 7, No. 3, pp.1688–1707.
- Kumburu, N.P. and Kessy, J.F. (2021) 'Consumers' preference on imported and locally made furniture in Dar es Salaam and Arusha, Tanzania', *Global Business Review*, Vol. 22, No. 1, pp.23–35.
- Le, Q.B., Nguyen, M.D., Bui, V.C. and Dang, T.M.H. (2020) 'The determinants of management information systems effectiveness in small-and medium-sized enterprises', *Journal of Asian Finance, Economics and Business*, Vol. 7, No. 8, pp.567–576.
- Lindman, M., Pennanen, K., Rothenstein, J., Scozzi, B. and Vincze, Z. (2016) 'The value space: how firms facilitate value creation', *Business Process Management Journal*, Vol. 22, No. 4, pp.736–762.
- Linhares, J.E., Marcis, J., Tonello, R., Pessa, S.L.R. and Oliveira, G.A. (2019) 'Evaluation of the work ability of workers in the furniture sector of a city in the South of Brazil', *Gestao e Producao*, Vol. 26, No. 3, Art. No. e3619.
- Liu, B., Wang, J., Chan, K.C. and Fung, A. (2021) 'The impact of entrepreneur's financial literacy on innovation within small and medium-sized enterprises', *International Small Business Journal: Researching Entrepreneurship*, Vol. 39, No. 3, pp.228–246.
- Locke, K. (2011) 'Field research practice in management and organization studies: reclaiming its tradition of discovery', *Academy of Management Annals*, Vol. 5, No. 1, pp.613–652.
- Lojacono, G. (2007) *Competitività e Crescita Internazionale del Sistema Arredamento*, Etas, Milano.
- Lojacono, G. and Carcano, L. (2001) 'Il business to consumer nel sistema arredamento: ostacoli alla diffusione e condizioni di successo', *Economia & Management*, No. 6, pp.71–84.
- Mallman, M. (2017) 'Disruption in the working-class family: the early origins of social mobility and habitus clivé', in Lawler, S. and Payne, G. (Eds.): *Social Mobility for the 21st Century: Everyone a Winner?*, pp.25–36, Taylor and Francis, Abingdon.
- Mamoli, M. (2018) *La Fotografia Della Distribuzione Indipendente e Gli Effetti del Bonus Mobile* [online] https://www.federlegnoarredo.it/ContentsFiles/AssarredoLAB_03_FEDERMOBILI.pdf (accessed 28 March 2021).
- Marangoni, G. (1952a) *Storia Dell'Arredamento (Fino al 1500)*, Società Editrice Libreria, Milano.
- Marangoni, G. (1952b) *Storia Dell'Arredamento (1500–1850)*, Società Editrice Libreria, Milano.
- Marelli, M. (2020) *L'identità di un Territorio, Riflessioni sul Distretto Canturino del Mobile*, Canturium, Cucciago.
- Matsuzaki, T., Shigeno, H., Ueki, Y. and Tsuji, M. (2021) 'Innovation upgrading of local small and medium-sized enterprises and regional innovation policy: an empirical study', *Industrial Marketing Management*, Vol. 94, pp.128–136.
- Maylor, H. and Blackmon, K. (2005) *Researching Business and Management*, Palgrave MacMillan, New York.
- Mehrabioum Mohammadi, M., Jalali, A. and Hasani, A. (2022) 'Success and failure factors in implementing quality management systems in small- and medium-sized enterprises: a mixed-method study', *International Journal of Quality and Reliability Management*, Vol. 39, No. 2, pp.468–494.
- Michelsen, O., Fet, A.M. and Dahlsrud, A. (2006) 'Eco-efficiency in extended supply chains: a case study of furniture production', *Journal of Environmental Management*, Vol. 79, No 3, pp.290–297.
- Migliaccio, G. and Rossetti, L.U. (2018) 'Import and export of furniture between Italy and China: a few problems of Italian business companies', *China-USA Business Review*, Vol. 17, No. 5, pp.234–244.

- Migliaccio, G. and Rossetti, L.U. (2020) 'Italian furniture sector SMEs: sustainability and commercial ethics', in Thrassou, A., Vrontis, D., Weber, Y., Shams, S.M.R. and Tsoukatos, E. (Eds.): *The Changing Role of SMEs in Global Business; Second Volume: Contextual Evolution Across Markets, Disciplines and Sectors*, pp.225–259, Palgrave Macmillan, London.
