ITALIANOLES

ISSUE 13  SPRING 2023  FLORIDA STATE UNIVERSITY  A GEN Z TAKE ON FLORENCE
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Director</td>
<td>Charlie Panarella</td>
</tr>
<tr>
<td>Associate Director</td>
<td>Laura Buonanno</td>
</tr>
<tr>
<td>Editor-In-Chief</td>
<td>Annabelle Argeles</td>
</tr>
<tr>
<td>Faculty Supervisor(s)</td>
<td>Costanza Menchi, Rahoul Masrani</td>
</tr>
<tr>
<td>Visual Coordinator</td>
<td>Mariapaz Moreno</td>
</tr>
<tr>
<td>Graphics Editors</td>
<td>Isabelle Durante, Will Perry,</td>
</tr>
<tr>
<td></td>
<td>Sarah Winters</td>
</tr>
<tr>
<td>Photographers</td>
<td>Dani Garcia-Novas, Kya Williams</td>
</tr>
<tr>
<td>Social Media Team</td>
<td>Madelyn Mairena, Elena Brkic,</td>
</tr>
<tr>
<td></td>
<td>Jenna Merlino</td>
</tr>
<tr>
<td>Writing Editor</td>
<td>Nikki Cohen</td>
</tr>
<tr>
<td>Staff Writers</td>
<td>Amaris Falcon</td>
</tr>
<tr>
<td></td>
<td>Madison Tilton</td>
</tr>
<tr>
<td></td>
<td>Madeline Weiss</td>
</tr>
<tr>
<td></td>
<td>Antonio Salvetti</td>
</tr>
<tr>
<td></td>
<td>Dominick Accurso</td>
</tr>
<tr>
<td></td>
<td>Madison DuPree</td>
</tr>
</tbody>
</table>
### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditions That are Too Good to Go</td>
<td>05</td>
</tr>
<tr>
<td>A New Direction</td>
<td>07</td>
</tr>
<tr>
<td>The New Renegade</td>
<td>09</td>
</tr>
<tr>
<td>BHMF</td>
<td>11</td>
</tr>
<tr>
<td>Stop and Smell the Roses</td>
<td>13</td>
</tr>
<tr>
<td>Napoli's Return to Glory</td>
<td>17</td>
</tr>
<tr>
<td>Fashion Evolved</td>
<td>19</td>
</tr>
<tr>
<td>Italian Fashion Houses</td>
<td>23</td>
</tr>
<tr>
<td>The Florentine Family Dinner</td>
<td>25</td>
</tr>
<tr>
<td>Travel through Generations</td>
<td>29</td>
</tr>
<tr>
<td>Social Media &amp; Fashion in Florence</td>
<td>31</td>
</tr>
<tr>
<td>The Big Event</td>
<td>33</td>
</tr>
</tbody>
</table>
ood waste is a significant problem in many countries. To combat the issue, Florence has adopted a new way to reduce food waste. Too Good To Go is a Danish app that acts as a resource for many young people interested in making conscientious choices and saving a few euros. The app allows restaurants to sell what are known as “magic boxes,” reasonably priced bags of their leftover food from the day. It’s a win-win! Users can purchase cheap meals or snacks while contributing to the reduction of food waste. The restaurants that participate also make extra sales on food that would otherwise have been thrown away and wasted. As residents of Florence are becoming more conscious of their carbon footprint, many are discovering new ways to live a greener lifestyle. Although these green practices are facilitated through modern, digital technologies, Too Good To Go actually pays homage to traditional Italian practices that date back many centuries.

Too Good To Go’s mission of using every last bit of food relates closely to Italian cultural food habits. It is a cherished tradition in the once poor Italian region of Tuscany to eliminate waste by using food scraps to create delicious meals. An example of this tradition is a Tuscan bread soup called ribollita, made with stale bread, vegetables, and cannellini beans. The dish was originally created as a poor man’s dish of the peasant tradition, dating back to the Middle Ages, when Tuscan servants would use leftover bread and vegetable scraps to create a soup meant to be eaten over the course of a few days. Ribollita translates to “re-boiled,” and every time it is cooked, it becomes thicker and more flavorful, demonstrating the essence of repurposed foods. The fact that this tradition has stood the test of time in Italy shows the local emphasis on never leaving anything to waste. Making the most of every ingredient and keeping waste to a minimum has been ingrained in Florentine and Tuscan culture for many centuries.

