

BLENDING MAGAZINE

THE SEMESTERLY MAGAZINE OF FUA-AUF | SPRING - SUMMER 2022 | ISSUE 1 YEAR 12



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ARTS | COMMUNITY | TRAVEL | FASHION & STYLE | FOOD & WINE | STUDENT VOICE | ITALIAN LANGUAGE | ALUMNI

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LETTER FROM THE EDITORS

With summer approaching, we are happy to welcome you back for the latest issue of the Blending Magazine. What you are reading now is the product of the work of FUA-AUF's students, faculty, and staff working together in the past couple of months, exploring and writing about this semester's theme: "Adriano Olivetti: Building Utopia."

The theme for the Spring 2022 issue is inspired by the figure and legacy of Adriano Olivetti - the renowned Italian engineer, politician, and industrialist - taking inspiration from his ideas and the way he tackled issues of work, sustainability and, design. A significant form of inspiration has been the philosophy of the man himself, influenced by his experience living in the United States in the 1930 and living through WW2, which was focused on achieving what he defined as a human-centric society.

Some articles explored aspects of the figure of Olivetti himself, such as Lauren Mulvey's "The Humanitarian Millionaire," in which she compares and contrasts his actions with the ones of his contemporaries. Others took on the philosophy and delved into the possible declination of this concept through various subjects. In her article, "Garden in my bedroom? The future of Urban Farming" Student Sofia Connor writes about how agriculture will move into the urban environment and how all of us can do our part. While student Maja Peirce explores how fashion is changing and fostering new attitudes on gender and sexuality with her article "Blurring the Lines of Gender."

Lastly, we want to leave you with a quote from the man himself, Adriano Olivetti, that we feel reflects perfectly the theme of this issue and the FUA-AUF as a whole:

"The term utopia is the easiest way to dismiss everything to which we don't have any will, skill, or courage to do. A dream feels like a dream until one doesn't start somewhere. Just then, it becomes a design, and therefore something infinitely bigger."

Happy Reading,
The Blending Staff

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FINAL STUDENT EXHIBIT

FUA-AUF offers diverse art courses through the DIVA and SAS Fine Arts departments. Students in these curriculums come together to create a collection of works ranging in mediums. They are provided with the necessary resources to understand, critically analyze and offer personal

interpretations of their education. Each body of work represents the many programs FUA-AUF offers and the new wave of creative minds who've seized the opportunity to translate their perception of the world while in a foreign country.

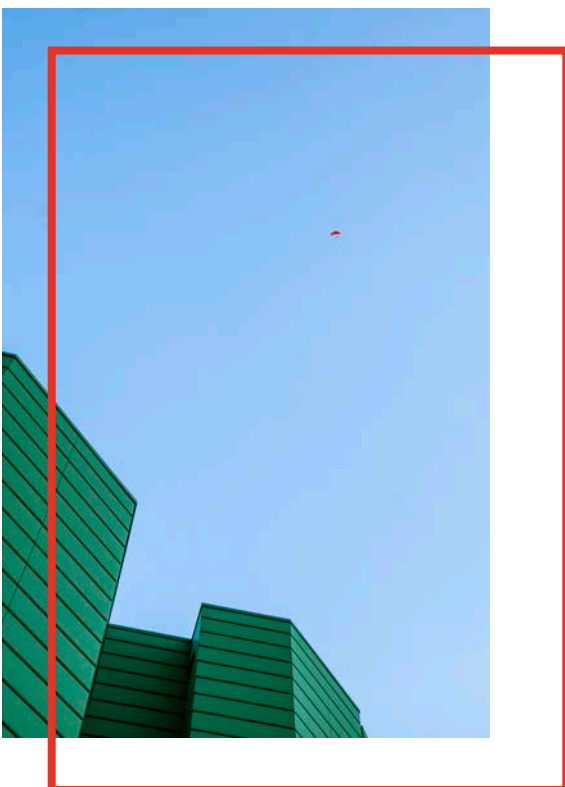
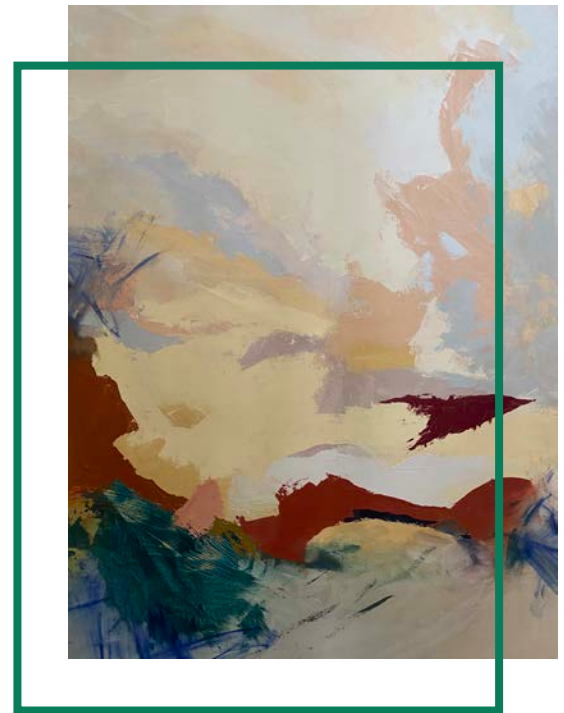


Group Work
Variation on the theme
Group of objects
Ceramic



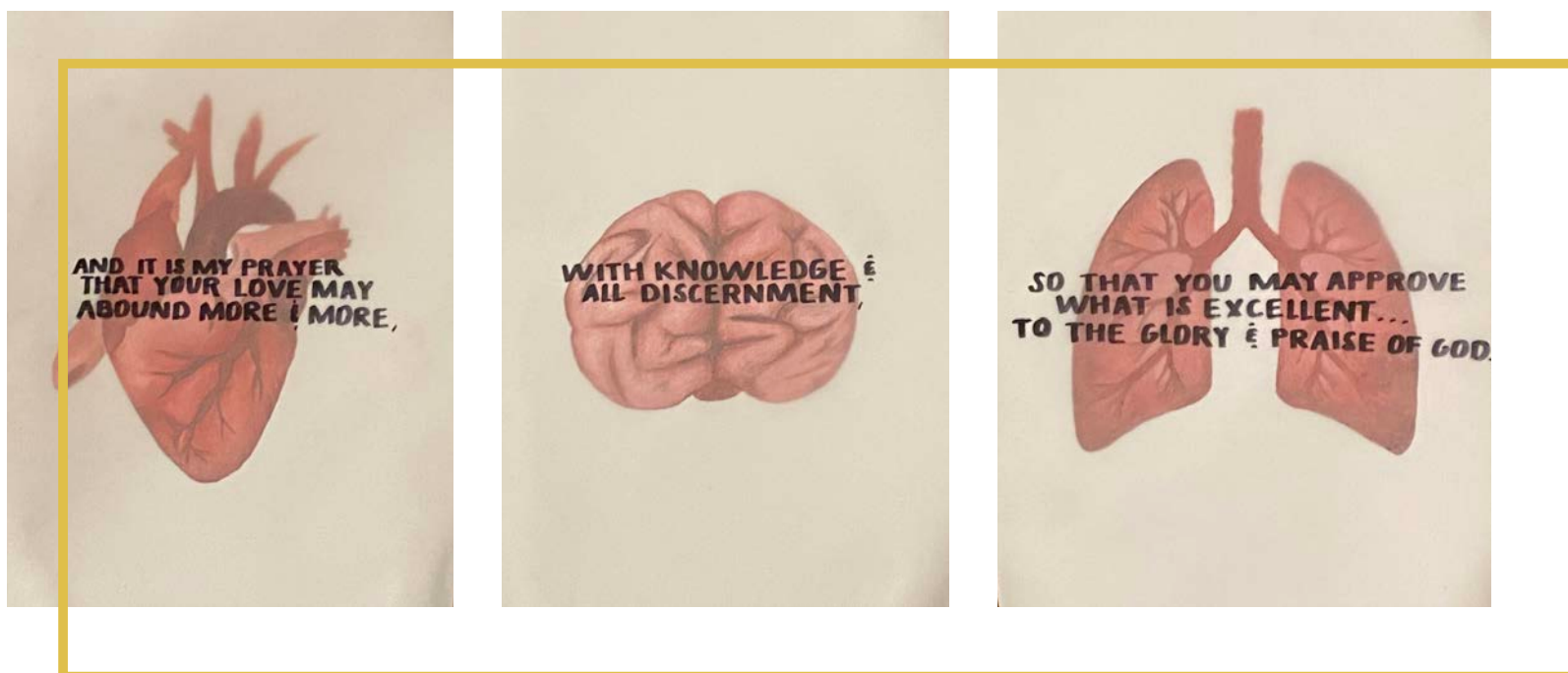
Adrienne Albro-Fisher
Colors in the Italian Landscape 1
Oil paint on canvas 3'9" x 2'9"
University of Massachusetts Amherst

Adrienne Albro-Fisher
Colors in the Italian Landscape 2
Oil paint on canvas 3'9" x 2'9"
University of Massachusetts Amherst



Emma Fender
Street Photography
University of Georgia, GA – A4 Inkjet Print

Natasha Marie Kam
Outside the Kitchen Window
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watercolor
Middle Tennessee State University



Anne Sipos
Philippians 1:9-11
3 20x30cm pieces as a series,
mixed media on canvas
Arizona State University



Corridoi fiorentino.it

Claire Ryan
Intro to Digital Photography
University of Alabama, AL
A4 Inkjet Print



AN EXTRAORDINARY INDIVIDUAL

By Gabriella Ganugi, FUA-AUF President

Adriano Olivetti was a special person - a rare example of those born with a purpose and who prioritize the good of the community over personal interests. He was an individual who lived his life to fulfill a dream.

Entrepreneur, visionary, urbanist, and innovator. Born to a privileged background, Adriano never once ceased to think and create for others. He sought to share.

Adriano imagined work as an integral part of life, as something that shapes you and helps you grow. He envisioned and created his work city-community as a microcosm of art, culture, light, and color, a phalanstery based on work and on the creation of Olivetti-branded objects that became a symbol of innovation and the future worldwide. Adriano overturned the idea of working and transformed it from a frustrating duty to a creative, happiness-inducing activity. He believed that a beautiful, luminous, and stimulating environment led to better work outcomes. Thus, his factories were made of glass, full of light and color. They were pleasant rather than alienating spaces. Adriano created effective social services for his employees that freed the individual of the encumbrances of daily domestic life and duties that permitted the time to read, study, learn, understand, and grow.

Traveling would change his life, as often occurs to the intelligent. His travels stimulated him, challenged him to make his dream come true: a model

city, Ivrea, akin to a 20th-century version of Pienza, where one works for one's livelihood but in an environment that is also welcoming, luminous, and offers spaces for culture, libraries, and recreation. A factory where one works happily. The factory as a social model for living, growing, beauty, and pleasure. The community as the foundation of a new society in which company and culture unite. A melting pot where not only manual work but intellect, creativity, and spiritual growth are also forged.

Adriano was an unparalleled communicator: he created a visual identity and a brand with a production to retail approach 50 years ahead of Steve Jobs and Apple. He loved to surround himself with artists and intellectuals from Italy and abroad. Adriano and Marcello Nizzoli collaboratively created Lettera 22, the iconic portable typewriter that became an inseparable writing companion for fearless journalists such as Indro Montanelli and Oriana Fallaci, to name a few. With Ettore Sottsass, he created the Olivetti Valentine, a vibrant red model reminiscent of a beating heart, his own.

When he inaugurated the Pozzuoli factory in 1955, he summarized his vision with a single sentence: "Facing the most unique gulf in the world, this factory was built out of respect for the beauty of the place and so that beauty would be a comfort in everyday work."

"Adriano created beauty"

He then left in silence, on an ordinary day, still young and with many things to still share with the world.

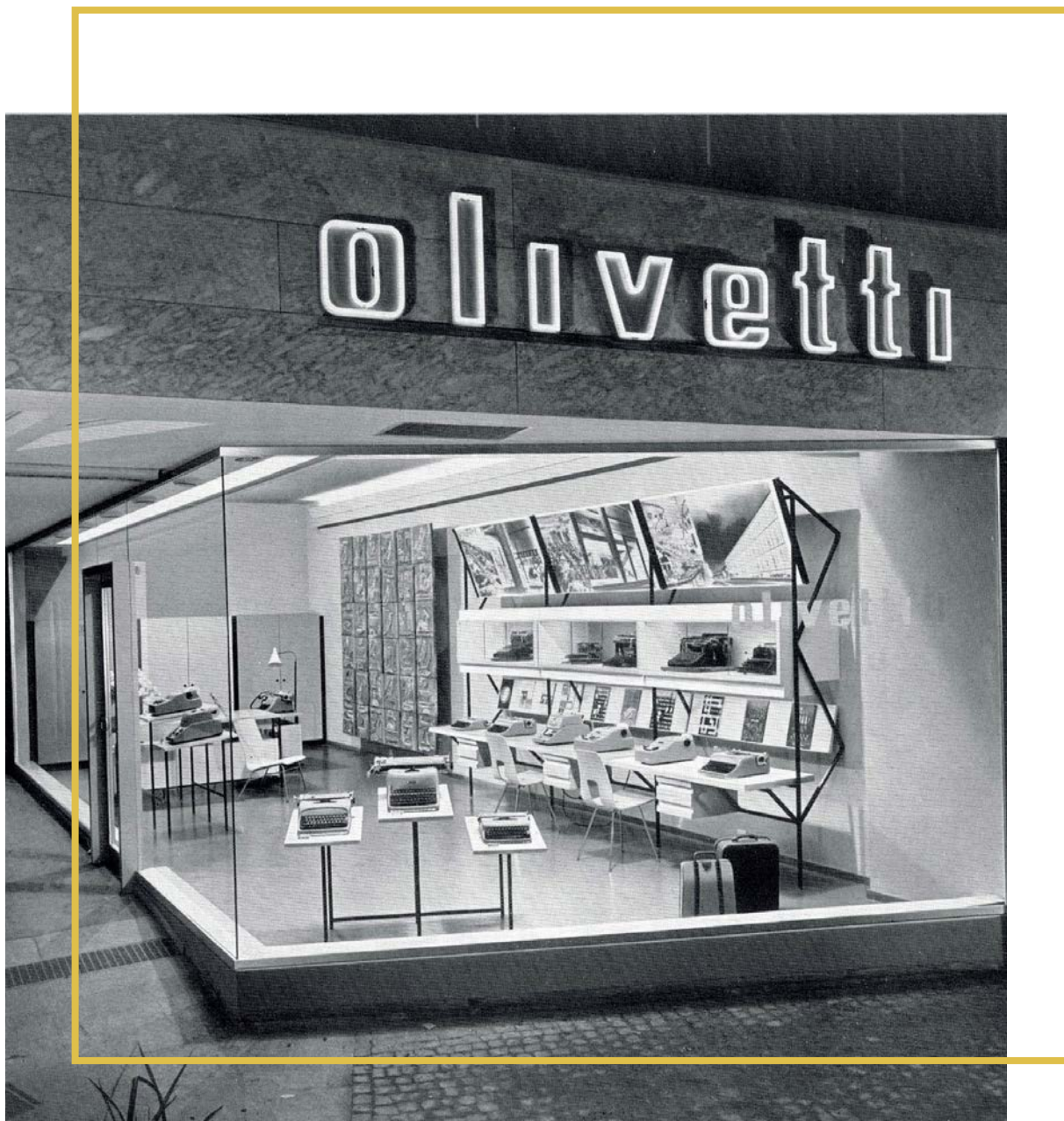
father's" workplace would turn out to be quite influential for him, for the future of the company, and for the industry as a whole. The young entrepreneur would then go on to pursue a higher education at the polytechnic university of Turin where he studied chemical engineering up until his graduation in 1924. Soon after the newly "laureato" Olivetti would join the company for a short while before, under the increasing pressure of Mussolini's fascist regime, his father, Camillo, felt compelled to send his son to the United States not only for his safety but to learn from the American industrial complex. Adriano returned to his father boasting a wealth of knowledge and ideas for the betterment of the company and, with Camillo's blessing, proceeded to implement some of those ideas in the Olivetti workplace. Adriano firmly believed in improving company production by improving the quality of life of the workers and would carry the same mindset even after he took his fathers place as the head of the company. As world war II broke out Adriano joined the fascist party and became a catholic in the hopes of saving face, all the while participating in the underground antifascist movement for which he was subsequently jailed. After his incarceration, the now weathered Olivetti sought refuge in Switzerland where he would develop

Adriano Olivetti
Illustrated by Sophia Early



the philosophical foundations of the Community movement, a libero-socialist political party that would experience waning success in the years following its inception in 1947. Fortunately for his workers, Adriano didn't let his political aspirations distract him from his responsibilities as business man; during the following decade Olivetti would implement a few key changes that would exponentially stimulate productivity in his, now multiple, factories. Such changes include the hiring of a variety of artists, designers, and architects dedicated to delineate a blueprint for a more efficient workplace and a community housing plan so as to set a certain standard of living for his workforce. Last but definitely not least, the company had benefited from a surge of productivity after imposing a less strenuous work schedule and a more

generous salary. Adriano had slowly but surely built a small utopia in the humble town of Ivrea and set an example that, unfortunately, very few of today's entrepreneurs have chosen to follow. If I'm being completely honest, before writing this article, my knowledge surrounding the Olivetti name was minimal at best, I regretfully would have recognized the typewriter brand before recognizing the man that made it what it is today. Adriano Olivetti was a good man, well-respected and admired for good reason. I firmly believe that encapsulating the spirit and integrity of such a man in approximately 750 words does not do him justice so, dear reader, if I were to ask one thing of you it would be to do your own research on Adriano Olivetti (right after reading the rest of this issue of "BLENDING" of course).



Remington company and start production of the typewriters that would help make their namesake as well known as it is today. Being a socialist, Camillo firmly believed in emphasizing the parity in value between manual and intellectual labor and made no exceptions; when they weren't studying under the tutelage their mother Luisa, Adriano and his siblings would be sent to work alongside and under the same conditions as the rest of the Olivetti employees. The time Adriano spent in "his father's" workplace would turn out to be quite influential for him, for the future of the company, and for the industry as a whole.

The young entrepreneur would then go on to pursue a higher education at the polytechnic university of Turin where he studied chemical engineering up until his graduation in 1924. Soon after the newly "laureato" Olivetti would join the company for a short while before, under the increasing pressure of Mussolini's fascist regime, his father, Camillo, felt compelled to send his son to the United States not only for his safety but to learn from the American industrial complex. Adriano returned to his father boasting a wealth of knowledge and ideas for the betterment of the company and, with Camillo's blessing, proceeded to implement some of those ideas in the Olivetti workplace. Adriano firmly believed in improving company production by improving the quality of life of the workers and would carry the same mindset even after he took his father's place as the head of the company. As world war II broke out Adriano joined the fascist party and became a catholic in the hopes of saving face, all the while participating in the underground antifascist movement for which he was subsequently jailed. After his incarceration, the now weathered Olivetti sought refuge in Switzerland where he would develop the philosophical foundations of the Community movement, a libero-socialist political party that would experience waning success in the years following its inception in 1947. Fortunately for his workers, Adriano didn't let his political aspirations distract him from his responsibilities as business man; during the following decade Olivetti would implement a few key changes that would exponentially stimulate productivity in his, now multiple, factories. Such changes include the hiring of a variety of artists, designers, and architects dedicated to



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Print ad for Olivetti M1 typewriter
 Left: Olivetti Store 1966 circa
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WHO IS ADRIANO OLIVETTI?



By Sean Donnelly

Typewriter "Olivetti Studio 42" designed by the Bauhaus-alumni Alexander Schawinsky in 1936
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Dear reader,
As you may know, the 20th century was a time saturated with inventions either beneficial or detrimental to the development of human life. However, all of it can be considered heavily influential to the way the world works today. In choosing to read this issue of "BLENDING" you've not only chosen to explore the ideas and philosophies that inspired the aforementioned inventions but also to understand better one of the most respected pioneers behind some of the more philanthropic innovations of the last century, Adriano Olivetti.

Adriano was born on April 11th, 1901, a product of humble beginnings in a small town just north of Turin, Italy, called Ivrea. His mother, Luisa, a daughter of a respected Waldensian pastor and scholar, would soon take on the responsibility of educating him and his siblings at the command of their father, Camillo, the founder of the then modest Olivetti company. Much like Adriano, his father's enterprise could also claim humble beginnings; the Olivetti company had 30 people under their employment and focused on manufacturing electric measurement devices before 1908.

They chose to follow in the footsteps of the Remington company and start production of the typewriters that would help make their namesake as well known as it is today.

Being a socialist, Camillo firmly believed in emphasizing the parity in value between manual and intellectual labor and made no exceptions. When Adriano and his siblings weren't studying under the tutelage of their mother Luisa, they would work alongside and under the same conditions as the rest of the Olivetti employees. The time Adriano spent in his father's workplace would be quite influential for him, for the future of the company, and the industry as a whole. The young entrepreneur would then go on to pursue a higher education at the Polytechnic University of Turin, where he studied chemical engineering up until his graduation in 1924. Soon after, the newly "laureato" Olivetti would join the company for a short while before, under the increasing pressure of Mussolini's fascist regime, his father, Camillo, felt compelled to send his son to the United States not only for his safety but to learn from the American industrial complex.

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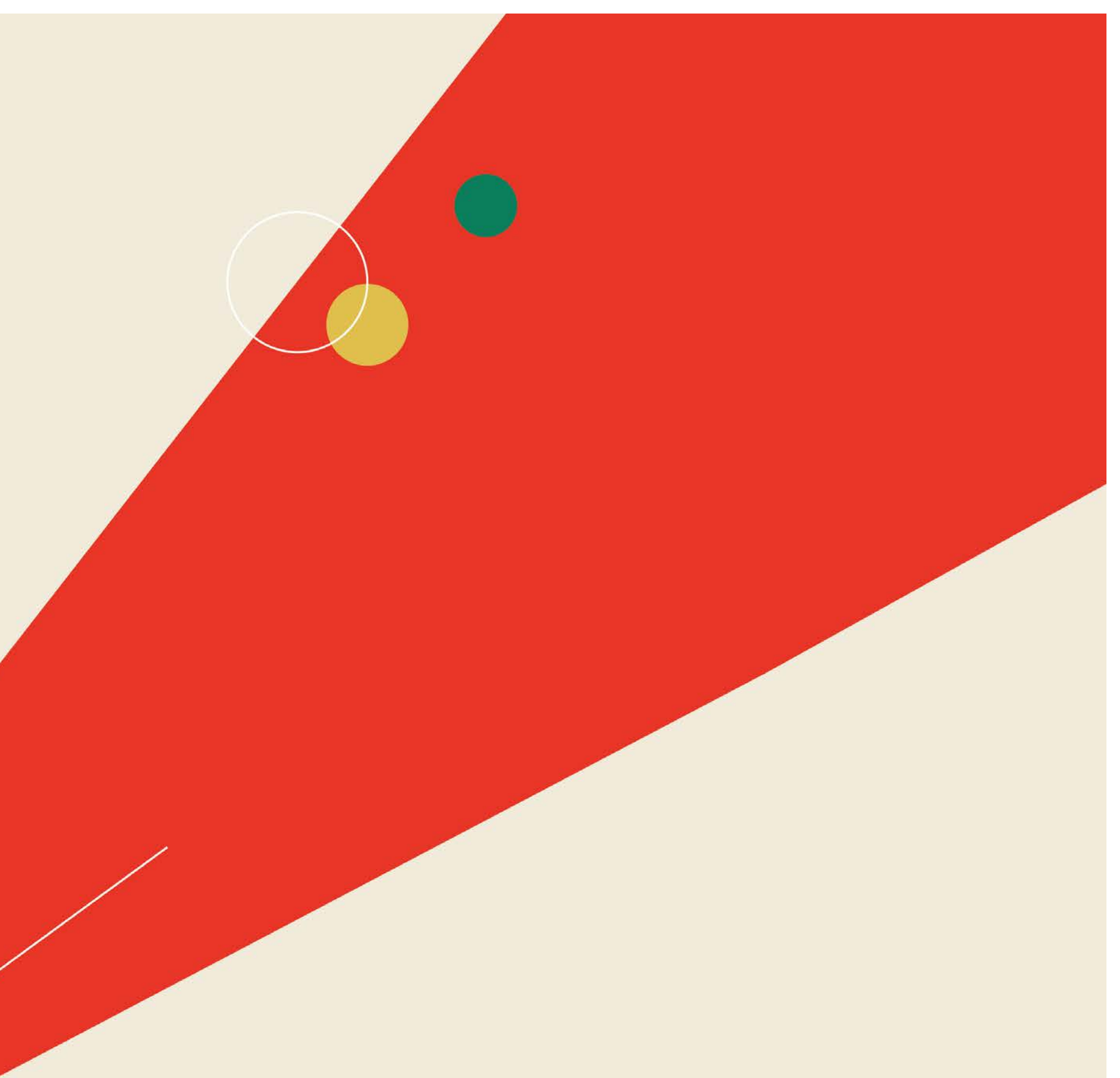
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"Adriano Olivetti was a good man, well-respected and admired for good reason."





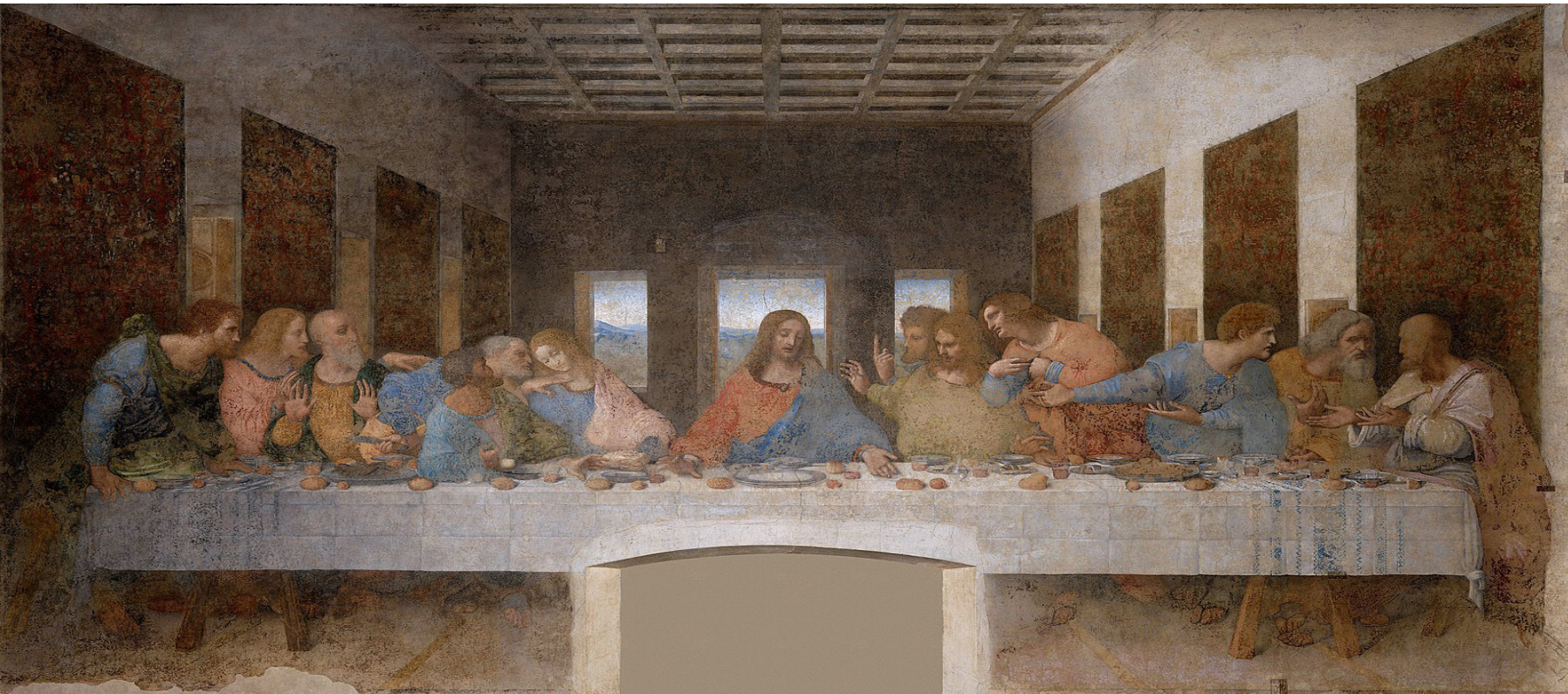
ART



A UTOPIAN FRESCO:

How Art Inspires Community and Faith

By Nicole Castillo



A photograph is said to speak a “thousand words.” Yet, the power of art paints an image that brings together millions of people under a sense of community. In its time, Leonardo Da Vinci’s world-renowned painting of The Last Supper has contributed to a utopia of art, in which its audience has found a sense of understanding and belonging.

