



**SEPTEMBER**  
2020

# fao Casa gazette

*Mensile - No 9 - 2020 - Reg. Trib. N. 574 dell'8/10/1990*

**- UNEXPECTED ROME**

**- IEU ULIA - FESTIVAL DI ARTE CONTEMPORANEA**

**- AGRICULTURAL DEVELOPMENT AND COVID-19:  
A PRAGMATIC PARADIGM**

**- I MESTIERI DI UN TEMPO STANNO SCOMPARENDO**

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Typewritten electronic contributions for the FAO CASA Gazette are welcome. These can be articles, poems, drawings, photographs, etc., in fact, anything interesting that staff members and/or their families in Rome or in the field may wish to contribute. These contributions can be in English, French, Italian or Spanish.

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ED INSIEME CE LA FAREMO...

*Foto di Andrea Gravante*



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# UNEXPECTED ROME



by Fabio Barilari

As an architect, Master degree with honors, he specialized in the study and design of complex architectural and urban structures. The projects of Fabio Barilari Architeti have been published and awarded national and international prizes. FBA works have been presented, among others, at the Biennale of Venice, the Biennale of Young European Artists of the Mediterranean and the Triennale in Sofia, in representation of the Board of Architects of Rome. In 2013, his studio's project Picture House was shortlisted for the Gold Medal of Italian Architecture – the Milan Triennial.

As an illustrator, he collaborated with “Wanted in Rome” magazine, and comics and music magazines such as “ANIMALS” and “Follow That Dream”. Since 2013 he has been collaborating with the Goethe-Institute on a project illustrating the main German cities. In the same year he presented the project “Il Senso delle Cose” in a personal exhibition at the Chiostro del Bramante Museum in Rome.

He presented his artwork in personal exhibitions in Italy, Germany, France, Spain, USA, China, Vietnam, Ukraine and Korea. His painting “30 Nodi” is currently in display at the Saatchi Gallery in London.

Over the years he has taught architecture and urban design, drawing, history of art and architecture of Rome, in several Italian and American universities. He is currently professor at Arcadia University in Rome.

In 2019 has created the project **C-ROME: TOUR AND ART EXPERIENCES IN ROME** - [www.c-rome.com](http://www.c-rome.com)

*“You know what the fellow said – in Italy, for thirty years under the Borgias, they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland, they had brotherly love, they had five hundred years of democracy and peace – and what did that produce? The cuckoo clock.”*

*Harry Lime (Orson Welles) - “The Third Man”*



In one of our evening tours this summer, after sunset, when the temperature is a little milder and walking in the alleys and squares of Rome becomes more pleasant, we stopped in front of the Trevi Fountain, to listen to the sound of flowing water, or the “Mostra d’Acqua” as they say in the Roman tradition.

Listening to that sound may seem obvious. It is not. On that occasion I realized how much time had passed since I last listened, in silence, not surrounded by a crowd of people, to the flow of fresh water in that square, coming from the series of artificial waterfalls in white travertine, carved in the Baroque era. That sound alone refreshes the mind for those who are observing and spending time there.



It means being able to live the experience, not just seeing the monument. There are places that cannot be described in words or with images: they must be physically experienced.



Obviously, this is quite true for any place in the world, but in this city there is an impressive number of masterpieces of universal value that require physical experience and to be observed in depth, in order to understand all their value.

For years I have been teaching at an American University in Rome. One of the last times I visited the Pantheon with my students, just before the lockdown, was the worst experience that I remember living there: the numbers of *overtourism* had transformed it, little by little, into a sort of shopping center with the same crowds of Christmas time.



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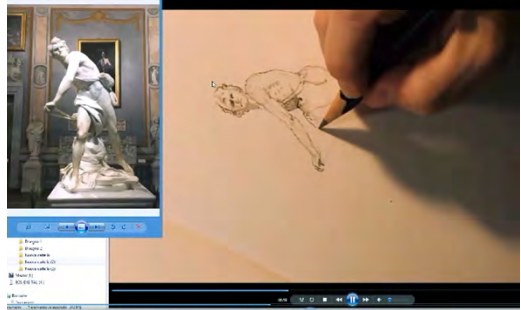
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Visited in this way, with huge crowds, this incredibly intense and wonderfully balanced place, both in its architectural proportions as well as in its perfect acoustics, dedicated to every religious belief of the past, present and future, lost all value. Unless the concept of a visit is limited to taking a selfie inside the monument.

