

SEGMENT

Unapologetically Italian



*Changemakers,
Innovation and Excellence*

MAKING THE WORLD A BETTER PLACE

Issue XXIV, September/November 2021



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**Segmento – Unapologetically Italian
Issue XXIV, September-November 2021**

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Segmento acknowledges the Traditional Custodians of the lands on which this publication was prepared and published. We pay our respects to Traditional Elders past and present. We pay respect to the age old traditions of all Indigenous people.

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Change is a dynamic force underlining so much of what is happening today. On a personal level, this year change has brought me to *Segmento*. From being interviewed two editions ago to then being appointed *Segmento*'s Cultural Ambassador, and now its Editor-in-Chief. The journey has been incredible, and unexpected. Life's magic is often found in the unexpected. I would like to pay tribute to the outgoing Editor-in-Chief, Hayley Egan. Hayley's commitment to making *Segmento* unique started several years ago as a writer for the magazine and she has been integral to how the magazine has evolved. We are forever grateful for her contribution. I also appreciate the opportunity the executive team of *Segmento* has provided and look forward to leading the magazine into its next phase.

Segmento stands out as different. It is unapologetic in its mission to explore

all things Italian. Through art, culture, modern lifestyle, and current issues, it creates a conversation that is truly reflective of what Italy represents, and how Italians participate in our globalised world. This conversation is often missing from the general narrative of how being Italian or *Italianità* is presented, which all too often is through stereotypes. This is why, as part of the various changes you will see in this issue, we have added a regular section titled *Global and Social Engagement*. This section will provide a way of framing issues, initiatives and people who are working in ways that make a social impact.

Being *unapologetically Italian* is simply a way of signalling the importance of identity (with all its complexity) and a way of liberating oneself to take one's place in the rich, multi-ethnic world in which we live. And it's about taking responsibility for developing a peaceful and civilised

Editorial

Lettera d'editoria

society. This is our vision. Our mission is to share Italian knowledge, meaning, values and identity, recognising that it is a reciprocal exchange with the reader.

So, who are the Italians we are talking about in the magazine? Simply all of them — Italians residing in Italy who provide a focus for what *Italianità* means across the nation, representatives of the diaspora who have embedded themselves in societies across the globe, as well as recognising the generations of the diaspora who are making their contribution to what it means to be Italian.

Who are our readers? You, of course. You are part of a wide readership joining us from across many parts of the world, and together, considering aspects of all things Italian without necessarily being Italian. Whether motivated by interest, curiosity or by cultural background, *Segmento* is a conversation with you. Just as our logo depicts, we form a circle, we share a bond and that bond is founded on a shared sense of humanity. So, to start on this journey together it is only natural to explore the theme of change.

We have collated stories that need to be told for this issue on *Changemakers, Innovation and Excellence: Making the world a better place*. We meet the Hon Minister Lily D'Ambrosio who is leading the charge in future-proofing the community against the devastating impacts of climate change and dependence on fossil fuels. Federico Donato, Italian representative to the UN Global Compact Singapore Chapter, and to the Singapore Business Federation, explains Italy's impressive

progress towards sustainability. We meet a series of changemakers each striving to innovate so that they can bring something truly excellent and transformative to the community. We meet Steve Killelea who is working to provide measurements of peace. We pay tribute to two incredible icons - Sophia Loren, who has emerged stronger than ever in her latest film *La vita davanti a sé* (*The Life Ahead*), and the late Carla Zampatti who went from humble migrant beginnings to a leader in the world of fashion design. We also look at some valuable work being done to address the skills gap in this country, rediscover excellence in traditional cuisine, and explore places in Italy as they embrace the old and the new.

It is a privilege to join the *Segmento* team with so many clever writers and dedicated team members to bring you this issue. It truly is a labour of love. As I said, *Segmento* is a conversation crafted between the team and the readers. You will see this as you move between our website and the print magazine.

It is a pleasure to start my journey with you in exploring the notions of change, innovation and excellence.

Buona lettura!



Dr. Teresa De Fazio OAM

Teresa De Fazio

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we can also cool it down**

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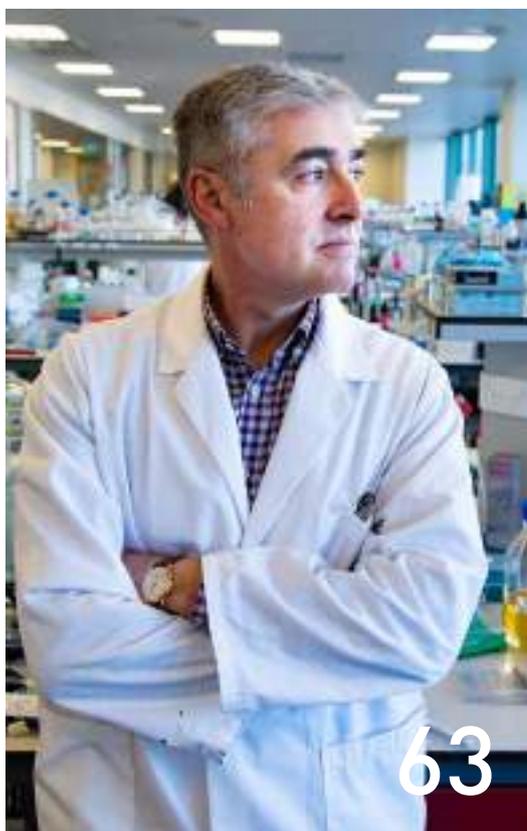
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UNAPOLOGETICALLY DISRUPTIVE TACKLING THE ENVIRONMENTAL AND CLIMATE CHANGE ISSUES HEAD ON

by **Teresa De Fazio**

The Hon. Lily D'Ambrosio MP has a game plan. And that game plan is to ensure the community has a range of sustainable solutions and interventions set up in response to one of our biggest global challenges, climate change. Lily speaks candidly with *Segmento* about her mission to hit zero, and her unapologetic stance as a culturally diverse woman in politics.



The latest intense storm in the hills just outside of Melbourne took everyone by surprise. It devastated substantial areas of the usually enchanting Dandenong Ranges and brought down century old eucalyptus on houses and roads. The ferocious night storm tossed around gum trees, ferns, debris from damaged houses, wiring and electric cables in a horrible and dangerous mess that took weeks to clear. Another extreme climate event in an increasing list of floods, fires, droughts, and storms that are occurring in a concerning pattern of regularity across the globe.

At the forefront of dealing with a strategic governmental response is the Hon. Lily D'Ambrosio MP. As Minister for Energy, Environment and Climate Change and Minister for Solar Homes in the State of Victoria, Australia This first-generation Italo-Australian (of Calabrian heritage) is garnering a global reputation for her fierce approach to ensuring a long-term solution-oriented approach to the vexed climate change challenge. She recognises that rapidly increasing environmental challenges signals an urgent need to seek sustainable, community-oriented, and responsible initiatives. And for the State of Victoria, that responsibility is hers.

Minister D' Ambrosio will cut you off in conversation to tell you to call her Lily. This is the only time she will interrupt you. Lily moves about the community with an air of quiet and unassuming confidence. She strikes everyone she meets as being genuine and seriously interested in each person she meets. As she walks about the community, watch her closely. You will observe that she is, in fact, an excellent and respectful listener. She perceives subtle cues in a conversation and if she notices that a person may be troubled, she does not hesitate to reach out.

It is easy to see that her own lived experience of being born to migrant parents, who fled a devastated post war southern Italy in search of a better life, has provided her with both the grit to take up her ministerial duties but also a grounded sense of reality. This endears her to the community, allowing her to move effortlessly around the city and regional Victoria. In fact, when asked about this, she notes, that she is often greeted as a niece or a cousin in Italo-Australian community settings. Ask her about the environment and you soon come to appreciate that she is a formidable leader.

Lily candidly shares details of the work she is leading to reduce fossil fuel dependency and to source clean energy alternatives. She is keen for local community to be engaged in innovations, ensuring that the solutions are context specific. Through her government leadership, Indigenous representatives, community members, industry leaders, researchers, tradespeople, farmers, and environmentalists all come together to



explore the complex challenges around sustainability and renewable energy solutions. “My concern is always around community”. Lily explains this concern underlies her *game plan*. She details the impact on community of both climate change and of alternative ways of sourcing and using fuels and energy.

Lily outlines how her work involves leading investigations into innovative battery storage technologies, solutions to address issues of power reliability in fire and flood prone areas, residential and corporate solar power programs. Also, developing culturally respectful solutions with Aboriginal traditional owners, job stability, wildlife, and environmental conservation. These complex areas are all part of her mission to lead “community oriented, sustainable solutions”.

Lily is a changemaker. She has led innovations and strategies that have put Victoria ahead of other Australian States

The Hon Lily D'Ambrosio MP with Former US Vice President Al Gore inspecting the building of solar-powered trams in Melbourne, 2017
Photo: New Corp



in meeting ambitious targets to reduce fossil fuel dependency and move to clean energy alternatives. Globally, she is also making her mark. Lily has ensured that Victoria (representing Australia) is part of Global Alliance - the *Race to Zero*. Interestingly, this is an Alliance in which Italy, through the involvement of Emilia Romagna, is also taking part. *Race to Zero* is focussed on achieving a commitment in halving emissions by 2030 and reach zero emissions by 2050. She is confident the achievements being made are on track to reach these ambitious targets. Like many government counterparts across the globe, Lily is keenly overseeing various trials. Wind, solar, hydrogen, hybrid, supply chains, her focus is to “explore options that are right for local conditions, whilst maintaining safety, ensuring livelihoods, and creating a future”. She is proud of the fact that the requirement of any initiative wishing to attract Governmental support must be undertaken drawing on local workforce and resources. This has meant redundant automotive industry buildings and workforce have found new life in a recently established turbine assembly plant in the old Victorian port town of Geelong. She explains, “regional areas gain the opportunity to manufacture and supply materials and are integral to consultation, planning and implementation.”

Lily is firm in her resolve. If you were tempted to think of the stereotypical Calabrese female as determined, no-nonsense and hard working - Lily would certainly live up to this characterisation. She credits her Calabrese migrant background in providing a strong foundation for the pathway she took

in life. Her parents both migrated to Australia to carve out a future based on sheer hard work and motivation to provide their children with opportunities. Influenced by a strong sense of social justice instilled by her parents, Lily actively engaged in the community from an early age and continued this through her university studies and now, to her ministerial role. Her motivation? “There has got to be fairness and equity. We need to ensure that everyone is included in Government thinking - that includes vulnerable members. Everyone needs to get a fair deal, not just corporations. I’ve seen what happens when people get left behind.” Lily leaves off at this point. The silence speaks volumes. She has both her own lived and professional experience with consequences of discriminatory or even non-existent protective legislation and regulations to draw on. She explains that individuals are core to her work - just as much as industry. “The solar program, zero emission vehicles, smarter and affordable energy it’s all part of the work that needs to be done and it includes everyone. Everyone needs to be able to afford it, benefit from it and have a life that is improved as a result of technological advances.” She is firm in her resolve. She explains “I am quite aware that not everyone gets to be a minister in life. It is a privilege, and it is incumbent on ministers to take up that privilege and work alongside and for the community.” For Lily, it is that simple.

Does Lily see herself as a changemaker? “Absolutely! I was told in fact that I was *disrupting* things too much. I don’t see any harm in being a disruptor of the status quo. If you are working to ensure better

social solutions in the long-run, then why be apologetic?” For Lily - better social solutions are also better economic solutions. “Clean ups are often highly expensive, messy and not always totally effective.” She speaks candidly, “it is the Government’s responsibility to ensure engagement but also to understand how to manage the transition. Innovative, creative solutions are needed. We need to work alongside the community and across the community to ensure that solutions are effective at many levels. Solutions include innovation in many areas. Equipping people with different skillsets to work with new technologies, revolutionising energy sources and even ways of thinking about supply.”

There is no stereotypical interview with Lily, no questions about cooking or about the interior design of her family home. If you want those details you need to do a bit of research on Lily. The interview is all about the community, her role, opportunities in the sector and responsibility to seek sustainable solutions.

However, if you are going to do a bit of research, you might find her on a Calabrese Facebook group, proudly sharing family recipes of traditional Calabrian dishes passed down through her own nonni. You learn that she is keen to preserve as much of her family heritage as possible. She has embarked on a story-telling project to record her family history, working methodically with the oldest remaining representative of the family, her elderly uncle who lives in Fawkner, in Melbourne’s northern suburbs. A labour of family love.

Professionally, Lily knows the importance of being focussed and informed. There is no waiting for opportunities - her mantra is to create them, “if you see that something needs doing, do it! Don’t wait to be invited to do something, know your stuff well and step into the space”. And she has. In 2017 former US Vice President and Nobel Peace Prize winner Al Gore came to Melbourne and this provided an opportunity to discuss renewable energy supply and various solar transport options.

Her mantra is also her advice for anyone, especially culturally diverse women who are moving into leadership, and politics - “back yourself. Just know your stuff – and back yourself.”

Time is of the essence, “in government you always have a sense that your time may be limited -so you have to make the most of it.” Lily is on a mission. Change is needed. Disruption is required. And Lily says, she has only just begun.



SUSTAINABILITY

IS A BUSINESS OPPORTUNITY WITH NO TIME FOR LAGGARDS

by **Stefano Riela**



Federico Donato (right) greeted by Italian President Sergio Mattarella

Sustainability is fundamental to preserving the beauty and balance our world needs. Embedding sustainability into products, services, ways of moving about in the world and doing business generates opportunities that will outweigh costs. Financial markets have already started to demand sustainability be a key factor for any business venture.

Segmento spoke with Federico Donato, Executive Director at Credit Suisse Private Banking and President of the European Chamber of Commerce in Singapore. He is also Vice President of Assocamerestero, Council Member of several local and global institutions including the UN Global Compact.

The adjective 'sustainable' became a mantra well before the wave of activism triggered by Greta Thunberg. What does sustainability actually mean? To me, sustainability means innovation, growth, and jobs. But let me take a step back. The debate on sustainability has evolved significantly from when I grew up in Europe in the 1980s and '90s. It is abundantly clear that the sustainability debate has in fact shifted dramatically from a more idealistic stance, to approaching the issue from a business-driven agenda. As a child I grew up listening to Green Party representatives and NGOs advocating for the environment. In some ways, this abstract concept encapsulated an expectation that society and corporations were expected to make investments for a better and more responsible way of living as part of a social justice agenda. Nowadays there is a recognition that the business strength occurs when the two are considered together.

Earlier debates, driven primarily by idealism, influenced the foundations for what we today call Environmental, Social, and Governance (ESG), that is, a set of standards for a company's operations that socially-conscious investors use to screen potential investments. With technological innovations we have deeper understandings of environmental impact as well as business opportunity. I firmly believe that businesses need to be financially sustainable so that they can also be instigators of environmental sustainability.

What are the most promising innovations in the field of sustainability?

Across the board we have revolutionary achievements. The role of subject matter experts (SMEs) is crucial. In Singapore, about 20 percent of carbon emissions are generated by construction and real estate, but many SMEs provide solutions for energy efficient buildings. This is as important as companies like Airbus exploring advancements in hydrogen aircraft. Such an innovation would be monumental for travel. The contribution of SMEs in ensuring our buildings are more energy efficient is equally important, generating immediate environmental benefits. For people who think sustainability does not apply or can't apply to their country or industry, be warned. Both consumers and investors are key drivers of sustainability. Consumers, just like investors, private or institutional, have expectations around ESG practices. And the COVID-19 pandemic has only increased the need for answers.

Investment in sustainability is a short-term burden for company balance sheets. Should governments subsidize it?

I do not necessarily subscribe to the assertion that sustainability is dependent on subsidies. I also do not necessarily subscribe to the concept that sustainable solutions have to be government driven. Further, to dismiss responsibility in contributing to sustainability due to fears around making a loss before a break-even level is dubious. Certainly there are areas in need of government intervention and supranational coordination. Rising sea levels is one example where supranational

coordination is needed and government intervention is paramount. However, government spending alone is not the solution for global sustainable transition, simply because it is not sufficient. Public markets have a major role in closing the gap and supporting countries to achieve global environmental targets. Green finance can provide many resources to support financial growth and a credible, sustainable investment plan. These resources can be green/ blue bonds, or in simply positioning a company to receive ESG compliant investment.

On this specific point all entrepreneurs and top managers in many companies already know that it will be increasingly difficult for banks to extend credit lines to non-ESG compliant businesses. Investors will avoid any association with businesses that have proven recalcitrant to environmental issues, and consumers will reject products from sources which cannot prove their ability to comply with the prevailing ESG rating.

There is another oft-cited evasive mantra being steadily challenged - that ESG practices generate costs and companies investing in these practices perform badly. Not the case at all. A recent report by fund manager Morningstar showed that its ESG-screened indexes - including broad sustainability indexes and those tracking specific categories like renewable energy - largely outperformed others in 2020 and over the last five years.

What is the position of Italy in this race towards sustainable development? Italy does not belong to the group of countries that managed to brand themselves early as sustainability



champions. Nordic countries certainly succeeded in re-orienting their entire societies as ecosystems that advance sustainability at multiple levels. This ecosystem is made up of companies, their citizenry and government. Italy, probably due to a bottom-up business structure, has not deliberately branded itself as a green hub, but it does have companies and entire industries that are leaders in sustainability.