- Mikulskienė, B. and Moskvina, J. (2020) 'Peculiar properties of the pricing process in customized furniture manufacturing enterprises', *Journal of Revenue and Pricing Management*, Vol. 19, No. 6, pp.411–420.
- Modyf-Team (n.d.) *Il Mondo Dell'Artigianato Ieri e Oggi* [online] <https://blog.modyf.it/modyf-lifestyle/il-mondo-dellartigianato-ieri-e-oggi/> (accessed 11 March 2021).
- Montanino, A., Camerano, S., Dell'Aquila, C. and Recagno, L. (2020) *Legno-Arredo e COVID-19: Alcuni Fatti Stilizzati* [online] <https://www.cdp.it/resources/cms/documents/Legno-arredo%20e%20Covid-19.pdf> (accessed 16 March 2021).
- Moonan, W. (2009) 'The woodworker's art: Maine's center for furniture craftsmanship encourages imaginative departures', *Architectural Digest*, Vol. 66, No. 5, pp.90–92.
- Moor, N. and Komter, A. (2012) 'The impact of family structure and disruption on intergenerational emotional exchange in Eastern Europe', *European Journal of Ageing*, Vol. 9, No. 2, pp.155–167.
- Murmura, F. and Bravi, L. (2018) 'Additive manufacturing in the wood-furniture sector: sustainability of the technology, benefits and limitations of adoption', *Journal of Manufacturing Technology Management*, Vol. 29, No. 2, pp.350–371.
- Mutti, R. (2017) *Il Mercato del Mobile in Italia: Buone Notizie*, Centro Studi Industriali (CSIL), Milano [online] <http://magazine.federmobili.it/mercato-arredamento-2017/> (accessed 24 March 2020).
- Myers, M.D. (2013) *Qualitative Research in Business & Management*, Sage, Thousand Oaks, London, New Delhi.
- Noyel, M., Zimmermann, E., Thomas, P., Thomas, A. and Charpentier, P. (2016) 'Reducing non-quality impact on production flow in workshops having a high reworks rate. Application to a high quality lacquered furnitures manufacturer', *Journal Europeen des Systemes Automatisés*, Vol. 49, No. 2, pp.181–200.
- Nozharov, S. (2019) 'Identification of the barriers to the circular economy – the case of the furniture industry, digitalisation and circular economy: forestry and forestry based industry implications', *Proceedings of Scientific Papers*, pp.111–116.
- Nupus, H., Setiadi, R. and Soesanto, H. (2016) 'The effect of social capital on the product innovativeness and marketing performance in Indonesian furniture small and medium-sized enterprises', *International Review of Management and Marketing*, Vol. 6, No. 7 Special Issue, pp.355–360.
- Oliveira, F.R.D., França, S.L.B. and Rangel, L.A.D. (2018) 'Challenges and opportunities in a circular economy for a local productive arrangement of furniture in Brazil', *Resources, Conservation and Recycling*, Vol. 135, pp.202–209.
- Oztemel, E. and Ozel, S. (2021) 'A conceptual model for measuring the competency level of small and medium-sized enterprises (SMEs)', *Advances in Production Engineering and Management*, Vol. 16, No. 1, pp.47–66.
- Pangemanan, S.A. and Walukow, I.M. (2018) 'Marketing strategy analysis for small and medium scale business enterprise (SMEs) for home industry furniture in Leilem, the regency of Minahasa', *Journal of Physics: Conference Series*, Vol. 953, No. 1, Art. No. 012033.
- Papadopoulos, I., Karagouni, G., Trigkas, M. and Beltsiou, Z. (2014) 'Mainstreaming green product strategies why and how furniture companies integrate environmental sustainability?', *EuroMed Journal of Business*, Vol. 9, No. 3, pp.293–317.
- Patria, D., Usmanij, P.A. and Ratten, V. (2019) 'Survivability and sustainability of traditional industry in the twenty-first century: a case of Indonesian traditional furniture SME in Jepara', *Contributions to Management Science*, pp.131–153.

- Pieresca, G. (2002) *Il Legno e L'Arte di Costruire Mobili e Serramenti*, Hoepli, Milano.