These post lockdown months therefore offer an “Unexpected Rome”; they represent a unique and possibly unrepeatable opportunity to visit this city.

But I could say the same of Siena, Venice, Mantua, Naples, Ferrara, Ravenna, Lecce, etc. Anyone who is in Italy in this period has a historic opportunity to experience - and not just visit - every art place in this country in a condition of rare balance.

In the tours I do in Rome, I try to convey a passion for everything that is in the city, but it is “World Heritage”, and does not belong only to the Romans or Italians: this is the value of the title of “UNESCO heritage”. Each of these places, as it is for any masterpiece of human talent, offers multiple levels of reading, ranging from



the immediacy of amazement in front of something very beautiful, to the deep knowledge of all its technical, artistic, cultural, social or religious value.

And all these levels of reading, here in Rome, are and have always been incredibly connected and welded together: we cannot understand them if we are not able to accept an entire millennial culture of contradictions, alternations of cultural evolution and involution, abuse of power and enlightened visions.

For many years I have been teaching Architectural Design. I remember that when talking about the traditional materials of this city, together with travertine and bricks, or the lead that covers all the domes, I always included the scaffoldings, the construction site nets, the plastic strips and the wooden boards of the temporary structures. I am interested in conveying and sharing a true Rome, in all its inconsistencies; everything incredibly beautiful developed over almost 3000 years of history, together with all the terrible things that happened, century after century, to create this “unicum”.

A city that lives on two, three, four levels of history, which every now and then open up to discovery, all together.



*The Rodolfo Lanciani map, 1901 documents the city in meticulous detail from its ancient past through the end of the 19th century.*



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The concept of “complexity” perhaps offers the main key to reading the history of this city, when one deals with absolute masterpieces made by sometimes despicable persons; or when one observes wonderful works resulting from violent and bloody looting; or when confronted with cruel and inhumane traditions implemented in the center of Christianity.

Protagonists of history, enlightened or infamous according to the cultural or religious perspective from which they are told; wonderful architecture and works of art, born from the destruction and looting of equally wonderful masterpieces. Works of universal value, which do not have a defined author or period, for which “Time”, the passing of centuries and the consequent transformations that have taken place, sometimes have even greater importance than the artists who originally conceived them.

Complexity is everywhere, in every place and in every time of this city. Of course, this post-lockdown, unique “new Rome” maintains many of its characteristics that those who live in this city are well aware of: unscheduled closures of monuments, unspecified time changes, distancing and safety rules “interpreted” by the guard on duty, etc. But this does not concern only Rome or Italy. This, I would say, is the Mediterranean world, with all its beauties and inconsistencies, sublime works alongside degraded contexts.

In its form of general chaos that can only be taken or left...





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# IEU ULIA - FESTIVAL DI ARTE CONTEMPORANEA

*Ieu ulia in Salentino significa IO ULIVO o IO VORREI*



**di Enrica Romanazzo**

*Sostiene e promuove da anni le attività della FAO STAFF COOP. Nel contempo segue ed organizza eventi in difesa dell'ambiente e per la valorizzazione del territorio salentino*

Nel mese di agosto 2020 la Masseria Spirdo di Ruffano (Lecce) ha ospitato IEU ULIA, un festival di arte contemporanea organizzato dall'associazione Terracate per sensibilizzare sullo stato in cui versa il patrimonio ambientale e farlo conoscere attraverso l'espressione creativa dei vari artisti che hanno aderito all'iniziativa.

Ieu ulia in Salentino significa IO ULIVO o IO VORREI... ecco: cosa vorremmo noi tutti? Vorremo vedere il Salento puntellato con i suoi ulivi che sono parte integrante del paesaggio e dell'identità dei suoi abitanti che continuano ad assistere impotenti a veder seccare o peggio dare alle fiamme i giganti verdi. Molti artisti ne hanno immortalata la bellezza per regalarla agli occhi di tutti. La campagna salentina è una ricchezza da difendere in un mondo in cui la desertificazione e le colate di cemento avanzano inesorabili.