The popularity of the Too Good To Go app in Florence may also be related to the popularity of the Slow Food Movement, which was founded in Italy in the 1980s. This movement emerged when a McDonald’s restaurant was to open next to the Spanish Steps in Rome. The Steps were flooded with protestors making and eating pasta, chanting “We don’t want fast food, we want slow food!” As a result, the Slow Food Movement was created to promote food biodiversity and quality culinary products, and to maintain local food traditions. Too Good To Go serves as a platform that educates users on the value of food, and, intentionally or not, enables change to make food systems more sustainable. Although food conservation is a long-established tradition in Florence, it has become a more prominent practice in recent years with increasing awareness through technology. Too Good To Go has taken hold in Florence because it is a modern, digital resource that encourages responsible food consumption and helps diners and restaurateurs alike to save a few euros.
“EDUCATE USERS ON THE VALUE OF FOOD”

-MADELINE WEISS
To mark his first semester as director of FSU Florence, Charles Panarella spoke with ItaliaNoles writer Madison Tilton about his goals for the upcoming years and his initiative to propel the development of the program—and the students within it. Prior to taking over as director, Panarella served as assistant director for six months and as academic coordinator for four years before that. During this time, Panarella worked closely with FSU Florence’s former director, Frank Nero, which helped ease the transition into his new role.

It allowed me to develop a relationship with the students and get to know the student body, so I think those things were a big part of my job already, which made the transition easier because I only had 25% or 30% new stuff, and the other 70% I’d already been exposed to.”

Aside from his administrative duties, Panarella has also taught several courses at FSU Florence over the years, having originally joined the program in 2018 as a professor of Italian language. Although his new role as Director temporarily limits his ability “to get out there and interact with everybody,” he noted that during his time as a professor he “was always out there with everybody. I'd still go on the trips, the dinners, and all the stuff that we do as a group.” Panarella went on to explain, “I think it’s really important to have that connection with the students, because that way they also get to know me as a person, not just as some guy sitting behind a desk or as some administrator...because in the five years that I’ve been here, it’s never been like that.”

"I want students to leave this program knowing a little bit more about themselves and what they’re going do with their lives. I want them to become mentally tough and work on figuring out how to navigate life's challenges."
The effects of this connection have been tangible. When Panarella recently traveled to the Tallahassee campus for study abroad week, he recalled being stopped by hundreds of students who remembered him from their time in Florence.

"And you can see the connection and how that happens after the fact, but I think those roles [as both director and professor] intertwine too because there’s the administrative part of it but there’s also the part of helping the students when they come here, not just academically. Education can be books and numbers and all this information, but it’s also about the students developing as people.”

As part of this effort, Panarella is currently teaching ENT 1611, “Designing Your Life,” through which he serves as a mentor for students. He described having “fell into” this role after his first summer semester at FSU: “I heard my students complaining about law school, about exams, about just the stresses they had in life and so I was like, ‘Oh, let me just share with them what happened to me and then maybe it’ll help them a little bit,’ you know, because a lot of the stuff that I did in going after my goals and my ambitions...all the stuff I was telling them I did it to myself. I was like my own self-study. So after the semester, they were really happy about it and they liked it, so I kept doing it, and then it led into me being the director of the Living and Learning Community.”

“And all these things, I think, again tie back into education and what I think education is: it’s not just information, it’s not just books, it’s not just getting a degree. It’s about people developing and understanding what it takes to be who they want to be. How do they get there? What kind of goals do they have? I think it’s essential for them to understand these non-academic aspects of being a student. That’s how I became a mentor, and I think that my role as director is a little different, because now I don’t just manage my classroom—I manage the whole program. I want students to leave this program knowing a little bit more about themselves and what they’re going do with their lives. I want them to become mentally tough and work on figuring out how to navigate life’s challenges.”

"I think it’s really important to have that connection because the students also get to know me as a person"
As last semester came to a close, Florida State University (FSU) Florence’s former Director and Head Coach, Frank Nero, stepped down. Renegade had the pleasure of taking home the runner-up trophy for their hard work under Nero’s guidance during the Fall 2022 season. Now, as the curtains open back up again for Renegade with almost a completely new line-up and apprentice Nick Giammarino (Ghibellina PA) taking over as coach, how will the tables turn?