According to the *GreenItaly 2020 Report* by Fondazione Symbola and Unioncamere, Italy is emerging as a powerhouse in the circular economy, a leader in Europe with over 79 percent of waste disposed, compared with France's 55 percent and Germany's 49 percent. The study also shows that in 2018 the number of green jobs in Italy exceeded three million (13.4

Federico Donato



percent of total employment, up from 13 percent in 2017).

The green economy is also an age issue. In fact, the manufacturing sector has moved towards sustainability due to its young entrepreneurs. Among the companies led by under 35 year olds, 47 percent have made eco-investments, compared to 23 percent of the over 35 year olds.

On the question of sustainable food and food security, Italy is fairly unique in having an extremely integrated supply chain: a company selling meat is often the owner of the whole chain - from the field to the food fed to the animals and finally to the production facility. Such a structure allows for both quality and safety of what is being produced and sold. Italy has few global competitors that draw on this model, if any at all.

If we look at Italy's multinational corporations, there are examples of sustainable leaders, such as the Enel Group which has been recognised as a world leader in sustainability for the 17th consecutive year in the Dow Jones Sustainability Index. As of today, Enel is probably the greenest utility company in the world, due to a firm long-term strategy rolled out over the past 20 years.

I do not believe that sustainability can be segmented by industry or by size, as I do not believe there are industries that will be spared or companies insulated. But I do believe that it is probably wise to champion sustainability, rather than risk being a laggard. Investors, if not consumers, are impatient and will not wait too much longer.

RESPONDING TO THE SKILLS GAP CREATING MASTERFUL FELLOWS

by **Teresa De Fazio**

Over 30 years ago, a conversation about the precise craftsmanship behind the marble tile adornment of the Grand Hyatt Hotel in Melbourne confirmed the vision by Sir James Gobbo (AC) to address the skills gap in Australia through the establishment of the International Specialised Skills Institute.

The exquisite marble tiles that are a key feature of the Grand Hyatt Hotel's grandeur are made entirely from imported marble. They were cut and prepared overseas and brought over to Australia with utmost care. Then of course began the meticulous installation work, which could only be done by those who had a specialised skillset. Such masters were sought overseas, employed and brought over to Australia especially for this project. On hearing this background to the work just completed on the Grand Hyatt, it became clear to Sir James Gobbo that a scheme to lift the skills of existing tradespeople in Australia was critical.

Just over 30 years ago, an initial partnership between the Australian Multicultural Foundation, the Palladio Trust (Venice) and various key patrons, including Carlo Valmorbida, Loris Sartori, Lady Primrose Potter (AC) and Sir James Gobbo laid the foundation for what was to become the International Specialised Skills (ISS) Institute. Since its inception, the Institute has provided almost 500 Fellowships to extend the skills of many Australians so that they, in turn, also provide leadership and influence through their own work locally.



Katrina Jojkity, who was recently appointed CEO of the Institute, explains the aim of the Institute and is very clear about its objectives.

“To develop a better skilled Australia we provide Fellowships for Australians to undertake international skills enhancement and applied research. To create social, vocational and economic impact [by] preserving and advancing skills means that there is more opportunity to work locally, to increase the quality of the work and to foster the development of skills in others. This has economic benefits - and

**Prof. Amalia Di Iorio
with Sir James
Gobbo AC**



Photo of leather worker and designer, 2020 Italian Australian Foundation Fellow, Isabella McRae

it also provides a better environment to innovate, be part of change. Be changemakers in fact,” said Jojkity.

Katrina is a savvy changemaker herself. She has a background in entrepreneurship in the competitive world of marketing, fashion and design. This experience has provided her with an awareness of how quality, innovation and craftsmanship ensure vibrancy and commercial impact to a business and the field in general. Moreover, she worked as the Director of the Centre for Fashion and Creative Industries at Bendigo Kangan Institute and understands the importance of training in nurturing personal creativity and skills through expert developmental opportunities.

In establishing the Institute, Sir James drew on his networks in Italy, a country he has always loved to visit. “Consequently, the ISS Institute continues to have a strong connection to Italy and links the Italian Australian community” explains Professor Amalia Di Iorio, Chair of the ISS Institute Board. She is core to the strength of the Institute. In fact, Amalia

is another changemaker and was fittingly recognised as Member of the Order of Australia in this year’s Queen’s Birthday Honours for her significant contribution to tertiary education, skills development, and to women. As an academic at La Trobe University, she understands the power of capacity building to create better social and economic outcomes. Amalia explains that the Institute has a pivotal partnership with the Italian Australian Foundation. Through this it provides Fellowships for Australian residents of Italian descent to “acquire higher-level skills and drive leading practice and innovation”.

The Institute also offers Fellowships in partnership with the Palladio Foundation. This Fellowship provides an opportunity for individuals aged between 18 and 45 years of age to travel to Italy to acquire skills and knowledge in the areas of conservation, heritage trades and artisan skills.

There are other Fellowships which the Institute oversees. The George Alexander Foundation International Fellowship has been established for Fellows aged between 18 and 35 years to acquire higher level skills and drive innovation in Australia in environment, sustainability, alternative energy and education. While the ISS Institute Rosewood Research provide Fellowships for individuals to obtain skills and drive leading practice and innovation in Nutrition in Aged Care and Artisan Bakery.

For the 18th year in a row, the ISS Institute has partnered with the Department of Education (DET), Higher Education and Skills (HES) to offer ten Fellowships a year. These Fellowships



The Governor of Victoria presenting Rebecca Ingleton her 2019 Italian Australian Foundation Fellowship

focus on supporting the priorities of *Skills First*, including developing capacity and capability, innovative training practices and increasing teacher quality within the VET sector as well as building industry capability and developing Victoria's current and future workforce.

As a recipient of a George Alexander Foundation Fellowship, Michael Dal Zotto was able to explore wine making in regard to prosecco. We only have to go into a wine store to understand the success that resulted from that Fellowship work! Or the work of Guy Grossi, another Fellowship recipient.

The common aim of all the Fellowships is to provide skilled and passionate Australians with the opportunity to undertake international skills enhancement and research. Amalia explains: "We work closely with partners in designing Fellowship Programs that meet their respective goals and focus on lasting impact. Pre-pandemic Fellows generally travelled internationally to identify best-practice ways of addressing needs. Fellows are required to disseminate findings, lead change and advocate for best practice with colleagues, government, industry and the broader community."

With the restrictions on travelling due to the pandemic, Fellows have come up with new ways of continuing their selected developmental program. Often this means online communication, recording of demonstrations and plenty of emails - but it has not stopped the Fellowships nor the enthusiasm of the Fellows. The outcomes have been inspiring with Fellows enabled to undertake work in the conservation of art, heritage roof plumbing, specialised teaching techniques, social enterprise

development, the use of technologies, taxidermy, textile craftsmanship. The list goes on.

There is a rigorous application process which means Fellows are selected carefully from a highly competitive field of potential candidates. Recipients often find the opportunities afforded as transformational. As one Department of Education Fellow explained, "I feel like I now have the missing piece to the jigsaw puzzle that I have spent years looking for and now want to share that with everyone".

And a Fellow of the George Alexander Foundation added: "I have greater knowledge of the areas of my trade and increased access to specialist artisans' knowledge from across the world. My work practices are more informed, and I am more confident to extend my skills into new areas and undertake more detailed and complex tasks."

Amalia and Katrina are clear about the future direction of the Institute. "We hope to grow the number of Fellowships. We are always pleased to welcome others who wish to develop a particular Fellowship with us. We are building on the vision of Sir James to support the development of a better skilled and smarter Australia by acting as a bridge between Australians who are committed to driving innovation and upskilling within their industry sector and our generous partners who choose to support this journey".

So where to next? "We continue this work as part of the legacy provided by Sir James to the community" says Amalia. From little things, big things grow. And the Institute is certainly proof of this.



Katrina Jojkity



HYDROGEN FUELS
AUSTRALIA

#ISLANDMODE



THE VOICES OF OUR READERS



JAMES LIOTTA (left)
Actor, Comedian MC

Nominates: SANTO CILAURO (right)
TV and Film Producer, Comedian,
Screenwriter and Actor

Santo Cilauro has forever been one of my icons within the Italian community of Australia. Over the years I have had the pleasure of working with him on several occasions. He was the first Italian-Australian I grew up seeing on TV and I instantly became a fan of all his work, alongside his colleagues. I was extremely young when I first became aware of Santo Cilauro and was always astonished that a person who looked like one of us (Italians) was on TV performing mainstream comedy. He was a changemaker in this sense. He paved the way for so many of us. Another reason I nominate Santo as a changemaker is that even though he has been immensely successful in the Australian TV and Film industry, he has never forgotten the Italian community and has made himself accessible to people who share the same ethnic background – and understands multiculturalism. Italians love Santo Cilauro! When my Father spots him on TV, he loves yelling out 'Look it'sa Santo!'.



MARCELLO D'AMICO
Artist, Writer, Poet

Nominates: LEONARDO DA VINCI
Painter, Engineer, Sculptor, Theorist,
Architect, Scientist

For me it is easy, the person who epitomises all three characteristics, that is a changemaker, innovator and embodiment of excellence is Leonardo da Vinci.

I came across his work in a book my brother gave to me when I was about nine years old. Da Vinci's unquenchable thirst for knowledge amazed me because of where it took him. Art, science, poetry, maths, engineering, architecture. A true renaissance man.

Of course, his drawings provide so much inspiration. They detail parts of the body precisely. Being able to do such exquisite anatomical drawings for science as well as representations for art is pure genius. You see this mastery when you view the subtlety of Mona Lisa's smile. Look carefully at his Vitruvian man, you will see his perfection right there.

We ask readers to tell us who they identify as changemakers, representing innovative approaches and excellence - for themselves and society.

VivaVoice

Viva Voce



PAOLA LY
Primary School Teacher

***Nominates* SOPHIA LOREN**
Actress, Singer, Business Woman

My name is Paola Ly and I live in the Western Suburbs of Melbourne with my daughter Sophie who is 9 years old. I grew up in Italy before I came to Australia when I was 10 years old. I am a Primary School teacher and my experiences include being an Italian Language Specialist teacher before moving into the classroom as a Foundation year teacher. My favourite Italian icon is Sophia Loren (obviously I love the name Sophie/Sophia). She is the epitome of a fashionista. Graceful and elegant, she has been prominent in the film industry for decades. Sophia Loren broke new ground with her acting success - not just the Italian film industry, but American film industry. A challenge in any era - but in an era when women, and Italian women, were not seen on the Hollywood screen this was amazing. She took the opportunity to represent herself as a strong, independent, clever artist. She made her mark. And is still making her mark in the film industry in her 80s.



GABRIELLA TORRISI
Co-owner, Melbourne Salsa

Nominates ITALIAN IMMIGRANTS

My inspiration and iconic changemakers are our immigrants. They have such stories of resilience, strength and adventure to tell. Being Italian, I understand the amazing courage moving across the world undertook for my family - and it is the same for others. For this reason, for me, they are a constant source of inspiration. Italian immigrants are definitely a wonderful example of people who through adversity and being forgotten in post war Italy, moved to a new country. There, without even knowing the language, they created something special. The cafes, the restaurants, a sense of community was formed and shared with everyone through food, fashion, festivals, art, technology, farming and culture. My business partner and I are of Sicilian background - we also thrive on creating a community through dance. It is our way of contributing.



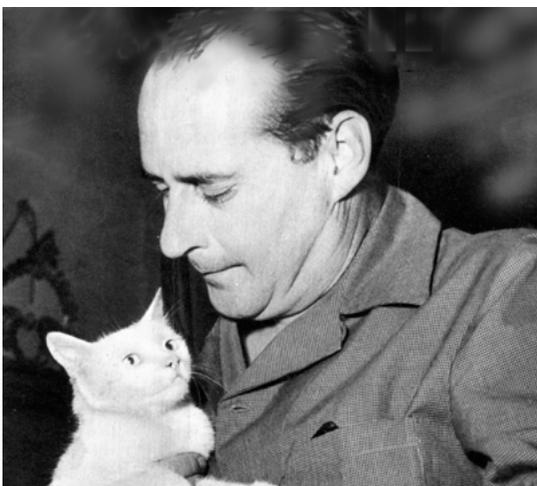
MARTIN PLOWMAN
Multicultural Policy Expert and Author

Nominates ROBERTO ROSSELLINI

For me Roberto Rossellini epitomises innovation and excellence.

A pioneering film-maker in the Neorealist movement, Roberto Rossellini showed us that by casting non-professional actors and shooting on location in films like *Roma città aperta* (1945) that films could be made about real people rather than idealised movie stars.

I also have a personal connection to him through his film *Stromboli, terra di Dio* (1950), which was shot on the volcanic island of Stromboli where my mother's family comes from.



Viva voce

SOPHIA LOREN, A REMARKABLE LIFE

by Viviana Golding

When foreigners are asked what they know about Italy, they mention pizza, pasta and ... Sophia Loren. Rightly so, as Sophia is as Italian as pizza and pasta and is considered one of the most successful Italian 'exports' in modern times. All throughout some difficult times, she has held her own. A changemaker in so many ways.

Even though she has lived part of her life abroad, Sophia Loren embodies the same characteristics that make Italy such a unique country. Like Italy, Sophia is unbelievably beautiful, incredibly strong, and intriguingly complex. This complexity has revealed itself throughout her life. In fact, she has been a model of dignity and lived according to her own script, especially during difficult circumstances.

Let us briefly recall some of Sophia's most important times in her personal and professional life and pay tribute to this incredible icon.

Clearly this woman has always made her own decisions, based on her beliefs, her determination and her deep love for her family and country of birth. She is considered one of the most beautiful actresses to grace the world's screens, not only in her youth when her expressive visage and voluptuous figure literally stopped traffic wherever she went, but also now when wrinkles and gravity cannot take away her innate brilliance, sensuality and charisma.

Whilst almost everybody knows of her, not all realise that she is truly a great actress: the American Film Institute confirmed her as the 21st greatest female star of Classic Hollywood Cinema. She is currently the only living actress mentioned on their list. She is also one of the last major surviving stars from the Golden Age of Hollywood. She has won many accolades for her acting, including the "big" one, an Oscar for Best Actress for the film *Two Women* (*La ciociara*, 1960),

directed by Vittorio De Sica and based on the novel by Alberto Moravia.

In this film Sophia portrays a mother who is trying to protect her 12-year-old daughter in war-torn Italy. In 1991, the Academy presented her with an Honorary Award for Lifetime Achievement, and four years later she received the Cecil B DeMille Award for Lifetime Achievement at the Golden Globes.

At Cinecittà first and then in Hollywood, she starred with the most charismatic and acclaimed actors and actresses, from Marcello Mastroianni to Cary Grant, Clark Gable, Gregory Peck, Charlton Heston, Peter Sellers, Richard Burton, Ann-Margret, Julia Roberts and Mira Sorvino. Her acting career, spanning decades and still going, is extraordinary and there is no doubting her talent and her capacity to immerse herself in different characters and contexts.

Loren's latest film *La vita davanti a sé* (*The Life Ahead*), directed by her son Edoardo Ponti and released on Netflix last year, showcases her screen magnetism, talent and energy. She is outstanding as *Mamma Rosa*, fully commanding the role, showing strength, tenderness and vulnerability at the same time. Her co-star Ibrahima Gueye, who plays the young boy Momo, is equally brilliant, especially in the emotional scenes they have together. The film is based on a 1975 novel *La vie devant soi*, written by French author Romain Gary but published under the name of Émile Ajar, one of several pseudonyms used by Gary. Edoardo has admitted to being truly impressed with his mother's commitment, development of character, and her dedication to the role, and all at 85 years of age. It is likely the film has sealed her the inaugural Visionary Award from the Academy Museum of Motion Pictures, which is to be hosted in Los Angeles in September. Earlier this



year she even received the keys to the city of Florence.

Not many know that Sophia has had a high level of success with singing and producing records, writing and in business (from fashion to perfumes). She has also devoted time and energy to many different charity campaigns, as famous in Italy as Brigitte Bardot is in France, for her work in animal rights and welfare.

Sophia states that the best roles have been those of wife and mother. Loren was married to Italian film producer Carlo Ponti for 41 years until his death in 2007. They met when she only 16 years old and he was 37. She has always acknowledged his influence both in her professional and personal life. She describes their love story as love at first sight, which developed to become the central relationship of her life, despite the numerous advances by charming men such as Cary Grant and Peter Sellers and her deep friendship with Marcello Mastroianni. In fact, Cary's charm almost broke up her relationship with Carlo Ponti and her life in Italy, but family and country won over the glamour of a life with Cary in tinsel town. Sophia still remembers Cary Grant with love and describes him as one of the most handsome and fascinating men she has ever encountered.