- Pinch, P. and Reimer, S. (2015) 'Nationalising local sustainability: lessons from the British wartime utility furniture scheme', *Geoforum*, Vol. 65, pp.86–95.
- Pizzi, S., Caputo, A., Corvino, A. and Venturelli, A. (2020) 'Management research and the UN sustainable development goals (SDGs): a bibliometric investigation and systematic review', *Journal of Cleaner Production*, Art. No. 124033.
- Politi, M. (2000) 'Competitività dell'industria Italiana del mobile/arredamento e politiche di emersione', *Il Diritto del Mercato del Lavoro*, Vol. 2, No. 3, pp.653–657.
- Prabhakaran, A., Mahamadu, A-M., Mahdjoubi, L., Manu, P., Che Ibrahim, C.K.I. and Aigbavboa, C.O. (2021) 'The effectiveness of interactive virtual reality for furniture, fixture and equipment design communication: an empirical study', *Engineering, Construction and Architectural Management*, in press.
- Pravisano, R. (2008) *La Contabilità dei Rifiuti Residui, Avanzi ed Imballaggi, Aspetti Tecnici, Contabili e Giuridici*, Giuffrè, Milano.
- Praz, M. (2012) *La Filosofia Dell'Arredamento, I Mutamenti del Gusto Nella Decorazione Interna Attraverso i Secoli*, Longanesi, Milano.
- Puspita, L.E., Christiananta, B. and Ellitan, L. (2020) 'The effect of strategic orientation, supply chain capability, innovation capability on competitive advantage and performance of furniture retailers', *International Journal of Scientific and Technology Research*, Vol. 9, No. 3, pp.4521–4529.
- Putri, D.N.E., Hisjam, M., Sutopo, W. and Widodo, K.H. (2014) 'Simulation of supplier-manufacturer relationship model for securing availability of teak log in furniture industry with sustainability consideration', in *Proceedings of IEEE International Conference on Industrial Engineering and Engineering Management*, Malaysia, 9–12 December, Art. No. 6962435, pp.367–371.
- Quesada, H. and Gazo, R. (2007) 'Methodology for determining key internal business processes based on critical success factors: a case study in furniture industry', *Business Process Management Journal*, Vol. 13, No. 1, pp.5–20.
- Ramadani, V., Hisrich, R.D., Abazi-Alili, H., Dana, L-P., Panthi, L. and Abazi-Bexheti, L. (2019) 'Product innovation and firm performance in transition economies: a multi-stage estimation approach', *Technological Forecasting and Social Change*, Vol. 140, pp.271–280.
- Ratten, V., Ramadani, V., Dana, L-P., Hoy, F. and Ferreira, J. (2017) 'Family entrepreneurship and internationalization strategies', *Review of International Business and Strategy*, Vol. 27, No. 2, pp.150–160.
- Righetto, P. (1998) 'Arredamento: il 'peso' delle scorte incide sul valore dell'azienda', *Amministrazione & Finanza*, Vol. 13, No. 8, pp.43–49.
- Rossetti, L.U. and Migliaccio, G. (2015) 'The contribution margin in commercial companies of furniture. Some considerations from the Italian context', in Vrontis, D., Weber, Y. and Tsoukatos, E. (Eds.): *Conference Readings Book Proceedings, 8th Annual Conference of the EuroMed Academy of Business: Innovation, Entrepreneurship and Sustainable Value Chain in a Dynamic Environment*, EuroMed Press, Cyprus, Verona, 16–18 September.
- Sala, S. and Castellani, V. (2011) *Atlante Dell'Ecoinnovazione*, Franco Angeli, Milano.
- Saridakis, G., Idris, B., Hansen, J.M. and Dana, L.P. (2019) 'SMEs' internationalisation: when does innovation matter?', *Journal of Business Research*, Vol. 96, pp.250–263.
- Shahsavari, T., Kubeš, V. and Baran, D. (2020) 'Willingness to pay for eco-friendly furniture based on demographic factors', *Journal of Cleaner Production*, Vol. 250, Art. No. 119466.
- Sherman, L.M. (2014) 'Polyolefins innovation: automotive, packaging, pipe, furniture, flooring, films2', *Plastics Technology*, Vol. 60, No. 5, pp.30–39.
