

BLENDING MAGAZINE

THE SEMESTERLY MAGAZINE OF FLORENCE UNIVERSITY OF THE ARTS / FALL WINTER 2019 / ISSUE 2



CONFERENCE | TRAVEL | ARTS | FOOD & WINE | FASHION | COMMUNITY | PROFILES | ALUMNI

INTRO

We are extremely excited to share with you the product of a semester-long collaboration between FUA-AUF students, instructors, and staff. As always, our Fall publication takes inspiration from the annual FUA-AUF conference co-hosted by SUNY Stony Brook University. This year's conference title, "Consumption, Gentrification and the New Colonialism," encouraged conference-goers to think about the many ways in which the shifts in modern society are shaping the way we live in our cities. A major focus was to look at the impact of tourism and how it is changing the urban and social landscape. *Blending Magazine* takes its cue from the concept of "Gentrification" and explores the widespread global and historical impact of this phenomenon by taking a local approach and observing the many ways it influences the city of Florence.

The writers of this issue examine the ramifications that occur when a societal environment is influenced by these set of phenomena and how we, as individuals, can respond to it. Especially how we can be more mindful travelers and not just tourists in the crowd. In the Travel section, students of the Travel Writing course focus on ways we can use the simple act of writing as a tool to re-shape the way we think about traveling. The Art section gives a look inside the lives of artists living and working inside the city of Florence, either keeping up century-old traditions or having to adapt to the new masses of tourism.

Colonialism brings to mind images of renaissance era men sailing to distant tropical islands.

The metal armors clanking, while these explorers make their way on white sandy beaches, while the sweltering sun beats down on these Europeans who are so far from home. It feels historical, the philosophies and politics seem far from us in the twenty-first century as much as the homeland seemed far far away to those men. But as all things in history it evolves and what we are facing in the present are taking the form of Gentrification, Consumption and Tourism. We hope there is enough food for thought in this latest issue to think about and explore these themes.

Happy Reading,

THE BLENDING STAFF

Blending is a semesterly magazine created with and for students of FUA-AUF. The magazine is published by campus press Ingorda, a member of the non-profit Fondazione di Partecipazione Palazzi - FAIE, which supports the experiential learning methodology of FUA-AUF. For information contact blending@fua.it.

Semestrale / Semesterly Magazine

Reg. Trib. di Firenze n° 5844 del 29 luglio 2011

ISSN 2284-063X

Anno 9 – Numero 2 – Autunno-Inverno 2019 / Year 9 – Issue 2 – Fall-Winter 2019

Direttore Responsabile / Editor-in-chief

Matteo Brogi

Caporedattore / Editorial Director

Grace Joh

Coordinamento Editoriale / Managing Editor

Tommaso Monaci

Redattore Associato / Editor

Livia Sturlese Tosi

IN REDAZIONE / MASTHEAD

Fotografi / Photographers

Anh Nguyen

Bronwyn Morgan

Copertina e pagine di apertura sezione / Cover and Section Openers

Alexia Noble Teuscher

Christina Hanson

Illustratori / Illustrators

Alexia Noble Teuscher

Christina Hanson

Victoria Capone

Redazione / Copy Editors

Chelbie Smith

Emma Vallelunga

Illustrazione terza di copertina / Inside Back Cover Illustration

Concept and Design by Alexia Noble Teuscher

Collaboratori Accademici / Faculty advisors

Andrea Mancini

Dario D'Ambrosia

Gaia Poli

Nora Ferrucci

Rosaria Parretti

Editore / Publisher

Florence Campus per INGORDA Editore

Via Alfonso La Marmora 39

50121 Firenze

Sede editoriale / Editorial Headquarters:

Corso Tintori 21

50122 Firenze

Tel. 055 2633121

Stampa / Printer: IGV s.r.l. San Giovanni Valdarno (AR)

Il numero è stato chiuso in redazione nel mese di Novembre 2019 / This issue was completed in November 2019

Copyright © 2019

by Florence Campus, Firenze

All rights reserved.

ISSN 2284-063X

CONTENTS

FUA-AUF FALL CONFERENCE

07 Conference Recap

By Chelbie Smith
Graphics by Charles Schmidt

08 The Effects and Perspectives of Mass Tourism: Florence, Italy

By Julianna Julia and Olivia Massaro
Photos by Bronwyn Morgan & Anh Nguyen

TRAVEL

11 Connection And Consumption

By Alexandra Pope
Photos by the author

14 Walking: Returning to the Roots of Why We Travel

By Ariella Nardizzi
Photos by the author

16 Transformation of Urban Spaces in Italian Cities

By Camryn Rosenstein
Photos by Oleksandr Zhabin & Zac Wolff, Unsplash

17 Taking a Stand for a Clean Economy with AddioPizzo

By Maria Pensabene
Photos by Vidar Nordli-Mathisen & Incompiuto Siciliano, Unsplash

ART

20 Via Dello Studio

By Madisan Peters
Photos by the author

22 Painting For Them: Tourists and Professional Florentine Painters

By Emma Vallelunga
Photos by the author

FOOD & WINE

25 Food Gentrification: When Food Becomes "Bourgeois"

By Marco Pati, Filippo Corsi, Ottaviano Giannico, Yu Hsin Huang, and APICIUS Culinary Master Class
Photos by Anh Nyugen & FUA-AUF Archive

FASHION

28 FLY Look of the Season

By Mikayla Green and RobbiAnn Cabaniero-Buendia
Photos by Alessandra Ausset, Shelby Winter, Sofia Kachurka, Victoria Capone and Zenghui Chen

COMMUNITY

33 A Changing City: Shifts in the Population of Florence

By Victoria Capone
Graphics by Victoria Capone

34 At Home in Florence

By Chelbie Smith
Photos by David Weiss

36 The Stories Beyond the Scribble

By Ruby Lopez
Photos by the author

38 Tourism Drowning Venice

By Mackenzie Gellner
Graphics by Victoria Capone

PROFILES OF MODERN ITALIAN WOMEN

41 Cristina Scuccia

By Jessica Colloca
Graphic by Alexia Noble Teuscher

42 Sophia Loren

By Caroline Kaczynski
Illustration by Andrea Mancini

ALUMNI PROFILE

45 FUA-AUF Alumni: An Interview with Samantha Suriani

By FUA-AUF Alumni Association
Photos by Samantha Suriani



BY CHELBIE SMITH | GRAPHIC BY CHARLES SCHMIDT

CONFERENCE RECAP

Florence University of the Arts - The American University of Florence and Stony Brook University held their 11th annual conference on Friday, December 6th and Saturday, December 7th. The conference, entitled *Consumption, Gentrification, and the New Colonialism*, was held in Florence at G.P. Viessieux Cabinet and FUA-AUF main building. This event covered pressing issues on the gentrification of Florence, but overall a how this larger phenomenon is connected to globalization, new forms of consumption, and mass tourism.

The different fields that were addressed in the conference are: Architecture, Art History, Cinema, Communication, Economics, Food, Geography, History, Hospitality, Literature, Sociology, Politics, Photography, Technology, and Urban Planning and Development. These topics, all surrounding the topic of gentrification was discussed amongst people with different backgrounds, professions, and levels of studies. From PhD students to local government representatives to even audience members, this topic challenged all to join in on this important conversation.

Panel speakers delved into relevant topics such as the transformation of urban spaces in Florence and other Italian cities, the impact of tourism regarding the Italian cities and how short term rentals are re-assessing the rent gap. These and many other subject matters surround the understanding of gentrification and how it affects Florence.

Friday's portion of the conference was held first in Sala Ferri, Piazza degli Strozzi 1 then Sala Rosa, Corso dei Tintori 21. The beginning of the conference consisted of the opening remarks from notable speakers, including presidents of both the Tuscan Region Council and the Chamber of Commerce of Florence. Following this the keynote speech was given by associate professor, Giovanni Semi which discussed the topic *A fifth-wave of gentrification?* Platforms, renters and the short-term city. Then the first panel was showcased, discussing both topics of The Tuscan Region and the Territory Planning and The Colonisation of Public Space.

After concluding the first panel, the event was moved to Corso Tintori 21 in the Sala Rosa Room. Three panels took place discussing topics based on different locations where gentrification takes place to a showcase of FUA-AUF students work from certain courses to different subtopics surrounding the conferences' theme.

Saturday's portion was fully held in Sala Rosa at Corso Tintori, with the four concluding panels. The beginning panel began with the discussion of Florence's tourism by Cecilia Del Re, a member of the Florence City Executive board for Tourism, and how this pushes the topic of gentrification on the old city. The final three panels were again student-led perfectly and perfectly wrapped up this year's conference by keeping the focus on Florence and how these ideas of social, cultural, and economic transformations can be seen in multiple cities worldwide.



BY JULIANNA JULIA AND OLIVIA MASSARO
PHOTOS BY BRONWYN MORGAN & ANH NGUYEN

THE EFFECTS AND PERSPECTIVES OF MASS TOURISM: FLORENCE, ITALY

Full of a plethora of breathtaking places of historical interest, Florence has become a main tourist destination. In light of this year's FUA-AUF Fall Conference theme, we focused on the idea of mass tourism and Florence's transformation due to its increase. In order to analyze these effects, we looked into the changes in the cityscape, as well as the prospects for both tourists and locals.

Due to the high number of tour companies operating in and around the city, Florentines have been pushed further and further away from their local areas due to rising prices and unpleasant surroundings. For instance, on any day of the week, one could find the city center filled with tourists. Although visitors are usually admiring such amazing pieces of art and delving into a new culture, this causes unwanted traffic.

Once, locals were able to visit this area without feeling overwhelmed by the crowd. Now, it seems brutal to most to even consider venturing towards the city center during the day, anticipating hundreds

of tourists will be there. Not only does the growth of mass tourism affect the central areas of the city, but with the growth of mass tourism also comes the decline of local businesses.