Sophia has always professed a deep and unconditional love for her country of birth. Her relationship with Italy however has not always been easy and she has had to overcome many challenges to stay true to this love. The first challenge was related to her relationship with Carlo Ponti. Though Ponti had been long separated from his first wife, Giuliana, he was not legally divorced when Loren married him by proxy in Mexico, on 17 September 1957. This marriage needed to be annulled to escape bigamy charges. Their only solution was to become

French citizens, not an easy decision for Sophia. This allowed Ponti to obtain a divorce from wife Giuliana in France and to marry Sophia on 9 April 1966. Despite the controversial start, the marriage remained strong and they were blessed with two children, Carlo Ponti Jr. and Edoardo Ponti. But married life was not without heartache. After two miscarriages she was told she could not have children. Luckily her determination was stronger than the advice. She stepped away from the limelight as she focused on medical treatment to enable her to turn the dream of becoming a mother into a reality. Sophia has always protected the privacy of the children and their right to grow unencumbered by their mother's notoriety.

Her love for Italy suffered a severe blow when in 1974, the Italian government accused her of tax evasion. According to various reports, she was paying 60 percent in tax as advised by her accountant, rather than 70 percent. At that time Sophia could have ignored the accusation as she was living abroad. However, she turned herself over to authorities and spent 17 days in a Roman jail. During the whole humiliating and highly public episode, Sophia conducted herself with the strength and dignity that she is famous for. However, shortly after her sentence, she started a 40 year legal battle to clear her name. A case she has just won.

Sophia Loren's life has been remarkable. The actor has demonstrated resilience and flexibility, adjusting to circumstances often difficult and, at times, almost impossible. Throughout her life, Sophia's beauty, talent, generosity and passion, as well as her deep love for family and country have truly epitomised her.



Sophia Loren and Carlo Ponti



Brava Sophia!

VESPA

BACK TO THE FUTURE

by **Jesper Storgaard Jensen** | Photos by **permission of Piaggio**

The history of the Vespa is a tale about a well-designed, stylish product that drove onto the scene at the perfect moment. The first Vespa was produced in 1946 and this year the iconic scooter celebrates its 75-year anniversary. *Segmento* hitched a ride across more than seven decades of history.

You see them everywhere in Italy, whether in major cities or small regional towns. They come in an incredible variety of colors and models, and the drivers are as equally diverse, from teenagers to spry seniors and from all social classes. You see them zigzag between cars, buses, and pedestrians who might perilously venture to cross busy streets.

The Vespa has been a fixture on the Italian street scene for 75 years. Despite its advanced age, there are no signs of wrinkles on the chassis, arthritis on the axles, or a sluggish engine. On the contrary, the most recent model, the Vespa 946, is a lesson in innovation — it has a more sophisticated motor while maintaining its customary sleek, sporty design.

THE HUM OF A WASP

The world's most famous scooter has its roots in aeronautics. The family-owned company Piaggio built parts for helicopters and airplanes. During World War II the company's two factories in Tuscany were the main producers of piston engines for the Italian Air Force. The factories were therefore prime targets

of Allied bombers and were completely destroyed in 1943.

Two years later, Enrico Piaggio decided to rebuild the two factories with a new mission. He envisioned that Italians in the post-war years would need an inexpensive, and practical vehicle to get around. He described his dream to Piaggio's ingenious chief engineer Corradino D'Ascanio, who took charge of the new project. After only three months, D'Ascanio presented his idea for a scooter, and when Enrico Piaggio saw the prototype, he was thrilled with its stylish design featuring smooth, round shapes. When he heard the engine's pleasant humming, he said, "It sounds like a wasp." Wasp is *vespa* in Italian, and so the scooter was baptised on the spot!

The Vespa scooter was patented in 1946 and production began that same year. The first Vespa was named Vespa 98 cc for its motor and reached a top speed of 60 kilometers per hour with 3.2 horsepower. The Vespa was not an overnight success. Only 50 Vespas were sold in the first two months, and Enrico Piaggio was far from pleased.

But the Vespa was practical, economical



and pleased Italians seeking a stylish ride after the desperate war years. All of a sudden the new scooter seemed to be here, there and everywhere. Italians discovered that the Vespa gave them greater mobility and a new sense of freedom.

ONE MILLION SALES IN 1956

By 1953, half a million Vespas had been sold and, just three years later, one million. Enrico Piaggio's foresight and intelligent marketing strategy are credited with the success. Piaggio was a classy gentleman with a small, exclusive circle of friends and confidants, many of whom were important and powerful people. He was known as both serious and trustworthy which had a positive effect on the product he was promoting.

Piaggio's marketing strategy was to blaze a new trail for advertising. Whenever possible, a famous person, preferably a

Hollywood movie star, was photographed on a Vespa. He had plenty of opportunities in Italy in the 1950s. Many films were being shot in Rome, allowing an array of Hollywood's biggest stars to be immortalised on a Vespa.

In fact, one Hollywood film made the Vespa into a star. In the 1953 movie *Roman Holiday*, the adorable Audrey Hepburn plays a modern-day princess who rebels against her royal duties to explore Rome alone. She meets American journalist Gregory Peck who is in search of a good story, and together – on a Vespa, of course, – they drive around the Eternal City.

VESPINO AND VESPONE

Despite success, Enrico Piaggio didn't rest on his laurels. Throughout the 1950s and '60s new models were developed. One of the most popular was the Vespa 150 Gran Sport, produced in 1954. Its

www.vespa.com



outstanding performance earned it the nickname *il Vespone*, or the big Vespa. Reaching a top speed of 100 kilometers per hour with powerful acceleration.

About a decade later, in 1963, Piaggio launched yet another irresistible new model. The Vespa 50 was dubbed the *Vespino*, which of course means small Vespa. Italian traffic laws had just been changed, making it legal to drive mopeds and scooters up to 50 cc without a driver's license. The *Vespino* became incredibly popular in record time. An entire generation of young Italians now had wheels.

Private car sales boomed in the 1970 and '80s but this didn't hurt Vespa sales. Traffic in the cities became unbearable. Drivers cursed the congestion and limited parking. Vespa's advertising slogan called this phenomenon *sardomobili* which means cars stuck in traffic as close as sardines. The alternative? A nifty scooter that could zigzag through the traffic.

KILOMETERS OF CURIOSITIES

The iconic Vespa is far more than a practical means of transportation around the city. It's been a companion on some incredible adventures. In 1952, Georges Monneret, the French motorcycle racer, crossed the English Channel in a specially built Vespa boat. The Italian student Giancarlo Tironi drove from Italy to the Arctic Circle on a Vespa. The Italian journalist Roberto Patrigiani took a Vespa ride from Milan to Tokyo.

American James P. Owen traveled from the U.S. across South America to Tierra del Fuego in Argentina. The Spaniards Santiago



Guillen and Antonio Veciana managed to keep themselves in the Vespa saddle from Madrid to Athens. Their Vespa had been decorated by none other than Salvador Dali. Today, Dali's Vespa is on exhibit at the Piaggio Vespa Museum in Pontedera, Tuscany. The brand new Vespa 946 comes in a fancy Christian Dior-version. The Vespa is not only a cult favourite but an icon of style and design. The Museum of Modern Art in New York has in its collection a Vespa GS from 1955, which is on display as 'a masterpiece of industrial design'.

INTO THE FUTURE

Sales figures worldwide have recently passed 18 million, far more than any other two-wheeled vehicle. From the original prototype in 1946 until today, some 20,000 modifications have been made to the Vespa. In the past 75 years, about 150 different models have been launched.

The reign of the world's most popular scooter is secure with the new Vespa 946. The two-wheeled wonder hides a powerful 4-stroke engine, 125 cc, automatic gear shift, disc brakes, LED lights and reduced fuel consumption. Actually, the new Vespa will cover 55 km on just one litre of fuel.

And then don't forget the legendary Italian design. The soft, round shapes evoking the 1946 prototype model is preserved yet updated in a snappy 2021 version. The Vespa may be 75 years-old but it's not going to retire anytime soon. With an enduring youthful soul, this two-wheeled wonder continues to ride in fine style toward the future.



www.vespa-house.com | 155-157 Johnston Street Collingwood Vic 3066



ITALIA: MANY HAPPY RETURNS

AN INTERVIEW WITH SENATOR FRANCESCO GIACOBBE

by **Raffaele Caputo**

Although based in Australia, Senator Francesco Giacobbe has been a member of the Italian Senate since 2013. He represents the diaspora Italians living in Australia, Africa, Asia and Antarctica. Over the years he has actively promoted cultural, social and economic exchanges, most recently around *turismo di ritorno*, a program to reinvigorate the post-pandemic Italian tourist industry. *Segmento* spoke to Senator Giacobbe about the ambitions of *turismo di ritorno*, its potential, and how it can be implemented.



Senator Francesco Giacobbe

Can you describe *turismo del ritorno*?

Turismo di ritorno is basically tourism based on returning to the origins of one's family heritage. Usually, small towns but rich in history, traditions, culture, natural beauty and appealing lifestyle. In Italian we call them *borghi*. As I like to explain concepts with stories, I think it's best to tell you a story. It concerns my daughter-in-law, who is third generation Italian. Her grandfather came to Australia in the 1930s. Back in 2015 my son and his wife decided to take a trip to Italy. Since I was to be in Rome, this provided an opportunity to catch up and accompany them for a short trip to Sicily to visit *nonna* (grandmother). When I asked them what else they wanted to visit, surprisingly my daughter-in-law mentioned two things. Firstly, visit her ancestral hometowns in Calabria and Sicily respectively, and secondly, tour the towns featured in the Montalbano TV series. In Sicily we stayed in my hometown, which is part of my son's heritage, then visited Bronte (the town of her paternal grandparents), then on to Ragusa, Scicli other places where the TV series was filmed. Later they visited Martone (in Calabria, the town of my daughter in law's maternal grandparents). For my daughter-in-law, each of these towns spoke to her personal sense of family heritage. I saw how this trip allowed the couple to experience something quite different than just the "traditional" tourist destinations. Years on, they are still talking about this part of their trip.

I have always thought about the desire of

new generations to visit places that are important to define their sense of identity. This experience sparked my thinking around a dedicated program for diaspora migrants. Through a Parliamentary discussion on the *Piano Nazionale di ripresa e resilienza* (National Recovery and Resilience Plan), we explored what needed to be reinvigorated post COVID crisis, but also on opportunities. And here was one idea to capitalise on resources that were overlooked in some part. These *borghi* are integral to migrant history, and, part of a person's natural quest to understand personal history, heritage, tradition and lifestyle.

There are two challenges though. The first is that, generally, these places are not easily accessible as highways and public transport options are not necessarily convenient. The second is lack of suitable accommodation for people to stay for extended periods. Developing infrastructure is an important first step. Further, we need "effective" promotion that cannot be limited to a website or advertisements in Italy. In the Senate Economic Development Committee. I proposed that the Tourism Ministry and the Regions should work together to produce material that that can be disseminated around the world, mainly through Italian communities and their media abroad, in new formats.

For instance, awareness of the beauty of Italian *borghi* can be promoted with the help of Italian media in the world by producing printed and virtual resources

that can be used in educational Italian language programs and in virtual “cultural” initiatives.

Developing infrastructure in these unique towns, engaging people already living there, as well as proactive promotion to Italian communities around the world, I think may achieve our goal of kick-starting the tourist economy.

We must remember that before the pandemic hit, the so-called *turismo di ritorno* was not strategic, nor promoted. It was personal and spontaneous, as happened with my daughter-in-law. However, it accounted for 12 to 15 per cent of international tourism in Italy. With about 80 million people of Italian origin around the world (children and descendants of Italian migrants). We can definitely provide intergenerational migrants with an opportunity to consider visiting destinations in Italy that are not traditional tourist destinations, but are particularly important to their sense of identity.

And you feel that the way to diversify tourism is to leverage Italian communities overseas, because the origins of the Italians overseas are in small towns across Sicily, Calabria, Puglia or Abruzzo and so on? It’s a great incentive. I’ll give you an example, which is not directly related to tourism. Think for a moment about pasta. If we want to sell pasta in a country where the idea of pasta (how to cook it, its nutritional value etc.) is generally unfamiliar, you must create a market. For producers of pasta in Italy they would have to invest heavily in promoting the virtue of the product and how to use the product. Instead, if you sell pasta in a country and draw on the

small percentage of the population that is of Italian origin, by default you already have a small market. Those people want to buy pasta because they know pasta and its value. Importantly, they are also the best ambassadors in disseminating the virtue of pasta to their neighbours, and usually by word-of-mouth. This makes it easier for the company producing pasta and it reduces investment in having to create a market.

The same applies to Italy as a tourist destination with the *borghi* as a preferred place to stay. The descendants of the Italian migrants have many reasons to visit the birth places of their parents and grandparents. We must provide them with information about the *borghi* and the right mix of travel and hospitality infrastructure.

So not only are Italians in Australia the focus of the promotional campaign, they are also passing the message on to the community?

I see the Italian community as a tool for the promotion, not the focus of the promotion. We must find ways to effectively promote the Italian *borghi*. For example, an idea is for the Italian regions to facilitate trips of *Nonni e nipoti* (grandparents and grandchildren). Although it would be specific to the Italian community it possibly is one of the best ways to promote the virtue of the places of origin of Italians in the world. As they return to their resident *borghi* the *nipoti* would become *de facto* ambassadors for the promotion of the places they visited to their friends. Such investment is likely to produce significant returns. But this is just one part of the initiative. I look forward to sharing more details with the readers of *Segmento* as the project unfolds.



Bronte



Scicli

MAURIZIO NICHETTI

A CARTOON DREAMER

by **Gabriel Arata**

Maurizio Nichetti is my favourite filmmaker and one I have always dreamt of meeting. He has to be one of the most gifted and daring screenwriters, actors, and directors to emerge in Italy since his debut with the low-budget comedy *Ratataplan* in 1979.

Nichetti began his film career almost by accident. In dire straits, he applied for a job as an actor for a commercial. The agency he approached was owned by none other than Bruno Bozzetto, who is known as one of the most prolific, imaginative and cutting-edge animators the world has ever seen, a man revered by creative giants at Pixar Studios.

According to Nichetti, he didn't believe he had a chance of gaining employment but, as fate would have it, he walked into Bozzetto's agency on the very day their only writer suddenly decided to quit. What are the odds? The agency was full of stylish models hoping to pitch for a part in a movie or TV commercial. People darted everywhere in the building, calling out to each other across rooms, holding meetings striding down corridors - a hectic, suspenseful atmosphere. He got a sense that something incredible was about to happen from the first moment.

Not only had Nichetti set the foundation for a friendship with Bozzetto that has lasted to this day, he also landed the chance of a lifetime to be part of one of the most significant animations ever produced, *Allegro non troppo* (1976). It marked Nichetti's first foray as a writer and actor in a surrealist film that would

influence his own career, if not the Italian film industry.

Nichetti's creative output in film has been celebrated for drawing on an array of surreal and eclectic techniques, almost re-inventing the Italian cinema through state-of-the-art technologies, borrowing directly from TV ads, and for adopting silent film acting methods - not surprisingly Nichetti is also a mime artist! Indeed, for the latter Nichetti has said that his inspirations were American comedians Buster Keaton, Stan Laurel and Oliver Hardy. Like Keaton, Nichetti is anachronistically energetic in his body movements and superbly nuanced with his facial expressions.

With *Ladri di saponette* (*The Icicle Thieves*, 1989) Nichetti experimented with a dichromatic film technique, a process involving the direct application of colour to black-and-white film. Computer generated imagery (CGI) was still in its adolescent phase at the time, and so the process for Nichetti's film was carried out by hand, frame-by-frame. Admittedly, this was not a new technique, but it was captivating. Perhaps the best-known example of this technique is Steven Spielberg's black-and-white holocaust drama *Schindler's List* (1993), in which we see a little girl in a red dress being led into a concentration camp. We finally learn of her fate when we see the red dress, sans the little girl, atop a pile of clothes. The red standing out in the black and white film through the use of CGI. It should be noted, however, that Spielberg's film was released four years after *Ladri di saponette*.

Ladri di saponette also takes on other modernist techniques to become

Volere Volare
(1991)



metacinema – that is, ways in which certain films unexpectedly remind audiences that they are watching a movie. Nicholetti's film, for example, references Italy's filmic past in that it parodies neo-realism (the title is an obvious take on Vittorio De Sica's 1948 film *Ladri di biciclette*). More to the point, though, the film adopts modes of acting reminiscent of the theatre of Luigi Pirandello, Bertolt Brecht and Samuel Beckett, in which actors drop their façades as characters. They either directly address the audience or give hints that they are aware of being actors in a play.

Volere Volare (*To Want to Fly*, 1991) is probably Nichetti's best known film worldwide. A romantic comedy that blends live-action footage and animation, which has characterised much of his creative output since *Allegro non troppo*. Again, the technique was not new, but it was creative (for instance, in Australia, the Yoram Gross Studios was hugely successful from the late 1970s with a series of live-action and animated theatrical feature films, starting with *Dot* and the Kangaroo in 1977 and concluding with *Blinky Bill's White Christmas* in 2005).

Even so, by the time Nichetti came to make *Volere Volare*, commercial feature-length films that mixed live-action with animation were a rarity. Such productions were still predominantly short-length, infrequent, specialist works of political allegory and social satire. Nichetti did not pioneer the technique, but his film may have given audiences a degree of self-reference not seen in animation since the Bugs Bunny and Daffy Duck cartoons from the Warner Bros. Looney Tunes series in the 1950s.