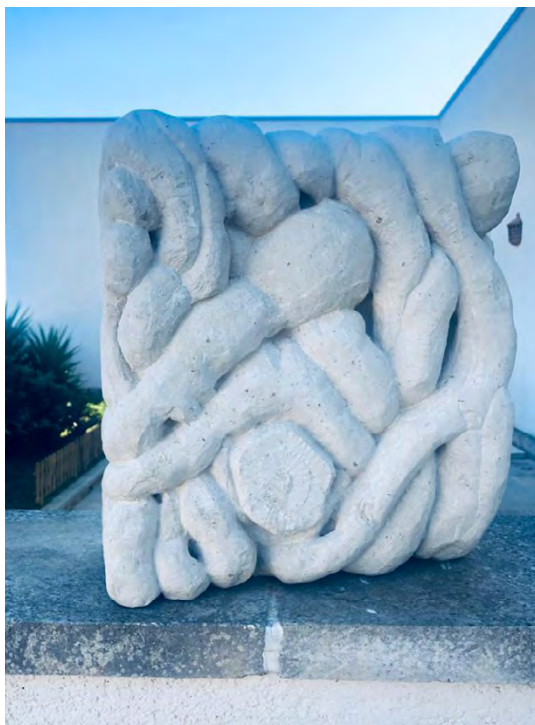


**MASSERIA SPIRDO (Ruffano, Lecce)**

Questa struttura è un virtuoso esempio di come si dovrebbe difendere questo patrimonio. La masseria Spirdo è stata trasformata in un'azienda agricola da Maria Luisa Giorgetti che è solita proporre ai suoi ospiti interessanti momenti di approfondimento sulla conoscenza del territorio e dell'olio extravergine di oliva bio, con particolare attenzione alla natura.

Io, amante della natura, ho scelto di diventare parte di questo territorio, di farmi penetrare dal suo fascino, di comprenderne a fondo le origini, di difenderne le radici. Per questo ho deciso di collaborare con l'associazione "Terracate" termine

che in salentino significa radici e che si occupa di valorizzare le tradizioni locali e promuovere la cultura del territorio.



*People will forget what they said, what they did,  
but they will never forget how you made them feel.*  
( Maya Angelou )

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Un ringraziamento particolare vorrei rivolgerlo all'artista ANNA MARIA SICILIA già presidente dell'Associazione Artisti Valdostani, ora residente in Salento, che ha messo a disposizione tempo e competenza per realizzare al meglio questo evento.

Un grazie anche agli artisti che hanno aderito con entusiasmo e che con la loro creatività, stile e sensibilità sono riusciti a rappresentare immagini significative di questa terra.

**SEZIONE PITTURA**

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Salvatore Cazzato  
Dante De Filippo  
Massimo De Luca  
Pamela Maglie  
Marilena Memmi  
Ginella Orlando  
Fabio Paladini  
Lucia Pison  
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*All'evento hanno partecipato musicisti locali:*

## MINERVA DUO

**Fabio Moschettini**, chitarre

**Fabrizio Nuzzo**, Tombak iraniano e tamburi a cornice

I colori, i profumi, il mito della Dea Minerva che albergava nella terra del basso Salento, ricca di magia ed ancestrale bellezza, alimenta la creatività dei due musicisti che incontrano evocative sonorità mediorientali, contaminate da reminescenze classiche, minimaliste e a tratti jazzistiche.



**Fabio Moschettini**, a dieci anni apprende privatamente le basi tecniche della chitarra classica e della teoria musicale; successivamente si avvicina al mondo della chitarra elettrica ed acustica studiando vari linguaggi musicali ad essa collegati. Nel 2016 intraprende il percorso di studi in chitarra classica presso il conservatorio Tito Schipa di Lecce che lo porterà a laurearsi con il massimo dei voti, presentando una tesi su Johann Sebastian Bach. Ha frequentato masterclass e seminari con musicisti di fama mondiale per arricchire costantemente il proprio bagaglio culturale/musicale.

Nel 2020 vince la terza edizione del “Premio Giovani Eccellenze Pugliesi” presentando “Minerva”, una composizione musicale ispirata alla propria terra: il Salento.