Da Vinci’s fresco of The Last Supper depicts the biblical count of Jesus Christ sharing his final meal with his Apostles before he was crucified. On this night, a famous verse was spoken: “Truly, truly, I say to you, one of you will betray me” (John 13:21). Soon enough, the son of God was led to his

death and crucified hours later, after having been betrayed by his disciple, Judas Iscariot. Da Vinci’s art highlights Jesus’ unwavering faith, as he didn’t fear what was to come and remained committed to his beliefs, even though he knew he would be betrayed. The fresco encourages feelings of unity and strength in religious faith, as the reminder of sacrifice encourages people to live beyond their fears in life and never turn away from their religion. Da Vinci’s work captures many emotions through his use of placement, and how he sets the scene. The fresco itself embodies a lot of tension throughout its details, highlighting Jesus as the center figure during The Last Supper, who remains still, as the world (his Disciples), around him are in motion. Da Vinci showcases peace amongst the madness. The painting evokes feelings of calmness and reliance on God. The fresco encourages people to find their center and not be driven astray by the busyness of life and its turmoils.

The Last Supper tells the story before the story. The artwork brings together the Christian community to remember how Jesus Christ lived by

sacrifice and died for people's sins.

Da Vinci's fresco also encourages unity through establishing community. "The painting that speaks" inspires many people, from artists to the average everyday person, to join in the feeling of "togetherness." The depiction of a "final" meal through The Last Supper is seen in participating in the Eucharist and Liturgy, as people of the Catholic Church take in the Body and Blood of Jesus Christ during mass. Carried over from the ancient world, the ritual of sharing meals is re-enacted throughout the modern world. Holidays like Christmas dinner, Passover, the more secular: "Thanksgiving," family dinners, and more allow for people to come together in union to spend time with one another, similar to how Jesus Christ and his disciples did. Sharing a meal with others brings comfort, and recognition of a religious past, in which people highlight the history and embrace life. Religion through meals is also recognized in people saying "grace" before they eat, all paying respect to faith and remembering the Messiah.

Even without seeing it in person, as it sits in its home of Milan, Italy's Santa Maria delle Grazie, Leonardo Da Vinci's fresco The Last Supper, has an impact that goes beyond just seeing it in person. Replicated through photographs, posters, keychains, and more, this masterpiece brings to life a utopia of art within its audience, as people give meaning to the painting, connecting it to their own everyday lives and experiences.



**"Truly, truly, I say to you,
one of you will betray me"**

(John 13:21).

WHAT DO WE LIVE FOR?

by Olivia Raynor

In the film *Dead Poet Society*, it's said, "And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for." Within our ever-progressing society, there is a universal emphasis placed on the advancement of technology, the growth of STEM, and the persistence of analytical research. While scientific progress and discoveries are praised for their compelling results, the arts continue to depreciate in the scale of societal value. Critically speaking, this is a concern considering that creativity is a wavelength for the world to experience a reality beyond surviving. While science and technology are essential for existence, art makes human existence worth living. This poses the question; if art gives meaning to life, why is it so underappreciated?

Art is life, and life is art. Art is a fundamental element that connects us as human beings, giving us purpose to this floating rock we call home. However, we witness a constant global tension between the right and left brains. While the right side keeps us alive, expanding our longevity on Earth, the left gives substance to this longevity. The Iranian-Dutch artist Sevdaliza wrote for *Complex* magazine:

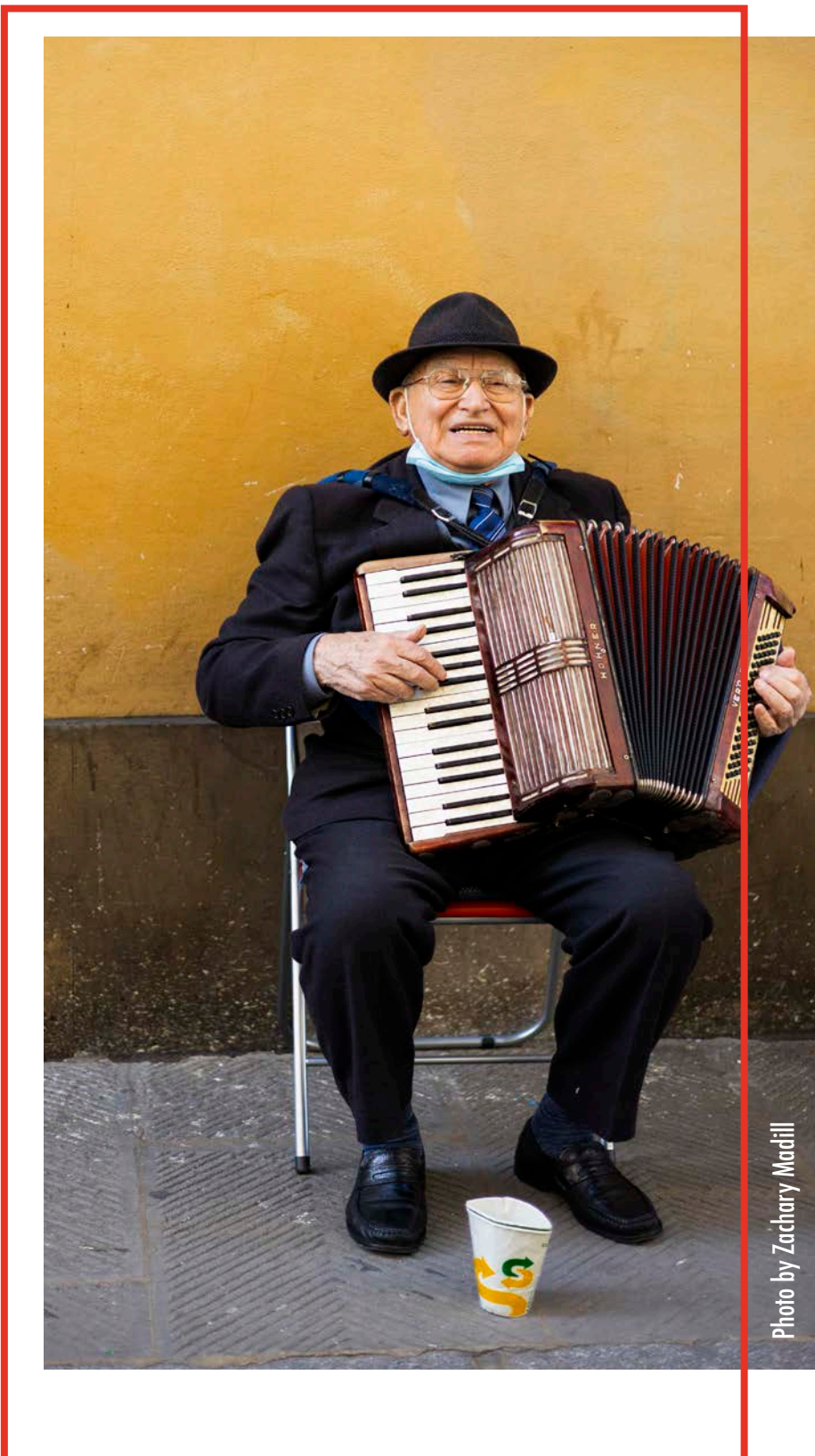


Photo by Zachary Madill



“Art is a testimony of the human condition. It encompasses all of our hardships, emotions, questions, decisions, and perceptions—love, hatred, life, death. Essentially the way in which we perceive our world, every aspect of humanity can be expressed through art... We are all artists in some way, somehow. We fight our battles, love and hate, ask our questions, and of course, read the universe in our own unique way. Art is not wrong nor right, it is not a distraction, nor a privilege. It is life itself.”

This quote provides a perception of why art is so influential in our everyday lives. Science, mathematics, engineering, and business cannot translate the idea of emotion, struggle or history in a way that any human can understand. These professions are a niche, only practiced by individuals capable of understanding lifeless numbers and calculated statistics.

To this point, why are doctors trying to find a cure for cancer anyways? Why is society innovating new technology? Why are governments pushing to understand the unknown?

To live. To sustain our purpose on earth. To expand our time with loved ones, doing the things we love. Collectively, people find happiness in cherished songs, books, movies, and paintings. We experience joy and community from these very categories - it unites us as humans.

Therefore, it is naive to think that removing art programs does not contribute to the stigma of the “struggling artist” or overall disapproval of an art motivated career in our capitalistic society. It is important we transform this way of thinking; where would our culture be without Andy Warhol, Quentin Tarantino, or Hemmingway? Ultimately, art is as valuable as STEM. You just cannot measure it on a piece of paper.

Building Utopia: How Art and Architecture Intersect to Construct a United Future

By Maria Batt



Photo by DD Noel

The development of cities worldwide for the past several centuries led to the creation of infinite sidewalk-less suburbs, commuter-dominated highway systems, and neighborhoods full of strangers. Despite a greater reliance on the interconnectivity of the internet, our society is becoming increasingly isolated, in our cars, in our homes, and even in our workplaces. This shift from codependency to division contributes to a greater amount of our population suffering from depression and anxiety. The number grows daily as many sink even deeper into the solitude instigated by the organization of our city systems. To reverse these effects, we must begin moving towards a more collaborative and mutually beneficial structure. The basis of a successful and sustainable society rests upon the functionality of a human-centric design. Andrea Zittel's art is an excellent example of the noble pursuit to discover our purpose through the way we live. Zittel is an American artist from California who experiments with space, consumption, independence,

self-sufficiency, and human nature; she aims to get to the heart of why we are here. Zittel initially began her work in an attempt to achieve complete autonomy, but she instead discovered that a sense of isolation comes with the peace of solitude. The experiences that she presumed would lead to her liberation ultimately led to a more restrictive and oppressive state of being, much like how the endless connectivity of our interstates and highways lead to hours spent disconnected from the world and isolated in our personal metal prisons. Perhaps Zittel's magnum opus is her *Wagon Station Encampment* located in Joshua Tree, California. This living experiment is open to the public, allowing artists, hikers, and researchers to facilitate social engagement as well as personal exploration. In order to build this oasis, Zittel worked with the land rather than against it, creating mobile spaces that encourage creativity, serenity, and unity. Through her living project, she recognized the necessity of sharing her work with others, and this epiphany led to participating in moments of welcomed disorientation with strangers in an attempt to redefine the obligation of comfort in our lives. Andrea Zittel's living analysis of the intersection of art, architecture, space, and consumerism is just an introduction to the idea of utopian living. Around the world, other artists and innovative thinkers, including the Superstudio group established during the 1960s here in Florence, are pursuing the herculean task of developing communities that focus on urban design.



Photo by Isabela Parente

Superstudio developed as a radical architecture group in 1966 that focused on pushing back against the status quo of urban planning. The group aimed to dismantle uniformity in architecture and assuage the desire for consumerism as a means to achieve fulfillment. Their goal was design centered around people and not recognition from the masses for their work. Much like Zittel, the group explored what humans do and do not need to live a satisfying life while speculating what has the potential to develop if we fail to look at the systematic pitfalls present in our neighborhoods and communities. Adolfo Natalini, one of the members of Superstudio, said, "Modern furniture seems like a great race towards the most beautiful, the newest, the most functional. But no matter if one arrives earlier or later, the race is wrong. Therefore, the thing to do is not to participate in the race but to get away from it as soon as possible and isolate ourselves, slowly to pick up the pieces of our lives, and fashion the tools for survival in order to meet the true needs." His assertion is evident in the basis of many of the group's works, specifically

a piece titled, Twelve Ideal Cities. This work serves as a cautionary tale of our advancement as a society towards a dystopian environment where megastructures are used to assert power and control on the people of our cities rather than using architecture to meet the needs of the citizens. The group attempts to provide their audience's lives with meaning through both a rebuke of the all-encompassing dominance of a single party and an influx of human-focused design that incorporates farther reaching benefits. Both Andrea Zittel and Superstudio are at the forefront of a movement that uses art and design to unite our cities once again in a collaborative pursuit of harmony. However, this utopian ideal will be fruitless without a collective push towards existing in a way that enhances our humanity rather than extinguishing it. Hopefully, through this endeavor, we will be able to come a little closer to answering this one universal question that stands at the forefront of life itself: What gives our lives meaning?





Gold Earring (c. 1937) by Tulita Westfall. Original from The National Gallery of Art. Digitally enhanced by rawpixel.

SUSTAINABLE JEWELRY IN FLORENCE

By Mary McCulloch

Sharon Chianese sits behind an array of brightly colored jewelry at her stall in the Mercato di Piazza dei Ciampi. Her unique bright pink hair and half square, half circle glasses distinguish her from the other artists. Here she sells sustainable jewelry made from recycled paper.

Originally from San Marino, Sharon is a 22-year-old illustrator and university student living in the Santo Spirito area of Florence, Italy. Sharon is obtaining a certification in Art Therapy at the C.R.E.T.E cultural association. She hopes to fulfill her goals of bringing joy and well-being to others through the medium of art. Sharon enjoys experimentation with shapes, color, and painting when not pursuing her specialization.

“In my works, I try to arrive at a synthesis that merges the subject with the environment that surrounds it, trying to transport the viewer inside the work itself,” she said. As an environmentally conscious artist, Sharon’s art is inspired by nature around her. Themes of rocks, mountains, and minerals can all be seen in her art. These elements are part of a nature that, according to Sharon, is constantly changing and exposing new shapes and colors.

“For me, it is very important to preserve the environment and keep waste out

of our nature, try to pollute as little as possible, or ideally not at all, by transforming reclaimed materials giving them a new life,” she added.

Sharon has been creating art since a young age, but around two years ago, Sharon combined her love for the environment with her artistic pursuits. Having become bored with a blank canvas for drawing or painting, she began making her own textured surfaces from recycled paper. Eventually, Sharon turned these textured surfaces into beads which she strung together to make jewelry.

The process begins with the breaking down and blending of recycled paper. This paper is then immersed in a basin of water. Using a sieve, Sharon then drains the paper and leaves it to dry on an absorbent cloth. Once the sheets are made, Sharon cuts and rolls the paper into beads to create pieces inspired by the environment. Some of her recent pieces draw inspiration from the sun, turtles, and snakes. Just as Sharon herself stands out from the crowd, so does the environmentally friendly nature of her jewelry.

You can find Sharon’s jewelry and her hand-bound agendas made from the same recycled paper at the many flea markets and craft fairs in Florence.



"Fellowship"

By Juan A. Canales

This piece aims to represent a mutual understanding between artists and development under Olivetti. The Olivetti company was significant due to the fact that it used some of its success as a tool to promote investment in different aspects of society. The company's operations were based on respect and consideration for laborers and social praxis. The digital painting portrays Olivetti overlooking some of his employees. Vibrant colors similar to those found in the company's products overlay the scene to create a vivid effect.



always
that scratch

That's my normal.

sometimes
I've actually been
grow up liking th
I have some other
I lost my virginity
who loved cars
(I should've know
Regardless, cars
been my thing
But sometimes
that of a car
when I
with no prob
but when
take a
in the s
mechanic
enty of other
already like
Finally, when I'm
to drop
catch me.

most likely never

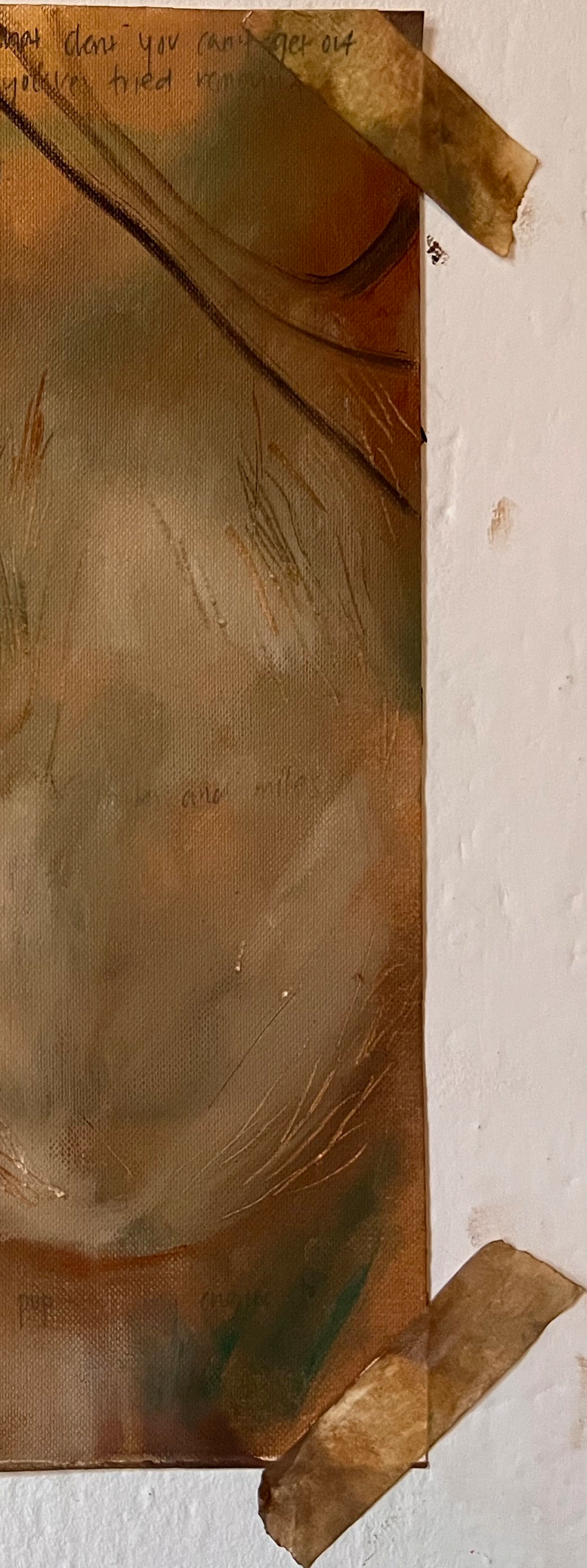
Normal BODIES

By Charlotte Holder

I think I knew from a very young age that I didn't have the kind of body you find in a magazine or on television. I searched for it everywhere, desperate to find someone with just an ounce of importance that looked like me. I wanted to know that I could be important and appreciated, and seen no matter what I looked like. However, I was forced to realize that true representation of the female figure is hard to come by. We live in a world that minimizes and marginalizes bodies that stray from some arbitrary and antiquated perception of the ideal form.

In an effort to heal the trauma that lives in my own body, which therefore deems it imperfect, I decided to create a series of paintings that establish a space for misrepresented and undervalued bodies that previously were stripped of a space such as this. I couldn't find a place for myself, so I created one. In this series, I employed the use of oil paints and handwritten poetry to create unique abstraction. I used a limited color palette of burnt sienna, titanium white, and viridian hue. I gathered inspiration from 1960s Italian artists like Mario Schifano and his use of geometric lines/shapes and figure illustration.

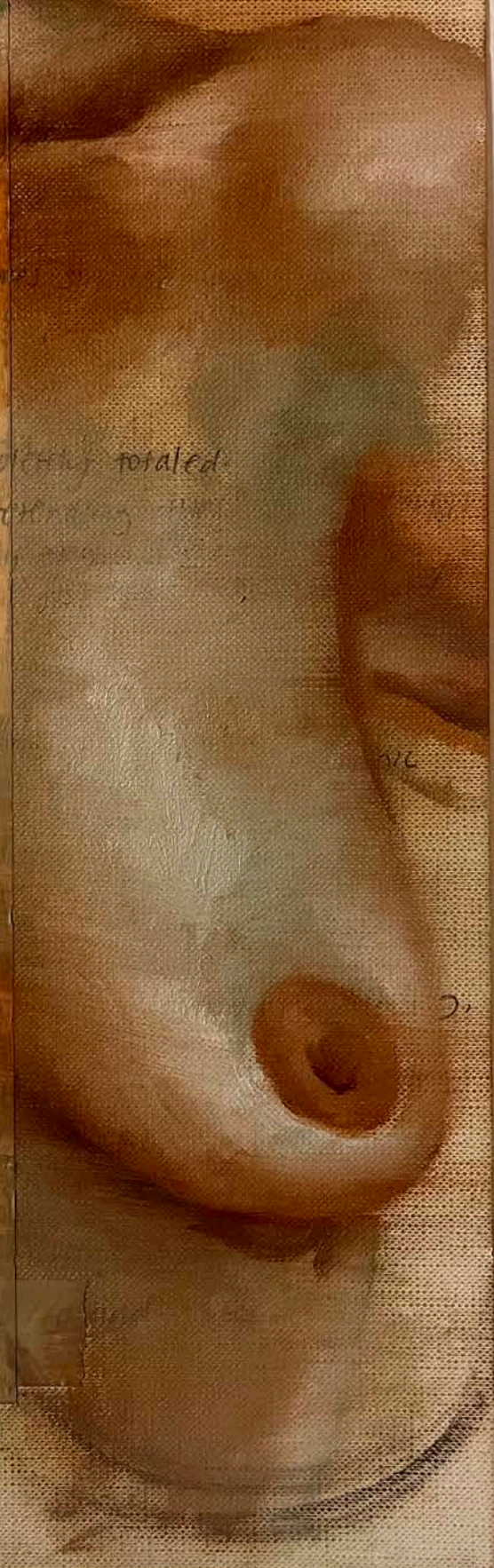
In my process, I rarely sketch a painting first, as I enjoy exploring the spontaneous side of art and understanding what I am painting as I am painting it. I wrote the poetry first and then simply painted right over, allowing myself to feel every bit of it as my art came to life. My process is authentic, organic, and real, just like the female bodies that deserve to be just as important as any other body – and that was my goal for this work. Young me would feel seen, and I hope others can feel seen just the same.



in. Hurt. Numbing
at it. But numbing
gradually it all went
that pain you were
were covering up
comes back in all force and 10 times
could have possibly imagined.
And after that
with those
it was like
had been completely totaled.
And numbing this pain was like
werent entirely shattered or
because no one would notice if
of it.

only way I'll be able to feel
and good.

And go on for miles
with no problem.



I don't remember most of it.
Apart from the last words I
heard one of them
say before he ran down the stairs
and out the door.

"I win."

I hated the

me two guys.

sometimes. In one night.

them said he

I didn't want to

wasn't ever the girl that boys
was the girl that was friends
with the girl that boys liked. A
I didn't really bother me
no much.
Until I got older and it
felt like everyone around me
was in a relationship
and
having sex
and I thought I needed
to catch up.

I could no look and do everything
there's no rush.
I got drunk the first time when
she said a really good job
that just felt too hard to deal
when I was nineteen, I went to
she told me I was pretty and sex
I just couldn't help it.
I had never heard someone use the
word that was the reason I finally
was scared of what would happen
she in.
I had played a bet on who could be
I wanted to talk. All while his
and took pictures of us with his hand
I'm sure it was to get back at his girlfriend
like I should've been flattered. Like that makes it
do anything. That I wasn't ready.

I don't remember most of it.
Apart from the last words I
heard one of them
say before he ran down the stairs
and out the door.
"I win."