- Simon, T.J. (2018) 'Dimensions of family disruption: coincidence, interactions, and impacts on children's educational attainment', *Longitudinal and Life Course Studies*, Vol. 9, No. 2, pp.157–187.

- Snaidero, R. (2005) 'Il valore del made in Italy nel settore legno-arredamento', *L'Imprenditore*, No. 11, pp.17–18.
- Stasiak-Betlejewska, R., Pristavka, M., Czajkowska, A. and Tóth, M. (2015) 'Influence of machine exploitation effectiveness on furniture production quality level', *Acta Technologica Agriculturae*, Vol. 18, No. 4, pp.113–117.
- Sun, Y. and Mamman, A. (2022) 'Adoption of high-performance work systems in small and medium-sized enterprises', *Asia Pacific Journal of Human Resources*, Vol. 60, No. 3, pp.479–509.
- Susanty, A., Tjahjono, B. and Sulistyani, R.E. (2020) 'An investigation into circular economy practices in the traditional wooden furniture industry', *Production Planning and Control*, Vol. 31, No. 16, pp.1336–1348.
- Tacla, C.A., Caliari, F.M. and Giménez-Lugo, G.A. (2007) 'An application ontology for furniture packaging design', in *Proceedings of the 2007 11th International Conference on Computer Supported Cooperative Work in Design, CSCWD*, Art. No. 4281526, pp.728–733.
- Tomassini, C., Glaser, K. and Stuchbury, R. (2007) 'Family disruption and support in later life: a comparative study between the United Kingdom and Italy', *Journal of Social Issues*, Vol. 63, No. 4, pp.845–863.
- Trabucco, A. (2017) *Contro la Frenesia Divoratrice del Consumismo Solo L'Etica Borghese di un Consumo Responsabile Potrà Salvarci Dalla Depressione Cronica* [online] <https://www.lintellettualedisidente.it/societa/miserie-del-consumo-antiborghese/> (accessed 7 October 2018).
- Trabucco, F. and Ricci, P. (2017) *Design Economia*, Franco Angeli, Milano.
- Tunyaplin, S. and Chanpuypetch, W. (2019) 'Development of a performance measurement system for a home furniture delivery and assembly logistics provider in Thailand', *International Journal of Business Process Integration and Management*, Vol. 9, No. 4, pp.292–306.
- Tunyaplin, S. and Chanpuypetch, W. (2021) 'A SCOR-based performance evaluation framework for last-mile delivery of DIY home furniture products', *International Journal of Logistics Systems and Management*, Vol. 38, No. 3, pp.277–306.
- UN - United Nations Organisation (2015) *Trasformare il Nostro Mondo: L'Agenda 2030 per lo Sviluppo Sostenibile*, Risoluzione Adottata Dall'Assemblea Generale il, Italian version, 25 September [online] <http://www.unric.org> (accessed 8 June 2020).
- Wang, M., Mühlbacher, H., Wittmann, X. and Perrett, P. (2021) 'Dynamic collaboration between small- and medium-sized enterprises from highly dissimilar markets', *European Management Journal*, Vol. 39, No. 2, pp.185–200.
- Wicaksono, P.A., Hartini, S., Sutrisno and Nabila, T.Y. (2020) 'Game theory application for circular economy model in furniture industry', *IOP Conference Series: Earth and Environmental Science*, Vol. 448, No. 1, Art. No. 012061.
- Yin, R.K. (1994) *Case Study Research, Applied Social Research Methods Series*, Vol. 5, Sage, Thousand Oaks, London, New Delhi.
- Yin, R.K. (2003) *Case Study Research: Design and Methods*, Sage, Thousand Oaks, London, New Delhi.
- Yu, Y., Wang, X., Zhong, R.Y. and Huang, G.Q. (2017) 'E-commerce logistics in supply chain management Implementations and future perspective in furniture industry', *Industrial Management and Data Systems*, Vol. 117, No. 10, pp.2263–2286.
- Zanotelli, F. (2020) 'Facing two crises: the disembedding of society and the economy in the Furniture-Caravan District, Valdelsa, Tuscany', *Facing the Crisis: Ethnographies of Work in Italian Industrial Capitalism*, pp.101–124.

Websites

<http://www.colombinicasa.com/it/> (accessed 14 March 2021).