The backstory between Frank Nero and Nick Giammarino goes back to the start of their relationship in the Fall of 2019, when Nick was a study abroad student at FSU Florence. It was the Spring 2020 semester that marked the formation of their bond. A few weeks into the semester, COVID-19 hit study abroad students in Italy. Giammarino noted that “Frank was doing everything he could to keep updated on the situation and out of harm’s way.”
The pandemic then subsided and Giammarino realized how much he loved living in Florence. Giammarino credits Nero’s influence and that of FSU Florence’s current Associate Director, Laura Buonanno, in his desire and decision to return to Florence as a PA. Nero and Buonanno helped Giammarino prepare for the job after he expressed his affection for Florence. Fast forward to now, and Nero’s mark on FSU Florence’s staff and the students who had the pleasure of meeting him, is evident.

When asked how he felt about Nero’s departure, Giammarino recounted that “Frank was essentially the figurehead behind FSU Florence. It was difficult to imagine this place without him.” With Nero gone, the Renegade coach position was vacant and ready for a new front man, a position Giammarino said he and Nero had discussed prior to Nero’s departure. Giammarino said that coaching the B team in the Fall 2022 semester helped him “get [his] bearings on the field.”

Before our first game, I asked Coach Giammarino how he felt following in Nero’s footsteps. “I’m excited, it was nice to have him for one semester to show me something.” Giammarino also mentioned that he was still in regular contact with Nero, saying that “...behind the scenes Frank’s still giving me advice,” and that they would often discuss how they thought the season would play out. Knowing how to build and sustain a strong bond with your players is a key factor in coaching successfully. Giammarino finished off by mentioning that “Frank’s are big shoes to fill, but thankfully we have a lot of good players and we’ll be able to do it.”

Following Giammarino’s pre-game ambition, the Renegade ended up with a 5-5 tie against ESE, followed by a 4-0 win against California 2. Last year, when Nero’s Renegade played ESE and California 2, the final scores were 3-1 and 3-4, respectively.

Taking into consideration that this year’s lineup consists of multiple FSU Club Soccer players from the Tallahassee campus, there is still a lot of credit to give Coach Giammarino for the bond and presence that he has created with and among the Renegade players this semester. As far as the team is concerned, Renegade is racking up more goals this semester than ever before and as they continue to do so, we get one step closer to the championships.
Originally founded in 2019, The Recovery Plan began as “an outgrowth of Black History Month Florence and all the things that BHMF couldn’t speak to, bringing together a network capable of activating one month of conversations, events, and exhibitions.” By initially focusing only on Black History Month, Thompson noted the team had essentially set their own trap and experienced difficulties expanding the project beyond one month of the year. In response to this problem, “we set up The Recovery Plan, which gave us a way to take the entire network and all of the different considerations we had for expanding what Blackness looked like in this context. The Recovery Plan gave us more room to raise awareness in a continuative process that wasn’t about February.”

The Recovery Plan served as an opportunity to show the community just how much work went into creating and sustaining BHMF. According to Thompson, the project “helped us to narrate what we had become, because in developing research platforms like Black Archive Alliance and others, we created something bigger. The reality is that what we were not just organizing events—we were developing a network, facilitating research, and creating means for spreading that research around.”

Thompson cited his personal experiences as being integral to the creation of The Recovery Plan and BHMF as a whole. After coming to Italy at the age of 20, he spent 10 years traveling back and forth between the U.S. and Italy, connecting with other Black artists and theorists. During this time, he was prompted by theorist and writer Huey Copeland to “tap into” his understanding of Italy “from an artistic standpoint, from a community standpoint.”
Thompson’s grandfather, Randolph Bromery, also served as an inspiration with his commitment to Black History, along with artist Theaster Gates and the Black Artists Retreat, an event that “brings together Black artists from around the world and launches this call to get active wherever you are, to make wherever you live into the reality you want to live in.” These events, Thompson recalled, “planted a seed for thinking in this complicated way about Blackness in Italy that I hadn’t encountered before, though I was upset that there wasn’t really much Italian participation.”