Attualmente, oltre all'incessante lavoro di studio, ricerca e perfezionamento musicale si impegna nel mondo della didattica insegnando chitarra classica presso l'“Accademia Mille E Una Nota” di Veglie (LE).



**Fabrizio Nuzzo** inizia i suoi studi sui tamburi a cornice con il Maestro Pierangelo Colucci nel 1993 e, successivamente, frequenta il centro di percussioni Timba a Roma. Nella capitale approfondisce la sua ricerca sonora con il Maestro Mohssen Kasirossafar nel 1999. Rapito dalla molteplicità timbrica ed espressiva del Tombak, inizia così il suo primo approccio a questo antico strumento a calice iraniano, in cui si scolpiscono fiumi di suoni che fanno farsi gravi, secchi, acuti, liquidi. Perfeziona poi i suoi studi sotto la sapiente guida del Maestro Djamchid Chemirani.

Collabora nei successivi anni con diversi musicisti in spettacoli di teatro e strada, insegnando percussioni mediorientali in numerosi laboratori musicali a Bologna e in altre città d'Italia.



## SENZA DETTAGLIO

E' consuetudine per un musicista o un gruppo musicale, prima di esibirsi su un palcoscenico o davanti a un pubblico, ritrovarsi con i propri compagni per provare i brani/pezzi di un progetto musicale per renderli perfetti e acusticamente gradevoli.



Per i nostri avi, questo non era necessario, loro suonavano perché avevano necessità di farlo. Suonavano alla ricerca di quel suono, di quella vibrazione di quel dettaglio che, se eseguito in un altro modo, o in un altro luogo non avrebbe creato lo stesso effetto. Ogni suono era in perfetta sintonia e armonia con l'ambiente, in un continuum con l'universo.

“Scovare per invocare”: questa è stata la proposta dei due suonatori anonimi che il 30 agosto si sono esibiti all'agriturismo Spirido di Ruffano, in un suggestivo palco

naturale circondato da ulivi, dove natura, arte e musica si sono incontrati per avvolgere i presenti in un'atmosfera magica.

## IL GRUPPO AUBALLA

Nasce nel 2019 dalla volontà di alcuni giovani musicisti di ribaltare le sorti della musica tradizionale salentina. In un panorama sempre più commerciale, i ragazzi vogliono proporre una musicalità più attenta alla tradizione e più rispettosa dei sentimenti originali che animano ogni suonatore di pizzica: la genuinità e la convivialità. Nell'oscillare della fisarmonica, nell'onda pungente del violino, nel ritmo incalzante della chitarra, nel battere profondo e ciclico dei tamburelli e infine nell'eco travolgente di fresche voci giovanili, potrete riscoprire il flusso ritmico dei suonatori d'un tempo, che il gruppo cerca di rinforzare con qualche accenno alla modernità. Le danze sono aperte a tutti: “ci è taranta lassala ballare, ci è malincunia cacciala fore!”



# MOLTI GIGANTI VERDI SONO SECCHI MA PER QUELLI CHE RESTANO SI ACCENDE UN BARLUME DI SPERANZA



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Exploring a sustainable solution to control *Xylella fastidiosa* subsp. *pauca* on olive in the Salento Peninsula, Southern Italy

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## ARTICLE INFO

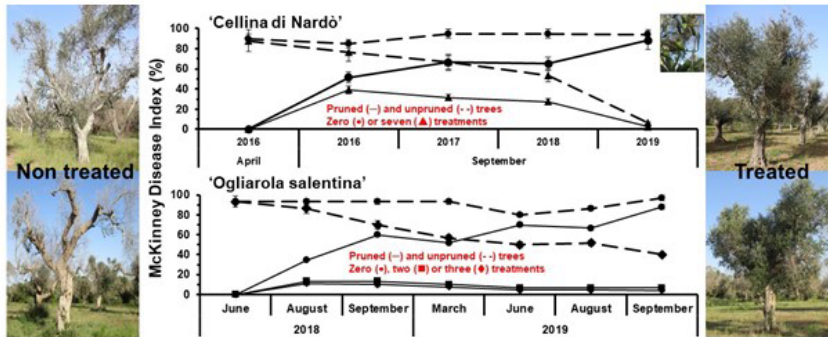
### Keywords

Olive quick decline syndrome  
Natural products  
Quarantine bacteria  
Plant therapy  
Natural plant detergent