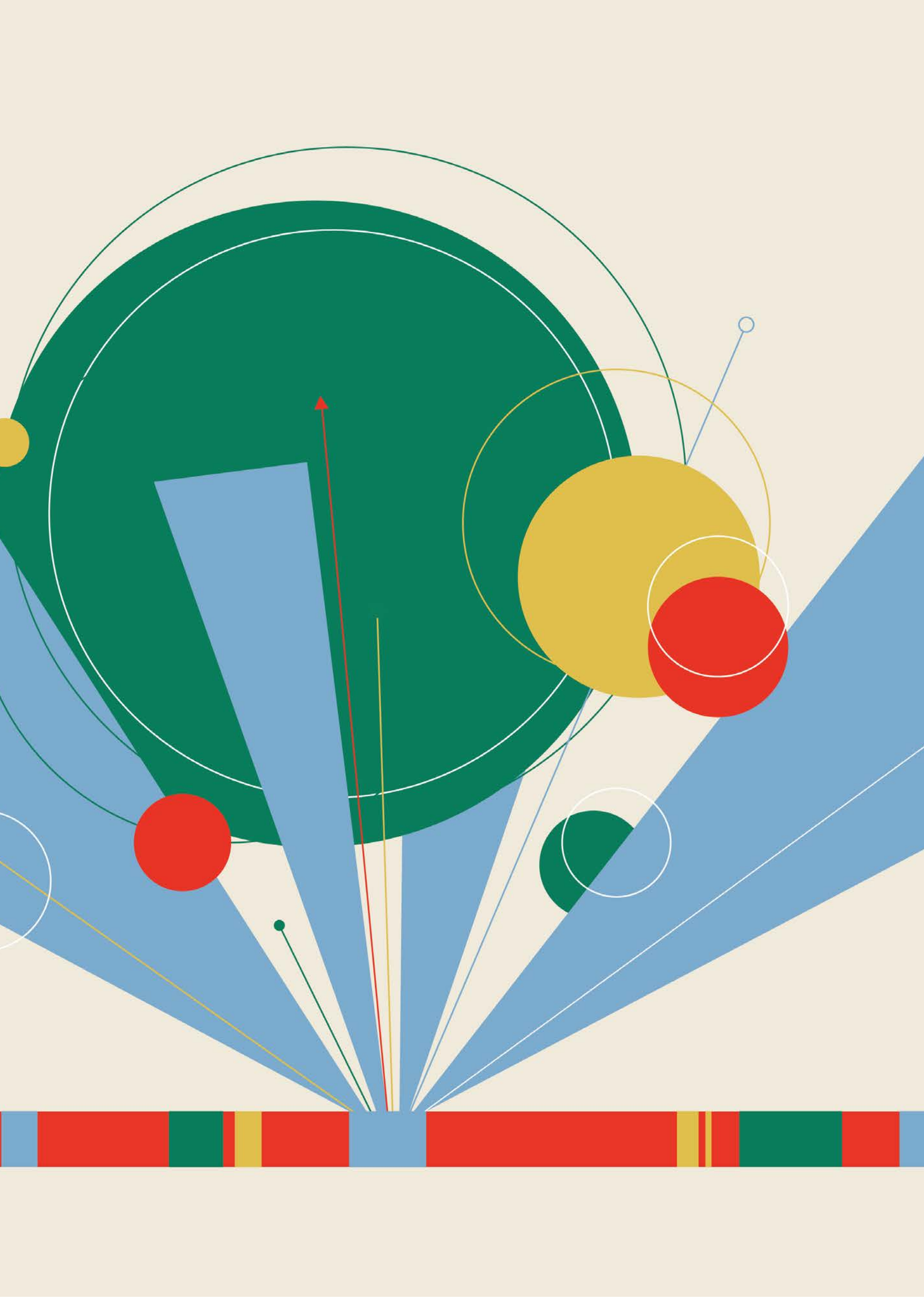
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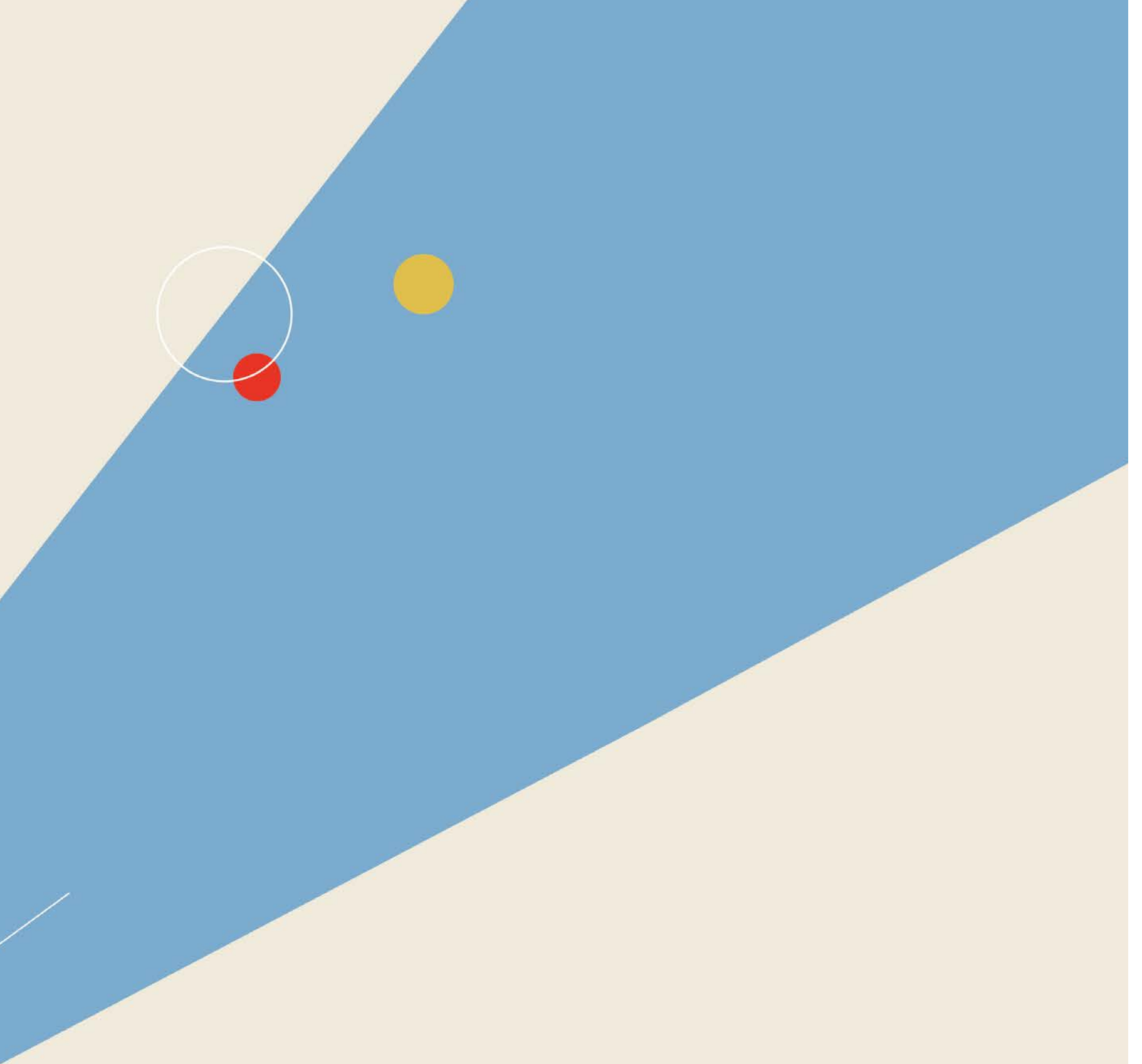
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to catch up.





COMMUNITY



Did you know that the informatics revolution started in Italy?

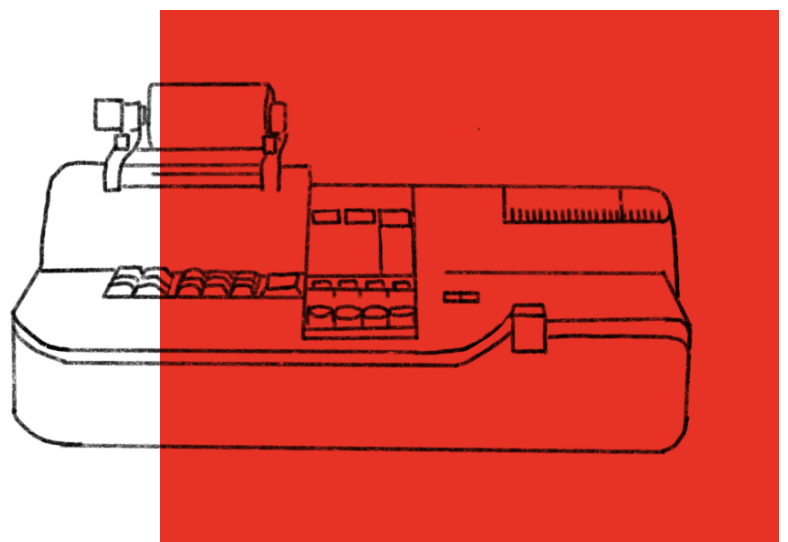
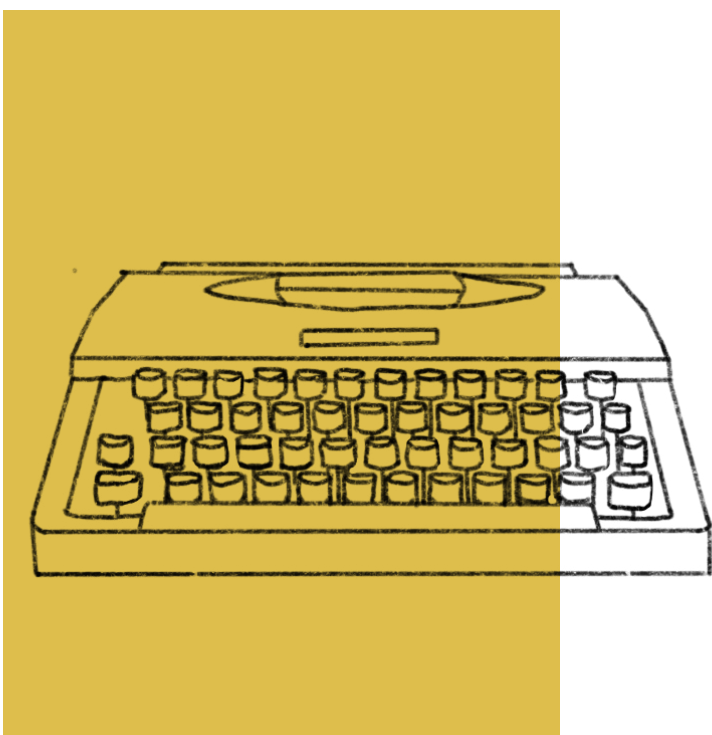
By Samantha Short, Alaina Lewis, Sarah Robinson, Hallie Zlotnick

The Informatics Revolution was a period that changed the lives of everyone. Computers have impacted the development of humans since the moment they came about. But many people may not know that it all started in Italy when the Olivetti company set their minds on creating a computer that was different from any other ever made before.

These technological advancements and the invention of computers were something new to the world that everyone wanted to get their hands on. The first computers were very large and heavy, which meant they could not be moved easily. It was not as likely that regular consumers would have the chance to use computers because of the inconvenience related to their weight and inability to move. At this time, computers were explicitly reserved for companies and schools that had the means and space to access them.

The Olivetti company was founded in the Piedmont region of northwestern Italy in a city called Ivrea. Olivetti originally began producing only typewriters, and in the late 1950s, they started making calculators and computers. Even before the invention of the revolutionary desktop computer, the Olivetti company was well known for its innovative designs and unique engineering solutions as a European company that produced calculators and computers.

The origins of the Olivetti computer started in 1957 with two prototypes produced with vacuum tube technology. Vacuum tube technology controls the flow of the electrons in the machine and can be used as an amplifier, switch, or display screen. Today, vacuum tubes are not used in computers, but they were vital in aiding the start of the informatics revolution. The final product of the two prototypes was the Elea 9003, which was delivered to its first customer in 1959. Thanks to Oliver Olivetti, the first desktop computer was launched in 1965, the Programma P101. It was the world's first desktop computer and was deemed the "first human-centered computer."





However, the creativity did not stop there. Olivetti soon decided that he was going to develop a desktop computer. The design was smaller than computers used at that time and would be able to sit comfortably on a desk. In 1962, Olivetti assigned the project to Pier Giorgio Perotto, who began working on it along with five other technicians. The design of the computer and case was created by the architect Mario Bellini. He wanted the case to be bright, lightweight, functional, and futuristic since the debut of the P101 would be massive. The design of the P101 was similar to that of the Olivetti Logos 27, an electromechanical calculator. Once completed, the computer was priced at \$3,200 and was considered cheaper than other larger and heavier computers around during that time.

The P101 was an instant hit among everyone, from consumers who wanted computers for personal use in their homes to companies worldwide. As soon as the innovative computers hit the market, Olivetti sold around 44,000 P101 computers, most of which were sold in the United States, where NASA purchased ten machines for the Apollo 11 program. Its invention became a turning point in the informatics revolution and led to the popularity of computer usage. All kinds of people wanted to get their hands on a computer, and other companies began following suit, creating computers similar to Olivetti's.

In the 1970s, Olivetti wanted to expand their product line and develop a personal computer. A project group called Olivetti Advanced Technology Center (OATC), located in Silicon Valley, California was assembled to accomplish the task of improving Olivetti's products. Their main goal was to advance the technology of Olivetti's products and create a computer that would be able to compete in the American market. With their hard work, OATC was able to build the first European personal computer, the Olivetti M20. Soon after, in 1986, Olivetti became the third world producer and the top European producer.



Illustrations by Sophia Early

It is hard to say when the Information Revolution will really be over, as new inventions like smartphones, social media, and other unimaginable technological advancements have become the new normal. Olivetti propelled the informatics revolution holding significant influence over modern technology. As technology advances and becomes increasingly personalized and convenient, the Olivetti company continues to play a crucial role in setting the stage for the use of technology and paving the path for other inventors.

THE HUMANITARIAN MILLIONAIRE:

A paradoxical case study on Adriano Olivetti & Giangiacomo Feltrinelli

By Lauren Mulvey

In 2022, more people are aspiring to careers in entrepreneurship than ever before. What being an entrepreneur looks like today could be anything from a social media influencer to acting as CEO of one of the world's most profitable corporations. Many entrepreneurs set visions of creating good for their society and bringing products and services to eager consumers. But good intentions often get lost when these entrepreneurs join the world's 1% of wealthiest individuals.

According to research from CNN Business, just a fraction of the wealth individually owned by famous entrepreneurs like the world's richest man, Elon Musk, and Amazon CEO Jeff Bezos could help solve world hunger. In a global society and especially in individualist cultures like the United States, entrepreneurship has turned from an effort to better community to a self-serving capitalist career.

Italy's history of entrepreneurs runs deeper than the global examples of capitalist entrepreneurship today. Italy's most prominent entrepreneurs and self-described humanitarians have been among the international 1%. This brings about the paradoxical question: can you simultaneously be a humanitarian and a millionaire?

With examples like Adriano Olivetti, one might think the answer is yes. Olivetti remains one of Italy's most formidable and influential entrepreneurs to date. And Olivetti did not just consider himself an entrepreneur but a man of many titles. These included "industrialist, publisher, intellectual, politician, social innovator, and urban planning pioneer." Olivetti also identified as a socialist and advocated for equity on every level of society and government.

As an entrepreneur, Olivetti fit the role. His family brought typewriters into 20th century Italy, a major contribution to society whose effects can still be observed today. He moved to broaden his influence, seeking to unite communities and incite social change. Olivetti constructed a "complex system of social interventions, cultural initiatives, and political campaigns, brought together in a single project called "Comunità," according to Fondazione Adriano Olivetti.

However, Olivetti was not the only entrepreneur seeking more significant social movements. Another important entrepreneur whose influence still permeates Italian society is Giangiacomo Feltrinelli. The Feltrinelli name can be seen in bookstores in every major Italian city.

As a teen during World War II, Feltrinelli became a member of the National Liberation Committee, which fought against fascism in Italy. After joining the Italian Communist Party in 1945, Feltrinelli opened a library in Milan that would pioneer his bookselling business.

Feltrinelli's life was full of career moves that sought to incite change in society and influence the direction of socialism in Italy. However, his success in the bookselling industry made him one of the richest men in Italy.

His library was intended to include literary works on the socialist and labor movements in Europe. After founding a publishing house and establishing himself in the academic world, Feltrinelli began acquiring bookstores, which today read LaFeltrinelli throughout the country.

Born into affluent families, Olivetti and Feltrinelli's socialist beliefs are ironic. Though they both believed in a greater, more "utopian" Italy, as wealthy men who benefited from their entrepreneurial careers, can they indeed be ascribed the title of a humanitarian?

Corporate ownership and capitalism are rarely associated with socialist and humanist endeavors, and in fact, they stand in opposition to one another. But like the U.S, Italy operates under a capitalist economy that is primarily fueled by tourism, food, fashion, and automobile industries. Olivetti and Feltrinelli naturally fell into the capitalist cycle as entrepreneurs and business owners in post-WWII Italy. Yet, they advocated for a turnover of the very system that awarded them their successes.



Adriano Olivetti
Illustrated by Sophia Early

In 2014, the Olivetti S.p.A., which is now a manufacturer of various electronics, brought in 227 million Euros in revenue. But when taking a closer look at how Olivetti implemented a socialist mindset into his work, we can see he had a different approach than someone like Bezos.

Once he took over his father's business, Olivetti began implementing his socialist ideals in the workplace. He introduced renovations in his factories that would allow for better workflow and use of space. Additionally, he commissioned architects to design housing for the families of his employees in Ivrea, where the company's products were manufactured. His workers had fair hours and high wages and were unionized by Olivetti himself.

Exhibiting regard for those working for him, Olivetti already sets himself apart from figures like Bezos, whose factories worldwide are constantly under scrutiny and experiencing strikes due to poor working conditions.

Olivetti's vision, stated clearly in his manifesto L'Ordine Politico della Comunità, is based on three central systems. According to Eleanor Brilliant's evaluative study of Olivetti, "Theory and Reality in the Vision of Adriano Olivetti," the systems are the community, the region, and the factory. The people it would serve were at the center of his vision of Comunità (community).

Though Feltrinelli's contributions to Italian society were significant, he always had an appreciation and understanding of the experiences of the lower classes. He even befriended and advocated for his family's staff and servants as a young boy. He spent much of his short life pouring over communist and socialist ideology texts and collecting them with fervor.

Olivetti and Feltrinelli have proven to promote change in the community, but their acts of entrepreneurialism may have set the bar for future generations. Their modern-day equivalents like Musk, Bezos, or even Bill Gates can be compared to their legacies.

Feltrinelli and Olivetti made significant contributions to the literary world. Still, the same can be said for Jeff Bezos, who started Amazon as a digital bookstore, not a far stretch from

Feltrinelli's Italian bookselling corporation. Now, Amazon is a household name internationally and has pushed its way into nearly every profitable industry as a platform that provides practically anything you could ever need, from dog food to streaming for your favorite tv shows. But Amazon has only grown and thrived under capitalist ideals.

Feltrinelli's reach is smaller but remains a name just as famous as Amazon within Italy. LaFeltrinelli has monopolized its industry and expanded its market. Now selling various types of media from music and film to books and stationery, LaFeltrinelli's development may be slower than Amazon's but has endured similar changes.

Yet, Feltrinelli himself lived and died for communism. And he certainly was not perfect. Throughout Italy, he was known as "the red millionaire." In opposition to the success of his early life, his later life was eclipsed by acts of extreme leftist violence as he founded one of the first terrorist organizations in the Years of Lead and political turmoil in Italy between the 1960s and 80s. He met Cuban Communist leader Fidel Castro and spent time traveling underground in an attempt to incite guerilla warfare activity. His acts of violence led to his eventual death in the midst of guerilla activity when he was only forty-five.

Today's entrepreneurs build their empires under the guise of the greater good. Perhaps the "greater good" is what Feltrinelli believed to be fighting for. But when Elon Musk piloted a commercial aerospace company, there was not much good being done for civil and social issues internationally. Bezos, too launched his own aerospace company. Their entrepreneurial endeavors have created a world where consumption is a priority. And when these figures do good, they often simply throw money at problems instead of starting initiatives hands-on. So is this our new utopia?

Feltrinelli and Olivetti possessed great wealth, but unlike the millionaire "humanitarians" of today, the change they established had positive ripple effects in Italian communities. Olivetti alone influenced the architecture, economy, and quality of life in Ivrea.

Despite the failings of his later life, Feltrinelli established a company that promotes personal education through reading and provides a vast collection of historically relevant texts to the Italian public. More than this, both were deeply involved in their work and devoted to their causes.

Once Olivetti and Feltrinelli passed, their notions of utopia dwindled as Italy embraced a capitalist economy and democratic republic. But if Olivetti and Feltrinelli lived and worked in the 21st century, would we place them among Musk and Bezos? In the Oxford Dictionary, a humanitarian is “one who seeks to promote human welfare.” Though Olivetti and Feltrinelli certainly weren’t the richest men in the world, the paradox of their wealth against their political and social beliefs remains puzzling in a modern world where capitalism is king.



Giangiacomo Feltrinelli
Illustrated by Sophia Early

A Glimpse into One Florentine Artisan

Article and Photos by Sage O'Brien

For centuries, Florentine artisans extended skills and traditions to their apprentices, producing artisanal goods for generations of royalty. Today, Florence embodies a rich artisanal culture that reflects and carries forward this history. The majority of artisans in present-day reside in Florence's "Oltrarno" neighborhood which translates to "beyond the Arno." One can wander through the cobblestone streets and peer into each shop to admire diligent artisans crafting.

Should you choose to explore this part of Florence, veer away from the crowds on the Ponte Vecchio, down a street named Via Dei Barbadori. Keep your eyes peeled, searching for a cherry wood door frame with a glass door inscribed in gold with "MANNINA." The glass allows for a direct view of the shoemaker, Giovanni Lorenzo, and his partner sketching designs, fitting shoes, cutting leather, and much more. Mannina produces exquisite, custom shoes made from the finest quality hides. Inside, every inch of the space is taken up by shoes, molds hanging on walls, shoe boxes piled high, and rolls of leather bursting off the shelves. One small work desk is pressed against a glass window, facing outward toward the street. While another work desk stands tall in the center of the small room, covered in tools with just enough space to work. Though it sounds chaotic, this environment is far from it. To me, the shop is inviting, layered with history and purpose. Every shoe mold, piece of leather, sketch, and tool tells a story.

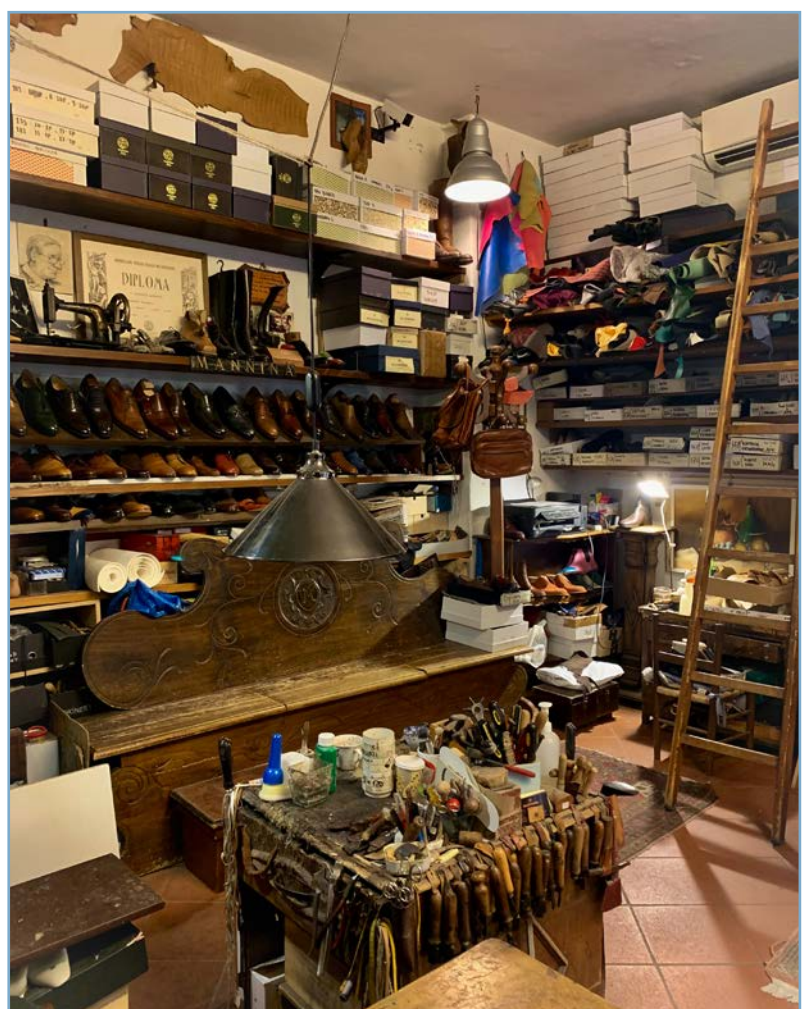
Giovanni left Basilicata, a region of southern Italy, looking to learn a new craft in Florence. For years he's worked in a shoe making factory, but this wasn't enough for him. The factories he used to work in operate as an assembly line, and Giovanni stressed that he was only interested in making the shoe from start to finish, not just one part. The shoe design starts with a sketch of the person's foot, making notes of any specification desired. Next, a mold of the person's foot is created to use as a guide to building the shoe around. After that, leather is cut, and they work their magic. Every project has its own timeline with a desired completion date, so in the workshop he and his associate prioritize and schedule each pair of shoes accordingly.

Giovanni walked me through the routine at the shop.

His workday starts around nine in the morning and goes until lunchtime when he takes a two-hour break before returning to work until around seven. Each day, there are five to six shoes in rotation. He and his partner work on the same parts of the shoes but on different pairs, optimizing their time and skill. For example, one day, they will focus on the stitching of five to six pairs of shoes. This rotation system takes into consideration the timeline for every customer's shoes. It's common for Mannina's customers to travel from overseas to get a custom fitting for shoes.

At a certain point he pulled a box with a name from the shelf and showed me pieces of paper with outlines and prints of the customer's feet and handwritten notes all over. He explained that this customer has big feet and cannot find shoes that fit anywhere else. So Mannina receives an order request from him every year. Giovanni files through all of the shoes this Japanese customer has ordered. Each one is styled differently, using different materials, adding some texture one year and removing it the next. Once they have the mold of someone's foot from the initial fitting, they can use it for the future. Pulling another box with another name, he tells me the story of a woman with a deformed foot who can not find shoes that fit her, so she relies on Mannina for all of her shoes. It's clear that his attention to detail and skilled craftsmanship have earned him the trust and devotion of his customers.

Becoming an artisan shoemaker takes dedication and resilience. An apprenticeship lasts for a minimum of five years and takes persistence to complete and then maintain and improve the skills for a lifetime. He explained that while many people procrastinate or give up when problems arise, he elects to face challenges head-on. Though his work may appear repetitive to others, Giovanni is passionate about his craft and inspired by the stories that come with each customer. He believes that an artisan's commitment to both the quality of their product and customers determines the fate of the artisan. Mannina is one of many examples of long-standing artisan traditions still alive and thriving in Florence.



A Doggy Renaissance:

How Florence Has Become a Dog Friendly City

By Anna Rozansky

I expected many things from Florence since moving here, but one thing I didn't expect to see in this city was all the dogs. Whenever I turn a corner, I am surprised if I am not met with a happy dog walking alongside its owner. Even in nice restaurants, grocery stores, and trains, dogs are very much involved in the daily activities of their owners' lives. It seems as if pets in Florence are treated as first-class citizens, and from the looks of it, no one is complaining. But, this courteous treatment of dogs is a reasonably new agenda for these Florentines.

In 2008, the Florentine government passed a law granting dogs access to grocery stores, clothing stores, restaurants, art galleries, and post offices. The only places dogs aren't allowed are museums, churches, and the Teatro Del Maggio Musicale. Dogs are permitted access to basically all areas of the city, but they also don't even need to be leashed. And while maybe in other countries of the world, these unleashed dogs would upset civilians, here, people seem completely unphased by it. I've never experienced a more dog-friendly city than Florence.

One person in particular who truly appreciates the dogs of Florence is the owner of the pet store called "Toc Shop." The owner, Leonardo Lo Valvo, moved to Florence from Argentina two years ago to start his business selling pet products. Leonardo's love for dogs and their impact on Florence has led him to create one of the most successful pet stores in the area. After roaming around the shop and becoming charmed by its large array of pet products, I asked Leonardo if he'd like to answer a few questions about his experiences with these furry Florentine citizens.





CAN YOU PLEASE INTRODUCE YOURSELF TO THE READERS?

I'm Leonardo Lo Valvo, and I came to Florence from Argentina two years ago.

WHY DID YOU OPEN THIS PET SHOP, LEONARDO?

Well, in November of 2020, I had just moved out here from Argentina and didn't really know what I wanted to do for a living. I knew I wanted to start a business, and I've always loved dogs, so I decided that opening a pet shop would be the most fulfilling and fun business to start.

WHAT MAKES YOUR PET SHOP SO DESIRABLE TO DOG OWNERS?

My main goal with this pet store was to make people leave happier than they were when they arrived. I try my best to give customers whatever they want and need for their pets for fairly low prices. Whatever people ask of me, I do my best to do it, and I think my customers really appreciate how much I truly care about their wants and needs when it comes to their pets.

WHAT MAKES FLORENCE SUCH A DOG-FRIENDLY CITY?