Now, years later, this lack of participation from Italians is nothing new for Thompson, who approached Florence’s city hall in 2017 in an effort to create a designated space for The Recovery Plan. “You can only hear a conversation from the city hall for so long and hear excuses that are being made for so long, before you start to really think, ‘Okay, wait, they actually don’t want this to happen.’ It’s not that they don’t want it to exist, but they don’t want to contribute to its existence. To me that means that they don’t see the value in this work.”

Nevertheless, in 2019 Thompson and his team opened a pop-up exhibition in the Biagiotti gallery (which no longer exists), transforming the venue into a “Black cultural center” for one month. This event served as the foundation for The Recovery Plan. Inspired by Thompson’s friend and fellow curator, Simone Frangi, the team then opened an ongoing pop-up in Gallarate (a museum near Milan) for three months. Following the pandemic, which caused several programs in Florence to collapse, Thompson partnered with SRISA, Santa Reparata International School of Art, and began occupying their current space which “became a way to really combine things and make some sense out of what this work stands for in this moment and what education can look like.”

Despite various obstacles, BHMF and The Recovery Plan have persevered. While discussing their continuous effort in the face of resistance, Thompson noted that it “is not about foreseeing the unforeseeable, but about charting a path forward that isn’t focused on responding to those losses but is developing something that can stay.” In light of Italy’s recent election of a neo-fascist party, Thompson emphasized that politics was not something they wanted to dwell on, “because whether the left or the right are in control, there are a lot of things that remain standard in Italian society, and those are the things that we’re working on, much more than the political vision that anyone has.”

In terms of longevity, Thompson concluded, “one of the things that has been really inspiring is that it’s not actually on us to keep it going, keep it alive. There’s been an outgrowth of so many realities across Italy now that are developing their own Black History Months. That power as a collective means that we can really take over national scale and have that kind of impact without needing national recognition. How it grows is where people take it. I think we’ve done what we can to create sort of templates and models, and we are absolutely supportive of these initiatives, but where these events go is where people take them.”
STOP and SMELL the ROSES

Professor Michelle Eccles' Photography Class

This photo was taken in Barcelona, Spain, on a sailboat. It pictures my friends laying on the sailboat enjoying time together. It captures people living their lives, at the moment, not worrying about outside factors.

SMOOTH WATERS

KASEY JACOBS
In today’s fast-paced world, slowing down is often seen as wrong. Not to be working towards a goal is seen as impractical in a society that is focused on constantly moving. In this photospread, we will see how FSU Florence students slowed down and smelled the roses during their travels around Europe.

For Gen Z, it is all too easy to get swept up in the world of social media, work and school. From taking strolls by the river and languid passeggiate, to picnics under the dazzling sun, and even days spent by crashing waves, FSU Florence students took their time when exploring on their travels.
UNDERSTAND WHAT YOU NEED!
PHOTOGRAPHY CONT.
NAPOLI'S RETURN TO GLORY

In 1984 Diego Maradona, a young and talented Argentinian, went to a bankrupt soccer club in one of the poorest and most dangerous cities in Europe. The club, called SSC Napoli based in Naples, Italy, was so poor that it was rumored that the mafia had financed this acquisition. During Maradona’s brief time in Naples, he would bring Italian and European glory to the misunderstood city, along with cementing himself as one of, if not the greatest, soccer players of all time.

When Maradona came to Napoli in the 1990s, the Italian league (Serie A) was the best in the world. Napoli was consistently at the bottom of the standings, while Northern giants based in Milan and Turin won championship after championship. This all changed when Maradona came to Naples, allowing Napoli to lift two Italian championships and one European cup. Maradona led one of the most unwanted clubs to the pinnacle of European soccer, becoming a renowned figure in Southern Italy. It is said that in many households, people would have two items on the wall above their bed: Jesus and Maradona. Maradona even had Southern Italians rooting for Argentina when they played Italy in the 1990 World Cup.