## ABSTRACT

The effectiveness of NuovOliVo<sup>®</sup>, a natural detergent made from plants oils and extracts of multi botanical species plus sodium and calcium hydroxide, and sulphur, activated with sodium bicarbonate (patent n. 102017000109094 Ministero dello Sviluppo Economico, Italy) was tested in the control of Olive Quick Decline Syndrome associated with *Xylella fastidiosa* subsp. *pauca*. Tests were conducted in two naturally infested olive groves located in the province of Lecce, Apulia, Italy). The first experiment included 70 to 75-year-old olive trees cv Cellina di Nardò, in Montesano Salentino. Here the percentage of McKinney's disease index was reduced to 2.5% and plants produced drupe fruits after seven treatments. Olive trees were sprayed twice per year (in March and October) and pruned in winter. The second experiment included 60 to 65-year-old olive trees cv Ogliarola salentina growing in Sternatia which initially showed a disease index of 90.88%. This figure was reduced to 4.0% after two years of three spray treatments. In both olive cultivars, qRT-PCR resulted in lower levels of *X. fastidiosa* DNA in the treated trees. The leaves of treated plants showed a low total phenolic content and no cell membrane damage associated to lipid peroxidation and electrolyte leakage. NuovOliVo<sup>®</sup> works as a curative product limiting and/or stopping the destructive epidemic caused by this bacterium.

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Sperimentazione di una strategia sostenibile per il controllo di *Xylella fastidiosa* subsp. *pauca* su olivo nella penisola Salentina, sud d'Italia

## Riassunto

Questo studio ha analizzato gli effetti di un detergente naturale a base di oli ed estratti vegetali contenente idrossidi di sodio e calcio e zolfo, attivato con bicarbonato di sodio (NuovOliVo<sup>®</sup>, brevetto n. 102017000109094 del Ministero dello Sviluppo Economico, Italia), nel contenimento del Disseccamento rapido dell'olivo (Olive Quick Decline Syndrome) causato da *Xylella fastidiosa* subsp. *pauca*. Le prove sono state condotte in due oliveti naturalmente infetti situati in provincia di Lecce (Puglia, Italia). Il primo esperimento ha incluso alberi di 70-75 anni della cv Cellina di Nardò, in agro di Montesano Salentino. Qui l'indice di malattia, dall'iniziale 90%, è stato ridotto al 2,5% e le piante hanno prodotto drupe dopo sette trattamenti. Gli olivi sono stati trattati due volte l'anno (in marzo e ottobre) e potati in inverno. La seconda sperimentazione si è focalizzata su olivi della cv Ogliarola salentina tra 60 e 65 anni di età, in agro di Sternatia che inizialmente mostravano indice di malattia del 90,88%. Dopo due anni, con tre trattamenti, l'indice di malattia è stato ridotto al 4,0%. In entrambe le cultivar, analisi di qRT-PCR hanno accertato la presenza di bassi livelli del DNA di *X. fastidiosa* negli alberi trattati. Le foglie delle piante trattate hanno mostrato un basso contenuto in fenoli totali e nessun danno della membrana cellulare associabile a perossidazione lipidica e perdita di elettroliti. Queste prove, seppur preliminari, dimostrano l'efficacia del NuovOliVo<sup>®</sup> nel limitare l'avanzata distruttiva dell'epidemia causata da questo batterio.

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# AGRICULTURAL DEVELOPMENT AND COVID-19: A PRAGMATIC PARADIGM <sup>1</sup>



## By Fahmi Bishay

*Dr. Bishay is an FAO retiree and a senior consultant in agricultural policy analysis and sustainable economic development. He is an economist, writer and artist. This is his self-portrait.*

### Impact of COVID-19 on Economic Development in Developing Countries

COVID-19 had a significant negative impact on the economies of both developed and developing countries. Developed countries are mobilizing enormous amounts of funds to overcome the negative impact.