For *Volere Volare* Nichetti created the marvellously quirky Maurizio Sbaffino, a character who works as a voice and sound

effects artist for American cartoons. The plot has Sbaffino fall in love with a woman who is obviously, totally unsuited for him. But what happens from the moment they first meet is that Sbaffino literally starts to turn into a cartoon version of his live-action self. In doing so, Nichetti takes the formal and plastic possibilities of film to a new level – for what is obviously impossible in live-action is made possible in a self-reflexive blend with animation.

Nichetti was at his most experimental in television in the mid-1980s when he wrote, co-directed and hosted the Italian variety shows *Quo vadiz* (1984–85) and *Pista!* (1986–87). In both he used the studio stage as a canvas for experimental art. His formats went way beyond what was customarily allowed for TV variety shows, or what audiences expected. He played with split screens, animation, colour, and exploited newly developed special effects, such as the blue screen, to burst through the limitations of broadcast television. For instance, for one show you might see Nichetti seemingly float mid-air, or as a startling giant version of himself. In another, his guests would appear as segmented body parts - an arm here, a head there, a torso somewhere else - and with Nichetti moving them from one screen to another as though he was trying to solve a jigsaw puzzle. The television studio became the stage for experimental art, and it seems that kind of television is unmatched today.

The techniques Maurizio Nichetti exploited in both film and television may appear quaint by today's standards. Yet one cannot deny his place in history as an innovator, exploring cinematic forms blurring conceptual distinctions between live-action and animation, mainstream and experimental practices, life and art.



Allegro non troppo
(1976)



Ladri di saponette
(1989)

2021 SEGMENTO

UNAPOLOGETICALLY ITALIAN PHOTOGRAPHIC COMPETITION

The brief was to capture in one image *Segmento's* Vision and Mission. The *Segmento* team would like to thank the many participants who took part. The winning photos and those that received special mentions have been reproduced here.



SECOND PRIZE

ITALY: FOOD, LOVE, CULTURE

By David Bignell

The idea of three people from different ethnicities sharing Italian food made sense and those three people could be in the vertical banners created by each colour of the Italian flag.

However the sourcing of models to be involved in this photo presented a bigger challenge than designing the image. How to find the models? I do a lot of research on emerging creative technologies and recently discovered Artbreeder, a free artificial intelligence online neural set of filters. One of its astonishing capabilities is to take someone from one ethnicity and change them to other ethnicities, age and gender. My partner kindly agreed to be my photographic model and after using Artbreeder I had an Asian and African version of her.

I then photographed and combined the other ingredients of the photo.



FIRST PRIZE

INTRECCIARSI

By Chiara Gavuzzi

With my eyes closed, I breathe the scent of my land. I remember home. I can feel it. I was born in a little town on a hill in Piemonte where, in all the seasons, you can lose yourself while admiring the beauty that surrounds you. I am thinking about the scents and colours of the grapevines, and the courtyards that feel like home. We are educated on beauty. It runs in our veins, and our only mission is to take a brush and paint it in all the corners of the world, to share the wonder of being Italian.



Chiara wins \$1000 AUD as First Prize Winner



David wins \$500 AUD as Second Prize Winner



THIRD PRIZE THE BLOOD OF TUSCANY

By Michele Martinelli

I took this photograph during the 2020 harvest on the hills of my city, Lucca, where there is a production of excellent biodynamic wines. In this farm the pressing is always carried out as it was used in ancient times, that is with the feet.

Observing the ritual I found myself in a poetic atmosphere, the colours of the wine, the delicate skin of the girl and the light that recalled Caravaggio's paintings inspired me to take this photograph with a Tuscan flavour.



Michele wins \$250AUD
as Third Prize Winner

SPAGHETTI AND CHOPSTICKS

By Byron Goh

Crossing the noodle culture with pasta, Asian and Italian. The Neapolitana basil and plain pasta to represent the Italian flag. It is all subtle and how I see the intersectional influences of culture.



GLAMOUR FRUIT

By Riccardo Piccirillo

On a late-summer afternoon in Naples, Federica, the model, and I went to a Neapolitan working-class suburb to take some very particular pictures. Federica, dressed up in a very eye-catching way, according to the Italian fashion standards, would suddenly enter an old fruit and vegetable grocery store and pose for my camera without any warning. It was a sort of 'flash mob'. The aim of the shoot was to place Federica's style and elegance in a real working-class context, while trying to establish harmony.



HARMONY

By Wendy Fu

Food serves not only to fulfill hunger, but as a symbol of culture and an art itself.

Pasta is a symbol of Italian culture. The mixed tricolour pasta in this image represents Australia's unique multicultural landscape where people from different ethnic and social backgrounds mingle in harmony, while retaining their distinct cultures.





RIO MAGGIORE GRAPE HARVEST CELEBRATION

By Greg Button

I have submitted this photo to *Segmento* because of the participants' wide ranging age difference. Father, mother, daughters and sons all participated in the sheer exuberance of the parade on completion of the grape harvest. The local people revelled in the celebration of the festival with most houses decorated with a green and yellow grape theme. The family feast on the terrace near the church of *San Giovanni Battista* to the parade from the harbour up through the steep laneways of Rio Maggiore. It was all very welcoming for a pair of temporary Italians.



PHANTOM OF VENICE

By Maurice Rinaldi

The photo was taken in Venice for Designer Lucy Laurita to show her collection. What I love about the photo: it's a Italian designer living in Melbourne Australia, with her garments on show in Venice.

The photo is shot by a Italian photographer Maurice Rinaldi living in LA and a model Celeste Billinge from England living in Melbourne. A true international- cosmopolitan shot. That's what Italy is all about, all roads lead to Rome, so to speak.



THE SCENT OF WILD MUSK

by Michele Martinelli

I took this photograph during the 2020 harvest on the hills of my city, Lucca, where there is a production of excellent biodynamic wines. In this farm the wine pressing is always done as it was in ancient times, that is with the feet.

During the afternoon of a hot September day, during the pressing, the scent of grapes, sweet and promising good wine seemed to float across the Tuscan countryside. There was a fragrance in the air. "How can I visually capture that scent?" I asked myself.

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La meccanica delle emozioni



ARMANI, FOOTBALL AND THE CUP

by Teresa De Fazio

The UEFA Championship Final was an opportunity to put away our pandemic fashions of slippers and elasticized pants. Instead, we donned our Azzurri jerseys and watched breathlessly as the ball was skilfully played across the pitch - and also admired the fashions on the field. For Italians, looking the part is just as important as playing like champions.



The frenzy caused by the Italian win in the European Championships was felt across the world. I wonder if the world tilted slightly off its orbit when so many ecstatic fans all jumped up at the same time after that nail biting penalty shoot-out. Who knows? What I do know is that Australians of Italian and other ethnic backgrounds who supported Italy were up at a merciless hour of the morning, braving the winter cold to watch the game on any screen they could huddle around with friends and loved ones.

Thankfully, down in Melbourne, we had been out of lockdown for a period, so our feet had re-adjusted to being shoved into real shoes instead of slippers, and we had a chance to pull on our (let's just say, snug) jeans instead of our usual gym clothes. We regained our sense of fashion - somewhat.

Actually, the pandemic changed our fashion sense it seems. Leisure wear is *de rigueur*, elasticised and versatile, certainly a far cry from the football fashion feast that was also part of the theatrics of the UEFA Championships. Of course, Italy was playing.

The tension in the build up to the UEFA Cup finals was palpable. Games won and lost on the way in an exciting tournament. For me, the finals meant my household was taken over by a group of young adults who had excitedly converged the night before with gourmet delights to fill several tantalising *antipasto* platters, complete with homemade salami and pickled olives of every sort. My ordinary household fridge was stocked with an assortment of beverages usually found at the local bar. This ensemble of youth, looking like a representation to the United Nations, slept everywhere - on couches, in spare rooms, on bedroom floors - until it was time. Alarms rang early morning. Like so many across the two hemispheres, we congregated wearing various versions of the distinctive *Azzurri* jerseys, scarves and assorted paraphernalia collected over the years and pulled out for this occasion. Fashion is part of the football experience.

Dutifully, nervously, we converged in front of the screen. And there they were. The *Azzurri*. Immaculate in their football kits. The blue is now synonymous with

football success. The colour dates to pre-Republican days when it was the official colour of the Royal House of Savoy, the monarchic line that ruled first a region, then a unified Italy from 1861 to 1946. The blue has graced many jersey designs developed by various sportswear companies over the years, all of them vying for a lucrative sponsorship deal. Puma provided the smart football kit that took the *Azzurri* to Wembley stadium this year and will, next year, take them to the World Cup, when, incidentally, the team hopes to collect another star to add to the official badge.

Rumour has it that from 2023 Adidas will take over. For part of the 1990s it was Nike. Collared jerseys with the colours of the Italian flag adorning the collar and sleeve trim. Roberto Baggio brought that look to life. Football fashion is big business. It was obvious in my house with all the blue jerseys worn on that happy morning in July this year. I am glad that the black kit, ordered by Mussolini at one stage, was dropped. *Azzurro* works for Italy.

This year the kit was worn reasonably tight compared to other years. For the momentous UEFA match, it was dark blue shorts, though sometimes white shorts, and azzurro socks. As one of my guests pointed out during the obligatory post-match dissection, “How can you get so many combinations out of the same colour palette and basic design?” Yet, it happens. Each season something rather special is cleverly designed to entice eager fans to purchase the latest version. For the men’s team, women’s team and juniors, it is pure fashion magic.

That magic was on display again right there on the pitch. Roberto Mancini and his assistants, including his past Sampdoria star team-mate, Gianluca Vialli, cut dashing figures against a backdrop of sweat and lycra. During this year’s UEFA campaign, the Italian coach and his staff attracted as much attention for their elegance as for the football. And here they were at the Finals, looking fashionably cool in their smartly grey-blue tailored cotton jackets with the Italian insignia, of an appropriate size, and positioned over the heart (of course). For the Final, the elegant, sporty jacket was worn over a crisp white shirt, with a smart tie that matched the relaxed and classy dark pants. All providing a very suave look whilst being very comfortable in the warm weather and under the stress of Cup circumstances.

The players had a different version of the same suit. For them, the breezy seersucker cotton jacket had a distinctive mandarin collar. The jacket was paired with the same relaxed-fit dark trousers. The four shiny largish buttons created a formal and very dapper look. Especially when the medals were worn over the jackets - a masterful stroke by the designer.

The designer? Armani. Of course!

Through the Emporio Armani line, the fashion house has developed a strong track record record of kitting out teams with distinctive, stylish suits including Vialli’s old team, Chelsea. To my guests, Armani’s reputation for having dressed such football greats as Cristiano Ronaldo, David Beckham, Fabio Cannavaro and Kaka ensured Armani’s place as part of the ‘faithful’ in the ‘religion’ of football.





Roberto Mancini

The Italians take their fashion seriously. In fact, it seems that the team chartered an extra plane just for their outfits. Also, specialist staff were employed to ensure that garments for every occasion were meticulously arranged with respectful care. Yes, it is that serious.

At my house, during the after-game celebrations when the fridge was not so well stocked and the antipasto platters were finally set aside, photographs of the team in their suits were viewed as part of the ritual of adoration. In these photos the team and coaches wore black shirts. A sophisticated, sporty, young look, but it was not just the outfit. It was the way they were worn. Whilst the players wore their jackets buttoned up, the last one at the neck was left unbuttoned to provide a casual, almost cocky, somewhat suggestive look. The team looked like winners before they even stepped out onto the field.

Mancini took the look to the next level. When it was time to finally approach the podium, ready to take up the Cup for Italy, he slung his jacket over his shoulder and with one hooked finger held the jacket in place. Confidently, he strode over to take his place. His casual unperturbed air caused one guest to remark, "Don't Italians ever lose their cool?" Of course, they do. Often. But not today. Not Mancini. If anyone was going to make that suit speak, it was going to be him.

The final adornment required for the outfit was the Cup.

For us, we were back in lockdown a few days later. Slippers and leisure wear for a little while longer at least. Now we wait for the World Cup - and the next football fashion magic.

FORZA AZZURRI!

GRAZIE CARLA ZAMPATTI

FASHION ICON AND CHANGEMAKER

by **Lucy Laurita**

From humble working class migrant beginnings to queen of Australian fashion, Carla Zampatti's journey is inspirational. Designer, Lucy Laurita shares her personal experiences and reflections on Carla Zampatti and the indelible mark she made on how fashion is understood, worn and presented to the world.

A single stroke of luck. A newspaper feature alongside the effortlessly sophisticated queen of Australian fashion. I was emotional seeing the image of my design along hers. Did Carla Zampatti have any idea of the value of what she had just gifted me? Then, I was a little-known, young designer trying to make my way and develop a sense of belonging in an industry where recognition defines your public identity, and your survival.

The sudden, tragic passing of Italian born, Australian fashion designer Carla Zampatti on 3rd April 2021 brought up significant memories of her success, and my own beginnings. It was 2006, a year into launching my brand *LEIÈLA*, *The Sunday Mail* included my very first classic, one shoulder design, the Caprice dress. It was chic, made of a fine black and white polka dot georgette. The Caprice featured in the newspaper's full-page spread: Carla Zampatti *STYLE*. Of course, no other word but *style* characterised everything about Zampatti. Carla was pictured wearing her own glamorous, full length, black & white polka dot design and it certainly captured your attention. The timeless gown was beautifully layered,

a soft, feminine silhouette, her classic signature tailoring. The accompanying editorial, by well-respected journalist Kellie Alderman, emphasised the significance of Zampatti's natural flair. I imagine it was just a coincidence that my design was in the right place at the right time. In such a competitive environment, sharing the page meant that she amplified my work. In doing so, she inspired me to follow my own path in the world of fashion. Typical of Carla - she was known to have a keen eye for style and to support others in the industry.

"I knew from the age of about six that I wanted to work in fashion" - Carla Zampatti

Carla migrated as a child with her family and grew up in a small mining town of Western Australia in 1950. It was a time when Italian culture was unfamiliar to the community, and migrants had many settlement challenges. Australia, was still characterised by the White Australia policy. It is not hard to imagine that anyone with a name like Zampatti would have been called many other names rather than her real surname. In fact, the young nine year-old *ragazzina* (little girl) from Lovero, Northern Italy





was told by her teacher that *Zampatti* was just too foreign. It was a name that would become Australia's most iconic fashion brand. Unlike some who ended up changing their names to get by in the competitive business world, Zampatti carried hers with pride. She made sure that her unique *italianità* was her hallmark. Her fashion style captured the essence of Italian passion and seductiveness. These elements were woven into the grain of every collection she created. This charm, this "exotic" foreign quality appealed to Australia's domestic market and so she etched out her own place in the fashion world.



She began her fashion label in 1965 designing practical clothes for working women alongside glamorous event wear for special occasions. Her style was characterised by clothes that were comfortable, made from quality fabrics and cut to accentuate the feminine. By 1979 the CZ label was so highly regarded by the well-heeled women of Australian society, that Zampatti took out the prestigious Lyrebird Award for lifestyle design. Many more notable accolades followed over a phenomenal 55 years of championing women's wear. These included in 1980 Bulletin/Qantas Businesswoman of the Year, in she was named "Designer of the Year". In 2004, the Italian government appointed Carla, *Commendatore* (Commander) in the Order of Merit of the Italian Republic 2005. That same year Carla was also featured as an "Australian Legend" in Australia Post's 2005 series. In 2008 she was awarded the "Australian Fashion Laureate Award", the highest honour in the Australian fashion industry. In 2009 Zampatti was

recognised for her contribution to fashion and business as well as being a role model for women, appointed Companion of the Order of Australia (AC). The accolades are endless.

2015 marked five decades of fashion for Zampatti, the milestone was celebrated in style. An eloquent runway at the Sydney Opera House setting a perfect backdrop whilst the audience enjoyed a display of frangipani pink, sapphire blue and classic black and white. Carla Zampatti became known for such iconic pieces as her jumpsuits, defining power dressing for working women. First released in the 1970's, the jumpsuit has been a constant in the collection. Her collections were defined by sheer timeless elegance that embody strength and confidence.

Thinking back, the mid 1980's was a radical time for Australian fashion. Zampatti's frequent media appearances continued to inspire me. She was visionary. Her partnership with the Ford car company in 1985 resulted in the release of the Limited Edition CZ branded Laser model. At the time I was too young to understand the impact of a woman dealing with the automotive industry on her own terms. Then it was a male bastion. However, I will never forget how I felt about seeing this striking, stylish figure of a woman frequently appearing in magazines, newspapers and on television. Zampatti was a constant inspiration as I developed my own designer skills, positioning myself in the fashion industry also proudly drawing on my Italian heritage for inspiration.

Carla Zampatti's success as a business woman and iconic designer will continue

to lead the way for many other women, not only in fashion but more broadly. An intelligent person with the ability to navigate through personal and economic hardships, Carla was defined by a strong sense of professionalism, always, holding herself with dignity and humility throughout her entire career. She was a changemaker in so many ways, creating not only a totally unique fashion style but also innovating the industry with her savvy business approach to collaborations and partnerships.