First and foremost, dogs are great company for people here. I don't know why, but many Florentines don't have many children, so I think that dogs are equivalent to children here. But here in Florence, you can do anything with your dog, and because of that, Florence is a great place to be a dog owner.

HOW CAN WE BETTER ACCOMMODATE DOGS AND DOG OWNERS?

I think the fact that you can bring your dog anywhere in Florence makes it so we don't really need more innovations in terms of making Florence more dog-friendly. Florence is super accommodating already.

ARE THERE ANY DOG OWNERS IN FLORENCE WHO YOU REALLY ADMIRE AND/OR LOVE SEEING AROUND TOWN?

Yes and no. I haven't been here for very long, but everyone I meet that comes into this shop has so much love for their animals, and I really admire each one of them for that. All of these people tell me that their lives are better with their dogs in them, which I respect.

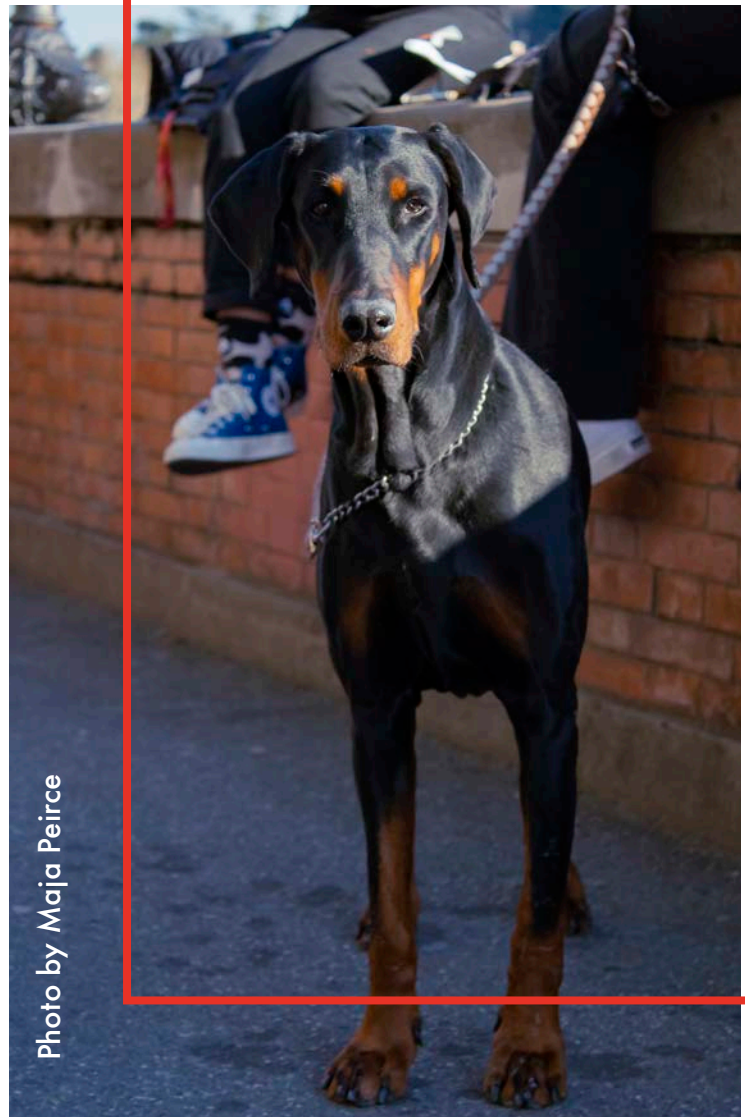


Photo by Maja Peirce

WHAT KIND OF DOGS DO YOU MOST COMMONLY SEE AROUND FLORENCE? WHY DO YOU THINK MANY PEOPLE CHOOSE THIS TYPE OF DOG OVER OTHER TYPES OF DOGS?

I see every kind of dog in Florence, but small dogs are definitely the most common. I think it's because people are more likely to live in small apartments here, so they can only really foster smaller dogs.

HAVE YOU SEEN OR HEARD OF ANY PUSHBACK AGAINST THIS SPECIAL TREATMENT OF DOGS?

Honestly, no. If someone makes a rude comment about a dog being in a shop or a grocery store, everyone else will say something to defend the dog and its owner. Everyone feels very protective over the dogs here to the point where it's very rare that someone would be upset about how dog-friendly Florence is.

Dogs are extremely important to the people of Florence. Whether you're a dog owner, a pet store owner, or just someone living in the area, you have to have an appreciation for the involvement of dogs in everyday Florentine life. There is no better place in the world to own a pet than in Florence, and after hearing about Leonardo's experiences with these four-legged friends, I firmly believe that.

Toc Pet Shop is located at Via Dei Macci 86R Florence, Italy. To reach the pet shop, call 389-1359495, contact them through their Instagram **@tocpetshop**, or through their Facebook page, "**Toc Pet Shop.**"



Photo by DD Noel

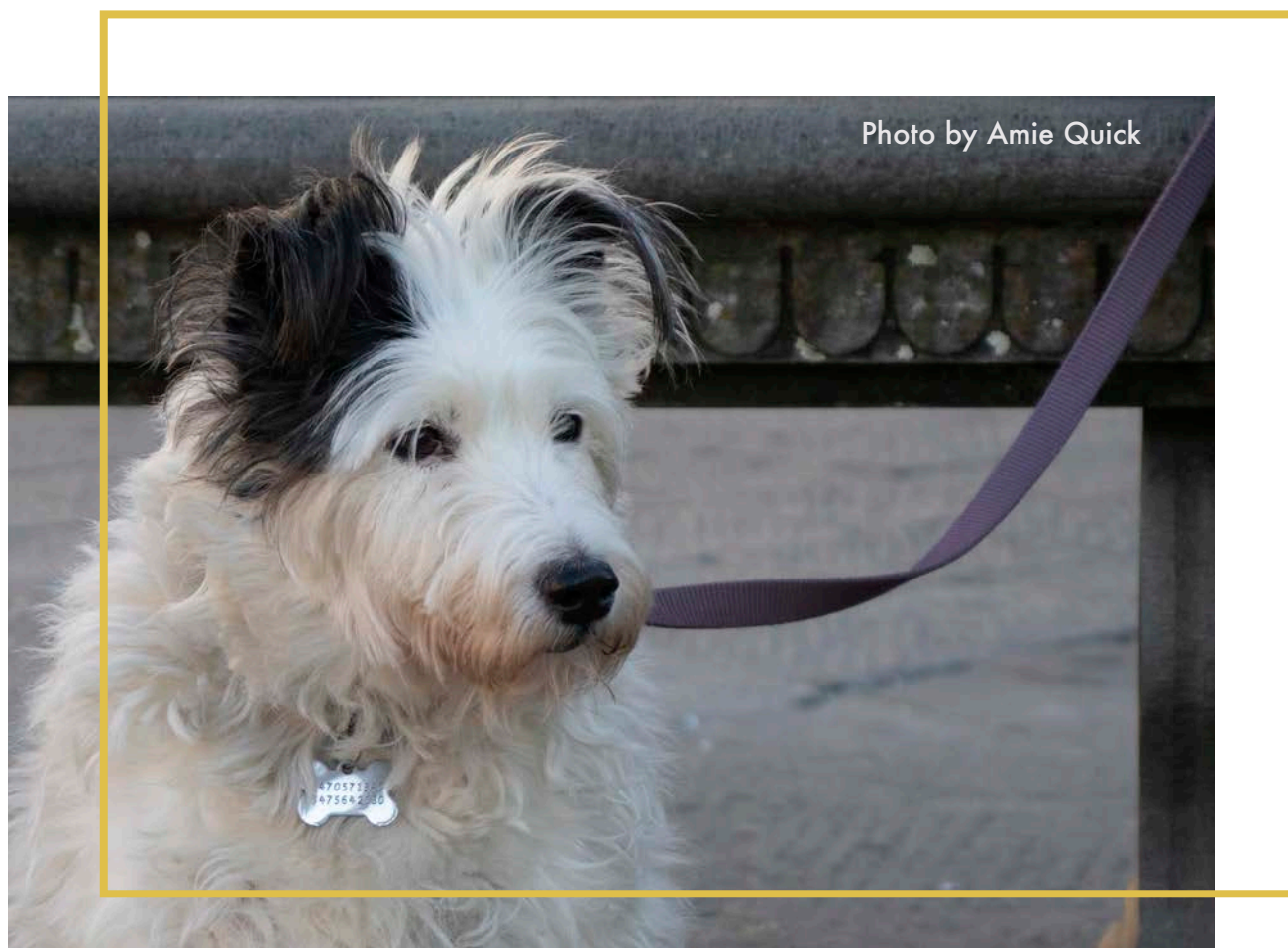


Photo by Amie Quick

FLORENCE

in the Now

By Makayla Lau



Everywhere we go in this lifetime can help us gain more information about ourselves as we blend to the society around us and learn new things. Since becoming familiar with the idea of mindfulness and practicing it for a while now, I have opened myself up to a range of new experiences. It has helped me bring some sort of greater purpose to my life. We all want to find some kind of meaning in our lives and the moments we have, right? We can just aimlessly breeze through our lives, or we can stop and have endless moments of satisfaction. Finding ways to take in our moments, such as using mindfulness, can only have benefits. If you don't know what mindfulness is, mindful.org defines it as "the basic human ability to be fully present, aware of where we are and what we're doing, and not overly reactive or overwhelmed by what's going on around us."

It can be difficult to stay mindful, especially when days aren't going your way, but no one has to be mindful all of the time. Learning to live in the present moment and forget about our stress for even a second can impact our day and influence the elements around us. To better cope with the daily changes of life and events, I use mindfulness to get a better grasp on my own self-awareness as well as others. In atmospheres that are ever-changing, such as New York City or in a setting as familiar as your bedroom, it can be hard to tune into a part of you that isn't stressed about being late for your interview or upset that your sister stole your leftovers.

Currently, being in a new city like Florence, I am actively trying to be mindful every day. I am grateful to experience an ever-changing atmosphere like that of Florence. In my short time here, I have noticed the way citizens and travelers navigate the Tuscan city. Still, most importantly, it has morphed their self-awareness and the environment growing around them. Florence is known to be one of the top walkable cities in the world, and living in a city made for people and not cars or fancy infrastructure, can really give us as humans an appreciation for our experiences here. We can be mindful anywhere we are, but some places better allow us to look inward.

Noticing how many people are actively sharing a space with one another has made me realize that physical and mental awareness is important here. Whether it be a sidewalk, a local coffee bar, or your apartment with concrete walls that somehow isn't soundproof; we are always sensing someone's presence in this metropolitan city.

Finding spaces in the city to explore such an idea is easy because Florence is geographically and historically built to give people access to the best views. Ponte Vecchio at dusk or dawn is a popular spot that can help others be mindful and value the present moment. This spot is famous for its sunset views and its views of the Arno River. Being able to experience this with the company of my thoughts was breathtaking but also inflicted emotions within myself. It invoked a new feeling of freedom. I think that having a space where people can join and watch one of the great things planet earth does can give everyone a shared feeling of warmth, happiness, gratitude, and anything else they may be feeling. Seeing the water flow onward and the vibrant clouds, as everyone gathers to see it all, makes people become mindful, aware, and at peace with their surroundings.

Another spot where someone may be inspired is Piazzale Michelangelo. Citizens and tourists gather here to take in the renaissance cityscape. Experiencing the breathtaking entirety of a place with centuries of expression and culture can be overwhelming at first. But it is the best way to feel like a part of a community through a shared experience of mindfulness and presence in the given moment. Using mindfulness in a situation like this can help us as humans thrive and appreciate the opportunities we are given.

Every day, as I walk on the old cobblestone roads, I am faced with new experiences. Having the opportunity to live in Florence and create my own world makes me feel like I am reborn. Being able to share a space and be mindful of the thoughts and needs of people around you can bring a community closer. Having a sense of community has always been important for me to find. Whether we acknowledge each other's company or not, being present in every moment makes this city feel a bit more like home

Florence's Modern Architecture: Bringing the Past to the Present, and the Legacy of the City

By Mia Felicissimo

Today, people typically relate Florentine architecture to the frozen period of the Florentine Renaissance. It was the era when the iconic Florentine Medici Family hired some of the most profound architects like Filippo Brunelleschi and Michelangelo, who basically built Florence from the ground up. They are part of the artists and architects responsible for inventing Italy as the beautiful country we know it as today. However, the legacy of Florentine architecture is modernity. More than its architecture, Florence brings global awareness of a time flow between ancient, modern, and legacy. The vision of Florence's modern architecture moving forward is to rebuild the city for aesthetic prosperity while also improving the amenity and livability of Florence for future residents and locals.

A prime example of transformation from ancient Florentine architecture to current times is Le Murate. Le Murate did not always stand as a cultural and recreational hub. Quite the opposite, in fact. The original name of the complex was dedicated to Santissima Annunziata alle Murate and Santa Caterina and was a convent to accommodate Florentine nuns. The Arno would become a key factor in Le Murate's history, as there were constant floods that distressed regularity for both nuns and later inhibitors of the complex. There are records of the flood saved from some of the nuns who lived in this convent. One Sister stated in her writings that she and the other nuns would have to pull one another to higher floors which, from an architectural standpoint, is probably why the walls of the buildings were built so high. Deeply saddening are Sister Giustina's writings about how the elderly nuns would sacrifice their lives during these floods so that the convent would survive.

Le Murate was purposefully built with tightly enclosed spaces, with walls heightened and windows shrunk, forced upon by the hardening papal policies at the time. Convents constructed to be more porous, social spaces in participation in broader city life were now being converted into closed-off areas. This is why the nuns living in the building were often referred to as "le murates," which translates to 'walled-in,' because of this secluded, religious lifestyle that was forced upon them.

Shortly after the abolition of the nun's property by French control in the early 1800s, Le Murate was renovated and designed to be a jail for male prisoners, coincidentally living up to its name. It would house male prisoners, but primarily political prisoners, dissidents, and partisans captured by fascists during World War II. Perhaps the most interesting part of its history was during the Great Flood. When the water of the Arno burst the banks, the lives of the prisoners locked up at Le Murate were in grave danger. The jail's governor, his wife, and children were also trapped inside their dwellings. Heroically, seven of the prisoners, at their own risk, were able to swim and rescue them, all along with several other trapped prisoners. Rightfully so, these seven prisoners were later pardoned by the president at the time. After the flood, most of the prisoners voluntarily surrendered themselves back to authorities. And only three of the prisoners did not make it back. By its last decade as a prison, Le Murate was an overcrowded, deteriorated facility with rioters constantly wreaking havoc, making it too uninhabitable even for prisoners.



Photos by Ellie Lindsey

After 1985, the building was renovated again and recreated into the Le Murate that we know today. Now, when you are sitting inside their Caffé listening to your classical music, look at the walls of the buildings, which in some areas are still standing from when it was constructed in 1424, and reimagine yourself living amongst the Le Murate nuns or its heroic prisoners.

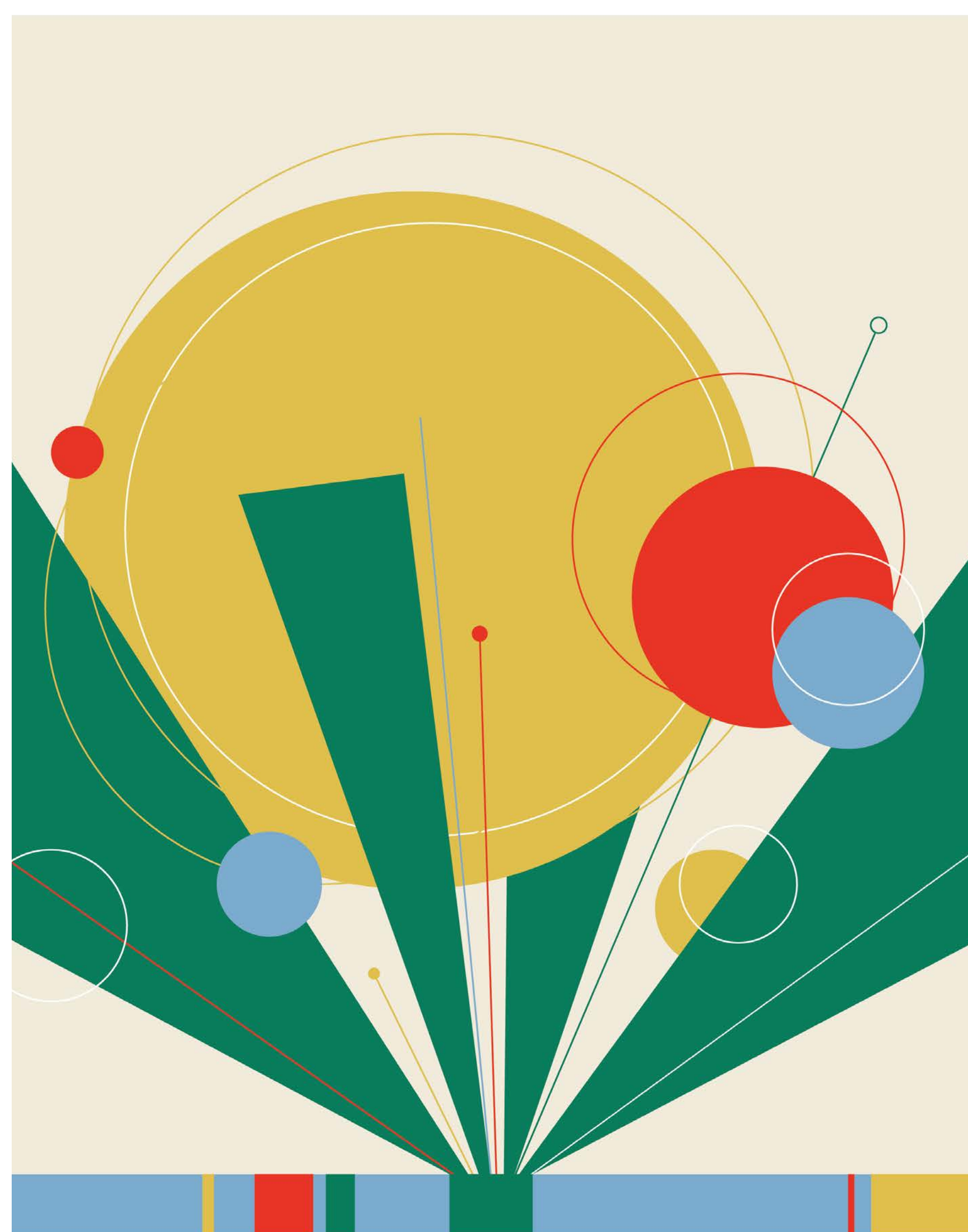
Within walking distance or a short bus ride away from the Cathedral of Santa Maria del Fiore and taking up an entire block, Le Murate today is one of Florence's major modern architectural success stories of the past twenty years. Its official opening was in April 2011 and now includes public housing, shops, restaurants, and bars. Overall, it is just a thriving recreational hub for young and old, locals and tourists to visit. Le Murate occupies a large rectangle piazza, about 14,500 square meters, with high walls that remain from when it first was constructed in 1424. The two squares, Piazza delle Murate to the east and the Piazza della Madonna della Neve to the west act as meeting points where the public and visitors are more than welcome to enjoy pizza and aperitivo. Within the square is the Caffé Letterario Le Murate, which includes a wide-ranging program of activities for everyone, including wine tastings, live jazz, rock or classical music, art exhibitions, poetry, and even films.

Le Murate hosts contemporary exhibitions thanks to MAD, or Murate Art District, where people come to attend educational courses, conference meetings, and events focused on both social and political concerns according to current events. Encircling these courtyards in the squares are high-walled residential apartments. The architect, Renzo Piano, thought these elements best exemplified the integration of history and modern architecture and design. Perhaps, one of the most interesting aspects of its renovation was the solitary confinement rooms. It was in the heavy wooden doors with nothing but a small square hole that many of the rowdy prisoners were confined to for hours on end with no contact with the outside world and sunlight in general.

The concept behind transforming something that was once designed as a closed space into a cultural, social hub is what propels Florence forward. It demonstrates the effort to balance the ever-changing needs of the city's population with its rich history. Similar to the ideology of Adriano Olivetti, Florence's cityscape seeks to marry utopian ideologies with the practicality of the current world.

Le Murate is just one of Florence's examples of how architecture evolves to help people. I recommend you visit the site and attend one of their guided tours. These tours take place inside the Hard Prison, where prisoners once stayed, and give descriptive true stories. Le Murate gives an eye-opening and intimate look into the process of converting history into an everlasting legacy.







TRAVEL



Photo by Alexander Andrews, Unsplash

SpaceX: To Mars and Beyond

By Amie Quick

Elon Musk's space travel business, SpaceX, has taken on so much in its ten years of existence. One of its ambitions is the start of the colonization of Mars by next year. Whether or not technology is improving fast enough for all of this to happen sometime next year will be shown in the near future, but I am a little doubtful.

The company was founded in 2002 by Elon Musk. The billionaire's company helped pioneer the possibility of commercial spaceflight. In fact, one of Musk's primary goals is to make affordable spaceflight a reality. SpaceX was the first to both launch and return a spacecraft from orbit, and it was also the first to launch and dock a crewed spacecraft with the ISS.

SpaceX has experienced both immense growths as well as major setbacks in the creation and success of its crafts. The spacecraft, Falcon 1, has been very important to the development of SpaceX crafts. It had its first launch in 2006. However, its journey was cut short due to a fuel leak which led to a fire. It also launched in 2007 and 2008, yet both failed to get to Earth's orbit. The obstacles that the company faced not only made them persevere but also got SpaceX its first contract with NASA, servicing the International Space Station. The contract was worth more than one billion dollars. They later got another NASA contract to develop another spacecraft that would take astronauts to space.

With two NASA contracts under their belt, SpaceX created the Falcon 9, a particularly interesting spacecraft. It was designed so that its first stage could be reused. The first stage successfully returned to Earth in 2015. The return of the first stage is crucial as SpaceX is supposedly focusing on making as much of the rocket reusable as possible. It's beneficial for the environment and shows the company's dedication to helping the environment as much as possible. When large companies set goals like these, it ensures the future of humanity.

However, the company has not always utilized its money and resources efficiently. In 2018, They launched a Tesla into orbit around the sun with a mannequin in the driver's seat. Despite their, at times, wasteful choices, SpaceX now plans to be part of NASA's Artemis program. The Artemis program starts with using the Starship, a spacecraft designed for many reasons but especially for fast transportation between Earth and bases that will be built on the Moon and Mars. The Starship will take Maezawa Yuasku, a Japanese businessman, and several unnamed artists around the moon in 2023. Then there will be a landing on the moon with astronauts before it finally launches settlers to Mars.

I can't decide if the act of trying to send people to the Moon and Mars is a selfish act or one of innovation, especially when there are many problems right here on Earth. Regardless of the success of SpaceX in sending people around the Moon next year, I'm sure this won't be the last we've heard of Elon and the company.

Sciopero... Striking in Italy's Railways

By Jenna Monnin

In the post-World War II era, membership surged for labor unions. As a result, strikes became an integral tool for unions to advocate for better working conditions, salaries, and benefits from their employers. In Italy, the Italian Labor Movement of the 1950s allowed trade unions such as CGIL (Italian General Confederation of Labor), UIL (Italian Labor Union), and CISL (Italian Confederation of Trade Unions) to gain popularity. These unions now had the power to influence the government's agenda and its relationship with corporations. In the 1950s, Adriano Olivetti witnessed these changes, and this national movement influenced his political ideology and beliefs about industrial organization.

To Olivetti, allowing his workers to thrive in an environment of respect and cooperation brought his industry closer to creating his human-centric society. In Olivetti's company, corporatism, or the belief that society should be organized into corporations (labor, agriculture, etc.) that function as political bodies, reigned supreme. To build his own version of a utopia, Adriano Olivetti decreased working hours and increased salaries for his workforce to achieve a dramatic increase in productivity. By listening to the needs of his employees, Olivetti successfully enticed his workers to join his private company union rather than the national Italian labor unions. Today, the Italian Labor Movement's goals and Olivetti's views on workers' rights have not been lost in the constant swing of the political pendulum; instead, these beliefs have trickled down into the platforms of many of Italy's most influential labor unions.

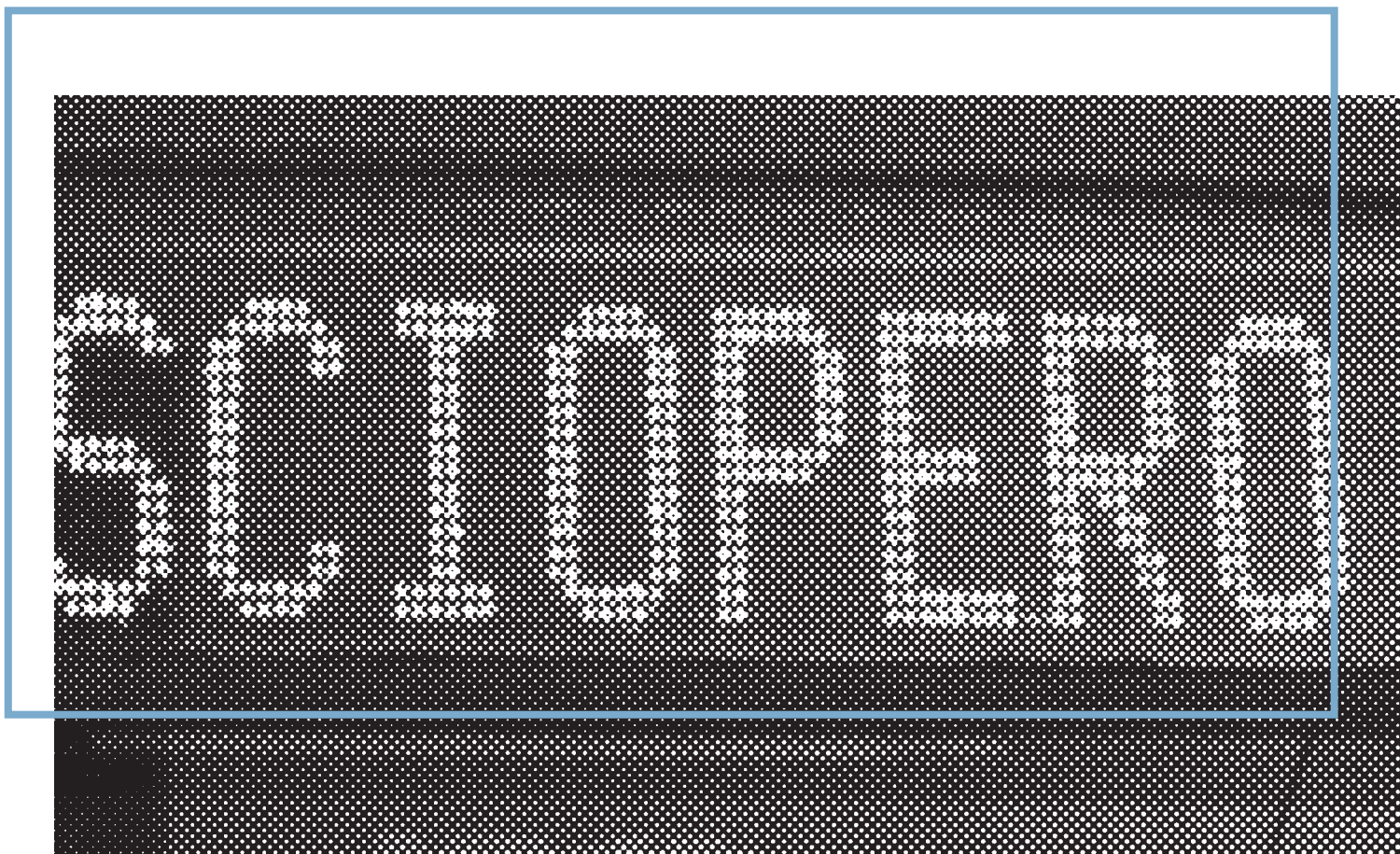
"Sciopero," which translates to "strike" in English, is a word that has become very familiar for some travelers in Italy. The Italian Constitution recognizes the right to strike with some regulations. Act 146, passed in 1990, regulates the right to strike in essential public services. The word "essential" protects workers who wish to strike in both state-

owned railways such as Trenitalia and privately-owned companies such as Italo. In Italy, many strikes are led by unions, but only a collective action is required for the strike to be protected under law. Because of the emphasis on essential services, unions must declare the duration and date of a strike ten days in advance.