In order to meet tourist demand, many Florentines have shut down their private businesses as they couldn't compete with the new glitzy hotels or restaurants built for visitors.

The success of these tourist businesses, results in more of them being built as competitors consequently aim to make the same amount of profit. Having no choice, the locals in a sense have altered their entire lifestyles and work lives in order to accommodate tourists. This has left many Florentines understandably feeling angry or bitter towards visitors. Amongst these businesses that support such a massive amount of tourism are the tour companies in Florence.

A great amount of tour companies exists within Florence, ranging from bike tours, to Segway tours, to day trips around Florence, etc. There are many

options that cater for almost any interest tourists may have. However, areas surrounding major monuments are soon becoming full of tour stands or guides offering bike rides.

Once other tour companies notice the various options available, they then compete to provide even more. This results in a negative effect as it adds to the overcrowding of many historic locations. The advent of more and more tour companies also impacts the beauty of important streets as their buildings or stands are usually located close to major monuments. However, that being said, some locals have used the abundance of tourism to their advantage, making a living from guiding people around Florence.

A positive effect of mass tourism is the number of jobs available to people, working for one of the many tour companies. An example is one called Florence Tours, which perfectly exemplifies how the tourism business is flourishing. They offer tours, such as a Tuscany day trip, a walk through Florence, Chianti wine tours, Florence by night, tours of the Uffizi Gallery, and the list goes on! The prices range, however, they sell out quickly and companies can

make a big profit from eager travelers. Therefore, although mass tourism has its downfalls, the creation of touring groups as a result of tourism benefits some Florentines, giving them a means to make an income.

For example, we ventured on a wine tour with a group called Florence Town and spoke with our tour guide about her job. She explained that she enjoys showing off her hometown as a way of making a living. She also told us that if she weren't working for the company, she would lack the means to live comfortably.

Through the use of tour groups, visitors attempt to delve into the local culture in order to feel less like an "outsider" with a foreigner's perspective. The phenomenon of mass tourism is mainly created by visitors, or the "outsiders" in the community. During our Travel Writing class, we discussed the idea of "outsiders" through a process by which a dominant person in group constructs an outsiders' group. As study abroad students, we can completely relate to the tourists: we are also seemingly the outsiders in this city, foreign to the Florentine way of life.

People visiting Florence aim to experience the age of the Renaissance by admiring the spectacular buildings and art that have such historical value. They make the journey in order to gain insight into the Italian lifestyle. Due to travel costs and lack of time, they resort to using the convenient tour groups in order to see as much of the city as possible. They are enticed by the prospect of enjoying the city's alluring assets, as well as by spending time on a vacation that differs from what most people would consider mainstream activities.

Locals have a strong pride in their culture and, for the most part, fear that the practical effects of mass tourism will impact the true cultural value of the city. Most Florentines have specific daily routines that is foreign to visitors as they mainly come to observe the well-known Monuments. Most Florentines notice that tourists, therefore, fail to fully comprehend their culture. They often believe that people overromanticize Florence instead. From a local's perspective, visitors often overlook the significant historical and cultural values that have shaped the city.

In relation to the drastic increase of mass tourism spoken about during this year's conference, it is of great importance to acknowledge the consequence that Florence faces. As mentioned, this issue's negative outcomes outweigh the positive ones. In short, tourists who do gain a lot of new insight through their observations, should make active efforts to appreciate Florentine culture, as the cityscape continues to reshape right before their eyes.





BY ALEXANDRA POPE | PHOTOS BY THE AUTHOR

CONNECTION AND CONSUMPTION

A diverse collection of faces crowd the streets of Florence. They are sporting name-brands, and being led by someone carrying a banner or flag of some kind.



They are being fed an anecdote about the history of the Ponte Vecchio or the Medici family through brightly colored headphones and a small box hung on a lanyard. It's a quick and convenient way to see the city, but I can't help but feel that it isn't as authentic an experience as it could be. I have had the privilege of becoming a pseudo-local during the last couple of months. I walk the streets and I pass those faces. I can't help but feel there is a disconnect between the cultural and historical giant that is Florence and the city-turned-theme-park that tourists have come to expect. The huge numbers of tourists that flock to Florence for its incredible art, history, culture, architecture, and food have undoubtedly left their mark on the city. Many of the effects seem to be negative. The irony is that even though so many people come to Florence for the rich culture, all that many are exposed to is the commercialized version.

walk everywhere. I have found my go-to grocery store and sandwich spot and caffè. I have learned which is the best piazza to read or sketch or enjoy a cone of gelato. I pass by the same father-son-owned vintage book stand every day. And the guys at the pizzeria on my street always say "ciao," and have started giving me neighborly discounts.

I feel more connected to the moment when I'm physically a part of its landscape: A grandfather makes shadow puppets on the warm yellow wall illuminated by the bright evening sunlight and smiles at his grandson; the grandma stands behind the stroller and smooths the little boy's hair. A young girl in a red dress twirls with her older sister in the sunshine on a windy day; they spin around and around. A couple of grey-haired men sit on a quiet bench and study a map. A man whistles classical music while riding by on his bicycle. Young couples walk



As a consumer myself, I am in danger of sounding hypocritical. I am essentially still a tourist, even if my stay is slightly longer than most.

As I am a temporary resident, I am only presented with a small portion of a much bigger picture. Beyond the Duomo, Ponte Vecchio, or the Uffizi, there is a deeper and richer reality. Could there be a way to travel and experience Florence without compromising the unique local culture with mass tourism? How can a balance be struck between convenience and genuine experience? Are the two mutually exclusive? I don't know the answers to these questions. All I can do is observe. But as a privileged study-abroad student, I have been able to live in Florence in a more authentic way than most short-term visitors. For me, walking is a big part of my experience in Florence. Even if I don't have a set destination, I find myself walking just for the sake of it. I

hand-in-hand. A woman sings sad songs in Italian and strums her guitar as people sit listening on the nearby basilica steps. I love that these moments seem free from the distractions of modern life.

When I look around, I see screens. Faces at the tables in a crowded restaurant are lit by the blue glow of smartphones. Walking through the crowded piazzas, I often wonder how many photos will show me walking past in the background. Priceless works of art are blocked from view by a wall of arms lifted to snap a low-quality shot of its copied, commercialized, and mass-produced subject. Travel and tourism seem so concerned with consumption rather than connection. Rather than experiencing and truly being immersed in the wonder of the moment, we are snapping photos, making sure to get just the right angle, taking videos we will rarely, if even, look back on, hopping from



one souvenir shop to another. I feel like so much of what we do as a culture is dictated by our addiction to sharing everything we do on social media. It's hard to go anywhere without feeling the need to post about it. Because if you don't share it, did it really happen? It's all about "doing it for the 'gram."

Social media plays a huge part in contributing to tourism - in both positive and negative ways. On the one hand, social media keeps us updated on what is happening where we live and beyond. It keeps us connected but keeps us from real connection. There are beautiful real-life moments to enjoy around us all the time. Beyond the major tourist attractions and all the must-see locations, there is an off-the-beaten-path beauty in abundance all around Florence. Tourism is undoubtedly a permanent part of Florence as a city. Finding responsible ways to experience Florence while creating a greater, long-lasting awareness might have a more positive impact on this remarkable and incredibly special city.

BY ARIELLA NARDIZZI | PHOTOS BY THE AUTHOR

WALKING: RETURNING TO THE ROOTS OF WHY WE TRAVEL

The act of walking has been a means of travel since the beginning of time, adding a more personal element to one's journey. It often characterizes travelling as a great adventure.

The saying "it's not about the destination; it's about the journey" rings true in every possible way in relation to a walking pilgrimage. While many of the famous "camminos" around Europe have a final destination that travelers aim to reach on their trek, the physical act of walking is what holds the most significance in their adventures. The destination is simply a stopping point - one doesn't necessarily need to walk there to see it. In fact, most take the easy route to get there, opting for a more traditional method of sightseeing. However, what really constitutes a pilgrimage is the walking itself.

There are many such walks as the Via Francigena, an ancient road that stretches from France to Rome, which consist of a spiritual trek through the countryside and mountains, allowing the traveler to be fully immersed in Nature.

The "road that comes from France" was originally an important route and a religious pilgrimage for those seeking a spiritual journey to admire the Holy See and the tombs of apostles Peter and Paul. For those who made the long journey from France to Italy, the final destination was more of a reward for having walked many miles on sore feet as they battled the elements, lived simply, and embraced the wonder of the natural world.