Although I have never had the pleasure of meeting Carla Zampatti in person, her impeccable style and trailblazing success as a business woman have been a constant source of inspiration. Whilst I sat at school nibbling on Nutella sandwiches and dreaming of a career as a fashion designer, I often thought about the detail and style of Zampatti's creations. I was nervous about ever fulfilling my dream, it seemed to be an endeavour far beyond my reach, hardly encouraged in my own inner circles. Certainly, my upbringing did not prepare me for the fierce fashion industry. The experience for a young migrant girl from a small, Western Australian mining town would have taken enormous resilience, determination, and sheer grit. I feel a deeper understanding and appreciation of the legacy left behind by the Italian migrant who built a style empire, reshaping the Australian fashion landscape, and who was also once a little girl with a dream.

A tear of gratitude is shed by the little girl that was inspired to follow...

Grazie Carla Zampatti





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REDISCOVERING VENICE

by **Francesca Tesei**

The pandemic has had a devastating effect on tourism and the sense of freedom we once had in moving around. Francesca Tesei returns to Venice post pandemic to find her love for this remarkable city has only grown stronger. She shares her experiences.

How can one describe Venice with only words? Venice is not a normal city characterised by houses, streets, squares, cars and traffic lights. Venice is a city of dreams. Here, the *calle* (streets) and alleys can be so narrow that, if you open up your arms, you can touch the walls on either side. And then, sooner or later, almost all the *calle*, of any size, will take you somewhere ending up at the water's edge. The lagoon waters provide a distinctive green mirror that reflect the coloured walls of the houses, the arches of the many bridges, and the elegant slender black gondolas. The many palaces, built over centuries line the Grand Canal, or the many smaller canals, with their colourful facades and refined gothic windows. The tourists are slowly coming back. Like me. Eager to experience the sheer beauty that Venice bestows on each who experience her.

The pandemic has not affected these grand, ancient buildings. Venice is also known as *La Serenissima* (the Serene One), a description that is quite fitting these days. Her ornate buildings have stood the test of time. Wars, fluctuating financial success, other pandemics. Venice stands proud, elegant, mysterious as always. Venice continues to be the same enchanting city which you can only fully appreciate by wandering up and down the many bridges, from *campo* (large square) to *campiello* (smaller square), along the *calle* where beautiful shops exhibit all sorts of

Italian wares, especially the spectacular glass objects for which it is renowned. Venice is different.

You will find that everyone ends up using the language of the city to somehow communicate the aura of this captivating city. The original Venetian words seem to be the only ones that portray the magic of the many features of this extraordinary city. To translate *campiello* to *piazza* (or square) or *calle* to *strada* (or road) means losing the essence Venice's unique character. When you enter Venice - you enter a different world. A world that demands respect.

There is a sense of reverence that contributes to the elegance of Venice. This reverence is possibly due to the many churches that take up their place in the most surprising places at times. The soaring bell towers rise so tall that it is difficult to gaze at them in their entirety. But you will hear them. They ring out frequently filling the air with such exquisite chiming that will move any listener. And after the devastation of this pandemic, the chiming seems to convey both empathy and strength to the listener.

It is reassuring to see that this lagoon world is in the care of locals. They move about almost amphibiously. You see the locals nimbly step off small docks or simply abruptly ending *calle* into awaiting boats and barges. These vehicles carry all sorts of goods including fruits and vegetables, boxes of housewares, small



Bell Tower San Marco



Burano



Guinea hens, Pierre Rosenberg collection

concrete mixers and even tiny cranes and building materials. This makes sense because to repair a wall on a canal, you actually need to be parked up in a boat, in the canal. Of course, there are speedboats (private) and public *vaporetti* (water buses). They carefully manoeuvre the lagoon ensuring that everyone gets to where they are going. The tourists delight in the sounds as much as the sights of Venice. Often remarking that the noise of the Grand Canal is soon silenced as you move away from the main waterway. Here the silence is broken only by the sound of your shoes on the cobbled stones or the voices of the Venetians calling out to each other somewhere in the distance. Or other tourists who walk dreamily along the *calle*. Inevitably, they will sit to observe the children and dogs playing in the *campi*.

There never seems to be an obvious way of moving from one bridge to another, nor a *calle* to another. How the gondoliers seem to be able to navigate their way around the narrowest of canals with their load of dreamy-eyed tourists is a constant mystery. Constant. A good word for Venice amongst so much change.

However, the pandemic has brought about significant change. Massive cruise

ships that carved their way through the lagoon like huge lumbering self-important skyscrapers have now been banned. The pandemic has brought about a renewed sense of appreciation for the beauty around us. Not everything is for sale. The cruiseships were a disaster waiting to happen. The tiniest mistake in a manoeuvre and some unique palace would end up crumbling. The movement of the water as these mini-cities positioned themselves against the Dukes' Palace and St Mark's Square was an engineering nightmare. In some ways, Venice is as fragile as the glass it crafts. It needs caring to continue to provide care.

A town built on water is always at risk. Increasingly, there are *acqua alta* (high water) events that are a combination of high tide, wind and heavy rain, flood St. Mark's Square and many other areas of this city of waterways. Of course the Venetians have taken measures to protect their beloved city through engineering and common sense ingenuity. However climate change is causing severe weather events as in November 17, 2019 when the water rose to 1.80m inundating everything. The damage was incalculable.

Importantly, the pandemic has demonstrated that there are choices in how we live to ensure a future for Venice. Through the pandemic when the daily rhythms of people were slower, the air cleared, and so did the opportunity to reflect on how beauty nourishes the soul. Beauty softens us, makes us more aware of the wonderful things humanity has been able to create over centuries and how it is beholden on us to preserve *La Serenissima* for years to come.

A STROLL AROUND PADOVA

by Viviana Golding

The Veneto region boasts many places that are rich in natural beauty, art, history, and culinary delights, including Venezia, the Dolomites, Lake Garda and more. Viviana Golding takes *Segmento* for a tour of her own beloved Padua - or for us, Padova, one of the *città d'arte* (art towns) in the Veneto region. A town which never ceases to provide travellers with an endless range of enticing experiences.

So why Padova? First, its setting. Padova is at the centre of an area of outstanding beauty and interest. The town is enchantingly framed by the Euganean Hills, with their ancient archaeological sites, castles, villas, abbeys. Also, idyllic *borghi*, like Arqua Petrarca, dotted here and there, amidst luxuriant vegetation. There is Abano and Montegrotto Terme, where hot springs and healing mud welcome 'aching' tourists from all over the world. Or Lake Garda only 40 minutes by train or car. The mountains on the Altopiano di Asiago welcome adventurous visitors to participate in panoramic walks, challenging treks, and spectacular skiing. The family-friendly beaches on the Adriatic Sea, offer golden sands and great hospitality. Today Padova has grown so much in fame and glory to become the third destination of choice in Veneto, after Venezia and Lake of Garda. Tourists comment that it offers a bit of everything, like Florence or Rome, but without the crowds and the high prices.

Whilst Padova is quite spread-out, the *giretto* (stroll) today is *in centro*, the historical part of the city, within its ancient medieval walls.

Let's start at a popular meeting place used by all locals, the *Padovani*, to meet with friends - la *Tomba di Antenore*, Antenore's



tomb. Who is Antenore? According to the Latin historian, Tito Livio, Antenore founded Patavium/Padova when escaping from Troy. The *Padovani* are particularly fond of the idea that Antenore himself is in the tomb. To accept the more recent scientific indications that the remains inside the tomb do not date back as far as Antenore is an irrelevancy.

From Antenore's Tomb we stroll to *Le Piazze* (a series of town squares): *Piazza delle Erbe*, *Piazza dei Frutti*, *Piazza dei Signori*, and *Piazza del Duomo*. *Le Piazze*, is where life unfolds, with comfortably, predictable social rhythms. The *Padovani* walk or drive to the markets held there every day, buy fruit and vegetables, stop



in one of the many coffee shops for a tramezzino or a spritz, and meet friends near the fountain for *do ciacoe*, (a chat). *Le Piazze* have been the stage for life in Padova for centuries, changing their look and feel at different periods of the year. They tantalise passers-by with the comforting smell of *caldarroste* (roasted chestnuts) in winter, or the earthy scent of porcini mushroom in autumn.

The Palazzo della Ragione, the Medieval Townhall, 'guards' *Le Piazze* like a massive weather-beaten giant. Underneath the vaulted spaces of the market *Soto el Salon* are hundreds of shops where the discerning buyer follows a scent trail released by an array of cheeses, cold cuts, meats and game, sauces, fresh pasta, truffles, mushrooms, and other gastronomic delights.

From *Le Piazze*, walking along the narrow, cobblestoned lanes of the old Jewish Ghetto, among boutiques and art galleries, we arrive at *Via Roma*, one of Padova's main pedestrian areas, where the daily *passaggiata* (stroll) takes place. This is a place to observe and be observed, to hear the latest gossip, in the sweet dialect, to critique clothes and even, more recently, to take notice of the local pooches' outfits. Fashion for humans and for pets is equally important in Padova!

Walking along *Via Roma*, underneath the famous Padova porches (*i porteghi*), we make our way towards *il Prato*. *Prato della Valle*, 'Meadow of the Valley' is not actually a meadow and there is no valley. *Il Prato* is the second largest square in Europe, complete with its own island, *Isola Memmia*. Seventy-eight statues gaze down on the Padovani congregating there,

some benevolent-looking, some less so - due, perhaps, to the vapours which rise up from the canal, a reminder of when *il Prato* was an unhealthy swamp. Now it is a fantastic area for community events, including an enormous Saturday market. *Il Prato* never fails to impress tourists and locals alike, for its size, stunning palaces, and its different vistas. In winter when the fog lies low and covers it like a fluffy blanket, *il Prato* becomes mysterious and at times, slightly hostile, reminding people that it has been there for a long, long time ...

Whilst we wave affectionately at the *Basilica di Santa Giustina* on one side, we must go and pay our respects to *il Santo* (the Saint), the *Basilica di Sant' Antonio da Padova*, the symbol of the city. The *Basilica* is enormous - full of treasures and relics, it attracts pilgrims from all over the world. Here we silently move from the beautiful chapels to the secret cloisters dominated by ancient magnolias trees. Looking at these tall and glossy-leaved giants, one feels small and insignificant, but the trees are benevolent souls, living and breathing holiness and imparting a sense of peace and continuity to anyone resting gratefully for a few minutes under their shade.

From *il Santo* through *Via San Francesco* we arrive at the *Canton del Gallo* (the Rooster's Corner, a name whose origin has fascinating explanations involving chicken coops and roosters!) and the famous *Bo*, at the University of Padova, one of the most oldest universities in the world (founded in 1222). From its beautiful cloisters, adorned with the many coats of arms of former alumni,

it is a treat to walk to the stunning *Aula Magna*, the oldest anatomical theatre in the world and to the hall, *la Sala dei Quaranta*, which contains Galileo's desk, dating back to 1592.

Crossing the road, it is time for a classic spritz at *Caffè' Pedrocchi*, the 18th century coffee shop designed by architect Giuseppe Jappelli. Attentive waiters will serve you spritz with due ceremony, while Vivaldi plays in the background. There is a feeling of timeless elegance. We must not be deceived by this atmosphere though as this café has many personalities and has played many roles over the years. Once it was used to offer shelter and free beverages to penniless students. It notoriously became the centre of the Italian independence movement in Padova in 1848.

To finish on an inspiring note, a visit to the Scrovegni Chapel in the Botanical Gardens will not fail to impress. The vivid colours of the recently restored frescoes (the cycle was completed in 1305), the realistic expressions of Giotto's characters, the vigour of the narrative, will captivate our attention and stay with us for a long while. It is easy to see why these frescoes have recently become part of Unesco World Heritage List.

Have we done Padova justice? Yes and no... whilst we are starting to 'feel' the character of this town: immensely old, comfortably wealthy, slightly epicurean, deeply learned, strongly spiritual, confident, and private at the same time, Padova is so much more and a *giretto* may not be sufficient to uncover its many charms and deep meaning.

For example, we have not visited the

prestigious *Orto Botanico*, the world's oldest academic botanical garden, we have not walked along the *Riviere* with their bubbling canals and noble palaces, nor explored *il Portello*, one of the oldest neighbourhoods of Padova. We have not even stopped at the 9/11 Memorial (a 6-metre twisted steel beam installation, retrieved from the World Trade Center).

A *giretto* is, by definition, a short walk, to observe and start planning for a longer visit. It is easy to see why Shakespeare himself described the town as 'fair Padova!'



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INNOVATING ITALIAN CUISINE: **RETURN TO LA CUCINA ITALIANA**

by **Natasa Ciabatti**

Gone are the days of exotic combinations and complicated experimentations in the kitchen: tofu burgers and lobster rolls have lost their appeal, at least in the restaurants of il Bel Paese. Natasa Ciabatti meets Chef Antonio Acanfora to explore the value of cooking – just like *nonna*.

What excites Italians is the simple act of appreciating traditional foods, while rediscovering human connection to nature and the fruits it bears. Each Italian region encloses gastronomic singularities and there is an urgency to return to tradition, which inevitably also means local and sustainable dishes. Interestingly this return to traditional cooking seems to have coincided with the pandemic. But was there already a hint of a move back to *nonna's* cooking? To discuss this abrupt, though very welcome, one dares to say, change in direction we asked Chef Antonio Acanfora to share his story and views.

However, maintaining tradition is not as easy as it sounds when working as a chef since the vocation itself often assumes constant innovation - even just for the sake of innovation. Paradoxically, inventing an elaborate dish might be more acceptable than serving a bowl of pasta with *sugo di pomodoro* (tomato sauce) simply because everyone feels they already understand what such a dish should taste like. So innovative approaches to cuisine is not only integral to the reputation of a restaurant but also dictates how a chef is regarded and so a chef often feels they should fulfil the expectations of the clientele to come up with something peculiar and unconventional.

However, we are seeing this mindset being challenged. Following, or even

reinterpreting, cooking trends of the moment is regarded as cliché. What thrills palates is the savouring of dishes that are reminiscent of one's origins, rediscovering simplicity, and enjoying the wholesomeness of a homemade meal - just like *nonna* made. For some it may be *cliche'*, but for those who understand the value of the experience of the meal, it is a mantra. The experience is what excites Chef Antonio Acanfora.

Chef Antonio, as he is known, is the owner of the family run restaurant *Il Vicoletto*, located in Talamone, a small town in the province of Grosseto, Tuscany. Trained at Grand Hotel Telese, he had his first experience as a chef in Siena at *Borgo La Bagnaia* and then moved to Spain and beyond to eventually reach Melbourne where he delighted palates working at several restaurants and being invited to share his gastronomic talent at such events as the Australian Tennis Open and Melbourne Food and Wine Festival. However, he felt a calling to return to his Italian roots and we can now find him in his charming restaurant. Here you can sip an *aperitivo*, enjoy the evening sea breeze as you settle into your experience of your Italian meal. Returning to his Italian roots has meant a return to tradition, the essence of the experience of enjoying a meal.

The most common compliment I receive when I cook for non-Italian customers and friends is: "this dish is so simple, yet

Chef Antonio's speciality platter



Chef Antonio with a locally caught dentex



Bucatini scarpariello



Calamari locale

so flavoursome!” It is an experience of truly tasting good fresh food prepared well – you do not have to be a chef like me.” Chef Antonio is humble about his mastery. The apparent simplicity of *la cucina italiana* conceals the expertise required in sourcing the right ingredients. For example, finding the tomatoes to make *Spaghetti al Pomodoro Sciuè Sciuè* is quite an enterprise for Antonio. He is very particular. The “tomatoes must be grown in the *piennolo del Vesuvio* to accompany *spaghetti al dente* from Gragnano, and then add basil from Campania, the region I am from. A pleasure to cook, a pleasure to eat. Only three simple ingredients, but there needs to be a dedication to ensuring the right ingredients.”

“What do I mean by simplicity? I base my cooking on core local ingredients, my restaurant is near the seaside so we serve fresh snapper, tuna, *scampi*, lobster. On my menu: *spaghetti aglio e olio*, citrus prawns tartare, homemade *scialatielli* with seafood, and locally caught fish of the day, raw or cooked.

Chef Antonio attributes his understanding of Italian cuisine to his childhood days spent with his *nonni* Florina and Antonio. He chuckles as he explains that they attempted to tame his lively spirit by awakening a kinaesthetic sense of touch, letting him play with egg-based pasta dough to create a mountain of *ravioli* and *tagliatelle* for the family. “They nurtured my sense of taste when they let me prepare the famous *panzerotti* with potatoes and *mozzarella*, soft and crunchy at the same time. A taste explosion. Perhaps they fostered my sixth sense when they taught me how to plant fruit and vegetable trees

in the garden and how to look after the soil. I say sixth sense because every fruit, every vegetable has its own character and must be understood. I can still taste my *nonni*’s lemons and tomatoes, juicy, sweet, perfumed.” Chef Antonio smiles as he returns from his reverie and recollections of being in that cosy and simple kitchen. Full of chatter whilst various pots boiled and pans sizzled on the old cooker. It is not hard to imagine he would have been a lively young boy, curious and eager to touch and taste everything.