When the Italian parliament reformed and clarified Act 146 in 2000, through negotiations with labor unions, government-owned railway services such as Trenitalia were now required to guarantee that 50% of the essential services would be provided by ensuring that at least 30% of workers were present. Additionally, according to Trenitalia's website, the railway will assist travelers with booking other accommodations to get to their final destination.

This system of planning strikes seems like the perfect solution to prepare and accommodate travelers, but it is easy for knowledge of this perplexing part of Italian life to escape tourists. The strike calendar, published on a website called Commissione di Garanzia Sciopero, is only available in Italian, and the English counterpart is infrequently updated. Strikes are quite a nuisance for new travelers in Italy, but it is important not to reduce these labor conflicts to their inconvenient nature. Instead, it is paramount to evaluate train strikes holistically to understand why the workers advocate for change. On average, train drivers make about 1,320 euros a month, while railway engineers may make close to 3,320 euros a month depending on their years of experience and whether or not a private or public company employs the worker.

Quite often, strikes just involve workers' rights and salaries. However, the national labor unions will also call for strikes that oppose and target specific government action and unsatisfactory



federal laws. In December 2021, CGIL and UIL were involved in railway strikes across Italy to oppose the government's new budget law for 2022. In a statement from CGIL, the budget law did not adequately address "taxation, pensions, schools, industrial policies, combating relocations, and combating job insecurity, especially for young people and women, and the non-self-sufficient." The strike demonstrated opposition to the government's perceived apathy toward Italians struggling for financial stability after the pandemic. Only a few months later, on February 25th, a nationwide strike occurred to call for the renewal of a National Employment Contract, otherwise referred to as a National Collective Bargaining Agreement (CCNL), which would improve working conditions and other benefits for employees in the transportation sector. Strikes can also occur to call attention to social issues and advocate for change. For example, on March 8th, 2022, on International Women's Day, a strike took place to call for better working conditions and pay for women.

Strikes are an essential tool for Italian trade unions, so it is important to understand how they are resolved within the government and the railway services. Since Act 146 protects the right to strike, both private and government-owned railway companies must prove that the strike did not follow the proper procedure to take the collective body of workers or the trade unions calling for the strike to

court. Aside from judicial proceedings, according to the European Public Services Union, the "Guarantee Committee is an independent body which assesses the appropriateness of the minimum services set out in collective agreements and, if necessary, orders further measures." These further measures may include penalizing trade unions and other workers associated with the improper collective action or strike.

In the Italian railway system, the prevalence of strikes indicates the continued influence of the ideas of the Italian Labor Movement and the tumultuous relationship between the government and the transportation sector. Train strikes not only function as a thermometer for the social advancement of workers' rights in Italy, but they also serve as a beacon of hope for the incorporation of utopian ideals into modern society. Olivetti once said, "I see the factory as serving-man, not man serving the factory," and he believed that this perfect civilization could be achieved through the proper industrial organization and mutual respect within the workforce. With the help of labor unions and through their own willingness to join in collective actions, transportation workers in Italy might be bringing their society closer to a labor utopia, one "sciopero" at a time.

Overlapping DIMENSIONS

Winter Landscapes In Tuscany

by Chih-Chin Hu

Photos by Chih-Chin Hu & Leonardo Bocci



Crete Senesi is a hidden spot in Tuscany, about 1 ½ hours from Florence by car. Here you can view the “Argilla” or dry clay hills, known for their dull grayish coloring, similar to the moon’s landscape. But Crete Senesi is not a famous place that is easily found on a travel guide. I accidentally got the information from a local photographer, somebody who loves to capture unique landscapes during the winter like me. As photographers, we are in love with viewing natural landscapes. The calm and peace felt in these locations make time stand still.

On our journey to Crete Senesi, the first city we passed on the highway was Siena, a city located in the center of Tuscany, which is known for its medieval cityscape. It looked like something out of a fairy tale from afar. While I was lost in thought at the city’s beauty, the car suddenly made a turn on a roundabout, and a new breathtaking view appeared in front of my eyes.

After parking the car, we started our journey on the hiking trail “Crete Senesi Asciano” on foot. It was an easy hiking trail, no need to wear hiking shoes or equipment. For this reason, the only few tourists we met on the way were all elderly locals. The only requirement my friend and I had for the trail was to set our minds back to zero and relax.

I ran in the fields, and it felt like running somewhere or nowhere. The world suddenly had no past and no future. The quiet silence enlarged my heart infinitely. Dimensions overlapped, and boundaries were blurred. Dreams become a reality, and my reality was a dream.







Turning On the Excitement At The Off Bar

By Mikayla Ruben

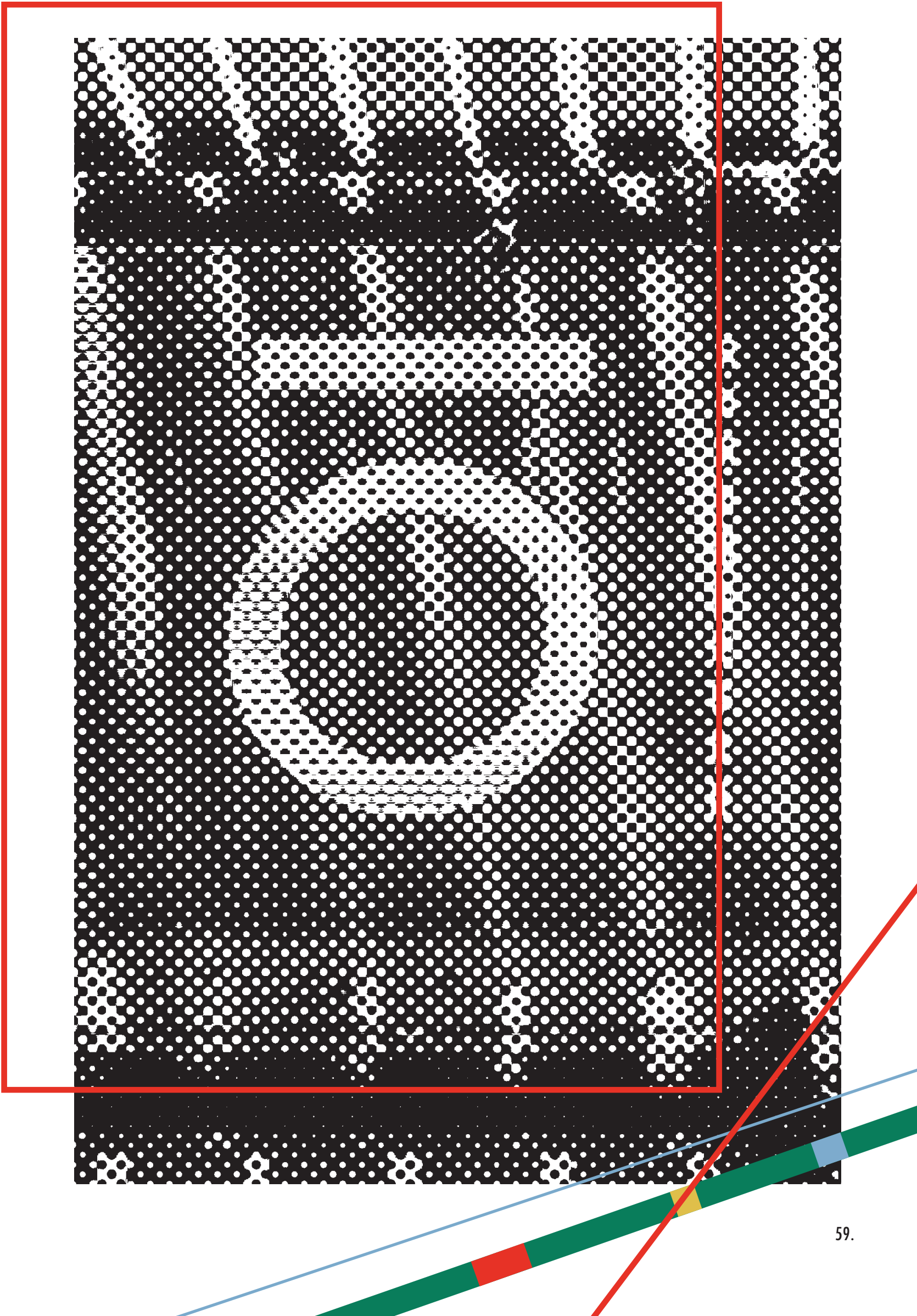
Who knew a bar could be your summer love? At least that's what the slogan for one of Florence's most temporally exclusive hidden gems, OFF Bar says. Open only from the end of May to the middle of September, this outdoor establishment offers a sustainable space for people to come together and grab a drink, enjoy some good food, and take part in one of the many scheduled events that might be happening on the stage in front of them. Located just outside the historic city center in Florence's Lago Dei Cigni, this nightlife hub features a range of events for both locals and tourists alike. From DJ sets to film screenings to viewings of the night's soccer matches, there is always something going on at OFF bar. Every day hosts a different event that affirms the bar's primary goal to "local artists as well as national and international acts," according to their website.

The bar had its debut during the summer of 2010 when it was created by Nothing Inc. to bring people together underneath one of Florence's many historical symbols, the Fortezza da Basso. It features a bar, an area for food, and a stage, in front of which guests can gather together to sit or mingle as they enjoy the wide variety of entertainment for the evening. Since its

conception, OFF bar has made it its mission to "mix different tastes and habits" to attract a diverse crowd of tourists and locals for a night of fun and relaxation. They offer a wide range of food and drinks, hosting local restaurants at the location during the summer.

In 2021, they partnered with Don Fefe Pizzeria to bring guests a slice of locally owned wood-fired pizza to indulge in as they take in the views of the lush green park around them. Since 2017, there have been redesigns in the works alongside sustainable architecture firm Filippo Weber Architects to make this temporary bar even more intimate and functional to bring people together to have a good time. Their proposed plan would turn OFF Bar into a single structure created entirely out of recyclable materials that can easily be set up and taken down to fit the bar's summertime schedule. While this project has yet to be realized, you can find the plans for the bar's brand new design on their website. For now, you can expect to see OFF Bar back in action this upcoming summer for another year of music, drinks, and entertainment to add even more life to your Florentine summer nights.

**OFF bar - Lago dei Cigni - Piazzale Oriana
Fallaci 50129 Firenze**



Gluten Free Options In Florence

By Gianna Martignetti

If you are anything like me, you don't know too much about what Celiac disease is and how it impacts the daily lives of people that do have it. According to the Celiac Disease Foundation, this autoimmune disease "occurs in genetically predisposed people where the ingestion of gluten leads to damage in the small intestine."

A young international student, Sophie Murchie, who is currently studying in Florence, said "Navigating my Celiac has been much easier here than expected. You would think a place like Italy would be impossible for a Celiac to enjoy, but many restaurants have gluten-free options, and they're delicious!"

Gluten is a protein found in wheat, rye, and barley. For example, pasta, cakes, breakfast cereals, most types of bread, and certain types of sauces, are some of the foods that cannot be eaten by someone with this disease. The food culture here in Italy plays a significant role in its society. Food is love, and Italians appreciate the effort and time it takes to get fresh and high-quality food and ingredients. So, let's dive in to see how Italy has made it significantly easier for people with Celiac disease to live in comfort and not miss out.



photo by Sam Sherry

How Italy is adopting better for people with Celiac Disease

We have seen rising numbers of people with Celiac disease worldwide, and the Italian Celiac Association says about 1% of Italians have celiac. From a very young age, children go to routine pediatric screenings, and this formal screening of children has led to earlier diagnoses. Screening and diagnosing at such a young age is vital so that individuals are able to have the proper approach to prevent other serious conditions such as anemia and infertility. Additionally, early diagnosis can help prevent symptoms from getting worse, damaging, and painful.

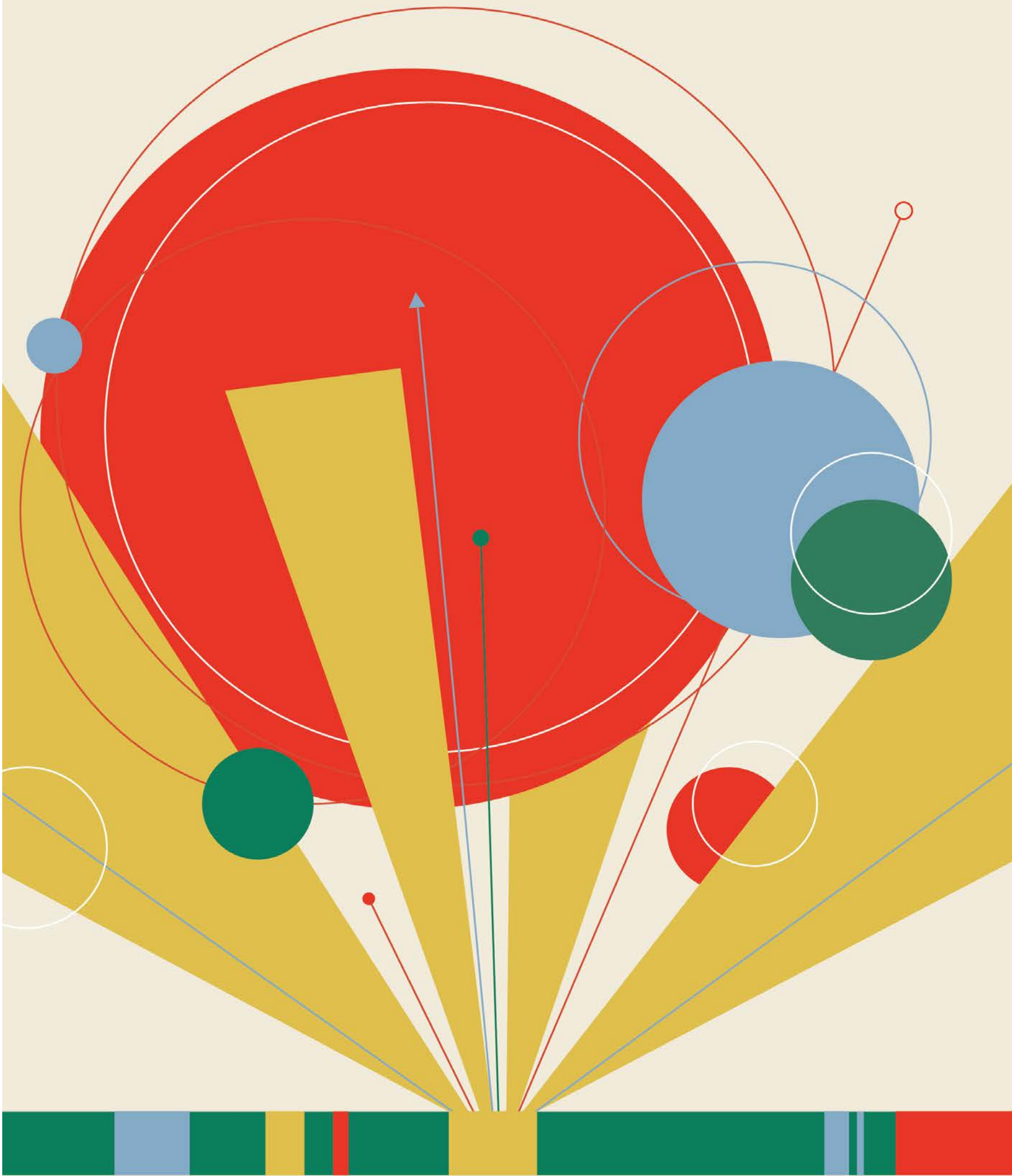
Gluten Free Restaurants

There are an infinite amount of gluten-free restaurants that are so accommodating for a person with Celiac. Some of my favorite hot spots around Firenze are Sgrano, Ciro and Sons, Ristorante Buca Niccolini, Mister Pizza, and much more. I have been to almost all of these restaurants and have tried their gluten-free options because two of my roommates, who also study here at FUA-AUF, have Celiac disease. So, as they call me “a gluten-free ally,” it makes me happy to try new things! The best part about going to these restaurants and trying the same dishes but gluten-free is that it tastes exactly the same to me. The first time I went to Sgrano, I got a panino, and I could not even tell the difference in the bread because it was just so good. Another great resource that Italy has is the Associazione Italiana Celiachia. This is an app that features a database of certified restaurants that you can search when you pay for access. It not only uses all of the local food names for what to eat and what to avoid, but it also mentions cross-contamination risks and has been double-checked for accuracy.

Gluten Free Dishes and Snacks

Since Celiac is taken very seriously here in Italy, there are a lot of options for gluten free snacks and dishes! There are many alternatives for ingredients such as wheat and flour which are commonly used here in Italy. For example, pizzas and pasta can be made with rice, corn, chickpea, or chestnut flour. Another great option is risotto. Risotto is a creamy rice dish that can be made with a wide variety of different ingredients, the majority of which are based on butter, wine, and onion.

For a person with Celiac, some delicious and easy snacks to have are fruits, nuts, popcorn, and avocado toast. Caprese salad is a simple and delicious tomato, basil, and fresh mozzarella salad. Fresh fruits and vegetables, as well as meat, are always available. These snacks and food are easily accessible in grocery stores as well! To test this, I went to my local Conad, and after looking around in the store, I found a section dedicated to gluten-free pasta, bread, snacks, and other foods. This was great to see from a person who doesn't exactly have Celiac disease but is able to be self-aware and have a newfound sense of appreciation for people who have Celiac.





FOOD & WINE

The **SLOWEST** Food in the **WORLD**

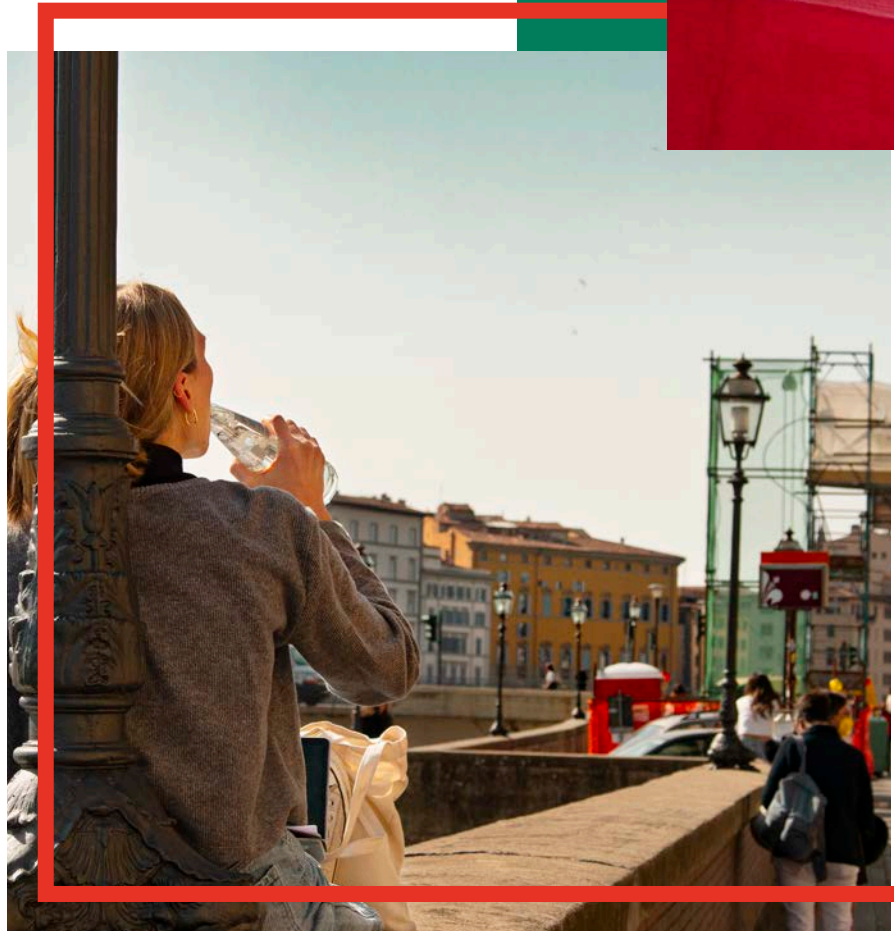
By Olivia Greenberg

Did you ever think that slower and more natural food production may be better for you? Throughout the 1980s, this idea was seen as out of the box but innovative for its time. Since the threat of fast-food chains started to dominate global marketplaces, Carlo Petrini and a supportive group of passionate food-loving activists in Italy created the Slow Food Movement. Its initial aim was to preserve regional traditions and the art of cooking with fresh and quality ingredients and encourage people to appreciate a slower pace of life with family and friends.

Today, the Slow Food Movement is internationally accepted, focuses on food access, and has a long-term goal of being economically and environmentally sustainable. These ideals based on innovation and human centricity align with Adriano

Olivetti's vision for his working environment. The evolution of the Slow Food Movement and Olivetti's workers has truly transformed Italy into an even more stunning and caring country, holding itself accountable for its people and their well-being by living to work and not working to live.

In Italy specifically, the Slow Food Movement envisions a country where everyone has access to fresh, local food. The movement defines in its own mission statement three interconnected principles as "good, clean, and fair." These principles emphasize that companies must produce food that is of quality and great flavor, does not harm the environment, offers prices that are accessible for consumers, and provides fair conditions for workers. This human-centric philosophy is vital for preserving tradition in a historically food-specialized country. The shared values that define the movement help govern policies



and operating practices that enhance a company's competitiveness while simultaneously advancing the economic and social conditions in the communities in which they serve. This idea is well known today but much more difficult to effectively put into practice since most businesses initially tend to think just of profit, not incorporating societal needs.

Typically, communities perceive little benefit even if profits grow at their expense. However, the Slow Food Movement has effectively shown the power that communities can have and how effective teamwork motivates change with a long-lasting impact. Anyone who identifies with the Slow Food Movement's values and wants to spread knowledge in their community can simply fill out a Founding Declaration form and serve as an official activist.

Activists contribute to the common cause and spread awareness. These leaders hold a great responsibility because they believe in the organization's values, not purely seeking recognition for their actions. Today, Italy has over 60 different Slow Food groups. In Northern Italy, the Slow Food groups tend to focus more on environmental efforts through food production. The Tuscany region's goal is to share sustainable ways to raise grass-fed animals, avoid pesticides, and

"good, clean,
and fair,"

encourage economic practices and monthly events to avoid waste, such as swapping and bartering. The Chiusi Minuta Olive Community heavily focuses on these environmental efforts. It was founded in 2019 by an olive producer and two restaurateurs in Tuscany. Having seen different food practices in Tuscany, they focused on producing economically efficient olive oil that protects local biodiversity. This oil uses 100% Chiusi Minuta olives, involving the entire production and distribution process in one region, enhancing the Slow Food Movement ideals. Their core values include ways to increase olive cultivation by providing the region with high-quality oil, respecting the area's landscape, and limiting quantities of olive production. The transfer of production goes from plant nurseries, oil mills, retailers, and restaurants. This community model allows everyone to get involved and has a board of 25 members who oversee production and environmental impact. However, critics can question the Slow Food Movement's ecological impact on sustainable, locally grown food.

With Italy's population nearly exceeding 60 million people, not everyone has access to or can afford organic food and this type of lifestyle. The addition of these activist groups throughout Italy and worldwide will be vital to preserving the movement's meaning and impact. Carlo Petrini and the Slow Food Movement continue to grow and inspire future generations to genuinely value the importance of health, food, and the environment.



Photos by
Sam Sherry

The **garden** in my **BEDROOM**

The future of Urban Farming

By Sofia Connor - Illustration by Annie Dalos



As the human population continues to grow, the availability of basic necessities will dwindle if we do not adjust our practices to promote the longevity of natural ecosystems and biodiversity. Since the 1960s, we have begun to supplement food quality with increasing yield demands through chemical fertilizers and pesticides. While the effects on health and natural ecosystems have been insurmountable, with the recent movement of relocalizing agricultural practices, we have the opportunity to reinvent the way our food is produced. Rising popularity in organic farming and local markets has led to a proliferation of agricultural methods that mimic natural systems for sustainability and regeneration, known as Permaculture.

While the idea of Permaculture first evolved in the mid-1970s, its influence as a sustainable system has only just taken off in the 21st century. Permaculture is the mimicking of natural ecosystems in agriculture to promote species variability, fertile land, and nutritious food. The system of living benefits all aspects of life, from plants to insects, fungi, animals, to humans. Planting marigolds and tomatoes together or corn, beans, and squash, in the same bed may sound odd, but it's incredible what a community of plants can create when they are in complete symbiosis.

Yet, this goes beyond plants. Free-range chickens and pigs grazing on weeds, eating seeds, and naturally spreading their manure are also vital to a rich ecosystem. See, the beautiful thing about Permaculture is that when we reflect nature's natural rhythms, we see just how interdependent our world really is.

The danger of modern monoculture farming, or growing a single variety on a plot of land, is that it depletes the soil's nutrients and forces us to use chemical fertilizers. When we prioritize yield production over the quality of our food, we hurt our bodies and our environment. How then do we make enough food to feed our ever-growing population? One possibility is urban farming or urban permaculture. Simply put, urban farming is placing the principles of Permaculture in an urban environment. It's about using available spaces like rooftops, balconies, community gardens, and possibly subway stations to grow plants for consumption and health. By making a city greener (literally!), we not only localize production, which decreases transportation energy, we also improve the quality of the city and reconnect to the fundamental practices of humans.

Now, if you're wondering, how can I implement urban farming into my life? Here are some easy ways to make your life a little more local life:

1. Start with small...

- Small, durable plants on a windowsill or balcony are a great way to get comfortable with gardening habits at a low commitment. Start with herbs like rosemary, oregano, basil, or mint

2. Get to know buddies...

- As mentioned above, companion planting is a great way to save space and create a symbiotic environment, less work for you! Here are some companion plants.

3. REUSE...

- Your home is full of potential gardening instruments. Think about all the yogurt containers you could use for potting herbs and veggies. You could even paint the outside to add some color and personalize your home.

4. Green Thumb? Maybe not...

- If you feel comfortable and have the time to join a local city garden, you can grow more of your own food. If the green thumb isn't for you, join community-supported agriculture (CSA) to get your produce from local farms.