The situation in developing countries is much harder. They cannot afford the mobilization of needed funds to overcome the virus' negative impact. Thus, substantive international financial support to developing countries, which are seriously affected by the virus, is urgently needed. As a matter of fact, it is in the best interest of developed countries to assist developing countries to fight the virus, because developed countries cannot be fully safe if the virus is extensively spreading in their neighboring developing countries.

As regards the situation in developing countries, it should be also noted that the generation and transformation of the necessary investment into developing countries is a necessary but not sufficient condition for their development under the current circumstances. Developing countries have to revisit their policies for economic development to overcome the emerging problems of the negative impacts of COVID-19 on their economies.

The article presents a pragmatic paradigm for agricultural development in developing countries under the current challenges of COVID-19.

### A Pragmatic Paradigm for Agricultural Development and COVID-19

A major concept underpinning the paradigm is that agricultural development can no longer be carried out in isolation of the rest of the economy, the society

<sup>1</sup> The views expressed in this article are those of the author and not necessarily those of FAO.

or the natural resource base. Thus, agricultural policy for a dynamic and balanced development needs to be formulated within a coherent framework that integrates accelerated growth, equity, zero hunger, sustainability and institutional reform while simultaneously addressing the evolving challenges of COVID-19. It is this integrative process for a comprehensive agricultural development paradigm that is the focus of the article.

With the above perception in mind, FAO has adopted the following definition of sustainable development of the food and agriculture sector: “Sustainable development is the management and conservation of the natural resource base, and the orientation of technological and institutional change in such a manner as to ensure the attainment and continued satisfaction of human needs for present and future generations. Such sustainable development (in the agriculture, forestry and fisheries sectors) conserves land, water, plant and animal genetic resources; is environmentally non-degrading [and produces hygienic and healthy nutritional foods], technically appropriate, economically viable and socially acceptable.”

This definition shows that conservation of natural resources and producing sustainable, hygienic and healthy nutritional foods - as a measure against COVID-19 and other diseases - figures prominently in the process of agricultural development. Taking into consideration other elements of the FAO’s definition, a pragmatic paradigm of agricultural development would be conceived as an integral component of a comprehensive national development approach where the objectives of accelerated growth, equity, zero hunger, sustainability and institutional reform are carefully integrated within a coherent and operational framework while simultaneously addressing the challenges of COVID-19.



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In this paradigm:

### **Accelerated Growth**

Accelerated growth implies optimum use of natural resources with prime focus on measures for promoting health and utilizing more labor resources. The growth process will thus be biased towards adopting measures for the accelerated production of hygienic and healthy products; hygienic and labor-intensive techniques; and stimulating the adoption of more digital processes in different approaches for agricultural production. And as noted above, international financial support to mobilize needed investment is essential for achieving this goal.

### **Equity**

Equity calls for the reduction in the variance in income distribution; and introducing measures for poverty alleviation and zero hunger. This objective assumes high priority in many countries that have been hit by COVID-19. The virus made the poor and vulnerable segments of the population even poorer and hungrier. Many agricultural labor workers in developing countries have lost their jobs with their meager incomes, leaving them poorer, unemployed, and unfortunately hungry. The agricultural development paradigm, therefore, addresses the needs and aspirations of the vulnerable segments of the population. To this end, programs for on-the-job training in agricultural technology, and employment generation are essential components of the paradigm for agricultural development under COVID-19.

### **Zero Hunger**

Zero hunger requires the design and implementation of measures for food security where increased, stable and sustainable production of food is realized; and availability and access to hygienic and healthy food is guaranteed to the masses and particularly to the vulnerable segments of the populations in developing countries.

### **Sustainability**

Sustainability aims at the conservation of the natural resource base for optimum use by present and future generations.

### **Institutional Reform**

Institutional reform aims at creating effective natural resource management system for sustainable agricultural development; calls for an efficient decentralization system, and people's participation in agricultural policy. A major factor for the success of sustainable agricultural development is the presence of capable and experienced regional, provincial and local administration and highly motivated local farming communities. Decentralization is, therefore, a prerequisite for



effective sustainable agricultural development that addresses the challenges of COVID-19 in many a developing country.