“It is not by chance that when I cook my greatest wish is to bring my clients back to their origins, or enliven some tender memories. For those looking for an Italian experience I feel it is a privilege to share something genuinely Italian with them. The word *hospitality*, from the Latin *hospes*, host or guest, is about welcoming customers, looking after them, even making their dreams come true.”

There is no doubt that Antonio is as passionate about his cooking, as he is for his football team, *Napoli*. There is no compromise, it is all about dedication and enthusiasm. He considers himself a traditionalist. He seeks to connect place with ingredients, to seasons, to landscape. Paring flavours and providing an experience, not just a meal. “My restaurant is both the synthesis of my culinary journey, and a place to welcome guests into my family. It is a shared experience.”

It seems sometimes changemaking is about rediscovering the wholesomeness of tradition.

CHEESE 4MY

by Agata Grimaldi

Agata Grimaldi spoke to Claudia Comini, co-owner and founder of 4My, a start-up based in Singapore dedicated to creating high quality plant-based alternatives to dairy products.

Many years ago, while living in London, I was invited to a vegan dinner. The thought of dining without meat, fish or dairy didn't appeal to me at all, but I didn't turn down the invitation and to my surprise discovered that vegan dishes could be sophisticated and mouthwateringly delicious.

Then a few years later I happened to watch *Earthlings* (2005), a documentary that highlights the horrors of the meat and dairy industry and the damaging effects on the environment from commercial farming practices. It was heartbreaking to watch, and an eye-opening experience. This was coupled with watching another documentary, *The Game Changes* (2018), on how elite athletes are able to be at top of their game on a plant-based diet alone. I was inspired and reached for chickpeas and flaxseeds instead of steak or salmon. I decided to embrace a plant-based diet and made the switch virtually overnight.

Fast forward to Singapore, which is where I now live, and where I noticed that my energy levels had increased, digesting food got easier, my body mass had improved and, as an enthusiast of dragon-boating and wakeboarding, I experienced less muscular pain or joint discomfort, and that my recovery time had halved. I also realised that my improved fitness and health from adopting a plant-based diet

went hand-in-hand with animal welfare and respect for the environment.

But, as with many herbivores or plant-based food enthusiasts, I missed eating *mozzarella*, *parmigiano* and other popular Italian cheeses. After a couple of failed attempts to make vegan cheese at home, I thought it was time to explore the markets and discovered that Singapore has a blossoming vegan cheese industry - and leading the way is 4My, a small company started by Italian-born Claudia Comini.

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She explained how the idea for a vegan cheese business had germinated.

“Two years ago, while still in Italy, I made the decision to exclude all products of animal origin from my diet. Sadly, as a one-time lover of dairy products, and especially cheeses, it was not easy given the plant-based food industry in Italy wasn’t strong at that time. But then my husband and I decided to experiment and created some vegan cheese recipes at home. We were very surprised by the results, which also impressed a lot of family and friends.”

But Comini wasn’t in a hurry to get her vegan cheese on to the market, especially with a sluggish industry in Italy. She wanted to work further on research & development to make sure she had a product consumers wanted, and to study the market for the right time to release her vegan cheese. The right time came sooner than she expected.

“Coincidentally, as I was devising a strategy for the business, my husband, who is a chef, was offered a job to work in Singapore at the Shangri-La Hotel, specialising in designing plant-based dishes. I came over a few months after he did, and as soon as I landed in the ‘Lion City’ I felt this was the right place to start my business,” she said.

At the moment *4My* has two products that Comini is very proud of. One is already on the market, which is called *Yeti*, and is the first plant-based camembert to be made in Singapore.

“*Yeti* is made with cashews and cultures, it has a buttery heart and a natural and edible bloomy white rind, whose freshness

is characteristic of genuine French-made camembert and brie. Our official launch date was on 9 August 2020, Singapore’s National Day, but we took pre-orders the week before and people responded very well and had several retailers interested in selling our products.”

The other product that Comini plans to launch soon is a plant-based butter that’s still in the experimentation phase. Even so, anticipation for the butter is growing in the local community, including among chefs. Which is a boon for a small company that doesn’t advertise.

“We trust in word-of-mouth because we make sure that our customers have had a good experience with our products,” she explains. “We all know now that the dairy industry is rife with animal exploitation, uses highly ineffective and non-sustainable production methods that impact on the environment and result in many health-related problems. At *4My* we are not wanting to change the products you love; we just want to break the ‘before’ and ‘after’ of your moment of happiness!”

With more and more people wanting alternatives that are sustainable, ethical and healthier, one can fully understand the growing popularity of *4My*’s products since its launch in 2020. But what I couldn’t quite understand was why Comini named her company *4My*.

“It’s a play on *formai*, which, in my Northern Italian dialect, is a word for cheese,” Comini said. “We wanted a minimalist name that would keep a connection with our roots.”

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SHIFTING BORDERS. CLEARING PLATES. EATING ISTRIA

by **Jenna Lo Bianco** | Photos by **Paola Bacchia**

The latest culinary delight by Paola Bacchia, *Istria*, will both move and challenge you to see beyond any preconceived notions of a *cucina italiana tradizionale*.

Istria is the heart-shaped promontory at the northern crux of the Adriatic Sea, where rows of vines and olive trees grow in fields of red soil. Here, the cuisine records a history of changing borders – a blend of countries (Italy, the Republic of Venice, Austria, Hungary and now Slovenia and Croatia) that have shared Istria's hills, valleys, sea and shore.



Recipes *Mamma*



Cherries at Pula
(Pola) Market

This is Paola's Italy. An Italy that has morphed and reinvented itself with the changes in political and geographical boundaries. "My grandfather was born in Istria when it was Austria. My father was born there when it was Italy. They left when it was Yugoslavia. And now, the town where they're from, is in Croatia," she laughs. This 'Italy' is a melting pot of flavours and colours, and her latest book is a testament to the culinary traditions of this very important region. It features recipes and stories which reveal how her family ate, loved and lived across its malleable borders.

"The recipes in it are the dishes I grew up eating," she says. "My mother was from Veneto, but marrying my father, she took up the Istrian way of cooking, which was not that dissimilar from the Veneto tradition, except they threw garlic in everything. And my mother never used garlic, a true Venetian might put a whole clove of garlic in a dish but then pick it out. Whereas the Istrians will put five cloves of garlic in everything except for a cake." She bursts with pride, clutching her first copy to her chest, proud to be sharing her family's story.

Perhaps it's the curiosity of the unknown as I too know very little of the Istrian story and its culinary marvels, but I am intrigued. Paola tells me how the Istrian kitchen draws its influences from the lands and people that have called, and still call it, home. She explains, "It is Italian cooking, but in our Italian cooking there's sauerkraut, cabbage rolls, goulash. There's things that are viewed as 'Austrian' or 'Hungarian', because that area was part of the Austro-Hungarian Empire for hundreds of years." Paola tells me that some people struggle to envisage an Italian cuisine that features these elements but assures me that there is logic behind every dish. "Italy has been a unified country since 1861. Before that it was made up of several smaller principalities. Language draws the more modern Italy together whilst still retaining rich cultural influences based on geography and history. This does not make them any less Italian. What is true Italian? Is it Rome? Or Umbria? What is Italy or being 'An Italian'?" When we are talking about Italian excellence in cooking, we are talking about the way we can bring ingredients together that speak of history.

Our conversation turns to one of unpacking identity. Chatting together we are two Italo-Australian women with very different lived 'Italian' experiences. "People ask me, "How do you view yourself?" I say, "I'm a Giuliana." People say, "Where's Giulia?" I say, "Venezia-

Giulia.” That is where I, in my heart, identify.” It’s plainly clear to me that the book, *Istria* has been a dedicated project for Paola. She is committed to sharing the story of this little-known aspect of Italian history and culture, Istria, in all its incarnations. She takes a breath, pausing a moment before whetting our appetite and piquing our culinary fascination. “Europe’s history is intriguing. Defining hard borders, in some ways, is artificial – there have been so many political changes. There’s a lot to be learned from border communities as a result.”

The taste palate presented in *Istria* may surprise you. Expect seafood, pork and prosciutto, white Istrian truffles, potatoes and semolina, leafy greens and garlic. Plenty of garlic, she reminds me on several occasions. For those partial to something sweet, Paola’s *Istria* offers layered Viennese-style cakes, spiral-yeasted breads, and strudels. When asked about her favourite of all the exquisite recipes, she points to a photo of plump hand rolled gnocchi. These gnocchi, however, are black, mixed with *nero di seppia* (squid ink). Like many recipes in this book, this startling photo challenges traditional thinking around Italian cooking.

The aesthetic of the cookbook *Istria* is thoughtful. Paola has a keen eye for colour, form, and is a natural with a camera. As such, the photos, apart from two, are all hers. The location shots all come from her own personal journeys across Istrian soil. Paola has played with light, shadow and angles in replicating and emulating threads between Istrian locations and her dishes. “In the photos

I really tried to evoke the colours of the 1920s and 30s, using props of the same era, when I imagine my Dad was in Istria,” she explains, noting how her mother’s plates and doilies, and one of her father’s paintings feature in the photos. “The book has a very nostalgic feel. I’d like to think it will be a bit of an heirloom.”

An heirloom lives on despite the passing time. It is gifted and cherished, much like recipes that are passed down. Paola explains, “People love old recipes and handwritten recipes. They are fragments of memories that people have lost. People who come to my cooking classes say, “I’ve come to learn to make *frittole*, or strudel, because of my *nonna*. She used to make it, but she died”, or, “She’s got dementia, and I never got that recipe and I should’ve written it down. I should’ve captured it”. So, I’m hoping this book evokes a happy memory. Capturing memories through recipes.”

Paola holds her copy of *Istria* proudly. She clutches it to her chest, runs her hands over its spine, and caresses its rose gold-foiled cover lovingly. If food is about memories, to borrow Paola’s words, she’s done a superb job of documenting the memories of her own mother’s kitchen, as well as those of currently residing Istrians, and Italian-Istrians who migrated to Australia. Drawing inspiration from several cookbooks dating from 1893 and the 1930s, Paola has ensured her latest book, focussing on Istrian history is both beautiful and promises all things delicious.

Paola Bacchia



Arena and Sant'Antonio
Pola, Istria

"I have always loved this cake – the sweet ricotta dotted with grappa-soaked sultanas and pine nuts, with a hint of citrus throughout. I still make it in *Mamma's* old metal cake tin with its rounded edges.

Every time I bake it, I think of our times together in the kitchen. If she let me stir the ricotta filling I would sneak quite a few spoonfuls before she spread it over the base, prompting her to comment that there was always less than she thought she had prepared.

This cake tastes much better when it has cooled completely, and even better the next day, perhaps for breakfast with a cup of espresso. Some who have made this cake have substituted the sultanas for chocolate chips, which, if you love chocolate, would also work well."

LIVIA'S RICOTTA CAKE

DOLCE DI RICOTTA DI LIVIA

Recipe from the cookbook *Istria* by Paola Bacchia

Serves 16

FOR THE FILLING

500 g (2 cups) ricotta, drained

40 g (1½ oz) self-raising flour

1 egg

2 tablespoons sultanas (golden raisins), soaked in grappa for at least 2 hours, drained

80 g (⅓ cup) caster sugar zest of ½ lemon
zest of ½ orange

2 tablespoons pine nuts, toasted

FOR THE BATTER

2 large eggs, lightly beaten

100 g (3½ oz) unsalted butter, melted then cooled, plus extra for greasing

100 g (3½ oz) caster sugar zest ½ lemon

250 g (1⅔ cups) self-raising flour

185 ml (¾ cup) milk, plus extra if needed

1 teaspoon pure vanilla extract

pinch of salt

Preheat the oven to 150°C (300°F) fan-forced. Butter the base and sides of a 24-26 cm (9½-10¼ in) square cake tin and line with baking paper.

To make the filling, place the ricotta in a large bowl and mix well with a spoon to remove all lumps. Add the remaining ingredients and mix together until homogenous. Set aside.

Place the batter ingredients in another bowl and mix with a spoon until well combined. The batter should be easily spreadable, so add a bit more milk if needed.

Spoon just under half the batter into the cake tin, spreading it evenly. Spoon all the ricotta filling evenly over the batter, so that it almost touches the edge of the tin, then flatten it with the back of a spoon. Pour on the remaining batter so that it evenly covers the ricotta and fills in the small gap around the inner perimeter of the cake tin. Tap slightly on the bench if needed to even out the cake batter.

Bake for about 50 minutes, or until golden on top and firm to touch. Allow to cool completely in the cake tin, before inverting to remove.

The ricotta cake is lovely cold or at room temperature, and will keep in an airtight container in the fridge for about 3 days.

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A NEW SPIN ON AN OLD STORY
**ITALIAN-STYLE
INNOVATION IN THE
POST-FOSSIL FUEL AGE**

Photos by **Ceravolo Family**



Sir Jony Ive, former head of industrial design at Apple Inc., once lamented, “people have disconnected function from cosmetics.” By cosmetics Ive was not referring to creams, lotions and powders *per se* but to the beauty of design. He was right. Design should be approached as intrinsic to invention and innovation if we are to create products that are aesthetically pleasing and engage the observer as an item that is worthy of possessing.

In the field of transport we have come a long way from the invention of the wheel. A design so fundamental to the progress of humankind through centuries. Think about it – from the 4th Century BC the wheel has taken humankind on an extraordinary journey.

Transport has seen many advancements: from horse-drawn carts to steam-powered rudimentary motor cars, to heavy locomotives. Now, we have speed trains, sonic planes and, more recently the beginnings of what is envisioned as tourist style air travel in a variety of interesting looking rockets. However, as we move through technological advancements, we become acutely aware that our reliance on fossil fuels for our transport needs has caused immeasurable environmental damage. How was the inventor of the wheel to know?

Our landscapes host a myriad of petrol stations – huge generic-looking sites pumping out fuel while offering generic, often bland, take-away food for travelers. The wheel may be fundamental to transport but the settings which surround

and support their use are sadly lacking in both offerings and design aesthetics.

There was a time in Italy, in the immediate post-war years, when a radically different approach to pumping fuel was developed as a result of a merger between the national oil and gas company ENI (*Ente Nazionali Idrocarburi*) and petroleum retailer Agip (*Azienda Generale Italiana Petroli*). Inspired by a prevailing sense of freedom and a national quest to challenge the monopoly of big foreign fuel companies, the then ENI President, Enrico Mattei sought to take the Italian fuel giant to new heights. A key aspect of his vision was to focus on design and, in a typically Italian way, the masterful architect Mario Bacciocchi was employed. Design was just as important as the product.

Bacciocchi created fuel stations that combined the ingenuity of architectural, industrial, and interior design elements. In a revolutionary move he added culinary delights to assist with presenting a comfortable experience for each traveler. The objective was to provide Italians with 'art on the road'. Italians would pull into fuelling stations to find awaiting fuel pumps under an elegant white roof, fine dining and even luxury shopping. The whole experience was characterized by design and style providing shopping gallery-like experience. So successful were these stations that they became destinations in their own right, and their memory stands as symbolic of the originality and inventiveness of Italian design in the 1950s.



Enter Hydrogen Fuels Australia (H2FA). Its founder, Francesco Ceravolo, inspired by the Agip stations of the 1950s, has set about creating a new experience. An innovative, slick series of fuel stations where function and 'cosmetics' meet – however, that are driven by critical need for clean energy.

There is a certain eloquence about Ceravolo's quest. A fuelling station attendant at the age of 14, he is more than familiar with fuelling stations, including the best and the worst of what they can be. In fact, his family name is synonymous with fuel stations. Francesco's father, Enzo Ceravolo, was himself a fuelling station attendant at the age of 10. In the picturesque hilltop town of Soriano Calabro in the Calabria region in the southern part of Italy, Enzo ran the family business. Proudly called, *Fratelli Ceravolo*, his many responsibilities included refilling a 350-litre diesel truck with only a *colonina*, an Italian designed and engineered Agip 5-litre cylinder hand pump. Quite a feat for a 10 year old! But the subsequent introduction of state-of-the-art Agip equipment made life easier for young Enzo in that it freed up his time to concentrate on other aspects of the family business.



While only 15 and studying at night, Enzo expanded the business significantly. *Fratelli Ceravolo* began to sell washing machines, fridges, bicycles, motorcycles and sewing machines. Not only did the young Enzo provide in-home demonstrations, but grasping the opportunity to interest tourists and passing customers in his wares, the enterprising lad visited markets and ensured that *Fratelli Ceravolo* became the showroom destination for his various products. Prosperity was at hand in a world oozing with post-war enthusiasm and a quest for freedom. This period of rebuilding, aspiration and energy meant travel so all sorts of Fiats and Vespas (those



wonders of economy and style, sought after by every Italian youth) were frequent visitors to *Fratelli Ceravolo*. All thirsty for fuel.

A world away and a generation on, Enzo's son recalls growing up in the Italian diaspora of gritty Footscray where, as multicultural Australia developed,

the local football team surprisingly sported even more Italian names than did the the Carlton Football Club..

Francesco's fondest memories is the local hub provided by the Footscray Caltex where the *paesani* (friends from the old village in Italy) would meet before driving to his *nonno's* house to park their cars and then, together, walk to the nearby Western Oval to watch the boys in red, white and blue. These Italian immigrants all contributed to the building of a new Australia – and were immensely proud to be part of their new community.