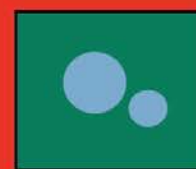
5. Get Practical...

- Learn about your growing zone (growing oranges in Maine is pretty tricky!)
- Consider your time commitment and DON'T overcommit

6. Get creative...

- Urban farming can easily be incorporated into your daily life and allow you to explore what and where can create some green space
- Consider soil building, composting, and edible landscaping!
- Create a flower garden on your balcony to attract bees, butterflies, and other great critters.

In order to protect the Earth and those that inhabit it, we need to start considering the repercussions of our choices by fully understanding how to apply ethics to our lives. A central tenet of Permaculture is ethics, which considers "care for people, care for the planet, and fair share." How can we work to apply this triad to all aspects of our lives? By living with the awareness and betterment of others in mind and considering ourselves citizens of a global community while acting on a local scale. There is so much beauty and goodness in the world and if we start living from a place place of hope and connection, we can heal ourselves and our relationship with the Earth.



Is Cultured **MEAT** the way to the & **FUTURE** & **Italy?**

By Ornella Fanciulli

It's referred to as cultured, cell-based, cultivated, lab-grown meat, and so on. It's a meat substitute manufactured in a lab using animal cells and a cultured medium like fetal bovine serum or a proprietary blend of sugars and salts, as the name implies. Several companies around the world are marketing this new approach as a way to develop a meat substitute that is "cleaner" and safer than traditional beef.

For the first time, a regulatory authority has approved the sale of cultured meat created in bioreactors without the slaughter of an animal. The event has been heralded as a watershed moment in the meat business.

The advantages of "alternative meats" can be realized on several levels: in terms of environmental impact, they can reduce arable land and water consumption, limit emissions, and combat climate change; in terms of health, they can reduce the spread of antibiotics currently used on farms, which is a major risk factor for antibiotic resistance; and in terms of ethics, they can replace intensive animal husbandry with evidence-based practices.

Hundreds of firms are working on cultured chicken, beef, and pigs to lessen the environmental and climate effect of industrial animal production while also providing cleaner, drug-free, and cruelty-free meat. Nearly 130 million birds and 4 million pigs are slaughtered for meat every day. Only 4% of the world's mammals are wild, with 60% being livestock,

36% humans, and 60% being livestock.

Josh Tetrick, co-founder and CEO of Eat Just, a cultivated meat firm, has a vision for the future: a day when lab-grown meat is available everywhere from Michelin-starred restaurants to street vendors and fast food chains. However, more funding — as well as governmental permissions — will be required to get there. Real animal products manufactured in laboratory and commercial production facilities are known as cultured or cultured meats. The technique is currently pricey, but experts and entrepreneurs believe that over time, production will become more efficient and less costly. Switching to grown meat could help cut agricultural greenhouse gas emissions and mitigate climate change. Eat Just has achieved great development in the last two years. In December 2020, it received its first regulatory license in Singapore for its Good Meat cultured chicken, and it has since been granted permission to commercialize new types of cultivated chicken there, including chicken breast, tenders, and shredded chicken items.

More than 700 people have been served its cultured meat products in Singapore, according to the company, a number Tetrick expects to rapidly increase as it wins permissions in additional countries. Is Italy, on the other hand, ready to eat meat made in a lab? "95 percent of Italians would never consume synthetic meat if it got on the market," says Ettore Prandini, president of Coldiretti, "with rejection for steak manufactured in a laboratory by stem cells obtained from a cow muscle, destroying the relationship with the naturalness of food... The real Italian meat comes from a farming system that is unrivaled in the world for safety and quality, thanks to valorization initiatives proposed by farmers, such as the adoption of controlled nutrition, restrictive breeding protocols, electronic traceability systems, and direct sale of meat through Campagna Amica farms and markets." Choosing 'Made in Italy' beef also means supporting a system of animals, grassland, and, most significantly, people who have fought tirelessly for decades to combat depopulation and degradation, even in the harshest of situations."

The growing demand for meat substitutes is driving startups, large agri-food firms, and international investors to develop novel, high-tech goods. As a result of increased ethical and environmental sensitivity among consumers, three guidelines have emerged: producing meat in vitro without the use of animals; replacing meat with vegetable products by simulating nutritional properties, flavors, appearance, and texture; and identifying alternative forms of protein in novel foods and entomophagy.



Photo by Amelia-Hallsworth - Pexels

Fare la Scarpetta

By Lauren Canepa- Photos by the author

To visit Italy is to embrace and delve into the cultural experience of dining in local Italian restaurants and savor the mouthwatering food they present. Learning about the correct etiquette to follow while eating in these restaurants was very

important to me because I wanted to immerse myself in the culture and show respect. I began to research, which is when I stumbled upon a practice called “fare la scarpetta,” which refers to using a small piece of bread to soak up the last of the sauce once you’re done with your dish. Depending on the person and their views, it could either be seen as impolite or a compliment to the chef.

Dining out in Italy isn’t only about consuming food for nourishment and energy to get you through the rest of your day rather it is much more than that. It is a time to appreciate your time with family and friends and cherish every delicious bite you take. There’s an old Italian saying, “A tavola non s’invecchia” which approximately translates to

“at the table one does not grow old.” The longer you spend at the table, the better.

With the importance that comes with each meal comes the proper etiquette that is expected to be followed called “Galateo” which

is a set of fundamental rules that originated in Italy and became adopted by many different European cultures and practiced while enjoying meals. Some of the rules are but aren’t limited to, not resting your elbows on the table, waiting until

everyone gets their food before you begin to eat, and no burping while still at the table.

Most of the rules that follow politeness have been practiced since the book, Galateo: The Rules of Polite Behavior written by Giovanni della Casa was published in Venice in 1558. Although, as time has gone on there is one mealtime practice that could be seen to some as a sign of respect rather than someone being ill-mannered. This is the practice of “fare la scarpetta” which translates to “make the little shoe.” The meaning “little shoe” is used to describe this action because, like the bread on your plate, shoes drag up what is on the ground when you are walking around. This is a sweet comparison, but





on the other hand, some may say that this custom is linked to poverty because the word “scarsetta” can be translated to the word “scarcity.” Impoverished people would need to absolutely clean their plate and eat all the leftovers, not sparing a speck of sauce because they can’t be sure when their next meal will be. This controversial action can be seen as impolite, and a gesture that goes against the Galateo, but others see it as a compliment to the chef because the meal they made was too delicious not to consume the entirety of it.

On one side of the controversy spectrum, scarpetta can be considered rude if you are in a formal situation like at a restaurant or at a dinner party because it may be seen as childish and does not follow the strict etiquette rule book. Some people believe it is rude only if you use your hands to sweep the bread across your plate and soak up the remaining flavors, but if you use a fork to perform this act, then it is okay. And some believe there are no exceptions to this, and you should follow proper etiquette unless you are home and in an informal setting.

But as time goes on it is inevitable that some rules and traditions created over 400 years ago begin to fade. There is an emphasis on the word “some” because Italians, along with people all over the world, love and nurture their traditions, especially when it comes to food but “scarpetta” seems to be one thing that has evolved from an impolite act to an act of respect and something that brings a person back to a nostalgic and comforting time.

To many Italians, their first experience with “scarpetta” was when their beloved nonna, or grandma, dipped a piece of bread into a homemade sauce while it was cooking on the stove, and she let the young child taste it before anyone else did. Family is such an important aspect in Italian culture, especially the role of grandparents, so continuing this action brings back loving and fond memories, which can make a delightful meal even more meaningful to the person enjoying it.

To many Italian chefs, there is nothing more satisfying than seeing their customers clean every inch of sauce off their plates because it shows how much they enjoyed their food. From the information I’ve gathered, although following Galateo is very important, fare la “scarpetta” is something many Italians agree that they’d gladly go against good behavior for.

I, fortunately, got the chance to ask the chef of a local restaurant here in Florence his opinions on this when he came out at the end of our meal, and his face lit up when I asked. He told me that if he got clean plates back from his customers, that was a better sign of appreciation for his food than if they verbally complimented him. Traditions and the rules of dining may change with time, but Italians will always prioritize enjoying and savoring their food.

Food culture in Italy ain't a joke

By Chih-chin Hu

Italy is a legendary country in terms of its artistic culture. The Renaissance, Roman architecture, film revolution, literature, fashion, and the one we can not live without the culinary arts. Italian food has its world wide reputation without a doubt. Pasta, pizza, and risotto have become synonymous with Italian food in everyone's mind. It is easy to find Italian restaurants in most of the big cities in the world, and they have their own ways of making "Italian food" in the styles that suit the country's own eating habits. But without visiting the country, you can never taste authentic Italian cuisine or learn that Italian food is not strictly pizza and pasta.

For Italians, food is not only sustenance but a form of cultural and artistic expression.

Italian food culture is a hot topic that has even become a mocking trend on social media in recent years. People love to watch videos about how Italians get mad if someone puts pineapple on the pizza, cuts the pizza in wrong shapes or breaks the spaghetti before cooking it. But why? Why does food matter so much for Italians?

After coming to Italy, I personally found out that food is paramount to Italian culture. Italians follow strict rules and traditions surrounding what, when, and how they eat. Locals are specific about their dining practices and can often spot a foreigner from simple mistakes.

In Italy, a bar does not mean a place for consuming alcohol. Instead, it is a cafe where you can get sweet breakfast with a cup of espresso. Here are some rules that you don't want to break in bars. Latte does not mean coffee with milk but only milk. A cappuccino or any coffee with milk is usually a no after lunchtime. Never put ice in your coffee or cafe latte, and if you must, make sure you order it in a trendy new cafe, not a traditional bar. Ordering espresso before you completely finish your food? Also, a no. Drinking water right after your espresso could be offensive to baristas. If you are offered a cup of water beside your espresso, it is for you to clean your mouth before having the espresso; water after the fact implies you don't like how the espresso tasted.

In Italian restaurants, the menus are split into different parts arranged in order from antipasti, primi, secondi, and dolci. This translates to appetizers, first course, second course, and desserts. In restaurants, appetizers would commonly be salumi, prosciutto, formaggio (cured meat, dried ham, cheese).



Photos by Isabella Parente



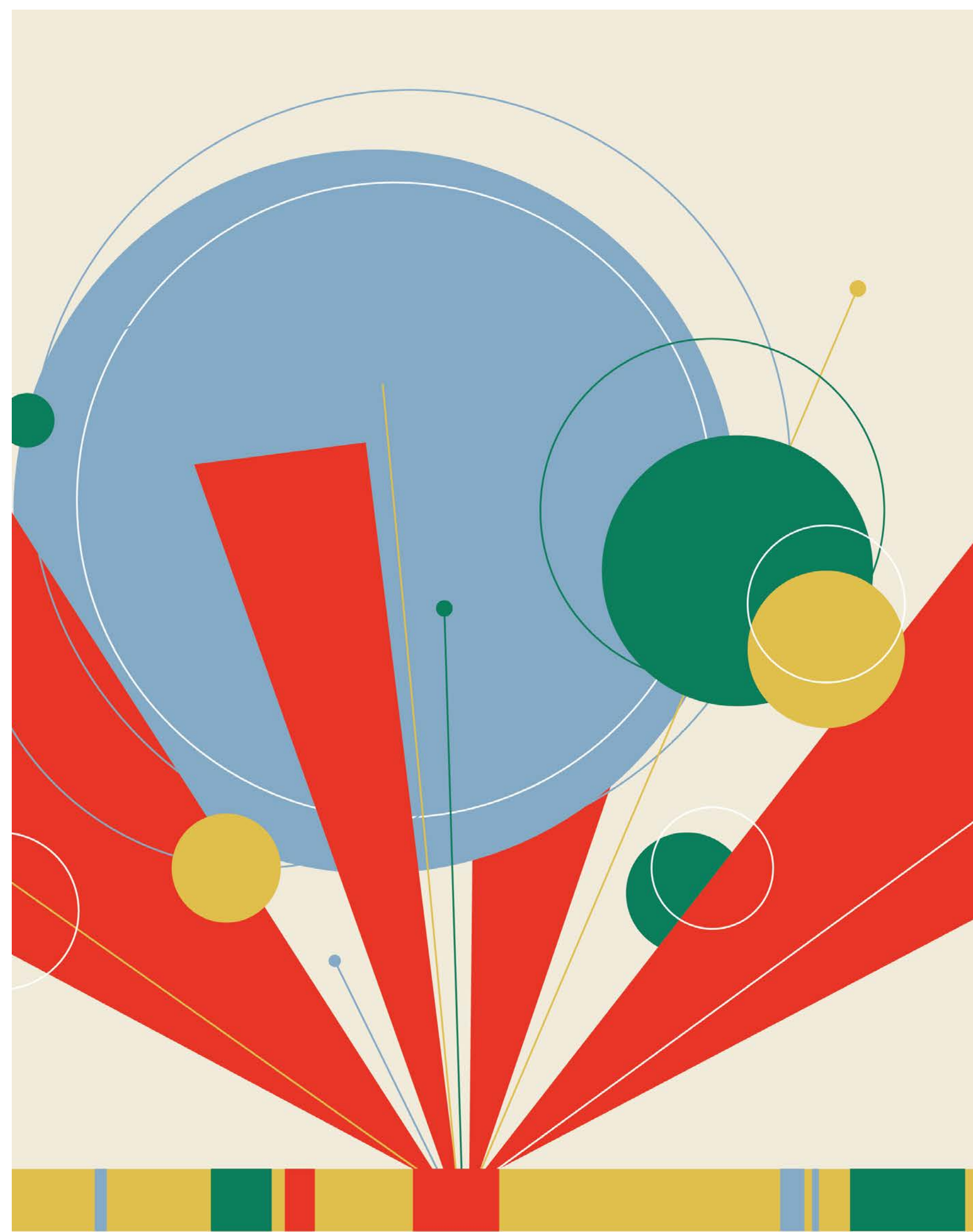
Photos by Maja Peirce

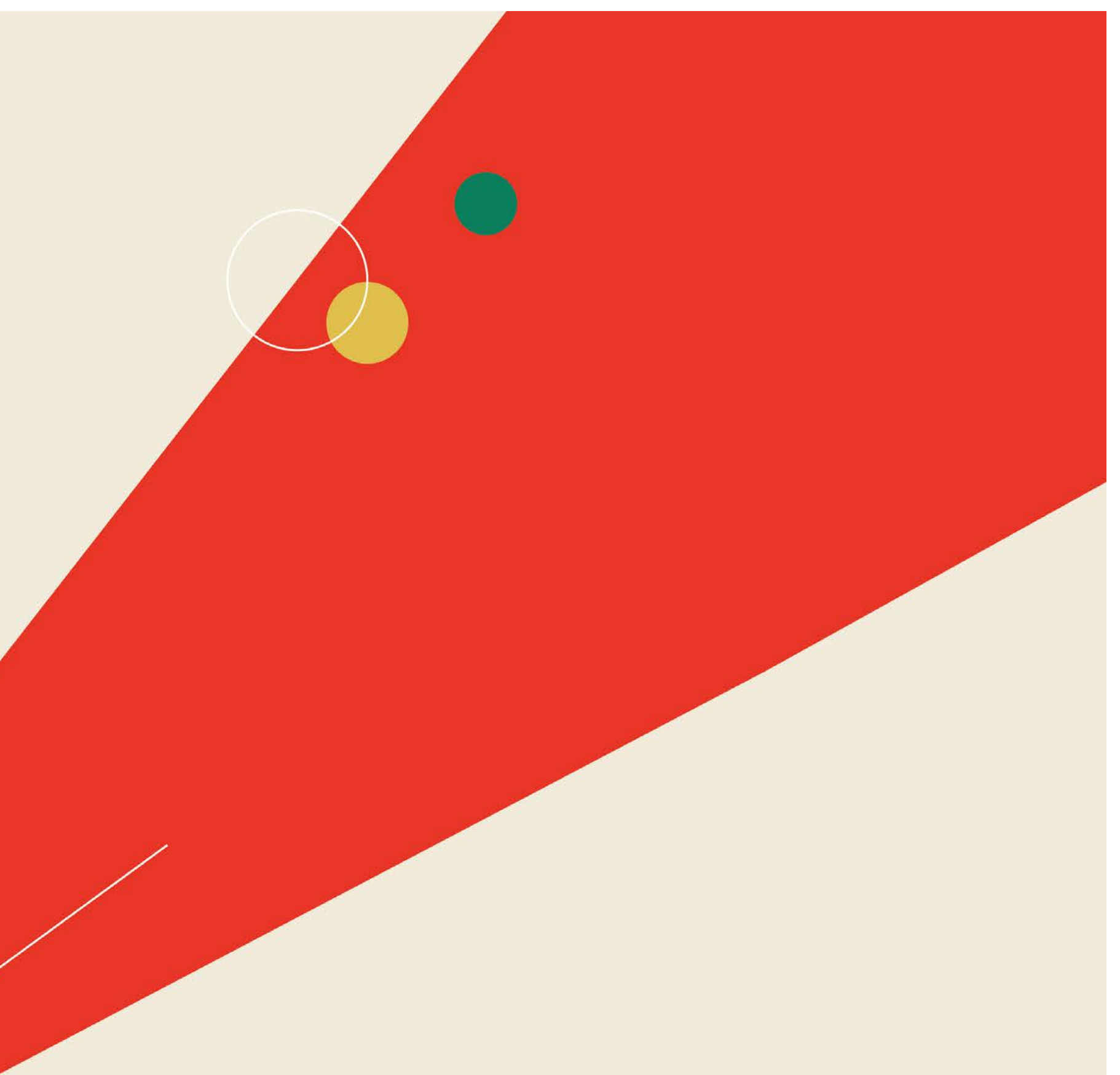
First courses are starchy dishes like pizza, pasta, risotto and seconds could be meats or fish that are usually served with roasted potatoes or vegetables. A traditional restaurant would serve these courses in this order. The last thing they would like to do is to display antipasti, primi and secondi all together in front of their guests. Instead, dishes must be served one by one. After the guests finish their dinner, waiters often ask if they'd like to have dessert and a cup of espresso or digestivo, a digestive alcohol.

Because Italy is a country divided into 20 regions, each with its distinct recipes and culinary traditions, depending on where you go, dishes are made with different and local ingredients. People from every region are proud of the foods from their hometown but are respectful and willing to try other types of food when they travel to other cities or regions. As the quote goes, "Paese che vai, usanza che trovi" (Different places you visit, different customs you'll find). However, although they would show their respect to foods from other regions, they still love to fight about which city has the best food, especially after a few drinks.

In conclusion, the food culture in Italy is not a joke. The majority protect and are proud of how they eat and what they eat, similar to the pride they feel in their historical architecture and artistic richness. This phenomenon represents strong unity of culture. Culture and food traditions are ever-evolving. So next time when you have an idea to try a new Italian recipe, do not be afraid to do it, but make sure you let your Italian friends try and wait for the iconic word to come out from their mouth:

"Approved!"





FASHION





Beauty at the edge of the world

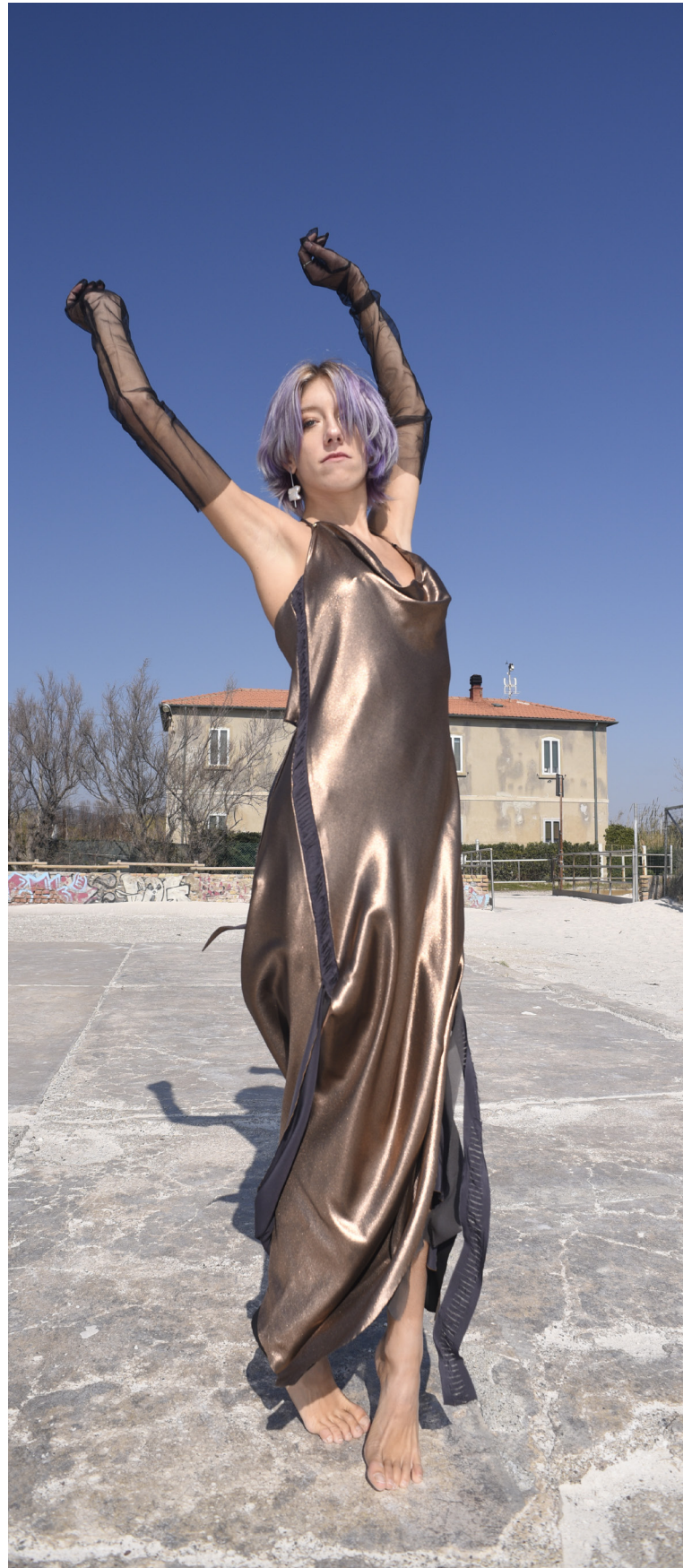
Photos by Charlotte Bauer,
Lindsey Curabba, Isabella Parente,
Taylor Samuels, Anne Sipos,
Robert Thompson

Inspired by stunning yet desolate views of the Rosignano Solvay beach, students from the Advanced Fashion Photography course created a photographic journey showcasing the works made by fashion designer Kristina Nikolova.











BLURRING THE LINES OF GENDER

By Maja Peirce

Giorgio Armani once said “Androgynous today means that men and women have the same attitude towards what they want to wear ... it’s not unisex dressing, but more the idea that you can see a jacket on a woman in this show, which you can just as easily see on a man.”

The conversation surrounding androgynous dressing has evolved over the last century, and it has become widely popular to see a woman in a suit. However, while there have been several points in pop culture where men wore feminine clothing, it is still not mainstream.

Mick Jagger, in 1969 wore a balloon-sleeved dress on stage. David Bowie’s entire Ziggy Stardust era was full of flowy and sparkly dresses, not to mention his floral caftan on the cover of his album *The Man Who Sold the World*. Prince created his own extravagant androgynous look while remaining a major sex icon of the 80s and Hector Xtravaganza built the New York drag ball community, earning the title “Grandfather of Ballroom” while frequently dressing in sweeping ballgowns. Famous figures like

Young Thug, Harry Styles, and Lil Nas have also represented strong masculine icons dressing in feminine fashion as well. Despite this, it is still rare to see men dressing like this walking down the street or on your weekly grocery store run in most countries.

The proposal of dressing gender fluid can shock and sometimes even anger traditionalists. American podcaster Ben Shapiro saw Harry Styles being featured in a dress on the cover of *Vogue* as an attack on men, saying the image was a “referendum on masculinity” and an attempt by the left to “feminize men.”

Pundit Erick Erickson connected the cover to American president Joe Biden. He tweeted, “Biden gets elected by promising a return to normal, then the left goes all-in on men in dresses.” Historically, the communication of gender through fashion has been viewed as important in finding a mate we are attracted to. Yet, men still view femininity as a threat to their sexuality and their place in social circles.

I’d like to paint a different picture. Dressing gender fluid does not take away from identifying with masculinity or femininity but instead opens doors to identifying with both or whichever you feel inclined to. The more we as a society move away from identifying with gender, the more space there is for different types of sexuality to flourish as well. Finding a partner becomes more about someone’s character rather than the gender roles they were born into and what was decided for them.

Some great examples of what the future could look like in terms of gender and sexuality are Kim Jones’ Fendi Haute Couture collection inspired by the Virginia Woolf novel *Orlando* and the American show *Euphoria*.

Jone’s collection tells a mordant tale of a young poet, Orlando, who wavers between being male and female. Jones rebirthed the novel to feel entirely new despite it being one of fashion’s most-loved references to androgyny.

A full-length pistachio green robe/gown hybrid worn by a man indeed evaded any notions of gender. Not

to mention the male model wearing scarlet lipstick in the silky, fitted, black suit revealing long white flowy sleeves. It was hardly relevant what gender the models were, all you could keep focus on was that they looked absolutely flawless. The immaculate follow-through on creating a seamless gender-fluid collection made the viewer desire something other than to be identified as a particular gender but as an individual in all its expression.

The show Euphoria has influenced mainstream fashion, and the aesthetic has spread like wildfire across the internet as people recreate the extravagant makeup looks and outfits from the show. Its popularity partially stems from the flouting of gender and sexual conformity. The main character Rue, played by Zendaya, dresses in androgynous, psychedelic streetwear and later slips into a sleek tuxedo.

Her love interest, Jules, is played by Hunter Schafer, who is a positive mainstream demonstration of a trans-woman. Schafer's character is strong, feminine, and angelic. Her attire embodies someone people, transgender or not, can relate to with her edgy yet flirtatious silk slip dresses, brightly colored mesh tops, and dainty florals. Jules is also very sexually fluid having been with both men and women. This relationship is a great portrayal of how fashion is shifting to reflect someone's inner identity rather than catering to the gender they want to attract.

Fashion is used to communicate and express who we are. Opportunities to recognize multiple or varying gender identities are increasingly seen on the runway, on screen, and in everyday life. It is exciting to see the conversation surrounding gender and sexuality growing and see it reflected in fashion and

pop culture. The celebration of an individual's spirit comes with newfound freedoms of expression and creativity. A time of exploration of what it means to dress as the true you is upon us.



**ANDROGYNOUS
TODAY
MEANS THAT MEN
AND WOMEN
HAVE THE
SAME ATTITUDE
TOWARDS WHAT
THEY WANT TO
WEAR...**



SUSTAINABLE GUILT: SHOPPING AGAINST THE CLIMATE CRISIS

By Maeve Mugglebee

If you ask an elder about the role of thrifting in their lives, what do you think they will say? Do you think they will say that they didn't want to support fast fashion and the destruction of the planet, so they chose to be sustainable and thrift their clothes? Chances are, probably not.