### Growth versus the Environment

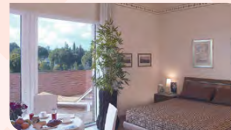
It is intriguing – and even paradoxical – to perceive that it is the process of accelerated growth that leads to pollution – more conducive environment for spreading COVID-19 - but only through economic growth can environmental protection and natural resource conservation be sustainably maintained. The question, therefore, is not to grow or not to grow, but how the process of economic growth can be carefully designed and how policy measures rationally formulated under COVID-19 circumstances so that agricultural development can meet the challenges of accelerated growth through optimum resource utilization for the production of hygienic and healthy foods; conserving the natural resource base; protecting the environment; achieving zero hunger, be technically appropriate; economically viable and socially appropriate. This is the pragmatic paradigm for sustainable agricultural development that simultaneously addresses the challenges of COVID-19 in developing countries.



*High quality wine grapes in Tuscany.  
The quality of agricultural produce is the first criterion  
of the success of agricultural development.*

*An oil painting by Fahmi Bishay.  
(Oil on canvas 50 X 60 cm.)*

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# I MESTIERI DI UN TEMPO STANNO SCOMPARENDO

*Ma la creatività e la genialità resistono e continuano a creare meraviglie...*



**di Enrica Romanazzo**

*Sostiene e promuove da anni le attività della FAO STAFF COOP. Nel contempo segue ed organizza eventi in difesa dell'ambiente e per la valorizzazione del territorio salentino*



## ARTIGIANI DEL CUOIO

Quante volte da piccola la mamma mi chiedeva di portare le scarpe dal calzolaio? Tutte le scarpe rotte finivano nella bottega sotto casa. Ed il calzolaio riportava a nuova vita stivali, zoccoli, sandali. Con la semplicità di un lavoro di grande abilità e precisione, ormai così lontano nei tempi. Questo vecchio mestiere andava per la maggiore in Campania e un pò in tutto il Meridione. Il lavoro del calzolaio è cambiato negli anni. E se la moda ha portato al boom di scarpe con la suola in gomma, i calzolai si sono «attrezzati» per non restare indietro.



A Novara esiste una vera Università dei Calzolai, così come rilevante è l'antichissima tradizione che vanta la produzione di sandali fatti a mano come quelli in stile Capri, o quelli bellissimi in cuoio prodotti nel Salento, terra in cui le antiche tradizioni ancora resistono alla globalizzazione.

Ed è qui che ho conosciuto l'arte di Vincenzo Romano che produce calzature con materiale di primissima qualità, ed eleganti sandali gioiello nelle sfumature metalliche dell'oro e dell'argento, impreziosite da ricami, glitter e paillettes. v Perfetti per accendere un look da party, da cerimonia, da aperitivo in eleganti e romantici locali sul mare.

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Ma Vincenzo si cimenta anche nella realizzazione di oggetti dal design unico: borse, svuota tasche, bracciali, cinture in cuoio intarsiato, fodere per cellulari con inserti ed intrecci materici che esaltano la grande artigianalità ed il gusto di questo artista del cuoio.

Caratteristica peculiare delle sue creazioni è l'unicità dell'oggetto, infatti tutti i suoi lavori sono originali ed esclusivi a partire dal disegno fino alla colorazione del cuoio.