The idea of taking the road less traveled in a world

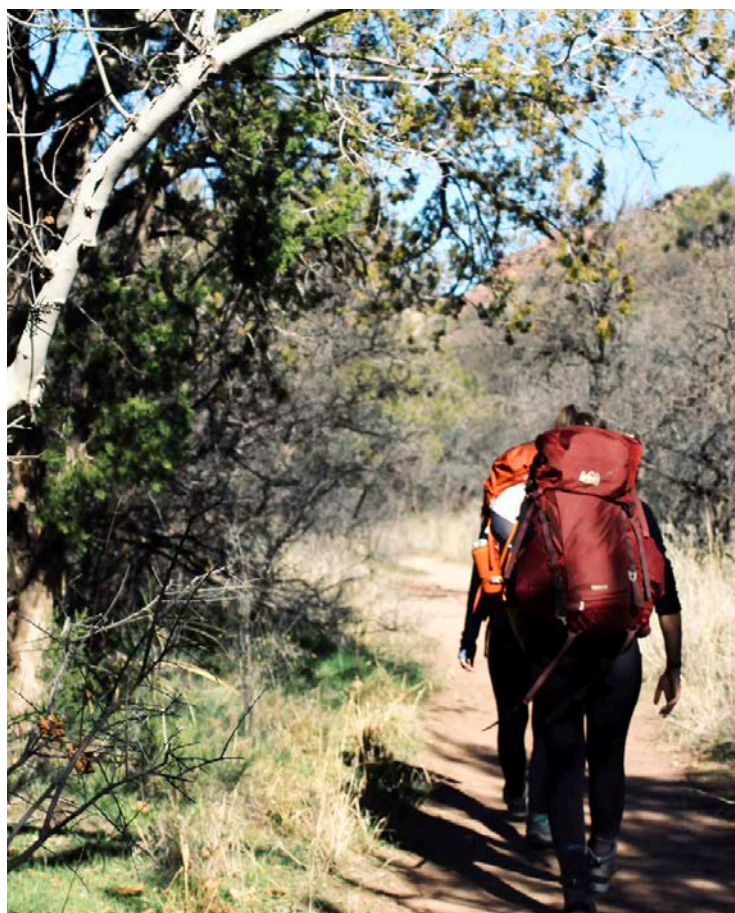
where advanced technology and reliable transportation are readily available at our fingertips brings us back to our roots as travelers, tapping into the Romantic Period of travel literature. During this era, the idea of wanderlust - an insurmountable desire for, or impulse to wander and explore the world - was incredibly popular. With wanderlust, seeking out adventure during one's travels inherently goes hand-in-hand with walking. Having the freedom to explore the world on your own two feet and live out of a backpack allows one to better connect with the natural world around them, as well as to find an inner sense of peace and self-discovery.

Journeys like the Via Francigena and the Camino de Santiago de Compostela - a well-known pilgrimage across Northern Spain that reaches the shrine of the apostle Saint James the Great - hold a huge religious significance for those who make the trek. Many of those who do this pilgrimage search for personal enlightenment and self-growth. This idea of finding oneself during one's travels can be applied to any trip, but it is much harder to achieve on pre-organized itineraries in the current age of mass tourism. Many people now choose package-holidays that adhere to fixed schedules or adopt a particular model whereby different tourist groups follow the same itinerary as their predecessors. These type of trips hold less of an emphasis on self-discovery, but rather on sightseeing and hitting all the "tourist hotspots."

This is why, in this day and age, sustainable tourism is so important as it brings us back to the core of why we travel - to explore the world, and to find out more about

ourselves. Travelling on foot once again emphasizes the significance of the Journey itself, which in turn makes the final destination all the more worth it. With walking comes a sense of responsibility and independence, forcing individuals to step outside of their comfort zones. Taking a break from our civilization's constant go-go-go mentality and heading towards the wild is what forces us as human beings to live and travel simply with only the necessities. Stripped of one's regular comforts, a person is left more vulnerable and perceptive to all that the world has to offer. It allows us to better appreciate the experience of traveling.

There's something very humbling about carrying all that you need to survive on your back and your only mode of transportation are your legs, that take you across an entire country. The Via Francigena began as a religious pilgrimage and has since evolved into a more spiritual journey of self-discovery. This sense of wanderlust forces us to return to our roots. It forces us to be fully immersed in the experiences that take place across many miles of wilderness, to discover not only all that the world has to offer, but to discover oneself in the process.



BY CAMRYN ROSENSTEIN
PHOTOS BY OLEKSANDR ZHABIN
& ZAC WOLFF, UNSPLASH

TRANSFORMATION OF URBAN SPACES IN ITALIAN CITIES

Throughout the last twenty or so years, the landscapes of cities around the world have changed drastically, becoming easier to navigate and more environmentally conscious. The transformation of urban spaces in Italy has begun in small doses around the country, for example the pedestrianization around the Cathedral of Santa Maria del Fiore in Florence, and has even bigger plans for the future, like Bari's multi-million dollar seafront renovation. These are all prime examples of what gentrification looks like in Italian cities and cities around the world.

The pedestrian area around the Cathedral of Santa Maria del Fiore is constantly filled with tourists snapping pictures and locals riding their bikes to work. However, the area around the cathedral did not always used to be pedestrianized. In 2009, this path opened to the public but before that it was just another street for cars to use. The pedestrianization modified the infrastructure of the city, as the cathedral sits at the heart of the city center, cars and buses had to modify their routes. As well as the Ataf 22 bus, other 63 lines were modified when the road was closed off. Mayor Renzi at the time said the transformation was a "cultural operation". The Cathedral of Santa Maria del Fiore is a worldwide landmark that people from all over the world come to see, the cathedral is a sacred place to many and has been for the people of Florence for the last 500 years. The pedestrianization of the area allows for people to get a better look at the cathedral while not feeling like they are going to get run over. Also, the cafes and restaurants around the cathedral are now easier to access for everyone and these establishments can use the area as a nice, large outdoor seating space. In addition, the lack of cars eliminate traffic and gas emissions around the Duomo. But this modernization

isn't limited to Florence.

In Milan, Porta Nuova was an under-utilized area nestled between the bustling train stations and old, historic neighborhoods. Now, after years of building new infrastructure and large, sleek buildings, this neighborhood has become re-energized with life and light. One of the newest spaces in the area is called the BAM (Biblioteca degli Alberi or Trees Library), which is a public park with a botanical garden, amenities, and over 200 programs and activities per year that keep people engaged with the space. The architects of BAM describe it as an "urban carpet, a pedestrianized area that, with its gardens, ramps and landscapes, unites the buildings surrounding the city," (Manfredi Catella and Kelly Russell Catella). The Bosco Verticale (or Vertical Forest) building is another highlight of the Porta Nuova district, the outside of the building is covered in greenery, emphasizing the importance of Nature in the city. The Bosco Verticale is visited by 10 million people annually and has become a landmark in the Porta Nueva neighborhood.

In Bari, a seaside city on the eastern coast of Italy, a seafront revamp is ready to break new ground. The seafront transformation's main purpose is to make the sea more accessible and livable for the residents and visitors of Bari. The mayor of Bari, Antonio Decaro said, "For residents of Bari, the sea is a very strong symbol of identity. It is not just to be looked at - it must be experienced." The architects of the seafront transformation used other coastal cities for inspiration, especially the design style of Copenhagen. This plan is to decrease the amount of cars and buses and create more space for pedestrians and bikers. In addition, amenities such as a swimming pool and large pedestrian walkways would be included in the project. Italy has shown that it is making huge strides to modernize its cities by transforming public spaces, pedestrianizing areas and by incorporating "green" ideas into their buildings.



BY MARIA PENSABENE

PHOTOS BY VIDAR NORDLI-MATHISEN & INCOMPIUTO SICILIANO, UNSPLASH

TAKING A STAND FOR A CLEAN ECONOMY WITH ADDIOPIZZO



What's the first thing that comes to mind when I say "mafia?" Is it The Godfather series, or maybe even *The Sopranos*? Often when we think about the Mafia, it's the Sicilian-American Mafia and not the Mafia in Sicily. We think of these people as characters and not real people who commit real crimes and cause real harm. The Sicilian Mafia, also known as Cosa Nostra, was founded in the mid 19th century as a form of protection against foreign invaders. When the Mafia started the word "mafioso" had no negative associations, they were simply a group of people who felt that the central authority was untrustworthy. It wasn't until later on that some of these "mafioso" groups turned into what they are known for today, a group that terrorizes, all the while offering protection for the people and businesses around them at a cost. The local businesses must give them a certain cut of their profits to ensure their protection. Those who do not pay the pizzo, which is the Mafia tax for protection, will often suffer from threats, vandalism, and a lack of customers. This keeps many local business owners paying the pizzo out of fear for what would happen to them and their livelihoods.



The Goal

This is where the group AddioPizzo comes in. AddioPizzo translates to “goodbye pizzo.” They are a group founded in 2004 with the goal to show the beauty of their home without leaving tourism profits to the local mafia. They want to show people the real Sicily that they know and love, and not just the tourist traps set up to rake in higher profits. The businesses that AddioPizzo use for their tours and advertise on their website, do not pay a pizzo to the mafia. These are all independently run businesses that have come together to take a stand and take back their home. The businesses that they use range from hotels to bed and breakfasts, to restaurants, travel agencies and farms. Their goal is to help create a clean economy again.

Tours and Accommodation

Each of the AddioPizzo tours not only show their guests Sicily and give a history of the island, each tour discusses the island and the natives who have opposed the rule of the mafia through the years. Apart from the normal tours, they also provide tours specifically geared towards students traveling to the island. These excursions are not only there to help educate the students’ on the mafia but also to show them how they can contribute to society in different ways. For their accommodation, rooms start as low as €20 per person per night in a double or twin room. This keeps the accommodations affordable, making it easier to bring in travelers. Though prices vary by accommodation, size of room, and whether or not it is peak season, by having such affordable accommodation it makes it much easier to say yes to helping bring about the clean economy that AddioPizzo strives for. As a student, I know that one of the first things many of us look for while traveling is the price of lodging. Students often want affordable accommodation that will allow them to save their money for other experiences. Whether intentional or not, this is a great way for AddioPizzo to bring in even more students and educate young travelers.