It is with the same unwavering sense of community that H2FA strives to build the best for the Australia in the 21st century. Its vision is to create stylish fuel stations for green hydrogen. H2FA is on a serious community mission, to drastically minimise the environmental impact of fossil-fuel consumption. Not only will H2FA fuelling stations supply green hydrogen, but they will also provide educational resources for visitors to ensure people understand this innovation and its importance. This newcomer looks forward to becoming as iconic as the Agip fuelling stations of Enzo Ceravolo's youth. Of course, design is fundamental to H2FA's mission. The stations will be sleek, elegant and efficient, and offer fine food, and of course, a sense of community. They will be hubs for all to enjoy while reminding us to appreciate the environment and our responsibilities towards it.

Indeed, part of H2FA's quest is to create more resilient communities equipped to respond to the challenges of our times. H2FA is responding to the needs of our time for clean energy and better, more sustainable ways of living for all. Given its mission, H2FA is proud to be represented at the 2021 Venice Biennale where this year's Italian Pavilion theme is 'Resilient Communities'.

In a sense, this is a story that has come full circle. The son of Italian immigrants is drawing upon the richness of his heritage to bring about change so that a cleaner, greener world is achievable. By striving to lead the sustainability sector in terms of outstanding design where function meets form, Francesco Ceravlo's H2FA seeks to create iconic fuelling stations for 21st century Australia.

SPIKING THE VACCINE

AN INTERVIEW WITH PROFESSOR DAVIDE COMOLETTI

by **Stefano Riela**

From veterinary science to being on the front line of a COVID-19 vaccine, Stefano Riela spoke with neuroscientist Davide Comoletti. A Milanese who now leads a team at Victoria University, Wellington, New Zealand to combat the pandemic.

You are specialist in protein biochemistry. In layman's terms, what is protein biochemistry and why is it important? Proteins are the molecular machines that allow all organisms to live and function. One aspect of protein biochemistry relates to the study of how proteins are produced, another aspect is to study how the linear sequence of amino acids folds into a functional 3D structure, thereby learning how proteins actually function.

As with any tool or instrument we use, a knife, comb, or pair of glasses, form and function are closely correlated. The same is true at the microscopic scale at which the proteins fold and function. Protein biochemistry is therefore important to enable us to modify, change, or delete certain aspect of their activities. Many drugs are modified proteins or enzymes, many industrial products are also synthetic proteins.

Importantly, many hereditary diseases arise from specific mutations of important proteins. These abnormal proteins do not function as intended and patients carrying these mutations may develop familial hypercholesterolemia, cystic fibrosis, autism, or many other severe diseases. We work hard to understand the science and to be able to find solutions.

You are part of the New Zealand Taskforce that is working on a vaccine for COVID-19, do we really

need a new 'kiwi' vaccine in addition to the ones already available? To answer your question, we need to take a step back. In March of 2020 we faced the undisputed truth that it would take at least 18 months to obtain a vaccine against COVID-19. Further, we would need two to three years to deploy it in the community as part of a global vaccination rollout. In addition, New Zealand was at risk of falling further behind other countries due to its geographical location and limited economic power when compared with the US, Australia, Europe, and other countries. Therefore, a year ago, it became clear that it was imperative for New Zealand and neighboring Pacific nations to have a Taskforce capable of developing and producing a safe and effective COVID-19 vaccine. Although New Zealand now has pre-purchase agreements to vaccinate its entire population twice, we are currently witnessing the disturbing emergence of the Delta variant, which poses unknown challenges, and, like other countries, we are concerned.

For our local task force, which is named *Vaccine Alliance Aotearoa NZ – Ohu Kaupare Huaketo (VAANZ)*, the challenge is to monitor and understand the emergence of new variants of concern and, consequently, prepare a vaccine using new sequences. My specific role in the VAANZ group is to design the appropriate parts of the spike (epitopes)



Davide Comoletti



so that they contain the right immunizing pieces, and then produce them in small amounts to begin testing.

I also monitor the emergence of new variants and incorporate the changes in the new generation vaccine design. To date, my laboratory has designed and produced 56 different epitopes, two of which have passed all the feasibility and immunogenicity tests. It is exciting as this work is now under intellectual property protection - ready to be prepared for an imminent clinical trial.

COVID-19 was not completely unexpected, as viruses circulate quite frequently. Nevertheless, COVID has had and is still having an unprecedented impact unknown to our generation. What is the difference this time? This is a critical question – and the answer is quite complex. Although the previous viruses SARS and MERS had high mortality, the incubation period of those viruses was very short before the symptoms appeared. That is, a period of only 24 to 48 hours before the subject appeared sick with a high fever, and so, fortunately, infectivity was not very high.

In the case of COVID-19 the situation is reversed. Mortality is, arguably, low but infectivity is very high and the incubation period is relatively very long before symptoms appear, seven to ten days in most cases. This means that infected individuals can travel, visit people, go to crowded locations and infect hundreds of people before they then too feel sick.

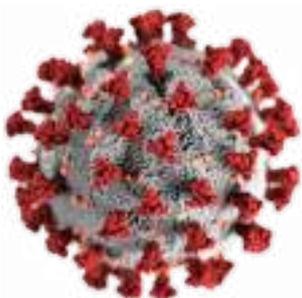
Also, remember that some nations viewed this pandemic as a political issue, and

therefore the virus had time to spread and do immeasurable damage. Fortunately, New Zealand responded from a stance based on science and reason. In fact, we have been virtually COVID free since June 2020.

Vaccination is the only way out of this pandemic, especially now that new and more dangerous variants are spreading in the non-vaccinated population.

Are funds for research at hand? That is, are there sufficient resources for future challenges and if not, how could they be found? Funding is always a problem, especially for a small nation such as New Zealand. As public funding is always tight, lately we have seen millionaires and billionaires, who are taking on a philanthropic responsibility to step up and provide much needed funding to advance many critical projects. As a society we owe them a debt of gratitude because science is expensive, and many diseases still need considerable investment to enable the search for answers. A key challenge in our field is that even though we have competent post-graduate students, technical help, and postdoctoral researchers they leave our laboratories due to lack of funding. It would be great if public and private funding agencies, and philanthropists could set up better long-term systems to fund these positions. These are the smartest and most dedicated scientists around.

Changemaking in the field of pandemic science is increasingly important - and we all have a role to play. We all have a responsibility to be part of the solution.



PEACE IN THE AGE OF CHAOS

THE BEST SOLUTION FOR A SUSTAINABLE FUTURE

by **Teresa De Fazio**

Everyone wants world peace. But how do we actually measure peace? And how much is it actually costing us not to have a peaceful world? These questions are critical at a time when humanity is facing serious challenges which impact on the potential for peace and peaceful solutions. *Segmento* meets Global Peace Index creator and changemaker Steve Killelea.

When Australian IT entrepreneur turned global philanthropist, Steve Killelea, found himself on a humanitarian aid mission to the war-ravaged region of North-East Kivu in the Democratic Republic of Congo (DRC), he found himself wondering less about what makes countries such as the DRC so violent, but the more opaque and potentially more interesting questions: Which are the most peaceful countries on earth and what can be learnt from them in terms of understanding *peace*? How do we actually measure peace?

Upon his return to Australia, when Steve was unable to find an answer to this question, it made him realise just how little we understand about peace. “This started a life – changing journey for me – one that has become the central theme of my work life.” explains the two-time Nobel Peace Prize nominee, who set about trying to understand the positive qualities that sustain and create peaceful societies.

“In any pursuit, if we cannot measure something, then how can we truly understand it? And if we cannot measure it, how do we know whether our actions are helping or hindering us in achieving our goals? We simply don’t, and peace is not an exception.” explains Steve. “This is important because without an understanding of the factors that create

and sustain peaceful societies, it will not be possible to develop the programmes, create the policies or understand the resources required to build peaceful and resilient societies.”



Impressively, Steve got to work and, in 2007 the Global Peace Index (GPI) was born. Ranking 163 states and independent territories according to their relative levels of peace, and covering 99.7 per cent of the global population, the GPI is today the world’s leading measure of peace. It is used by governments; organisations such as the UN, OECD and World



Bank. It is taught in universities across the globe. From the halls of universities in Bologna, Auckland, Sydney, Singapore and across the globe – the GPI is a powerful instrument used by many interested in economics, peace, innovation, investment, education and

global movements of people. In fact, it has been endorsed by such figureheads and changemakers themselves, the Dalai Lama, Desmond Tutu and Jimmy Carter.

So how does the GPI work? In summary, the GPI uses 23 qualitative and quantitative indicators from highly respected sources, measuring the state of peace across three domains: the level of Societal Safety and Security; the extent of Ongoing Domestic and International Conflict; and the degree of Militarisation.

To undertake research and provide the data across the globe, Steve established the Institute for Economics and Peace (IEP) in 2008. In addition to analysing data about peace to determine the social, political and economic factors that create and sustain peace, the Institute also aims to shift the world’s focus to peace as a tangible, positive and achievable measure of human wellbeing and progress, otherwise known as Positive Peace.

“What’s really interesting, is that the same qualities that create highly peaceful

PUTTING POSITIVE PEACE IN CONTEXT

RANK	COUNTRY	SCORE	CHANGE
1	Iceland	1.1	↔
2	New Zealand	1.253	↑ 1
3	Denmark	1.256	↑ 2
11	Singapore	1.347	↓ 5
16	Australia	1.47	↓ 2
23	Malaysia	1.515	↑ 1
32	Italy	1.652	↓ 3
42	Indonesia	1.783	↑ 2
59	Malawi	1.909	↑ 6
68	Argentina	1.945	↑ 3
79	Morocco	2.015	↑ 9
83	Rwanda	2.028	↓ 4

A sample of the Institute’s 2021 Global Peace Index

societies also create a whole load of other things we think are important, such as higher GDP growth rate, better performance on environmental measures, better measures for wellbeing and happiness, and better measures of inclusion. Therefore, in many ways, Positive Peace not only creates peace, it also creates an optimal environment for human potential to flourish” explains Steve.

The Institute for Economics and Peace (IEP) undertakes a complex statistical analysis of over 25,000 datasets to develop a conceptual framework known as the Pillars of Peace, which outlines a system of eight factors that work together to build Positive Peace. “The Pillars of Peace all function as a system, and this system is really important.” adds Steve. “Quite often when we look at societies, we are looking for cause and effect, but societies are more like systems, and they operate on different principles.”

Together, the Pillars provide a roadmap with clear goals for a system to evolve over time to build social, economic and political resilience. “Interventions should nudge the system towards higher levels of Positive Peace, rather than creating radical change, which runs the risk of ripping the fabric of society”.

What is truly insightful, is the work of the Institute in costing the price of global violence. The work of the Institute has been able to synthesise the global economic impact of violence as \$14.96 trillion in 2020. That is the equivalent of 11.6 per cent of global GDP. Or, in other terms, \$1942 per person. And this is, unfortunately, increasing. One factor that might influence further changes, is

the global COVID-19 pandemic. “While it is still too early to fully gauge the long-term effects of the pandemic on peace, the changing economic conditions in many nations increases the likelihood of political instability and violent demonstrations” warns Steve. Though the value of a peaceful society means it is relatively strong. “The impact of the COVID-19 pandemic has, however, demonstrated the ability of countries with high Positive Peace to maintain their stability and recover more easily from internal and external shocks. For instance, during the pandemic, countries from the OECD with higher levels of peacefulness had more resilient economies”.

Attaining global peace seems to be an eternal quest and when you understand all the components of the system required to build a peaceful society, you soon come to fathom just how complex this ideal is. “As the founder of an Institute dedicated to analysing and measuring peace, I’m frequently asked if humans are capable of achieving global peacefulness. The answer to the question is not can we achieve global peacefulness but rather how do we continuously improve from where we are now? There are no quick and easy solutions, but in the 21st century – with the planet’s ecosystems stretched; pandemics such as COVID-19, or because of the technological changes reshaping work and the way people interact – it is imperative that we shift our deadlock in thinking. It’s hard to imagine a world that is totally peaceful, but we can imagine a world that is 10 per cent more peaceful; that is easily within our grasp. If we can achieve realistic improvements, then 30 to 50 years from now we can have a world that is substantially more peaceful.”



Steve Killelea

AUSTRALIAN ICONS, ITALIAN STYLE

A PERFECT MASCOT INTERPRETATION

by **Teresa De Fazio**

The theme for the Australian Pavilion at the upcoming Expo 2020 in Dubai is “Blue Sky Dreaming”. Something Australians are particularly good at. The Pavilion will enable the sharing of Australian innovation, creativity and optimism with the world and to symbolise all things Australian. Angela Domenici was commissioned to design the official mascot.

We are excited to share details of this mascot with the readers of *Segmento*. Angela takes us through the process - and provides some advice.

Expo 2020 promises to be very exciting. Tell us about this event. Expo 2020 will be a carnival of immersive cultural experiences with 191 participating nations. This will allow visitors to discover what makes each country unique. The Expo will be hosted in Dubai (United Arab Emirates) this year starting October 1st until end of March 2022. The Expo theme, “Connecting Minds, Creating the Future” invites us to explore the power of connections in shaping our world. The backdrop will be marvellous - participants will be able to experience unique architecture, culturally rich experiences and be inspired by innovations in a range of fields, for instance, technology, arts and culture, food, sustainability and many more. It

promises to be very exciting. Australia, as every participating country, will have its own pavilion, and the unique Australian theme is *Blue Sky Dreaming*.

Blue Sky Dreaming captures the essence of the Australian spirit. Innovation, creativity and optimism about and with the world. The challenge was to interpret these themes to develop the official mascot. So, Wattle, and her sidekick friend Jali were born. They represent fundamental Australian attributes: spirited, generous, diverse, collaborative, ambitious and innovative. The brief sought to have an instantly recognisable Australian character - so the choice was almost obvious in this regard, even if we did propose other two options. My team and I undertook to convey all these attributes and we decided on the iconic, yet not conventional, *koala*.

Wattle, our koala mascot, embodies the spirit of Australia. Wattle is a schoolgirl with an unquenchable thirst for knowledge. She is imaginative, creative, and collaborative. She sees the future and she can't wait to get there. She's a dreamer and an optimist. A visionary. She likes to stare at the boundless, deep, star-studded night sky, connecting the stars in shapes and figures, dreaming of the future. Her drawings echo and multiply as part of the Pavilion's decorative features. These



OFFICIAL PARTICIPANT

drawings are rooted in the ancient cultures of the visionaries who preceded her.

Wattle has a special friend, Jali, a free spirited and curious butterfly that follows Wattle wherever she goes. Jali is faithful and wise and he represents Australian roots. Jali actually means tree in the Indigenous Bundjalung language. Just as a tree, Jali is an old spirit that connects the sky to earth. If Wattle is the Yang, Jali is the Yin.

Mascots are often used for various events. What is the purpose of a mascot? The Australian Pavilion engages a large number of visitors including a young audience so a mascot is a strong symbol for everyone. Mascots are fun, larger-than-life characters that welcome you and sets the tone for your Expo experience.

Having your own mascot gives your brand a friendly face, a character and a personality. A mascot should spark an emotional connection. It should represent a sense of belonging. When someone makes you feel that you are welcome and you belong, it's a powerful incentive to stay for the experience. It makes you feel like you are part of something, it becomes your tribe, opening the door to a long-lasting relationship with your brand, in this case with a country, Australia.

Tell us about your pathway in developing expertise as a creative consultant to end up being selected for such a prestigious assignment for the Australian Government.

I am an Italian-Australian Creative Consultant with over three decades of experience. I have spent most of my life on the move, from Italy to New Zealand,

places in the Pacific region, Indonesia, to Australia where I now live, based in Melbourne.

Let me tell you about my team. We are all Italian born, whilst some reside there, others are located in various places in the world. As global citizens, we work across time, distance and space. Our Italian origins are different too. Giorgio Vallorani and Giorgio Palombi from the Marche region, Giulia Conti from Milan, Mara Damiani from Sardegna, I have my roots in Milan, Tuscany and Puglia. Our partnership as a team dates back decades and it is rooted in the magic of storytelling as we all worked as Disney creative consultants in different departments for almost 30 years. Our strength is our global outlook and our curiosity about the world. This particular brief has required strong intercultural competence - viewing Australia and interpreting it for the world and vice versa, seeing Australia from the perspective of the world.

The Australian Expo 2020 project is definitely a highlight of my career. I must admit that I feel honoured to have been chosen for the project. It is a lesson in work integrity. If you develop a strong reputation as diligent and capable in your field - you reap the rewards. This is the advice I often give to young people starting in the field. Your reputation normally precedes your work, be mindful, as that is your personal brand.

I have loved every step of the creative process of this assignment. I feel like I have come full circle, an Italian in Australia, now my home country. Australia has welcomed me, embraced me and nurtured me over the last 20 years.



Images © courtesy of Department of Foreign Affairs and Trade





Australia is home. Working with Justin McGovan, Commissioner General Australia at Australian Department of Foreign Affairs and Trade and his team has been a truly rewarding experience.

Designing a mascot sounds like a complicated process. What was the process for you and your team? The process for creating a mascot is the same as every other creative process, the *modus operandi* evolves as three phases: Discover - Explore - Create.