Gen Z and surrounding generations have grown the second hand market exponentially in the last few years, so much so that according to second-hand retailer ThredUp and GlobalData, the second hand market is estimated to reach \$77 billion in the next 5 years, growing 11 times faster than the normal fashion sector, which has been leading the fashion industry for decades. But what's unique about the newfound fascination and culture surrounding the second-hand market? Some say it's gentrification with a strive for an amazing wardrobe. Underneath that, though, there is something that is not being fully acknowledged. Guilt. It's guilt. Let me explain.

In 10 to 25 years, it is the younger generations, including Gen Z, who are going to be dealing with the devastating effects of climate change. Fast fashion is the second biggest industry driving the climate crisis on multiple levels. According to the World Bank, "the fast fashion industry is currently responsible for 10% of annual global carbon emissions, more than all international flights and maritime shipping combined...[if this continues], the fashion industry's greenhouse gas emissions will surge more than 50% by 2030."

So the world's young people are told that the climate crisis is growing worse every year and it is up to them to fix it. They're also told that fast fashion is harmful because it contributes to the climate crisis, but it also contributes to the extensive market of exploitative labor. So how do we cope? How are we supposed to dress when a sustainably made white t-shirt is \$50? How do we clothe ourselves without contributing to child labor and worker exploitation? How do





we dress without contributing to the climate crisis?

This problem is less conscious than we think, however. I know that every time I walk into an H&M or a

by someone being exploited in some way, and while I could be wrong, there's no way to truly know.

New consumers are at a loss. In an age of absolute political correctness,

"THE FAST FASHION INDUSTRY IS CURRENTLY RESPONSIBLE FOR 10% OF ANNUAL GLOBAL CARBON EMISSIONS"

Zara, these thoughts, in their own form, do go through my mind. I find myself checking the tags for what kind of material was used, where it was made, etc. To you might seem like I'm just a good shopper who is picking her investments wisely, but I'm judging how unsustainable my purchase will be. For example, polyester, one of the most popular and cheap fabrics used in the fast fashion industry, is derived from fossil fuels. It's one of the worst fabric choices out there. According to Good On You, a website dedicated to educating consumers about the intricacies of sustainability in the clothing industry, "the majority of polyesters are not biodegradable... [it] is partially derived from petroleum... [insoluble] wastewater from [polyester] textile factories causes serious problems to local plant and animal life [and the dyes themselves] are toxic to humans."

I'm checking where the garment was made because if I see China, Bangladesh, or any other Asian country, it's almost guaranteed that that particular garment was made

every aspect of life is constantly analyzed for political incorrectness, and now shopping has been too. Shopping ethically is complex, and we are the first generation of people to acknowledge it, both for human rights and climate activism but also because we don't have any other choice. We don't have the option of not caring about the impact fashion has on the climate crisis because it will be us who deal with the devastating consequences. We've been told that our straws in our drinks, our new outfit, and many

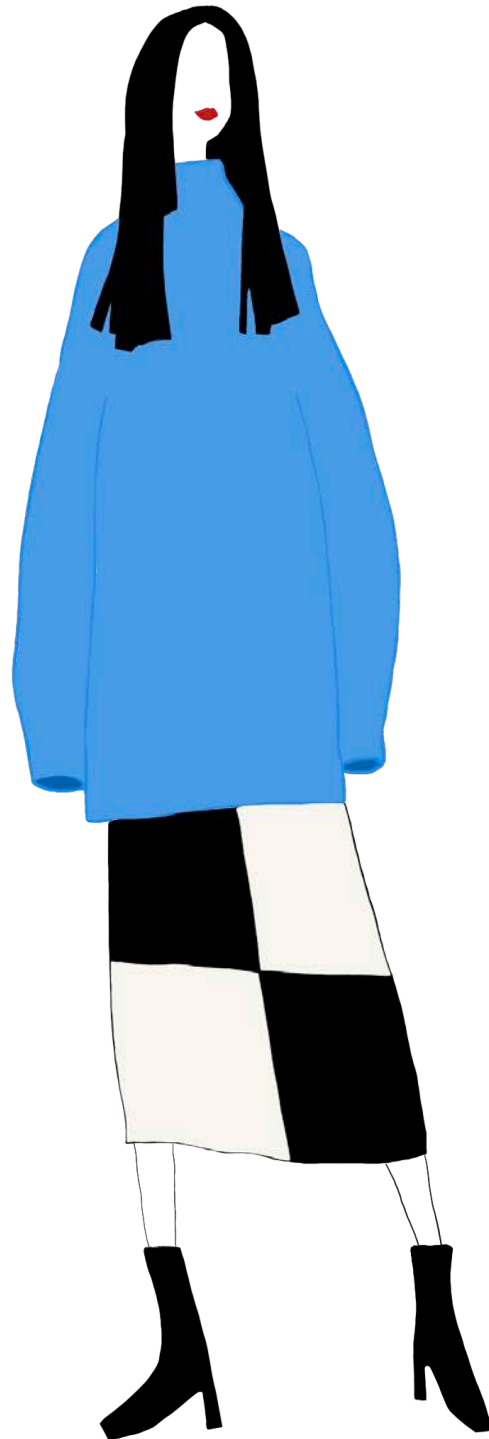
other mundane and small parts of our lives are what's impacting the climate. While that is a very small part of the equation, the real problem is the people behind these parts of life, such as Amancio Ortega, CEO of Zara, whose net worth is over €63 billion, or chief executive at H&M, Helena Helmersson, who just pledged to double the company's \$25 billion revenue by 2030. We are made to feel guilty for buying a new pair of pants or a new shirt because that is not the most sustainable way of shopping, and we have to shop sustainably, or we are contributing to all these terrible things.

The demand for new clothing is never going to stop, but there is a solution. Starting at the source is where the most impactful change will happen. The creation of sustainable fabrics is one of the main ways we can transform the fashion industry. With modern technology and innovation, manufacturing companies have come up with alternatives such as a cotton and polyester replacement derived from orange peels, leather derived from mushrooms, and more. While the current scale of production makes these alternatives highly premium right now, investment by fashion industry leaders can make these ideas mainstream and, therefore, affordable. While there is no one exact solution for the intricate but problematic fashion industry, we have the power and the technology to transform the industry in a way that makes shopping more enjoyable for everyone involved. We just have to push.



ON THE ROAD TO SUSTAINABLE FASHION

By Gabrielle Ziukaite



"IT IS NO SECRET THAT THE FASHION INDUSTRY IS A BIG DRIVING FACTOR IN POLLUTION, GLOBAL WARMING, AND ENDANGERING WORKERS"

It is no secret that the fashion industry is a significant driving factor in pollution, global warming, and endangering workers. Various documentaries and tragic factory accidents have shocked us. For decades, many researchers have pointed out the harmful effects fashion has on the globe, but the real change comes from us, the consumers.

The Internet has been a catalyst for the rise of fast fashion: a business model that mass-produces current trendy fashion designs at low cost and brings them to retail stores while demand is high. The Internet has made it easier to purchase clothing online by giving influencers a platform to promote fast fashion websites to their viewers. But what is fashionable today online might as well be old news tomorrow. This results in an accumulation of cheap, poor-quality clothing that ultimately ends up in landfills, never to be worn again.

Participating in sustainable slow fashion might be a way out of the consumerist mindset. Slow fashion encourages us to choose quality over quantity and invest in better clothing and be mindful of the environment and ethical clothing production practices. This includes supporting local designers, purchasing fewer but higher quality items, and being aware of the impact of fashion in general.

While trends are constantly changing, and there might be some appeal in following them, it's important to realize that classic shapes, cuts, and colors will never go out of style. This is part of a larger concept known as a capsule wardrobe, first introduced in the 1940s. A capsule wardrobe is a collection of essential clothes that can be styled together and don't go out of fashion. This idea was later popularized by American designer Donna Karan in 1985 when she released her "7 Easy Pieces" collection and demonstrated how many different outfits can be created with only a few pieces of clothing. While creating a capsule wardrobe

might seem daunting to some, it's actually quite simple. The main thing to keep in mind is choosing clothing within a complementary color palette, so you are able to mix and match as many pieces as possible as well as choose clothing with classic shapes and a minimal look. When creating a capsule wardrobe, it is essential to choose quality over quantity as ideally, these clothes would be used in a variety of different combinations and for a long time.

Another way consumers can contribute to sustainable fashion is by supporting brands that are creating clothing from sustainable materials. In more recent years, clothing brands have been looking for ways to create clothing while minimizing environmental impact. One of these brands is ONE100, which creates clothing using an unexpected food by-product - orange peels. By utilizing a by-product, the brand not only reuses orange peels, which otherwise would end up in a landfill but also creates a biodegradable piece of clothing. Another sustainable material innovation has been made by the brand Mylo™. With a team of scientists and engineers, they have developed a state-of-the-art material from mycelium, made into leather. To understand sustainable fashion from a brand's perspective, I interviewed Niccolò Cipriani from Rifò, a circular fashion brand based in Prato that recycles old cashmere and wool clothing into new yarn. The inspiration behind Rifò was to create an alternative to fast fashion, create value from waste, and create new job opportunities. While production was an obvious obstacle, Niccolò assured us that Rifò is still working towards its goal of inspiring change in the fashion industry. In Niccolò's opinion, regular consumers should wear more of what they already own instead of purchasing new clothes in order to participate in sustainable fashion. Lastly, Rifò imagines a sustainable fashion utopia as a place where we don't buy any newly made clothes but rather clothes that are created

from recycled materials. What can be done to achieve such a utopia? We, as consumers, have to switch our mindset and leave fast fashion behind and make most of what we already own in our wardrobes. It is obviously impossible to wear the same clothes forever, but when the time for new clothing comes, we should try to purchase clothes from sustainable, slow fashion brands that recycle old clothing and use sustainable materials.

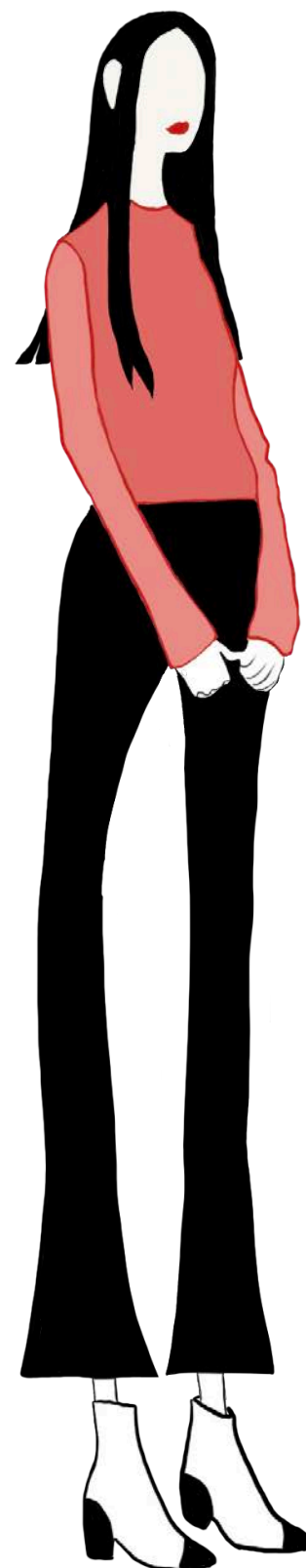


Illustration by Zoey Thompson

AN ANGELA-MISSONI PREDICTION: 'POST-COVID EUPHORIA'

By Laura Sitterly - Illustration by Ellie Lindsey

The Missoni surname is one that sends ripples out into the fashion world. It's highly regarded amongst the whispering waves which shape the Italian coastal cliffs. Similarly, it's honored within the ebb and flow of trendy currents swirling about the fashion world. It is a surname that has touched art on a global scale. The Missoni brand is more than just a mix of vibrant colors which fit into aesthetically pleasing patterns. It is a family-run tradition that started with Ottavio Missoni and his wife Rosita in 1953. The current creative director and president of the company is Angela Missoni. She is accredited for her dedication to nurturing the psychedelic knitwear brand. She has successfully incorporated the brand in expansive collaborations with designer labels such as Valentino, Converse, Bugaboo, Havaianas, Bulgari, Target, and San Pelligrino throughout her reign.

It's undeniable that the uniqueness of the Missoni zigzag patterns has always been appealing to the consumer's eye. Though, as with all beloved brands, there comes a crucial time when to stay afloat, progressive shifts must be taken. Angela revitalized the brand, providing a second life. She played around with different blending methods of stitching for quite some time. Eventually, she stumbled upon a more sustainable technique of production, which wasted the minimal amount of yarn possible. Through integrating this new method, the brand's fabric became more flexible to wear and environmentally friendly to produce. The company experienced

a sales resurgence in early 2019 as consumers raved over the new-and-improved products, entranced by how much lighter they fit. Angela Missoni's artistic C.P.R. kept the company sitting comfortably on its throne of high esteem.

Everything that Angela Missoni touches, she breathes life into. She is respected for both the grandeur of her accomplishments and how she went about achieving her career milestones in the humblest of ways. Her motivation, an insatiable curiosity for improving our world, is reflected in her career choices. At 62 years old, she proudly claims, "I've always had a mind of my own: rebellious, emancipated, a kind of activist." Her activism is displayed both professionally and personally. In her professional life, she transformed the entire Missoni line into a sustainable one. Likewise, she passionately gives to charities addressing the AIDS pandemic in Africa in her personal life. In fact, the United States organization AMFAR nominated her as the recipient of the 'Award of Courage' due to the financial support she's contributed to the cause over the years.

Angela brings light wherever she goes. Not only is she to be applauded for revamping the Missoni brand, but her balance between success and philanthropic efforts is a breath of fresh air in the modern fashion market. She continues to spread optimism by instilling the hope that our post-pandemic society can only improve.

The pending question looms above us all, what will life become after the covid-19 pandemic? While most would look at the economy

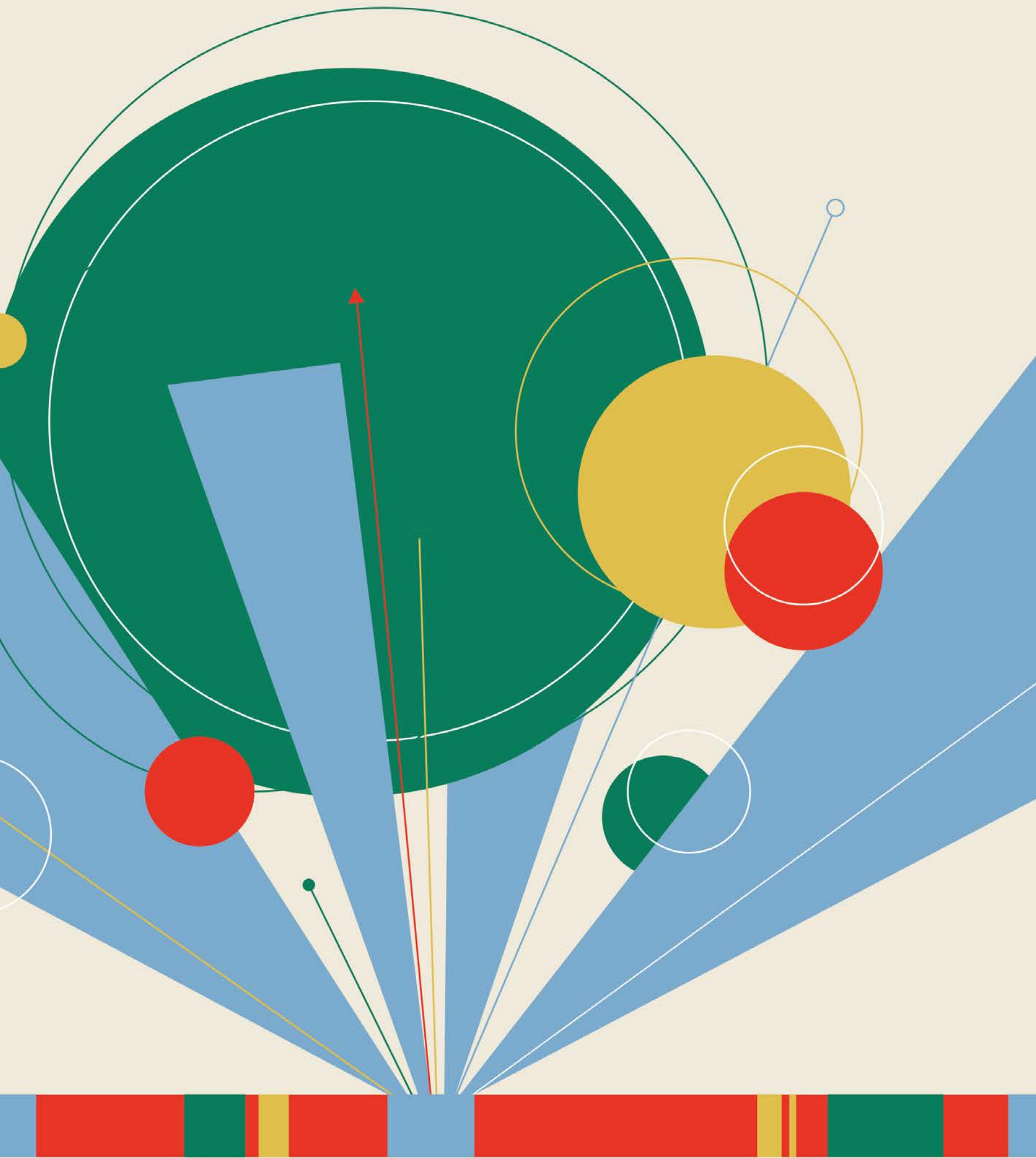
with dreary eyes and respond pessimistically, Angela does not. She is confident that there will be a renewed desire for fashion, just as there has been for friend and family reunions. In fact, she marvelously coined the term 'Post-Covid Euphoria.' She proudly stated, "after the first wave of COVID-19, I found an old pair of high-heels in my wardrobe and gleefully slipped them on, although I actually don't wear such high shoes any longer, but this time it gave me a very special feeling of happiness."

When our world shut down, it reminded us that our daily life is a gift, not to be taken for granted. In the face of the pandemic, fashion prevailed, and Angela Missoni anticipates that so will our devotion to it. As a pioneer in the entrepreneurial realm, Angela has revamped the image of the Missoni brand. She has brought forth a fresh identity to the line, implementing more environmentally friendly techniques on the manufacturing backend. While Angela Missoni is confident in the upcoming post-pandemic era, she understands it requires fashion leaders to trudge forward sustainably.

The fashion world is a small piece of a larger system we must navigate, called society. When society falls, we all fall. When society endures, we follow suit. So, inspired by Angela Missoni's prophecies, as we march on, we must keep our heads held high and not fall into the belief that we are pandemic-defeated, but instead, we must enjoy the 'Post-Covid Euphoria.'



AS WE MARCH ON, WE MUST KEEP OUR HEADS HELD HIGH AND NOT FALL INTO THE BELIEF WE ARE PANDEMIC-DEFEATED BUT RATHER, 'POST-COVID EUPHORIC'





ITALIAN LANGUAGE



Una Conversazione con Enrico Fermi

By Emma Rocco - Illustration by Sophia Early

Questa è la storia di una ragazza e una conversazione incredibile. Era una giornata fredda e buia. Le strade di Firenze erano silenziose senza il rumore dei turisti. Era una giornata fredda con solo il rumore del vento. La ragazza era entrata nella chiesa di Santa Croce da sola, ma in realtà c'era qualcun altro insieme a lei. C'era un uomo che leggeva la targa di Enrico Fermi seduto su una sedia.

La ragazza anche se un po' impaurita, si avvicina all'uomo e gli chiede:

"Era un inventore molto interessante, non crede?"

L'uomo le risponde, "Lo pensi?"

La ragazza dice, "Sì, non ha inventato la bomba atomica?"

L'uomo scuote la testa mentre guarda la ragazza per un momento,

"Sì è vero ma anche se non è del tutto vero. Ha anche realizzato molto di più". L'uomo misterioso guarda la statua e aggiunge, "Conoscevo molto bene Enrico, ed era un uomo che ha fatto molto. In un certo senso, ha cambiato il mondo".

"Veramente?" Lei risponde "perchè?".

"Per cominciare, la cosa importante da sapere è che prima di trasferirsi negli Stati Uniti è stato un professore universitario presso l'università di Firenze." L'uomo aggiunge, "Lo so, che questa notizia non è super importante, ma ha fatto molte scoperte sia a Firenze che a Roma. Sotto il governo di Mussolini, ha contribuito a diffondere la conoscenza della fisica."

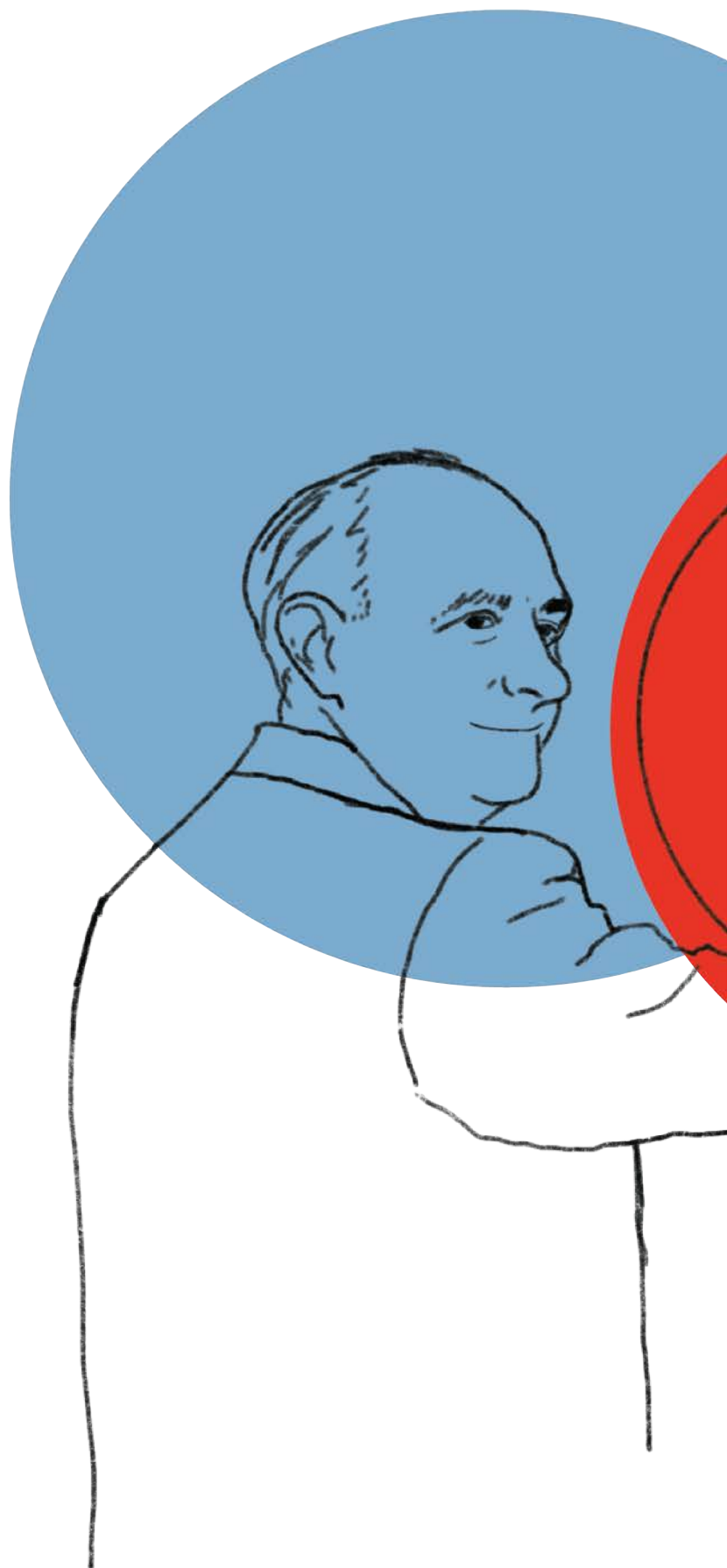
"Enrico Fermi era un fascista?" La ragazza gli chiede sorpresa, "Non ci credo!!."

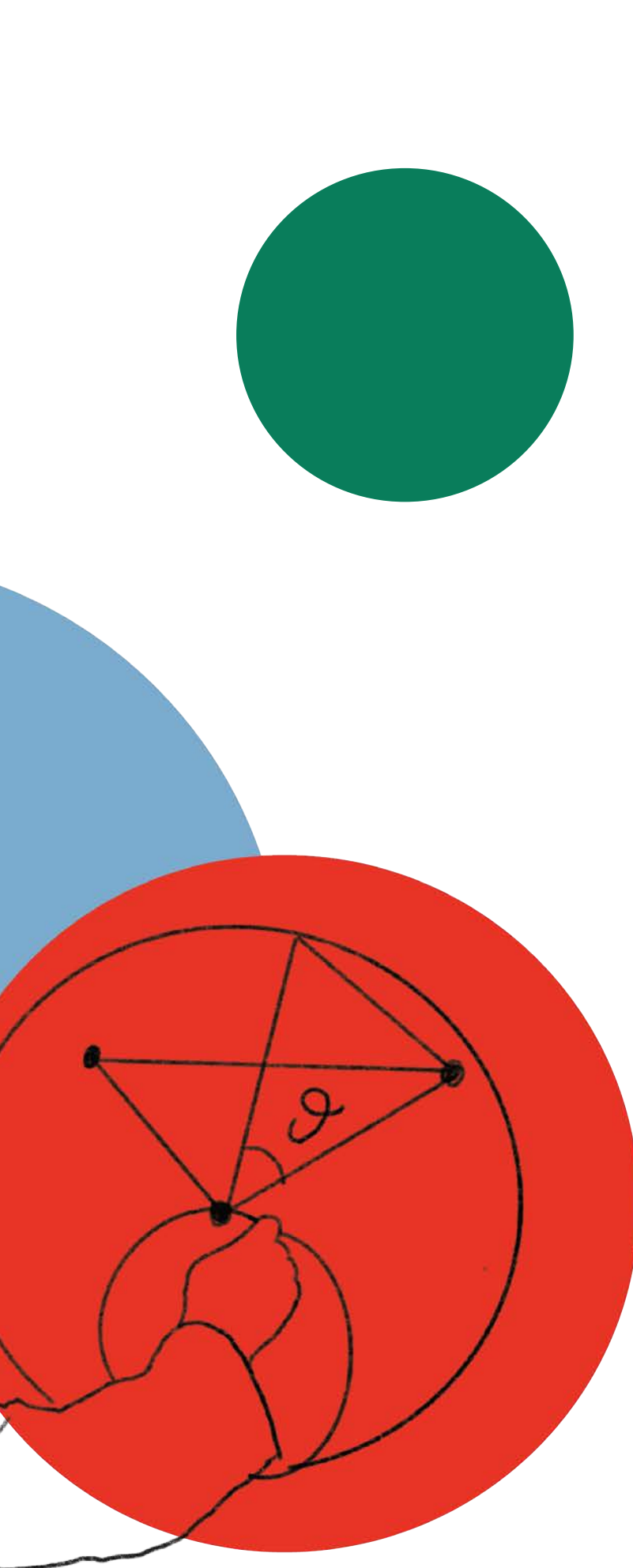
"Direi di no ... Questo è un argomento molto delicato: Sua moglie era ebrea e per mantenere il suo lavoro visse sotto la politica razzista di Mussolini. Quindi, per fuggire e salvare i suoi figli, Enrico e la sua famiglia lasciarono l'Italia per gli Stati Uniti prima dell'inizio della guerra."