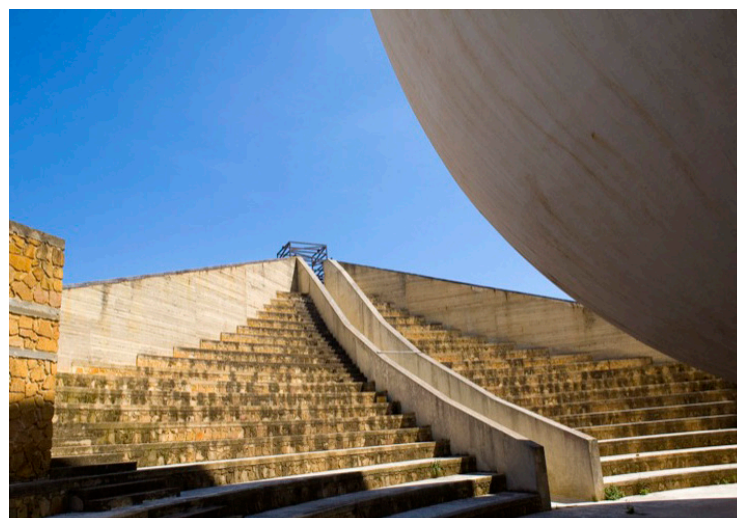
Why it Works

When first picking this subject, I was interested in how

this all worked. I wondered things like if there were consequences for not paying the pizzo and how were so many businesses getting away with being part of AddioPizzo? The answer seems to be very simple. As AddioPizzo members, local businesses receive a little orange AddioPizzo sticker to place in the window of their establishment. This not only makes it easier for travelers to find the local businesses taking a stand, but it also makes it more difficult for the mafia to cause damage to the business without getting a large amount of attention from the police and the media. Since businesses in the AddioPizzo are still a minority compared with those who will pay the pizzo for protection, the mafia tends to leave the businesses alone because they are not worth the effort of being reported to the police by a group who so obviously is willing to stand up to them and report them to the authorities.

Why AddioPizzo is so Important

Many of the businesses in AddioPizzo are on land and in buildings confiscated from the mafia that have now been converted to and used as farms, hotels and shops. AddioPizzo is important not just because they are supporting local businesses and educating travelers, but also because it provides the people who live in Sicily with a means of living a life without crime. This organization also helps by providing job opportunities for young people in the community and make money, ultimately making a difference. Without these job opportunities, there is always a risk for those who are young and unemployed to start working for the mafia to make some money. Through the years of the Mafia’s reign, they have used the pizzo not only as a way to make money from the local businesses, but to also show their power. By having the businesses pay them, they assert their dominance, showing that they are the ones in charge and that they can make the lives of those who defy them very difficult. Since AddioPizzo began, it has allowed people who wish to take a stand against the mafia and pizzo, while knowing that they have the community’s support and helping ensure a level of security.



The image features a background of layered, organic shapes in various shades of teal and blue, creating a sense of depth and movement. The shapes are smooth and flowing, resembling liquid or paper cutouts. In the center, the word "ART" is written in a bold, white, sans-serif font. The text has a subtle drop shadow, making it stand out against the darker teal background.

ART

BY MADISAN PETERS | PHOTOS BY THE AUTHOR

VIA DELLO STUDIO

Hidden within the winding crossroads of Florence lives a tiny, old studio. You may have missed it if your eyes never peered beneath the blanket that is the imposing shadow of the Duomo. I do not blame you - to the naked eye the studio seems vacant. For many however, its unremarkable exterior is overridden by the curious energy that surrounds the building. There is a certain enchantment that tugs at passersby - beckoning them to peek inside.

Faces pressed against the glass, one by one, tourists gather in the hope of learning the secrets that lay within the walls of the studio. I too fell victim of its captivating charm only days after arriving in Florence - finding myself gazing through the windows of the Via Dello Studio every time I passed.

Via Dello Studio, for over 700 years now, has existed as a preserver of Florence's cultural properties. From the works of Michelangelo to the bell tower in the city centre, the studio has preserved the magic of art since the 8th of September 1296.

I had the opportunity to interview the manager of Via Dello Studio - Marcello Del Colle. Curious about the Via Dello Studio legacy and the centuries of remarkable history it had inherited, I was eager to discuss and unravel the world of preservation and restoration in Florence. Here is what Marcello shared with us:

HOW WOULD YOU DEFINE YOUR WORK? WHAT IS YOUR JOB DESCRIPTION?

"Important, interesting and fundamental preservation and integrative restoration."

WHAT IS THE IMPORTANCE OF UNDERSTANDING AND RESPECTING THE AESTHETIC AND CULTURAL SIGNIFICANCE OF ARTEFACTS REQUIRING RESTORATION? WHAT DOES PRESERVATION MEAN TO YOU?

"The artefacts we work on are handmade with traditional methods, respecting both the originals and our cathedral. Restoration is of first importance and is what we want."

CAN YOU OUTLINE THE PROCESS YOU UNDERTAKE WHEN RESTORING A PIECE?

"We get the piece and will restore it. When it is not possible to restore it, we take it to the Bottega and remake it as it was made in the past. Maintaining the values of these works with respect and precision make us even more convinced that what we are doing is right."

WHAT ROLE DO YOU AND YOUR COLLEAGUES PLAY IN MAINTAINING HISTORICAL HERITAGE?

"The fundamental ability to keep our cathedral in order is due to the restoration group - as it has been for 700 years and will continue to be."

DO YOU BELIEVE ENOUGH IS BEING DONE TO PRESERVE THE CULTURAL HERITAGE IN ITALY?

"Yes, what is being done is a great success; monitoring once a year centimetre by centimetre the interior with platforms and the exterior twice a year."

WHAT PROJECTS ARE YOU CURRENTLY WORKING ON?

"As of now we are ultimating the three statues on the facade of the cathedral and the cleaning of the south side apse."

HOW DO YOU CONSIDER YOUR WORK? ART OR CRAFTSMANSHIP?

"Certainly it contains elements of both, but sometimes it is craftsmanship that becomes artistic."

The interview took place as the studio craftsmen of the studio carefully worked. Sculptures old and new looked down on us with wisdom as though they were happy their story was being told.

I found myself reflecting on the importance of preservation and restoration - how it develops and maintains a wonderful dialogue of different perspectives from different times.

Marcello and his team at Via Dello Studio work tirelessly to preserve not only the artefacts themselves, but also an important piece of Italy's identity and culture. I snapped some pictures and graciously left - feeling a little closer to this fascinating and ancient city.





BY EMMA VALLELUNGA | PHOTOS BY THE AUTHOR

PAINTING FOR THEM: TOURISTS AND PROFESSIONAL FLORENTINE PAINTERS

Florence is a city of artistry from the inside of each museum to the corners of every street. In famous piazzas, professional painters like Sandra Bencistà create and sell their work for millions of tourists every year. But what does the city's tourism look like from her point of view as a painter on the streets of Florence?

They set up shop in every piazza in Florence. Thousands of people walk past them and their art every day, from drawings of Ponte Vecchio (the Old Bridge) and the Florence skyline to bowls of fruit and silly caricatures. These professional painters, like 61-year-old Sandra Bencistà, use Florence's popularity as a tourist destination to do exactly what they love, no matter who or how many visitors take a peak.

Bencistà has painted on the streets of Florence for 18 years, and she's seen all types of people interested

in her work. "If [the tourists] buy from me, it means they like it but also me (as a person) because I reflect on myself in my work," Bencistà said. Bencistà enjoys painting with watercolors the most, bringing small fruits or vegetables and Tuscan landscapes to life with a few simple colors. At her stall outside the Uffizi Gallery, Bencistà sells her art for a range of about 15 to 30 euros each, depending on size.

"It's the most interesting technique I've found until now," Bencistà said. "In order to have more effects, you have to have more tricks [to] command the color



and the water. The result is never the same.” When it comes to the city’s tourism, Bencistà said she sees an increase of people buying her art between May and June and September and October. She’s moved around the city, from Piazza Madonna degli Aldobrandini near the San Lorenzo market to Piazza della Repubblica, and she’s seen people of many different nationalities visit Florence over the years. “There are now many Chinese, Indians and South Americans, more than before,” she said.

Today, tourist numbers have only dipped slightly between last year and this year, from 979,562 to 946,911 visitors, according to an article from The Florentine. However, foreign tourist numbers during the first three months of 2019 increased by 4,500 people, compared to the first three months of 2018. “The number of Americans staying in the city far

exceeded the next nationality, Chinese, registering about 18,100 more tourists; a leap in relation to 2018, when both American and Chinese nationals were almost equal in number, a difference of only 348,” the article said. Despite some competition between artists in the city, Bencistà said she can count on her friends within the painting community, who all work around her outside the Uffizi. “I was lucky because I found friends,” she said. “It’s a little community. I can trust in them and that’s important.” Before becoming a painter, Bencistà said she used to have many jobs, including leather-making and babysitting for friends when her own daughters were young. Although some visitors might prefer to spend their money on cheap souvenirs rather than more personal artwork, Bencistà enjoys the art she creates and hopes to continue creating her watercolor paintings for as long as she can.

FOOD & WINE

FOOD GENTRIFICATION

WHEN FOOD BECOMES "BOURGEOIS"

BY MARCO PATI, FILIPPO CORSI, OTTAVIANO GIANNICO, YU HSIN HUANG, APICIUS CULINARY MASTER CLASS | PHOTOS BY ANH NGUYEN & FUA-AUF ARCHIVE

Within a constantly evolving urban context, where the change in urban planning mirrors a constant social and cultural transformation, you cannot talk about Florence without mentioning how it was before its discovery from the world. The previously mentioned social and cultural transformation has resulted in Florence being home to a "melting pot" of different nationalities, cultures, and traditions. Furthermore, the explosion of the mass tourism is also increasingly invasive and unchecked.

The city used to be very different. I am talking about the Florence of the 80s, that of the New Wave and the first rock bands like Litfiba, the art galleries in Via dei Benci, that of the fishmongers, and the butchers and bakers in Campo di Marte. This was the city where citizens were not only a demographic component but a central part of the city life. Perhaps they were poor, not very globalized, but certainly happier to be part of a unique and familial community. During those years a less concentrated form of tourism, which can be defined as "elite", was very common: people were fascinated by the art galleries that were found everywhere in the city, by the beauties of the Tuscan countryside, by the flavors of the local cuisine, which has over time been recognized as one of the best in the world. Conversely, today we live among the explosion of mass tourism, globalization, and the constant migratory flows.