You start *discovering*, researching the focus of the brief - what has been done before, what has worked or has not been effective. This is a fundamental learning phase really. It is important to be open to learning and to really listen.

The next phase - you *explore* options. Invent, grow, take risks, search for styles, sketch, change your mind, start again, make mistakes, break rules and mostly, have fun. Brainstorming is the core of creativity especially if you work

with a team. This is where everybody contributes. I like to think of it as the beating heart of the creative process. From many ideas, you will decide on one or two.

The last phase, *creating*, is more technical. Here you commit your draft ideas to paper. Sketches become real and you discover if they work or not. If not, you go back to the previous phase, adjust and try again. Creativity means subtraction. If there is an overload of information and ideas, focus on the point of difference. I start projects with the aim of having fun and I strive to put a smile on people faces by doing something great.

I trust Wattle and Jali will do just that, make people smile and leave them curious and lead them to discover more about Australia's diversity, inherent beauty, ingenuity and contribution through 60,000 years of culture and innovation. I can't wait to see them in action at Dubai Expo2020.





Undercover the



Peter Brodbeck

The theme for this issue of *Segmento* as **Changemakers, innovation and excellence** provided quite a challenge, however, Peter Brodbeck provided an evocative photograph for the cover. Peter shares how he drew inspiration for the cover shot.



“Before I take my photos I set out to understand what I am looking to try to achieve in a photoshoot. Sometimes however, like a stroke of good luck or by chance an image is created. This image expands the initial intention to something unexpected, a touch of emotion and surprise in an image that makes you stop, look, think, and then feel the story behind the unexpected capture. Then, for a fleeting moment you become absorbed by the thought of something greater than ourselves.”

This particular image did that for me and was one of the more exceptional images. It evokes an emotion and a story in itself, the fairytale of our beautiful earth and all it has given and gives to us. But just as you look on, in awe of the beauty of the image there is a fear of how fragile the world is and how nature can react if a certain balance is not maintained to ensure our world's sustainability. Not unlike Newton's Third Law – for every action, there is a reaction, we have to ensure we do not take more than we give to ensure equilibrium and a balance in nature to allow the beauty of our world to be enjoyed by generations to come.”

Peter Brodbeck

As we began the process of putting this issue of *Segmento* together, we saw how change characterised so much of what was happening around us – even between the last issue and this one. However, against the backdrop of the busy-ness of change, the drive to innovate and to excel, it seems like the world stops occasionally, understanding the essence of a sentient being. In some ways, through the challenge of the pandemic, the Olympics, and other world events, we seem to have taken a collective moment to consider the beauty and, the fragility of the world. The care it provides us as it nurtures and nourishes us, and the need to care in return. A careful balance. The cover is evocative of this. It reminds us we are sentient beings – and provokes us to stop and reflect. No doubt the cover will speak to you in particular ways. For me, the exquisite photograph recalls the words of Maya Angelou:

We need Joy as we need air.

We need Love as we need water.

We need each other as we need the earth we share.

Teresa De Fazio



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PALACE 

In Cinemas Nationally
SPRING 2021

PRESENTED BY

PALACE 

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ItalianFilmFestival.com.au



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Canberra ACT Dante Alighieri Society

AUSTRALIAN VOICES IN ITALY,
ITALIAN VOICES IN AUSTRALIA...
SINGING THE CONNECTIONS

A cultural presentation by Dr. Jeff Brownrigg, former director of Sound at the National Film and Sound Archive, Associate Professor in the Faculty of Arts and Design at the University of Canberra, and served as Vice President and President of Australasian Sound Recordings Association.

For further information
email info@danteact.org.au or
call 02 6193 5028

9 SEPTEMBER 2021
Theo Notaras Multicultural Centre
180 London Circuit, Canberra
City 2601

Canberra ACT Dante Alighieri Society

A JOURNEY TO NAPLES, WORLD
HERITAGE SITE

A cultural presentation by Sulaj Ferradino, Italian architecture who worked at *S.I.RE.NA Città Storica* in Naples for almost 10 years. She is currently based at Canberra Institute of Technology. Ferradina holds a Masters Degree in Architecture from *Università degli Studi di Napoli Federico II*.

For further information
email info@danteact.org.au or
call 02 6193 5028

21 OCTOBER 2021
Theo Notaras Multicultural Centre
180 London Circuit, Canberra
City 2601

Canberra ACT Dante Alighieri Society

FOUR YEARS IN AUSTRALIA:
DIVING INTO BILATERAL
SCIENTIFIC COOPERATION

A presentation by Anna Maria Fioretti, Science Attaché at the Embassy of Italy in Australia, she will discuss the strong collaborative relationship in science and technology between Australia and Italy. It is a relationship that was established in Rome in 2013 when the Australian and Italian signed

a Memorandum of Understanding for Cooperation in Scientific Research and Technology.

For further information
email info@danteact.org.au or
call 02 6193 5028

11 NOVEMBER 2021
Theo Notaras Multicultural Centre
180 London Circuit, Canberra
City 2601

Sydney NSW Dante Alighieri Society

PREMIO LETTERARIO TOMMASO
FAVINO 2021

The Dante Alighieri Society Sydney is pleased to announce the 2021 Tommaso Favino Literary Competition. The winner of the 1st prize will be awarded with \$600 and a certificate of achievement, the winner of the 2nd prize will receive \$300 and a second-place certificate, while the winner of the 3rd prize will receive \$100 and a third-place certificate.

For Terms and Conditions of entry or further information, contact enquiries@dantealighieri.com.au

**Submissions are to be made online
and the deadline is 1 NOVEMBER
2021 BY 5:00PM**

Sydney NSW Australian Brandenburg Orchestra

ITALIAN BAROQUE WITH CIRCA

The Australian Brandenburg Orchestra, in its fourth collaboration with Circa Contemporary Circus, will take audiences on a rollicking ride through Italy's multi-layered past. From the crumbling columns of the Roman Forum to Dante's flourishing Florence, dynamic dream-worlds will emerge in daring new choreography propelled by a vivacious string orchestra.

For further information
call 1300 782 856.

For bookings go to
www.brandenburg.com.au/concerts/2021/italian-baroque-with-circa/

27 OCTOBER TO 5 NOVEMBER 2021
City Recital Hall, 2-12 Angel
Place, Sydney 2000

Cammeray NSW A Norths Event

ITALIAN TENORS

Direct from Italy the Italian Tenors are three of Europe's most successful operatic tenors. Evans Tonon, Sabino Gaita and Luca Sala have become a worldwide pop-opera phenomenon. Their show is a must see event for all who love the great arias of Puccini and Verdi, the Neopolitan standards of Caruso and Mario Merola and the melodious hits of San Remo.

For further information or bookings go to www.Norths.com.au/events/the-italian-tenors-2/

27 NOVEMBER 2021

12 Abbott Street, Cammeray 2062

West End QLD Simply Italian Cooking Classes

RISOTTO

Simply Italian offers hands-on cooking classes for creating classic Italian dishes. All ingredients and recipes are supplied, all you need to do is show up to class, and get cooking! Menu includes Eggplant fritters served with a tomato salsa, Chicken and Mushroom Risotto, Almond Pannacotta with cherry sauce, and Tea and Coffee.

For further information or bookings contact www.simplyitalian.com.au/cooking-classes/

8 SEPTEMBER 2021 AT 6:30PM
112 Martinez Avenue, West End 4101



Maleny QLD Spicers Tamarind Retreat

ITALIAN COOKING CLASS – SPRING MENU

Connect with your inner Italian by creating an inspiring Spring menu with one of the talented at Spicers Tamarind Retreat. The class includes lunch, one glass of wine, an apron to take home, and a recipe book with all the dishes cooked on the day so they can be recreated at home.

For further information or bookings contact info@spicersretreats.com or call 1300 311 429.

18 SEPTEMBER 2021 AT 11:00AM
88 Obi Lane South, Maleny 4552

Sandgate QLD Sandgate Town Hall

SPINA & BENIGNETTI PIANO DUO

Four hands performance by Italy's Eleonora Spina and Michele Benignetti of Franz Schubert "Grand Duo" Sonata for piano, Allegro moderato Andante Scherzo and Trio Finale, Franz Schubert Variations on an original theme in A flat major for piano, and Franz Schubert Fantasia in f minor for piano.

Bookings through www.trybooking.com/BHGIT

6 NOVEMBER 2021 AT 7:30PM
**203 Kohimarama Road,
5 Brighton Road, Sandgate,
Queensland 4017**

Melbourne VIC 3MBS DANTE700 Festival

3MBS celebrates the 700th anniversary of Dante Alighieri's death. Presenters Margot Costanzo and Karen van Spall commemorate the poet's legacy through a broadcast festival that will feature interviews with curators and presenters of the *Out of Exile* series, a program of live-to-air performances inspired by the *Divine Comedy* titled *The Love that Moved the Stars*, and stream

the 10-hour audio documentary series *Dante in Music*.

For further information go to www.3mbsdante700festival.org.au/

**13 SEPTEMBER TO
20 SEPTEMBER 2021**

Melbourne VIC Australian Brandenburg Orchestra

ITALIAN BAROQUE WITH CIRCA

The Australian Brandenburg Orchestra in collaboration with Circa Contemporary Circus will take audiences on a rollicking ride through Italy's multi-layered past, and across four bold cities - Florence, Naples, Venice and Rome. Each with its own proud people and its own proud past, experience the dream-worlds of each city with daring new choreography propelled by a vivacious string orchestra.

For further information call 1300 782 856.

For bookings go to www.brandenburg.com.au/concerts/2021/italian-baroque-with-circa/

21-24 OCTOBER 2021
**Elisabeth Murdoch Hall,
Melbourne Recital Centre
31 Sturt Street, Southbank 3006**

Melbourne VIC CO.AS.IT

THE WOMEN OF THE DIVINE COMEDY

Out of Exile Lecture Series organised as part of 3MBS Dante700 Festival with the support of the Dante Alighieri Society of Melbourne.

Professor Diana Glenn, National Head of the School of Arts at the Australian Catholic University, looks at Dante's portrayal of female characters in the *Commedia*, often seen as marginal to the role of the male figures. In reality, Dante grants them singular agency and voice. Professor Glenn is the author of *Dante's Reforming Mission and Women in the Comedy* (2008), and jointly edited the volumes *Dante Colloquia in Australia* (1982-1999)

and Flinders Dante Conferences 2002 & 2004, among other publications.

Bookings are essential.

For bookings go to www.coasit.com.au.

For further information go to www.3mbsdante700festival.org.au

26 OCTOBER 2021 AT 6:30 PM
189-199 Faraday St, Carlton VIC 3053

Richmond VIC Otao Kitchen

PIZZA MAKING PARTY

Why not team up with friends, family, and colleagues for a massive pizza-making party? Making pizza in the back yard is a true culinary adventure. Learn how to make the perfect dough, shape the best bases, compose gourmet topping, and discover the secrets to cooking an impeccable stone-baked pizza.

For further information or bookings contact hello@otaokitchen.com.au or call 0408 217 899

26 NOVEMBER 2021
Otao Kitchen, 360 Victoria Street, Richmond 3067

Melbourne VIC CO.AS.IT as co-organiser

DIASPORE ITALIANE: ITALY IN MOVEMENT

4th International Symposium

The fourth edition of this Symposium explores the debates of the previous meetings focusing on the themes “borders between us and the others”, “the right to migrate as a human right”, and “transits, experiences an imaginaries” to create study networks and further collaborative projects. Organisers of the Diaspore Italiane symposiums are CO.AS.IT (Melbourne); John D. Calandra Italian American Institute, Queens College, CUNY (New York); Mu.Ma Istituzione Musei del Mare e delle Migrazioni (Genoa); and MUNTREF Museo de la

Inmigración (Buenos Aires).

30 NOVEMBER TO 2 DECEMBER 2021
Due to Covid-19 the symposium has a hybrid modality: attendance can be in person at Universidad Nacional De Tres De Febrero (UNTREF), or online.
For further information or to register online contact diasporaitaliana@untref.edu.ar

New Zealand Onehunga Adult Learning Centre

ITALIAN CUISINE FOR THE NON-ITALIAN

“Life is a combination of magic and pasta” so said Federico Fellini, director of *La dolce vita*, so why not cook up your own slice of *la dolce vita*. Paolo Capri presents this sensational Italian cooking course over a 5-week period starting on 28 October. From pastas to gnocchi, risotto and much more, the simplicity of beautiful Italian cuisine will both surprise and delight you.

For further information or bookings contact comed@ohs.school.nz or call +64 9636 9060

28 OCTOBER 2021
Onehunga High School, Adult Learning Centre, 24 Pleasant Street, Onehunga Auckland 1061



New Zealand Farmhouse Kitchen

TRAVEL THE WORLD: LONG LUNCH IN ITALY COOKING WORKSHOP

Let's turn all the bounty of the garden into a delicious and colourful Italian Early Spring feast. At this workshop you will participate in a hand-on workshop to create five mouth-watering dishes, and then get to enjoy a long lunch as though you were in the heart of the Italian countryside. Recipe booklet included.

For further information or bookings contact info@farmhousekitchen.co.nz or call +64 6877 2069

12 SEPTEMBER 2021
Farmhouse Kitchen, 580 Middle Road, Havelock North, Hastings 4172



Singapore Palate Sensations Culinary School

FRESH PASTA FAVOURITES

Learn the centuries-old techniques to make fresh pasta the Italian way and the sauces that complement it. World-class chef Loretta Quitoles will take you through the step-by-step processes for making the perfect Spinach and Cheese Ravioli, *Ragù di salsiccia* (Italian Sausage Pasta), and Bolognese Tagliatelle.

For further information or to register your interest go to www.palatesensations.com/register or call +65 6478 9746

22 SEPTEMBER 2021
Palate Sensations Culinary School, Chromos #01-03, 10 Biopolis Road, Singapore 138670



In each issue, we will introduce you to one of our team members

FEATURING JENNA LO BIANCO

Ciao carissimi! I'm Jenna Lo Bianco, one of *Segmento's* writers. I've been writing for the magazine since its inception and it has been a joy to see it go from strength to strength.

About me: I'm a dual Italian-Australian citizen living in Melbourne with my husband, Daniel, and our two children, Anthony and Aurora. We are raising our *bambini* as bilingual. My family has Calabrese roots and I'm well-versed in the dialect. This is something I've come to appreciate even more since having lost my beloved *nonni*.

Apart from writing for *Segmento*, I'm a teacher of Italian. Watching students engage with language and culture in meaningful and exciting ways is such a pleasure.

My kitchen is my happy place, and I love filling our table with things to share. With time, I've come to realise that food is perhaps one of the most important ways I share affection with others. Perhaps it's an Italian thing? I can still hear my *nonna* Antonia coaxing us along. *Mangia! Mangia!*

As always, it's an honour to bring you experiences and voices from our Italian community, both locally and internationally. If we haven't yet met, drop me a line via my contacts below. I'd love to meet you and keep the discussions going.

Arrivederci!



@the.italian.teacher

@i.write.about.italy



@jlobiancoauthor

Parla Italiano

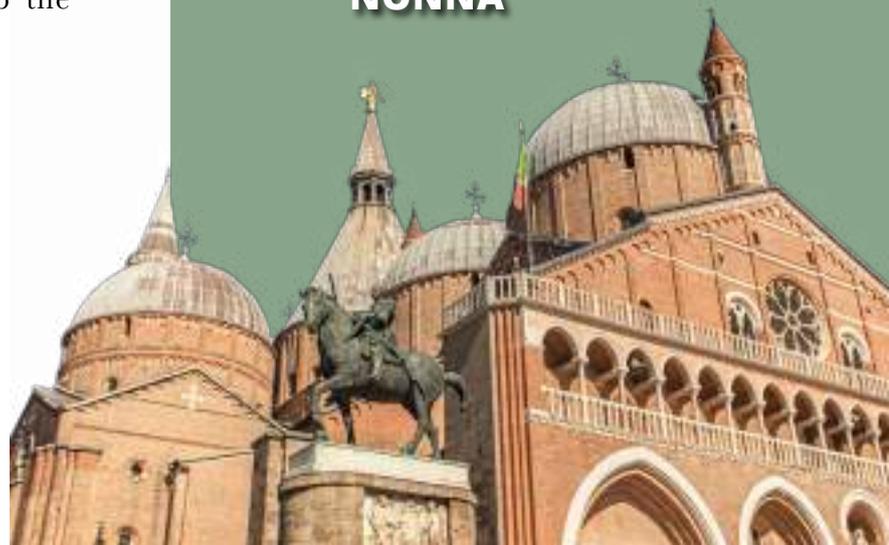
HOW MANY WORDS DO YOU KNOW?

Test your knowledge of Italian words, how many of the twenty words listed below do you know?

How many do you use in everyday language?

You may be speaking more Italian than you think!

- | | |
|------------|-----------|
| ANTIPASTO | OPERA |
| APERITIVO | PANINO |
| BALLERINA | PAPARAZZI |
| BARISTA | PIZZA |
| BASILICA | POLENTA |
| DIVA | RICOTTA |
| GELATO | SPAGHETTI |
| MAESTRO | SUGO |
| MOZZARELLA | VESPA |
| NONNA | VILLA |



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