La ragazza gli risponde, "Questo è molto interessante. Sto studiando storia qui a Firenze e non sapevo questo fatto."

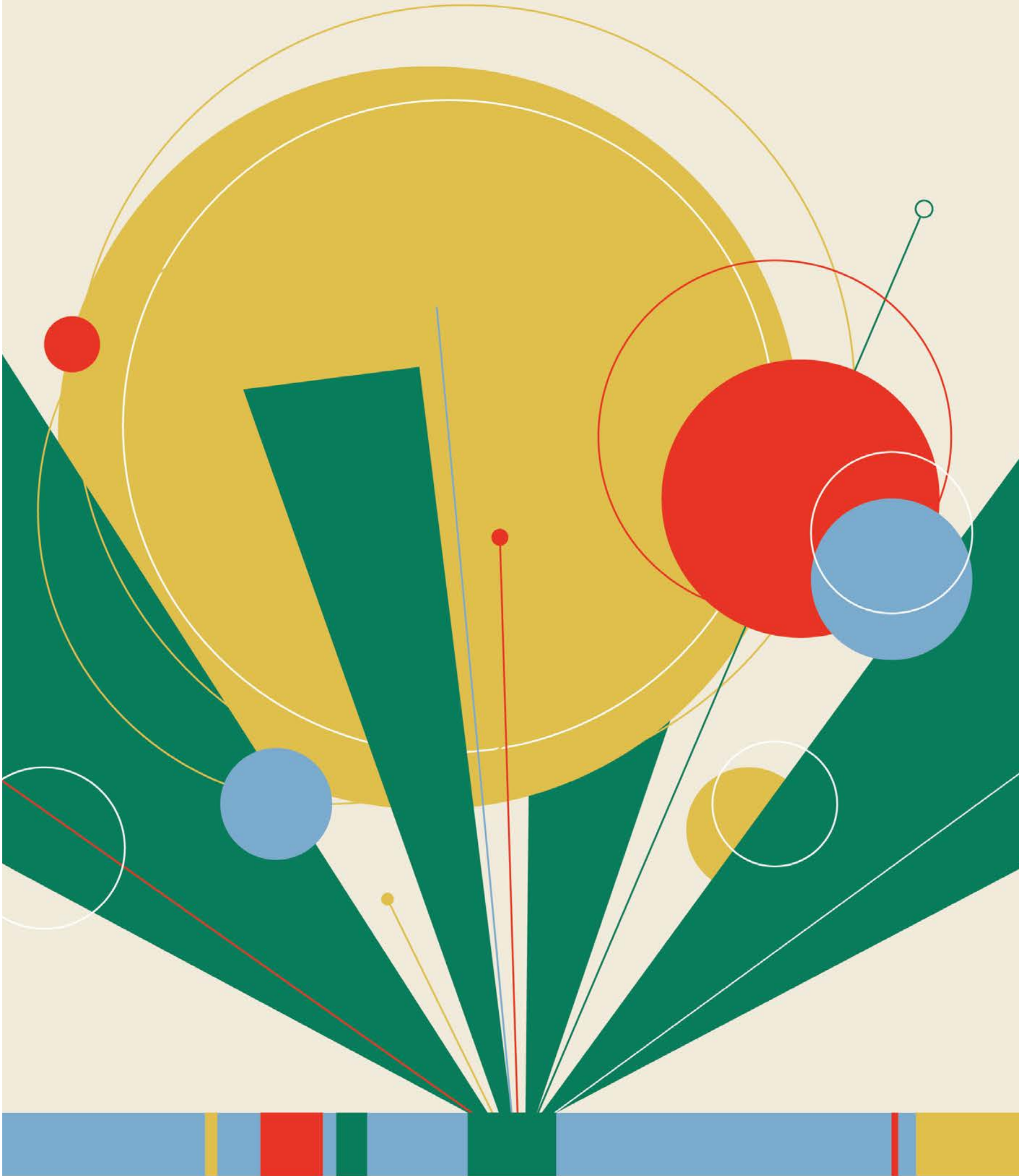
"Durante la sua permanenza negli Stati Uniti, ha fatto molto per la sua nuova casa. Enrico ha lasciato il suo cuore in Italia ma è diventato

americano"





La ragazza diventa triste, "Deve essere stata dura lasciare la sua casa e vedere cose così orribili". Anche l'uomo sembra triste e continua a parlare. " Enrico non ha mai desiderato la guerra, ma presto le sue invenzioni avrebbero avuto un grande effetto sulla guerra". La ragazza gli chiede, "Perché?" "La sua incredibile intelligenza usata nello studio della fisica l' avrebbe portato al suo coinvolgimento nel 'Progetto Manhattan' sotto il governo di Franklin Delano Roosevelt." Il viso della ragazza era sorpreso e meravigliato, e i suoi occhi erano grandi come quelli di una bambina, "Infatti, la creazione delle bombe atomiche usate alla fine della guerra sono il risultato della sua intelligenza e della sua squadra. Comunque, lui non voleva la guerra e non desiderava questa creazione della morte. Questo lo fece molto arrabbiare". La ragazza gli risponde, "È così triste che la sua intelligenza sia stata usata in questo modo. La sua invenzione ha infatti cambiato il mondo." Ha sussurrato la parte successiva a se stessa, "Immagina se lui avesse visto cosa sarebbe successo dopo." L'uomo la affronta per la prima volta. Il suo viso mostrava una sorprendente somiglianza con lo stesso Enrico. "Ma... ma... tu sei Enrico Fermi?" La ragazza ha detto. "Ma non è possibile, balbetta, lui è morto." Enrico le sorride e guarda la sua foto con dolore, "Sì, sono morto ma penso ancora alle mie invenzioni e ai miei errori. Mi dispiace aver inventato le tecnologie sulla bomba atomica." La ragazza gli risponde, "Veramente?" "Sì, questa è la verità. Le mie invenzioni sono le macchine della morte." La faccia dell'uomo aveva un sorriso triste. " In un certo senso hai ragione. Ma, in realtà, tu sei una grande persona. Hai diffuso l'educazione, la scienza, e la fisica agli studenti di tutto il mondo." La ragazza gli dice, "La tua eredità è grande. I tuoi libri sono rivoluzionari. E finalmente, la tua vita, anche se breve, è eterna. Come il vento, non possiamo vederti, ma la tua intelligenza può essere sentita, ascoltata e presa come esempio." Allora, Enrico Fermi sorrise e le dice, "Grazie, adesso, posso riposare." La voce di Enrico sfuma nel vento, "Questo mondo è brutto, ma c'è più bene che male. Il bene trionferà, sempre."



An abstract graphic design featuring a large green triangle pointing downwards from the top left. In the center of the green area, there are three circles: a small blue one at the top, a medium red one below it, and a larger white one to the right. A thin white line is also visible in the lower-left part of the green triangle.

STUDENT VOICE



KOI FISH Pond

By Nicole Castillo

Bubbled whispers ripple the pond's water,
As a trickle of quietness washes over me.
Beauty in the calmness.
Beauty in the peace.
What a lovely place to just be.

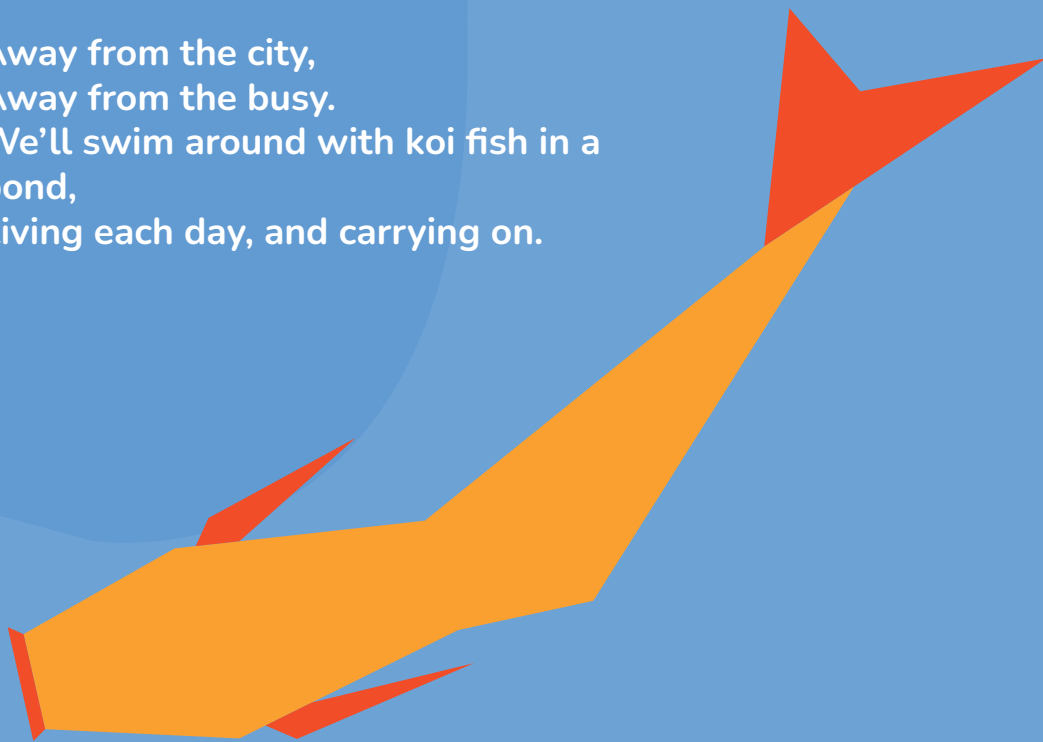
The pebbled floor, with rocks accrued.
Crush and crush till we return to dust.
And I watch them swim,
Round and round, with no direction.
Living in their own sense of perfection.

And still..
And still..
And still..
The world comes to a sharp still.
Frightened of the past,
We welcome the new.
The pond remains fresh and blue.

Quiet and still,
Don't move a muscle.
Perched on a bench,
Life can't always be pretend.

Beauty in the silence,
They're as pretty as can be.
I write with crushed pebbles.
This place reminds me of...me.

Away from the city,
Away from the busy.
We'll swim around with koi fish in a
pond,
Living each day, and carrying on.



Moving Towards a Creative Utopia

By Cecelia George

A utopia is defined as a “system of political or social perfection.” When one thinks of a utopia, things that come to mind are living in harmony, the absence of poverty, advanced technology, and a “perfect” world. While utopias are desirable, they are essentially unachievable. However, if we as humans are to ever move towards a more harmonious and peaceful world, we would be remiss if we failed to emphasize the importance of expressing creativity.

Creativity is crucial to each of our idiosyncrasies. To our very core, our very persona, who we are, requires creativity. It is expressed through our choice of clothes, interests, how we choose to spend our time and what inspires us. If we weren’t expressing creativity in some fashion, we wouldn’t be alive. In fact, I would argue that no one on earth is without this quality. It is innate to each of us. What is so unique about creativity as a trait is that though we each possess it, it is also the reason each of us are so different.

Expressing creativity is a concept that we are each familiar with — it has simply taken on a different form as we have grown and matured. I think back to imaginary games I would play as a kid. My best friend Sarah and I used to jump around the trampoline pretending we had superpowers or commentated on our own backyard baseball games; “Sarah hits a double as the ghost runner makes it home!” We would play for hours until we were called home for dinner time. As I outgrew playing games in the yard, I began to shift towards care for fashion. I loved to shop and pick out my own outfits.

It was an innocent joy to find a shirt that I loved and wear it without concern about if it was trendy or fashionable. I wore it because I liked it, and I liked the way that it made me feel about myself.

The beauty of creativity lies in being free and using the imagination as a guide. I think we can learn a lot from our younger selves. As children, there were few thoughts about what others might think of the way we dressed, the crayon drawings we would sketch, or the “pretend” games we would play. The minute



we begin to give in to the desire to satisfy others, our creativity becomes restricted completely.

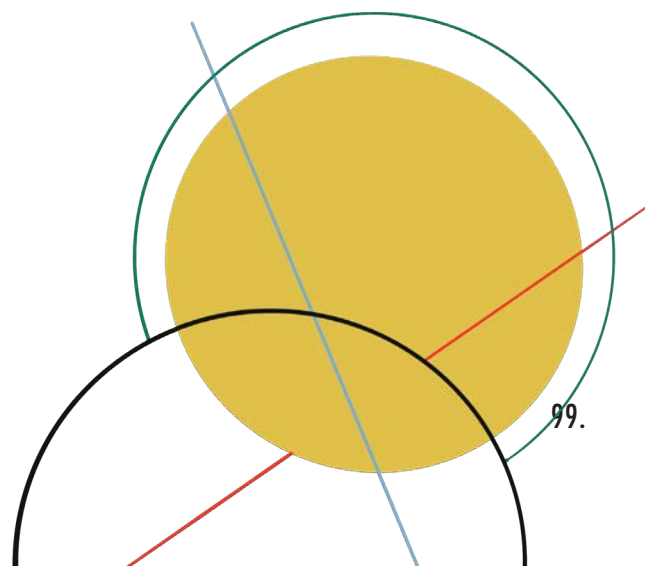
This wish to appeal to others, however, is not our fault. Just as it is innate to our character to be creative, it is only human for us to also crave acceptance. We don't want to suppress our imagination or stray away from our life decisions because we are afraid of the prejudice of another person. But that response is only human; we are only human. The truth is, we all want the same things. We seek joy and peace, love and acceptance. We seek to be ourselves, to feel the freedom to be who we were made to be. But, when an individual is under the strict rule of a leader, under scrutiny of the class bully, or suffers from an intolerant boss whose judgment turns them towards insecurity, they are unable to be who they are in their truest form. Creativity is suppressed all around the globe, and it begins when criticism seeps in.

We are all living and breathing

evidence that creativity exists and is abundant among us when we are given the space to articulate it. But we have seen what happens when people are not given the space to articulate it—beginning with just one individual, who is afraid to be themselves, and working up to wars between millions of people with nothing but trivial differences separating them. I think we forget how the same we are. We all laugh and cry, celebrate and mourn and have a desire to be truly ourselves. So, what if we began to move towards a world full of people who celebrate each other for who we each are most genuinely. In order for this to occur, where creativity increases, tolerance and acceptance must increase all the more, and these qualities begin within each of us. Let's become people who not only tolerate but support, encourage, love and accept our neighbors for how they choose to express themselves. I imagine it would be a more beautiful world.



Photo by Anna Quenan







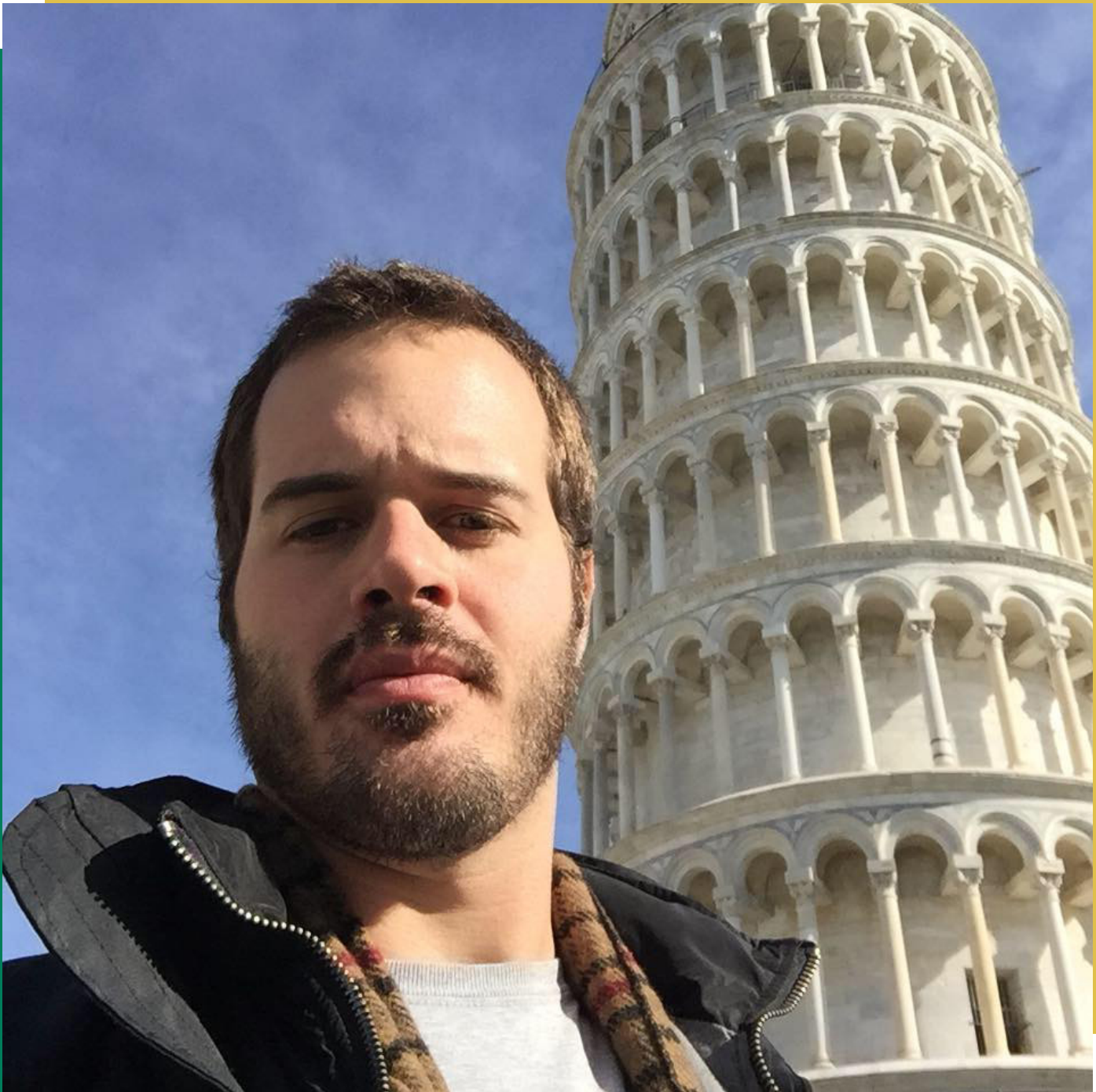
ALUMNI



Marco Caterini

Alumni Interview

By FUA-AUF Alumni Association



"My name is Marco Caterini and I'm from from Brazil!"

When did you study at FUA-AUF?

I studied between August 2018 and May 2019

Why did you choose to study at FUA-AUF?

When I finished my Masters degree in Florence I went with my fiancé to Barcelona, Spain where we spent another year. There we met some of the local wine producers, most of them making wine naturally, with no (or not much) oenological inputs and cheese producers, charcuterie and much more. Then we realized that we could bring that reality to Brazil, where we also have those artisans making as good food as the ones we tasted in Europe.

During this transition we decided to open up a business where we could tell the story of those many small producers in Brazil producing delicious cheeses, salumi, wine, and make people understand the history behind the product. During my gastronomy degree in FAM, Brazil, we had the opportunity to visit Italy and in particular FUA-AUF for a 15-day Italian Food Immersion. Then I realized how fascinating the city, the food market, and principally the school.

Italy was always a dream for me. My grandfather was from a small tiny town on top of the Castelnuovo mountain, Sassi. He was born there, lived until the time of the war and came to Brazil to run off out the war. But the costumes in my family was always around the Italian food and wine. Including Christmas, which is usually around 40 Celsius degrees and we eat ragu, a lot of desserts, usually red wine, panetone and things that in this period of the year our organism can not digest easily. So Italy was always part of my culture.

One year before heading FUA-AUF, I was working at Eataly Brazil, with great chefs and a lot of great products, that for us, here in Brazil, is not easy to find, so was another push to Italy. I had another great experience for a small period of time that was teaching and visiting markets/gastronomic touristic points with groups of tourists that visited FUA-AUF for a week or two.

What are your favorite FUA-AUF memories?

My favorite memory is the fun we had inside the kitchen working hard and working with those great chefs that I will never forget.

What did you do at FUA-AUF that helped you in your career and/or in your personal growth? In which way studying abroad (at FUA-AUF) changed your life/professional path/career?

I think that this culture immersion was the great experience for me, living in Florence, being able to visit easily the Chianti and the cities surrounding the city at the weekends, meeting the winemakers, salumi shops and all the amazing chefs and staff that FUA-AUF have, with so much knowledge that I could spend years and I wouldn't learn it all. So I really am grateful that I could spend time in the kitchen with great chefs like Massimo, Pietro and all the others that has passed me the love and the passion that the history behind the food has to offer. We had a lot of experiences around Tuscany and some experience off Tuscany visiting producers, macellerie, cheese makers, wine makers, olive oil and much more. Producers that has told us the history behind the food.

What would you say to any future students looking into FUA-AUF?

If I could say something to the new students that plan to visit Italy, go visit Tuscany, the beauty of the landscapes in Chianti, FUA-AUF can offer you all this experience in no time. We have formed a great group with so many different personalities and so many different cultures and we did make great friendships.

Describe your FUA-AUF experience with a word.

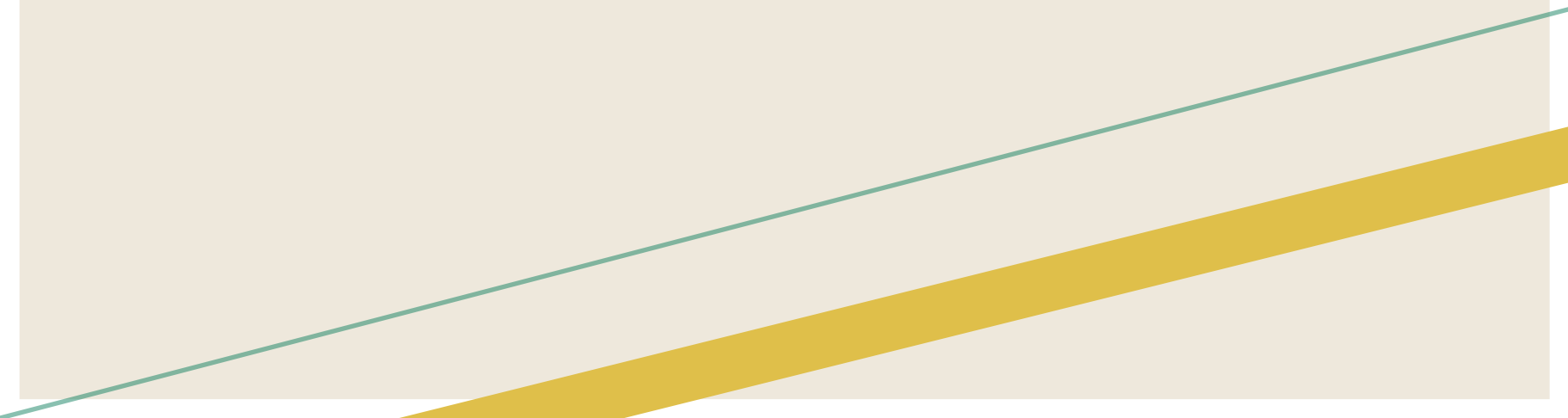
My experience in FUA-AUF was unforgettable!

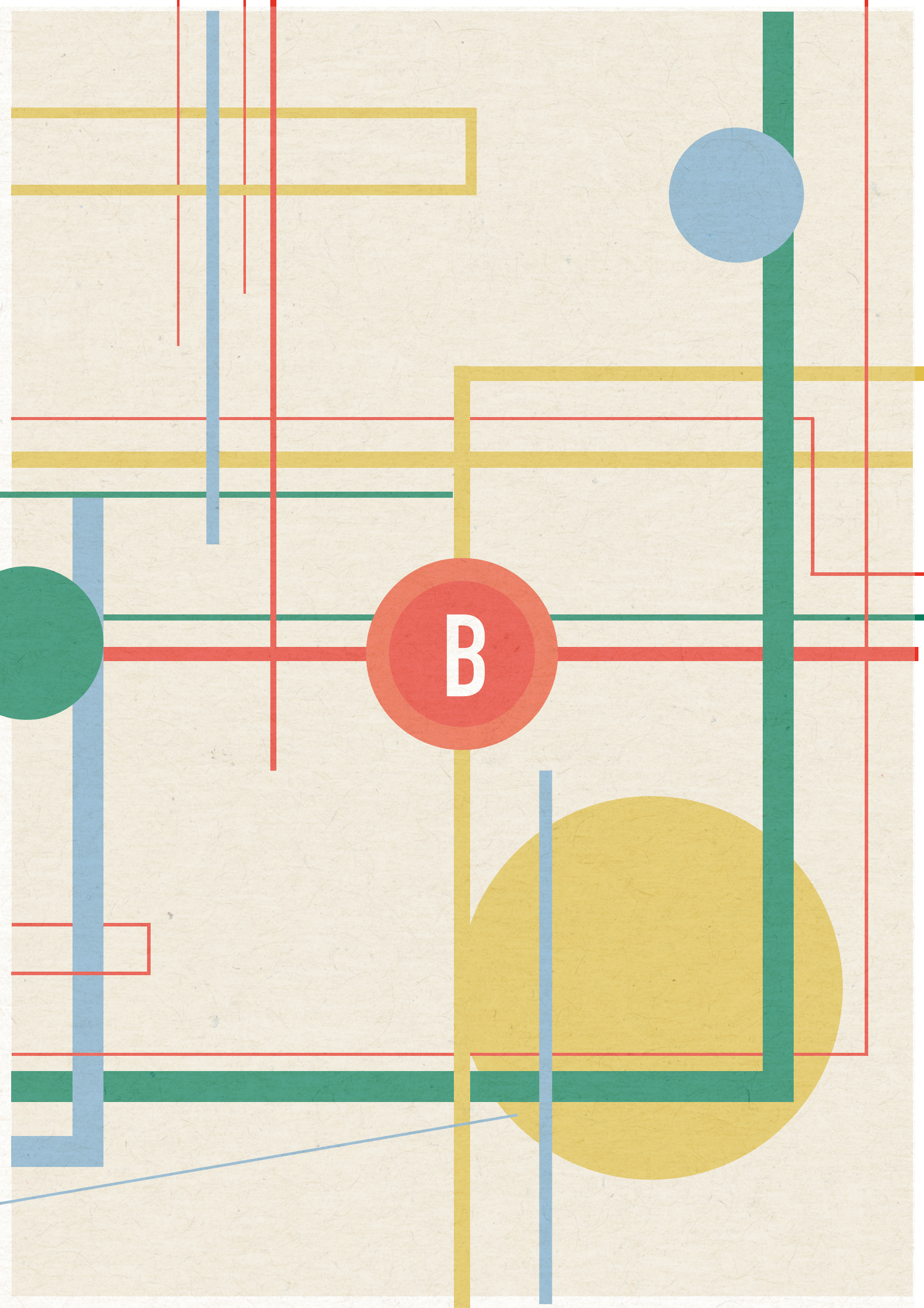
If I could have to convince a friend to study abroad at FUA-AUF I would say "do it!" is for sure the best experience of my life. All the people I met and all the knowledge I got is something that is unforgettable.

What are your plans for the future?

So know on my plans is to keep building the *Emporio Ancestral* with lots of great histories behind the products and dedicate myself to support the local and regional culture.







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