It is within this urban context that we can begin to speak of gentrification, or of that socio-economic phenomenon in which popular areas of a given city are overtaken by the middle-high classes. In fact, the "gentry", which in French can be translated as "bourgeoisie," are attracted by previously unassuming areas, which are then re-evaluated - leading to an increase in the value of the neighborhoods. From a real-estate point of view, this results in the exclusion of the working classes which are unable to meet certain economic standards and are forced to change their area of residence.

Gentrification in these areas not only affects residential buildings but also the whole context of the neighborhood and the consequent cost of living itself. An example can certainly be the Oltrarno area. It is enough to cross Ponte Vecchio to find yourself



in a completely different area of Florence than in the center. In addition to the bridge, you also leave behind the chaos of tourists caught between the various beauties of the center, the big hotels and the myriad of shops, bars and restaurants packed with tourists from all over the world.

In the "diladdarno" (to use a Florentine saying), we can expect narrow streets, crafts shops, restaurants with a more authentic flavor, and many other artistic marvels. And it is precisely in this area of the city that gentrification is felt the most, because while on the one hand it remains an area with a more "popular" atmosphere, on the other it is not difficult to find rental houses that are certainly not cheap.. There are also local shops, restaurants and cocktail bars that fill up in the evening and give life to the Florentine nightlife. This urban revaluation is evident from the sprouting of underground premises, small art galleries, and meeting places for a new class of "intellectuals" who are tired of the monotony of the center and are looking for alternative places that become trendy with time.

But it is not only this, because if a society revolves around the building construction in cities and their



neighborhoods, it is also true that one of the most important social factors has always been food. This phenomenon is known as "food gentrification," which is when different types of ethnic cuisine become an integral part of the local restaurants. This is driven by the curious who want to try new dishes and previously unknown flavors.

In addition to ethnic food, some recipes or ingredients typically belonging to the lower social strata often become hugely successful. An example of this in Florence are tripe and liver; in the old days the so-called "fifth quarter" was seen as the less noble part of an animal. It was to be eaten only in cases of extreme necessity or total poverty. Today it has become a gourmet food served in several restaurants, even the most renowned, where they offer liver and tripe dishes at significantly prices higher than their actual cost on the market.

Another example is the lampredotto, the king of Florentine street food, which is nothing but one of the stomachs of the cow (*the abomasum*) which was typically consumed by the poorer classes that could only afford leftovers from the butchers. Today, it has instead become a gourmet dish, sought after by anyone who comes to Florence and wants to savor something that is not very common in the rest of the world.

Within this new social phenomenon, as of recently, more attention has also been paid towards sustainable and biological food. Because of this, many restaurants and bars have decided to differentiate their offer to include particular diets or healthier, more eco-friendly alternatives such as organic or zero kilometer products. All of this has serious consequences on the prices of these products that become less and less affordable for families with an income that is below the

average. The demand for more sustainable food across the world has also influenced large food companies, known brands and suppliers. After the great food industry boom in the late 60's and 80's, came the advent of globalization; the spread of an increasingly global market with the consequent introduction of different food and cooking styles from all over the world. This has led contemporary societies to want and expect access to exotic ingredients from distant parts of the world. Today though, instead of wanting new products, there is a desire to return to the past to rediscover traditional and local foods. This new trend is surely linked to the desire not to lose one's traditions, to appreciate the quality of the local products and pass on our culinary history.

Nonetheless, progress (although this word is sometimes particularly problematic) cannot be stopped. Tradition therefore meets and fits perfectly with modernity. There are multiple things that push us towards a new culinary future such as new cooking techniques, the awareness of the science behind food and their interactions and the various focuses on the nutritional and sustainable aspects that revolve around the world of cooking. Even the combination of art and food and the desire to never forget the traditional flavors of our land.. But is all of this really a consequence of gentrification?

Perhaps the answer is in the middle. It resides in society itself and within its constant need to change, to evolve. Man is a political animal, Aristotle used to say, where "political" means bound to the *Polis*, the city, and "being an animal" mean needing a group of peers to survive. Man must know how to distinguish himself so he can then return to his group with new developments, leading towards a new stage in history and therefore in evolution.

FASHION

FLY

LOOK OF THE SEASON

Delicate clouds flow overhead, meaning fall is here. The refreshing breeze invites your soft spirit to flow freely. Your simple style breathes confidence, wearing your playful Palazzo pants and your simple Nami top. These pure garments were handcrafted by designers, Novella and Tania. Their brand Nivule + Pesci Rossi takes pride in using sustainable fabrics to create clean vintage-inspired garments. The two Italian designers founded Nivule + Pesci Rossi in 2009 and continue to inspire others with their individuality and open minds to the present day. We styled our graceful model, Mercedes, in two simple yet lovely pieces from their Fall/Winter 2020 collection. Shop at Nivule + Pesci Rossi, enjoy their well-crafted collection at Fly this Fall, and embrace your individuality!

Model: Mercedes Pinnell

Hair and Makeup: Mercedes Pinnell

Styling and Set: Alessandra Ausset, Shelby Winter, Sofia Kachurka, Victoria Capone and Zenghui Chen

Photography: Alessandra Ausset, Shelby Winter, Sofia Kachurka, Victoria Capone and Zenghui Chen

Clothing: Nivule + Pesci Rossi

Copy: Mikayla Green and RobbiAnn Cabaniero-Buendia







The background consists of several overlapping, organic, rounded shapes in various shades of green, ranging from a light, almost white-green to a dark, forest green. The shapes are layered, creating a sense of depth and movement. The word "COMMUNITY" is centered in the middle of the composition.



COMMUNITY

BY VICTORIA CAPONE | GRAPHIC BY THE AUTHOR

A CHANGING CITY:

SHIFTS IN THE POPULATION OF FLORENCE



 Increase in population
 Decrease in population

Trying to outline how the passage of time affects a city like Florence and the community living within it can be a daunting task. The following infographic gives insight into this topic by mapping out data on the population of Florence between 2001-2018. The data has been pulled from the ISTAT website, the Italian Census Bureau.

BY CHELBIE SMITH | PHOTO BY DAVID WEISS

AT HOME IN FLORENCE

As my days in Florence dwindle down I begin to think of all the changes I see in myself. One of them being how observant I have become while here, making me feel as if Florence is more than just the place I am studying at, it's a new home. But just as quickly as I could call it home, is that right for me to do? Is Firenze mine to claim?

I started wondering about calling Florence home the more I got acquainted with the old city. Spotting a tourist has now become second nature and also quite entertaining while walking the streets of Florence. My route from the apartment to class involves walking through Piazza della Signoria at least twice a day, which means that I have to push and shove through the visitors of the lovely Firenze, very frequently. Easy telltale signs of a tourist are if they are confusingly looking up and down on their phones, usually checking their maps app, or if they even have a physical map, and my personal favourite - the tour groups. If someone has one of these things they are guaranteed to be a tourist.

It took me back to two months ago, my first week in Florence. I was so confused on where I needed to go or even where exactly the street names were located. I laugh when I think of it now because I can navigate through the city centre of Florence easily, without a GPS or really any help at all. I now know it like the back of my hand. Recently, I stopped and watched the tourists take pictures and then it hit me; what makes me any different than them? A few months? A student visa? A rented apartment instead of a hotel or an Airbnb? I knew my place: I was still simply just a visitor, a tourist, in Firenze's eyes. But that wasn't enough in my eyes.

After learning about what gentrification means to this city, I vowed that I would not just use Florence as an amusement park as some articles suggest tourists do. In fact I don't want to "use" Florence at all, I want to embrace it, learn about the culture, the history, be surrounded by the locals and not just students from my home country. I wanted to truly live in Florence, Italy, not just study here.



In trying to achieve this, I had to do some digging. I would ask locals for recommendations, but not the touristy ones, the ones where if I kept my mouth shut maybe I could just blend in. I took down a few recommendations on where to go that fit those guidelines from a native Florentine in the supermarket. It was clear that I would be pushed out of my comfort zone of the city centre and onto the outskirts of Florence.

My journey was to begin on Friday but the cold, rainy weather told me to wait another day, for this I am grateful. Saturday's forecast was cloudy with a slight chance of rain so I took this as the perfect opportunity to travel to one of the destinations given by the lady in the supermarket. I grabbed my journal, earphones, and phone and was on my way.

Anconella Public Park, also known as Parco dell'Anconella, was a little over an hour walk from my apartment near the train station, the true city centre. I decided to stop for breakfast before in this bar on my street. I grabbed a cornetto con crema and coffee and was on my way. I took in the beauty and magic of the city while the weather was a tad gloomy, especially the Arno since a good portion of my walk was alongside it.

I finally made it to the park and looked around, it was still kind of early so I decided to sit at a bench and write on my journal. Looking around it seemed that this park was definitely catered for kids. I sat remembering my childhood park and imagined how it would be if I was raised here and this was my

park. I smiled and returned to writing, then was soon accompanied by the voices of children. I looked up and noticed a group of kids and their parents coming towards the park.

The pure happiness the kids showed while playing in the park was so heartwarming. There was one little boy who kept making eye contact with me and smiling. More families started to arrive at the park on the chilly Saturday morning, and it was as if I was a fly on the wall, (or tree, since we were outside). I witnessed the innocence of the children, the communal essence of the parents all talking together while their children played. Listening to Italian this way was so fascinating because I almost felt as if I could understand what they were saying.

This was so different from the other spots that I had visited, this felt more genuinely Florentine and homelike. This park held the future of Firenze and, even though I was around screaming children, it was almost calming to be there. I appreciated the simplicity of the day, the natural beauty of the landscape, the unique voices of a language I could barely speak, and just being there - as if I was too were a Florentine.