Vincenzo Romano

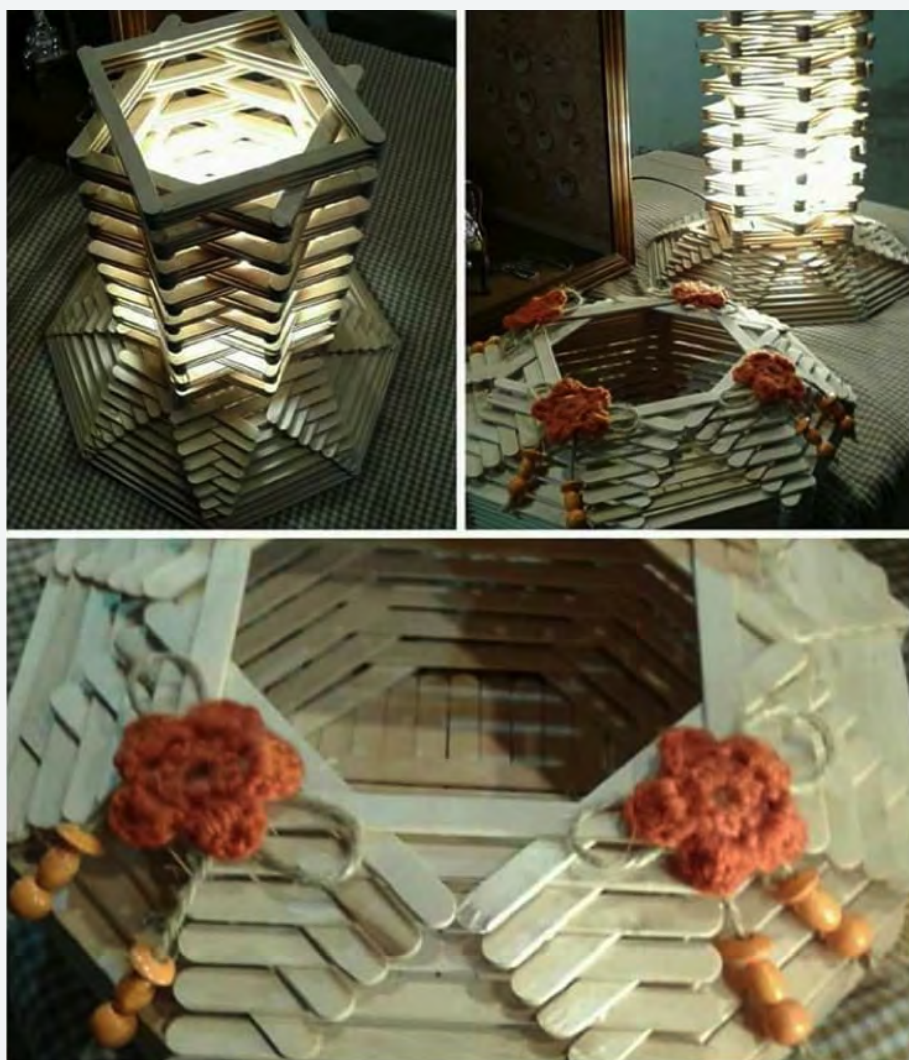


**RICICLO CREATIVO**

Stefania Biasco che è un vulcano di donna, emana energia positiva e sprizza amore per la natura che immortala con i suoi scatti fotografici di grande effetto. Lei è sempre in prima linea quando si tratta di organizzare iniziative ed eventi a sostegno della salute ambientale, ed attraverso l'arte del riciclo riorganizza elementi già esistenti in una forma nuova. Perché buttare il legno degli stecchi di gelato? Perché non utilizzarli per esprimere il proprio istinto creativo?



Stefania Biasco





E così lei ha pensato di realizzare con questo materiale interessanti oggetti come lampade, scatole, svuota tasche. La sua creatività scaturisce da un atteggiamento di ricettività ed una sensibilità particolari, dall'entusiasmo per il buono ed il bello, che la sua natura curiosa ha sempre voglia di scovare per sperimentare e realizzare nuove idee ed originali creazioni.

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*la notte di San Lorenzo*

*S'affettava, il silenzio, da spalmare  
 su nuvole argentate dalla luna;  
 distese in ciel, così, come laguna;  
 un cielo scuro e fondo più del mare.*

*Un gracidare intenso, all'improvviso,  
 per l'aria andava sparso, senza meta...  
 Pareva, l'aria, diventarne lieta...  
 E della luna, dolce fu il sorriso.*

*Più respirava, il cielo, e più brillava...  
 S'apriva a luminose scie ariose...  
 veloci...E, forse pe' essere giocose,  
 sparivano ad ogni occhio che guardava.*

*Con quell'allegro scivolar di stelle  
 sembrava il ciel giocarci a rimpiazzino.  
 Ognun voleva leggerci il destino,  
 e i suoi desii rimetteva a quelle.*

*Mentre lassù roteavano leggere,  
 le mani si stringevano, e gli abbracci  
 sembravano legare a mo'di lacci  
 i sogni coi destini e le chimere...*

**Armando Bettazzi - 10 Agosto**



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