This is when I realized that I was accomplishing exactly what I came to Florence for. To embrace, not use, to cherish, not change; and in this I felt pure happiness. Although there are only a few weeks left, I still have so much to see and more places on the list to visit. I might just be a visitor in Firenze's eyes, but I will always look at it as another place I call home.





BY RUBY LOPEZ | PHOTOS BY THE AUTHOR

THE STORIES BEYOND THE SCRIBBLE

Art is a tool for expression. My experience in Florence has reinforced that feeling. Being in the city where the Renaissance was born, one can feel the assemblage of voices, ancient and modern, whispering their stories in the streets. Stories of rebirth, finding oneself, and pride within a country so beautiful, street artists named *madonnari* (licensed artists that recreate paintings of the Virgin Mary or famous Renaissance paintings with chalk) recreate century-old pieces across the floors of the city to uphold their legacy.

Street art receives mixed reviews; advocates for a clean city despise the tags that litter the walls while admirers recognize them as the voices of those who feel they need to be heard. There is a distinction between street art and graffiti, though one may see them as equivalent. Areas are set aside specifically for artists to freely tag and decorate walls with their own artwork, yet issues pertaining to tagging in prohibited areas still arise. It's what haters of graffiti describe as

"scribbles." As an artist and tourist in the city, anything that stands out against the pale watercolor yellow of typical Florentine walls intrigues me. An artist, Blub, spots the city with underwater paintings, portraying classic works, such as Magritte's *The Lovers II* and Botticelli's *Madonna*, with their subjects underwater. Clet Abraham redesigns street signs with stickers of classic figures, like the David, incorporated within them to create a new meaning. Despite the visual creativity of all these admired artists, the "scribbles" strike me as the most interesting.

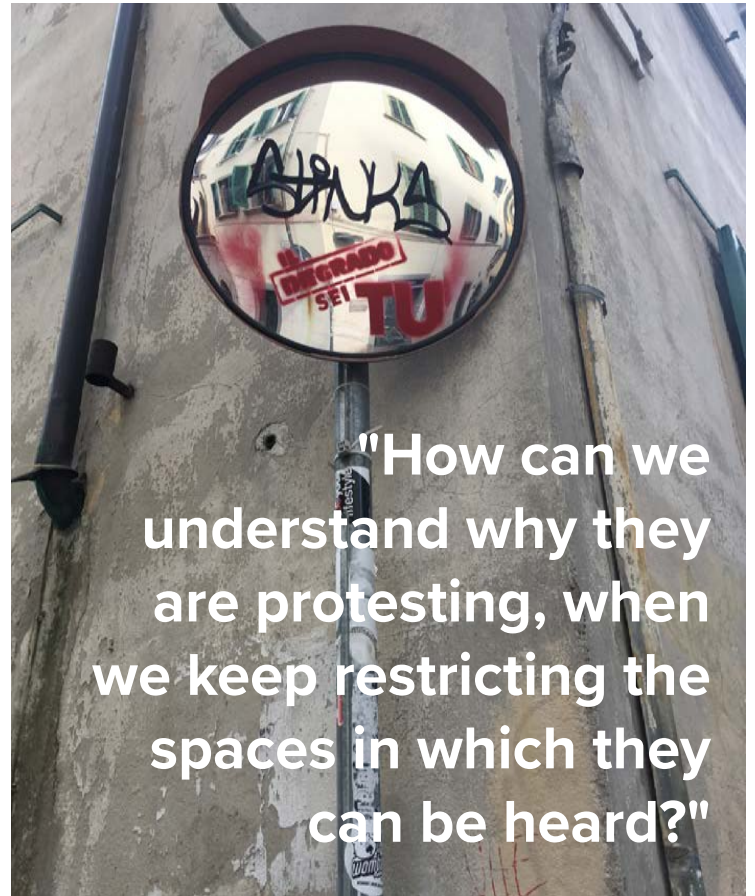
"Che ti prendi?" "Il degrado sei tu," all statements that I fail to fully understand yet still point an accusatory finger at me. "Who do you think you are?" "You are the degradation." "Go home tourist." The echoes from the residents of this city, alluding to political and social issues arising within their own home as a direct consequence of tourism has forced me to question my place in the city.

Back in the States, gentrification has gathered the attention of many in cities like New York City and Philadelphia (coincidentally, the birthplace of graffiti), but I never stopped to think about my contribution to gentrification during my stay abroad. Who am I forcing to relocate? How does tourism impact the people that do not consider this city just a “great opportunity” (an option), but their home?

Graffiti can't be excluded from the term “street art,” as it is a form of expression for the people that spend their daily lives here. Just as it was born in Philadelphia and acted as an anarchic voice for victims of their own system, it acts as a form of expression for those impacted by mass tourism in Florence. These artists will not allow themselves to be told where they're restricted to tag, as their voices have already been limited by capitalism's overpowering tone. So they valiantly yell their messages where they were told they can't speak, to reach the people that need to hear their experience the most. It's an attempt to inspire change. How can we understand why they are protesting, when we keep restricting the spaces in which they can be heard?

Renovation may seem ostensibly positive, but as the “domino effects” of commercial gentrification are analyzed (as coined by sociologist Giovanna Semi), one can see that the only people who benefit are the middle/upper classes and tourists (students included). As the city expands, the middle classes moves into the more expensive buildings closest to the centre, forcing the lower classes to relocate further away.

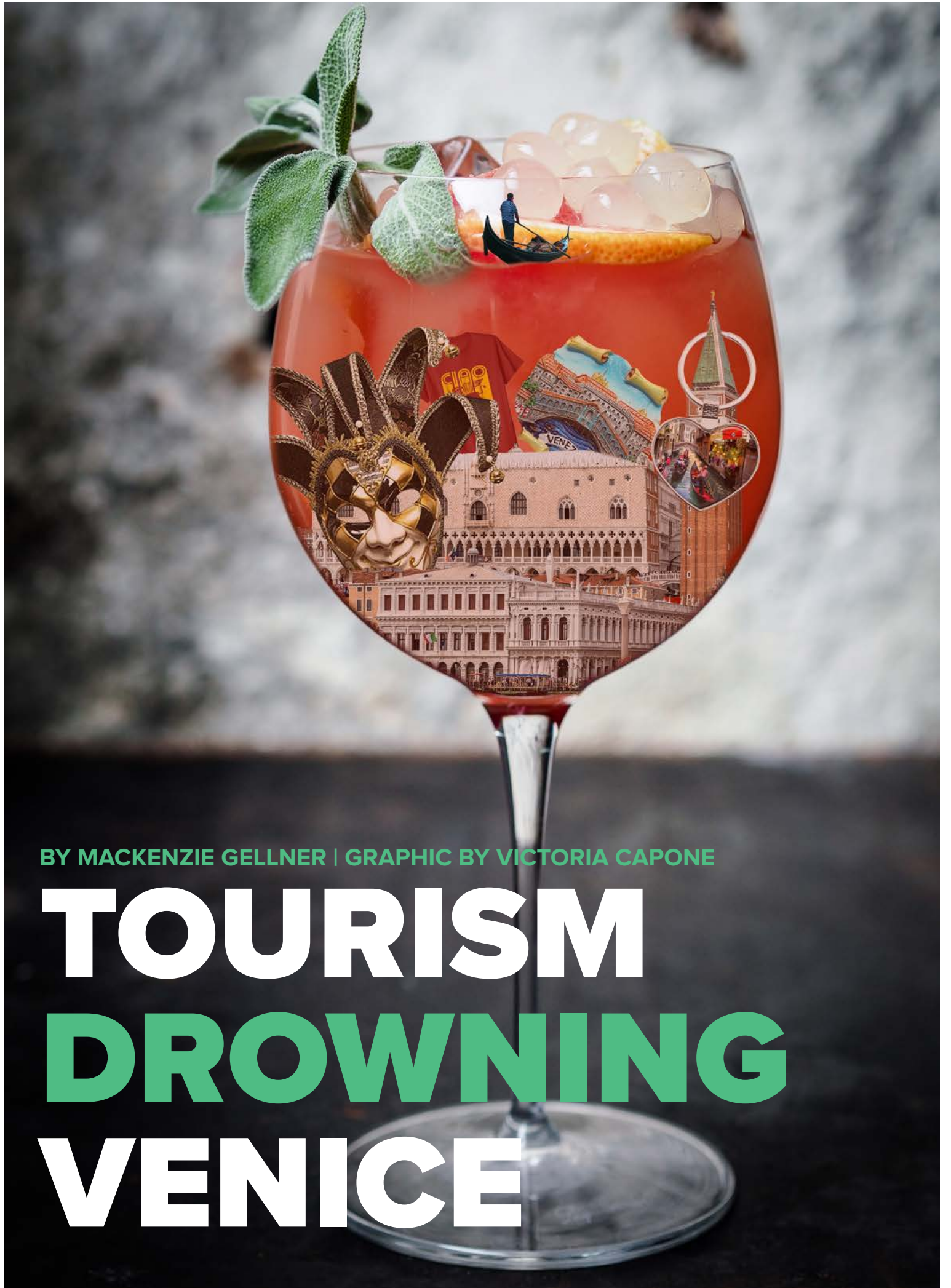
In 2018 alone, Florence saw about 500 residents leaving their homes as landlords took steps to turn



their houses into rental homes, using such sites as Airbnb: 209 tenants in central areas, 71 in UNESCO areas (landmark sites), and 198 in the outskirts. These families, most of which are already behind on payments, become victims of rising rental prices until they are finally forced to leave. In fact, 1 in 5 Florentine properties belong to Airbnb hosts, amounting to a total of about 21% of properties in Florence, one of the highest rates in Italy.

During a discussion with my teacher, she denied that the scribbles on the walls had any validity. They are seen as a call for attention from youths, more interested in fads than in reality. Attention seeking seems to be the aim. It is the young, the poor and overlooked who are forced to relocate from the city that accommodates more tourists than it offers homes for the locals. Why be concerned with the aesthetic of a city when it is indirectly the cause of youth unemployment and relocation for about 1000 citizens every year? Gentrification is their reality, and the tags on the walls speak loud and clear of the animosity locals feel towards tourism. It is time tourists pondered about their role in the city of Florence, as well as considering how they can support the people who live in the countries they visit. Contributing to local businesses rather than hitting the hot-spots, and being respectful of the places they frequent would be good. Policies to protect residents should also be put in place so that they are able to keep their homes and not forced to leave due to Airbnb. People were here before us, so we, as visitors, must be mindful of them.





BY MACKENZIE GELLNER | GRAPHIC BY VICTORIA CAPONE

TOURISM DROWNING VENICE

In this section, we have seen how the community of a city reacts to major shifts and changes. Now, we turn our eyes away from Florence to explore how mass tourism has impacted one of Italy's most iconic cities: Venice.

A drowning city is struggling to stay afloat with its never-ending stream of visitors. In 2017, the United Nations Educational, Scientific and Cultural Organization considered adding Venice to its “endangered” list because of an increase in the level of tourism. Two years ago, there was concern that the number of tourists visiting Venice would result in damage to its heritage.

Typically, tourism is seen as a positive because it is economically beneficial, while simultaneously promoting culture and historic beauty. Venice has been considered a tourist hotspot for centuries. In the 17th and 18th centuries, wealthy young men, typically of British descent, would take trips throughout Europe, called Grand Tours. At the time, they were a rite of passage within the educational system for the upper classes. Tourism wasn’t an issue. In fact, these Grand Tours can be considered the origin of modern tourism. However, as tourism became more widespread in Europe, this positive activity sparked unintentional harm.

A turning point for Venice’s relationship with tourists was July 15, 1989, when the band Pink Floyd performed a free concert. Although this seemed like source of good publicity and profit for the city, many residents didn’t share the same eagerness for the performance.

There was debate on whether the number of fans would contribute to the drowning of the city, in addition to the volume of the music causing monuments to crack. The band offered to lower the music from 100 to 60 decibels while performing 200 yards away, but it did not fully reassure the residents. The concert was paid for out of the band’s own pockets and is known as one of the top ten concerts in history, but it brought a lot of controversy along with it.

That night, more than 200,000 fans attended the concert. Though the majority were on their best behavior, 300 tons of trash was left behind, and due to the lack of portable bathrooms, fans used walls and monuments to relieve themselves.

This alone bothered the residents, but to add to their disapproval, marble from The Judgement of Solomon, a sculpture in the northwest corner of Palazzo Ducale, was also broken either by fans or the intensity of the music. This sparked the question if tourism could still be considered completely beneficial.

Time passed, and tourism in Europe continued to grow. There are many historic attractions in Venice, such as St. Mark’s Basilica, the Doge’s Palace, the Grand Canal, and St. Mark’s Square, so the desire to see the idyllic city is understandable. However, this tourism culture has turned Venice into more of a

city-museum; there are innumerable stalls and shops for example that sell t-shirts, keychains, magnets and more.

Travel affordability in the 20th century has played a big part in tourism growth, which is difficult for the government to dismiss due to Venice’s current financial crisis. For the residents, there has been an increase in the cost of living with a decrease in well-paying jobs. Although the tourism industry creates several jobs for residents, they are still not well-paying positions, and on top of this, there is a greater scale of competition for accommodation due to tourists looking for places to stay as well.

The escalation of tourists has resulted in an increasing amount of tension experienced by the residents and government officials of Venice.

In 2017, the International Year of Sustainable Tourism for Development, Venice decided to take action. The city launched an awareness campaign called #EnjoyRespectVenezia to help tourists understand what the appropriate behavior should be while visiting the city. The campaign’s focus is to promote sustainable development, specifically through instructions on how historical monuments should be treated.

Along with this campaign, through an activist group No Grandi Navi, or “No Large Ships,” the people of Venice voted to reroute ships from the canal in 2017. The plan was to reroute large vessels, specifically cruise ships, from sailing past St. Mark’s Square in order to limit the number of tourists and protect the environment.

But in June of this year, a cruise ship experienced an engine failure, causing it to crash into a dock and a River Countess tourist boat in the Giudecca Canal. Five people were injured, and four were hospitalized for a few days. After the crash, many were angered as they were aware that the ships should have been rerouted two years earlier, but nothing had been implemented.

Recently, Venice’s mayor Luigi Brugnaro proclaimed he would introduce an entrance tax for tourists. The tax would be less about raking in money and more about keeping the number of tourists entering the city in check. The money earned will be used to clean up the city and promote appropriate behavior within Venice.

It can be problematic to encourage modern tourism in Europe due to its significant implications, but it still remains a large contributor to the economy. Limiting tourists could reduce the employment rate and damage the economy. The policies discussed will, hopefully, bring back some form of control and comfort to the people of Venice.

The background consists of several overlapping, wavy, organic shapes in various shades of purple, ranging from a deep, dark purple to a lighter, vibrant magenta. The shapes are layered, creating a sense of depth and movement. The overall effect is modern and artistic.

**PROFILES
OF MODERN
ITALIAN WOMEN**

BY JESSICA COLLOCA | GRAPHIC BY ALEXIA NOBLE TEUSCHER

CRISTINA SCUCCIA

Cristina Scuccia è una suora, ma è anche una cantante. Il provino per *The Voice Italy*, che ha vinto nel 2014 a 25 anni, cantando *No One* di Alicia Keys, ha fatto oltre cento milioni di visualizzazioni.

Cristina ha scelto la squadra di J-Ax. Indossava un crocifisso durante il programma, e il pubblico l'ha adorata. Ha vinto il contest con il 62 % dei voti. Gli altri concorrenti non avevano alcuna possibilità!

Prima di *The Voice* Cristina ha frequentato l'Accademia di spettacolo *Star Rose Academy* a Roma e ha studiato canto. Dopo un periodo in Brasile per il cammino di postulato, nel 2009, ha preso i voti nella congregazione delle Suore Orsoline della Sacra Famiglia.

Nel 2013 ha vinto il contest *Good News Festival* a Roma con la sua canzone originale *Senza la tua Voce*.

Suor Cristina è stata molto criticata dai cristiani tradizionali perché ha cantato, in veste di suora, canzoni controverse come *Girls Just Want to Have Fun* e *Livin' on a Prayer*. Alcuni rappresentanti della chiesa cattolica hanno dichiarato che non fosse una vera cristiana perché ballava e saltava sul palco indossando la croce. Ma Suor Cristina ha sempre replicato che Dio le aveva fatto un regalo, e per questo doveva usarlo. Il Vaticano, alla fine, le ha dato ragione, dopo la sua vittoria schiacciante.

Suor Cristina ha pubblicato anche un album intitolato *Suor Cristina*, dove si può trovare anche la cover di *Like a Virgin* di Madonna. Anche questa canzone è stata una controversia. Il servizio di informazioni religiose in Italia ha da sempre descritto la canzone in modo molto negativo. Suor Cristina ha però controbattuto che il testo aveva un messaggio positivo: "Dio l'ha toccata e si è sentita amata".

Recentemente, con la Universal Records ha pubblicato un altro album nel 2018 dal titolo, *Felice*.





BY CAROLINE KACZYNSKI
ILLUSTRATION BY ANDREA MANCINI

SOPHIA LOREN

Mancini

Sophia Loren è un nome che quasi tutti conoscono. Sebbene Sophia sia famosa per la sua recitazione, è ricordata come una delle donne più belle al mondo. È conosciuta professionalmente come Sophia Loren, anche se è nata con il nome Sofia Villani Scicolone il 20 settembre 1934, ed è da sempre considerata una delle attrici e cantanti più memorabili dell'età d'oro di Hollywood.

Sviluppando una bellezza così fuori dal comune, e notata da diversi operatori nel campo del cinema, Sophia è stata incoraggiata a prendere lezioni di recitazione. La sua carriera è così iniziata nel 1950 già all'età di sedici anni. Nel 1956, la Paramount le fece un contratto per cinque film, dando il via alla sua carriera internazionale. Il talento di Sophia è stato da subito riconosciuto durante la sua grande interpretazione nel film *Due Donne* di Vittorio De Sica nel 1960. La sua interpretazione le è valsa l'Oscar come migliore

attrice nel 1962. È diventata la prima persona a vincere l'ambita statuette come migliore attrice per una performance in lingua straniera. Continua a detenere il record di riconoscimenti, con i suoi 6 David di Donatello come migliore attrice. Ha anche vinto cinque Golden Globe, un BAFTA, ed il premio come migliore attrice ai festival cinematografici di Venezia, a Cannes, per non parlare di tanti altri premi minori.

Dopo aver messo su famiglia, nel 1970, la Loren ha limitato le sue apparizioni cinematografiche. L'ultimo premio è del 1991, premio onorario dell'Accademia delle Arti Cinematografiche per i suoi contributi al cinema mondiale. Alla cerimonia è stata descritta come "uno dei tesori del cinema mondiale." Oltre ai film, Sophia si è impegnata in molte altre cose: ha scritto due libri, intitolati *Sophia: Living and Loving*, *Her Own Story* e *Sophia Loren on Women and Beauty*. È diventata anche la prima

celebrità ad avere il suo profumo, chiamato, per l'appunto, *Sophia*. La Loren è stata anche la prima "gran marescialla" femminile della parata del Columbus Day a New York City.

Ma l'attrice è entrata nella cronaca anche per altro: nel 1966 è stata condannata a 30 giorni di prigione per evasione fiscale. Ha scontato solo 17 giorni e poi è stata rilasciata in libertà vigilata. Ma la Loren più che altro ultimamente ha usato il proprio status per tante attività filantropiche. Tra queste la protezione delle rovine Greco-romane e il soccorso della siccità per i rifugiati somali.

Il fotografo Sam Shaw forse ne ha dato la migliore descrizione di Sophia Loren quando ha dichiarato: **"Qualunque cosa lei faccia sullo schermo è vincente. Anche con una foto ordinaria riesce a rappresentare una superstar internazionale, rimanendo sempre un essere umano."**



Carlo Ponti and Sophia Loren in Copenhagen, Unknown Photographer - Svenska Dagbladet via IMS Vintage Photos

ALUMNI PROFILE

BY FUA-AUF ALUMNI ASSOCIATION | PHOTO BY SAMANTHA SURIANI

FUA-AUF ALUMNI: AN INTERVIEW WITH SAMANTHA SURIANI

INTRODUCE YOURSELF.

Ciao a tutti! My name is Samantha Suriani, and I am from Long Island, New York. I am currently studying Italian Language & Culture and Teacher Preparation at Stony Brook University in New York.

WHEN DID YOU STUDY AT FUA-AUF?

I had the privilege of studying Italian language and culture at FUA-AUF in the Fall of 2018.

TELL US ABOUT YOUR PROFESSION AND/OR WHAT YOU HAVE BEEN UP TO SINCE YOU LEFT FLORENCE.

FUA-AUF has opened so many professional and academic doors for me, including a position in the Stony Brook Study Abroad Office. Now, I have the opportunity to help students on Stony Brook's side to study abroad at FUA-AUF. My experience working in the Student Life Department (SLD) at FUA-AUF has prepared me for my current job helping out at Stony Brook's Center for Italian Studies. For this, I am so grateful to all of the advisors who guided me and helped me in that experience!

WHY DID YOU CHOOSE TO STUDY AT FUA-AUF? WHY FLORENCE? WHY ITALY?

I chose to study in Italy because I wanted to improve my knowledge of Italian culture and strengthen my Italian speaking skills. When I heard that FUA-AUF (located in the heart of Italian culture and language) offered many courses providing this, I knew this was the right university to study at. Furthermore, as a third-generation Italian-American, I have always had such a strong desire to return to the country where my great-grandparents were born and raised.

DID YOU DO ANY INTERNSHIP OR SPEL WITH FUA-AUF? IF YES, TELL US ABOUT IT...

At FUA-AUF, I took many Italian culture and language courses and also participated in an internship at Kindergarten, the bilingual elementary school. Studying education, this internship helped me tremendously in confirming my passion not only for teaching but the Italian language. I worked alongside an art teacher who taught her students in English. I helped prepare activities for the children, while also practicing my speaking skills with them. I feel that I greatly sharpened my classroom management skills, along with my conversational Italian skills.

IN WHICH WAY DID STUDYING ABROAD (AT FUA-AUF) CHANGE YOUR LIFE/PROFESSIONAL PATH/ CAREER?

My life has been greatly impacted by my experience at FUA-AUF. Not only have I made so many friends and contacts, but my love for Italy has grown. The minute I left Florence, I started planning my trip back. As I mentioned earlier, my experience working in the SLD has helped me in my professional career here at Stony Brook. The knowledge I gained while attending FUA-AUF, both inside and outside of the classroom, is something I will always cherish.

HAVE YOU TRAVELED WITH FUA-AUF? HOW WAS IT?

I had the incredible opportunity to travel with FUA-AUF staff to Sicily for a weekend. This trip was particularly special to me since my great-grandfather was born in Caltanissetta. We participated in activities, such as climbing Mt. Etna and visiting a vineyard in Catania. Walking on the land to which my heritage is tied was a really unique experience.



HAVE YOU TAKEN PART IN ANY ALUMNI EVENTS YET? IF YES, TELL US ABOUT IT.

I just attended my first FUA-AUF alumni event this past weekend at the Alumni Dinner in New York City at the James Beard Foundation. I had the honor of introducing myself to my fellow alumni, catching up with old friends and tasting exquisite dishes prepared by the Apicius team. It was a wonderful experience, and I cannot wait to participate in future alumni events!

WHAT ARE YOUR FAVORITE FUA-AUF MEMORIES?

Some of my fondest memories are from the Monday night culture walks. This was an awesome way to meet new people, while also learning so much about the city of Florence.

ARE YOU STILL FRIEND/IN CONTACT WITH SOMEONE YOU HAVE MET AT FUA-AUF?

Through FUA-AUF, I have met some of my best friends with whom I have experienced many of my favorite moments with. Through the Student Life Department, I met so many helpful advisors who are still in contact with me today.

“ My life has been greatly impacted by my experience at FUA-AUF. Not only have I made so many friends and contacts, but my love for Italy has grown. ”

WHAT WOULD YOU SAY TO ANY FUTURE STUDENTS LOOKING INTO FUA-AUF?

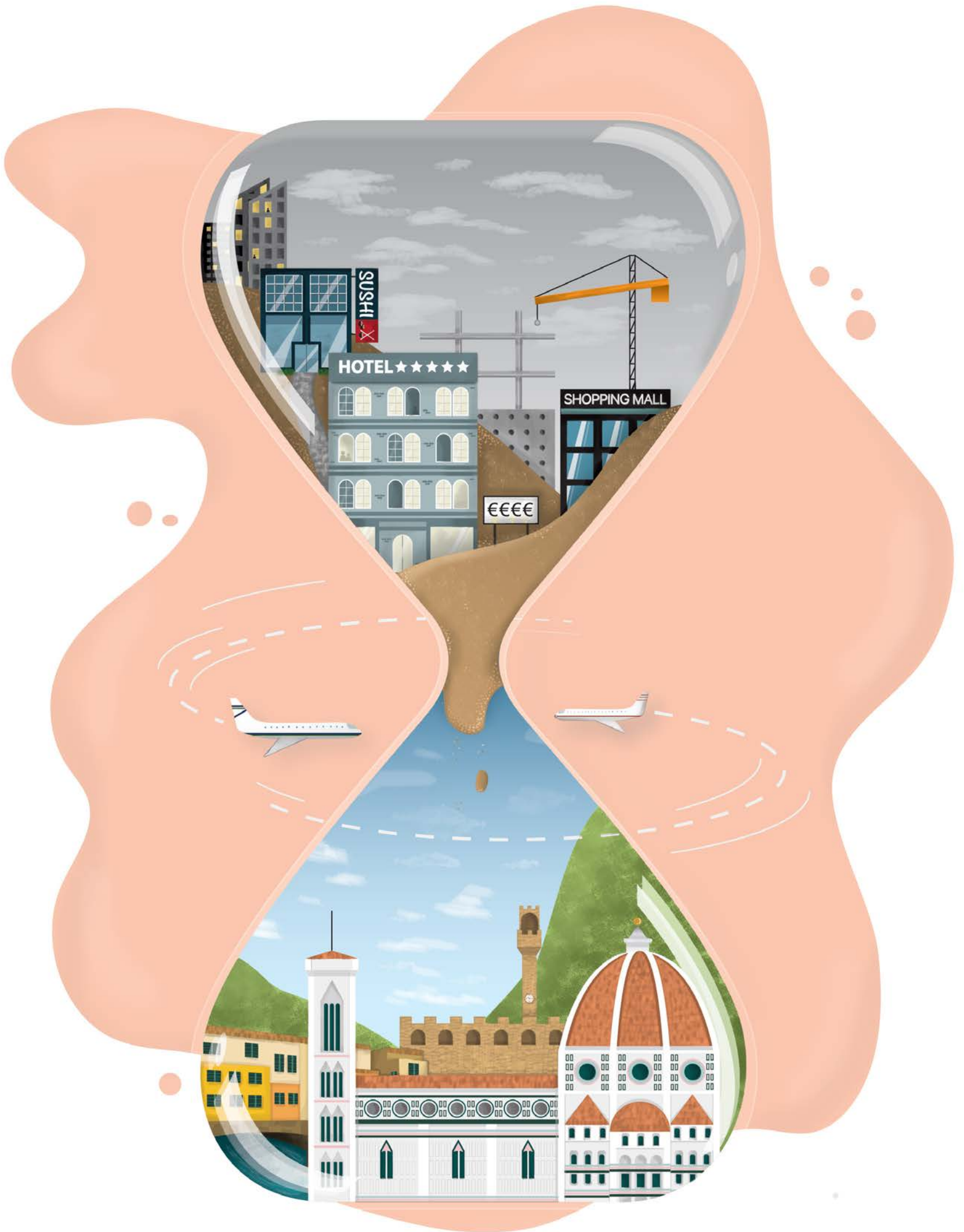
To a prospective FUA-AUF student, I would explain how this experience is life-changing! I would tell them about the richness of art and history that is preserved in Florence. FUA-AUF is such a prestigious university with such talented staff and students. I would say that they will meet people from all over the world, make new connections and be able to walk in the city where some of the greatest artists and writers lived.

DESCRIBE YOUR FUA-AUF EXPERIENCE WITH A WORD.

To describe my experience at FUA-AUF in a word, I would say: rewarding.

WHAT ARE YOUR PLANS FOR THE FUTURE?

As I finish up my study of Italian language and literature here at Stony Brook University, I plan on starting my graduate work in teaching next semester and graduating in May 2021. In the future, I would like to start working on getting my doctoral degree in Italian studies. Again, I am so grateful to all of the staff who have helped and guided me during my time at FUA-AUF and even after. My experience has been one that I will always remember and treasure.



An anatomical illustration of a human torso, showing the back and side. A green, irregularly shaped label with the white letter 'B' is placed on the upper back, specifically over the scapular region. The illustration is rendered in a realistic, shaded style, showing the musculature and skin texture. The background is a solid, vibrant pink color.

B