"Luck has nothing to do with success"

– Diego Maradona

Since their last championship 33 years ago with Maradona, Napoli has failed to win anything of high accolade. The club went bankrupt and was even demoted to the second division. In addition to Napoli floundering, no club south of Rome has won the championship since Napoli 33 years ago, and 28 of the last 31 championships have been won by either Milan or Turin. The clubs in the North have greater financial power and many more resources, while the clubs in the extremely poor Southern regions lack the strength to compete. In recent years, Napoli has gotten close to a few championships but got beaten out by the powerhouses in the North.
However, in August 2022, everything changed when the new season began. A new Napoli came out hot, powered by young stars such as Victor Osimhen and Khvicha Kvaraselia in attack, a dominant midfield, and a great defense. Napoli has dominated both Italian and European soccer for months and they look like one of the best clubs in Europe. Napoli currently sits in first place in the Serie A with a 19-point lead, and they have advanced to the Quarterfinals in the Champion’s League (UCL), Europe’s most prestigious tournament. Napoli has the highest goal differential in the five major European leagues and their star players lead Serie A in both goals and assists. Put simply, Napoli has been the most dominant club in Europe this season. With 11 matches to go, Napoli must win 6 more matches to win the Italian championship and have the third best odds to win the UCL. Napoli plans on bringing a trophy back to Naples and glory to Southern Italy.

Napoli winning the Scudetto (an Italian championship) would mean so much more than just a soccer trophy. The North-South divide that has been present in Italian culture for two centuries is reinforced in soccer. Southern clubs have played little brother to the big brother North for the entirety of Italian soccer’s existence, except for the brief stint when Maradona was in Naples. Napoli winning the Scudetto and possibly the UCL would have an immense cultural impact on Southern Italy, and perhaps even other developing regions around the world that support this David vs Goliath story. Napoli’s becoming a dominant force in European football for years to come would allow the sunny Southern Italian regions to thrive through increased economic activity and media attention.
Florentine fashion brands such as Salvatore Ferragamo and Gucci, already known to American A-listers, became household names among the wealthier classes globally, drew widespread attention to Florence's fashion scene. Curator Giorgini promoted the love for fashion in Florence with his Italian fashion shows, cultivating the idea of “Made in Italy” as a mark of quality, ingenuity, and creativity. As the “Made in Italy” concept went global, Italian fashion entered its golden age. French designer Hubert de Givenchy said that Giorgini “…created the idea of ‘Made in Italy’ and we in Paris watched it grow with our own eyes.”

By the 1960s, Gucci, a respected Florentine brand, had become a household name. Its “Made in Italy” popularity was worn all the way across the pond by wealthy Americans such as Jackie Kennedy and Liz Taylor. Kennedy, being the beloved first lady, caused a commotion when she wore Gucci’s “G1224: the slouchy leather tote.” The item is now known as the “Jackie O.”

When Florence hit its fashion peak in the 1970s with suit dresses and mini brown leather bags, Milan emerged as Italy’s new fashion capital. The last of the Florentine shows was held in 1982, with the city having lost some of its appeal. To keep Florence afloat, the Pitti Immagine Uomo event launched in 1972. This popular, twice-yearly menswear tradeshow is now known for being the vanguard of the industry.

The 1980s ushered in the re-birth of “Made in Italy”, with the trend of extreme fashion and a love for bright and bold colors, along with statement pieces, on display in Florence's fashion houses. This era became known as the paninaro, a trend that focused on designer clothing and devotion to a luxury lifestyle. Florentine brands such as Gucci, Ferragamo, and Emilio Pucci produced bold prints, denim work-ins, and oversized clothes with a certain allure aimed at a younger demographic. The bold nature of this period was recently revived when Gen Z reappropriated the low-waist, tank top, cargo pans, and platform sandal fixation of the 90s.

Pitti Immagine Uomo promotes the work of Italian designers as well as brands from all over the world to international buyers. Florence, historical but not forgotten, still holds a few fashion shows at the Pitti Palace from time to time. For example, Gucci's head designer Alessandro Michele held the brand's 2018 show in the Pitti Palace's Palatine Gallery, honoring the heritage of the brand's city of origin.
Gen Z fashion enthusiasts are finding ways to bring looks off the runway and into our hands. These days there is the trend of the “dupe,” meaning “deception or trick.” The term refers to items that resemble, but are not exact copies of, specific brands’ original pieces. While the “dupes” are made with cheaper and less sustainable materials, they make fashion more accessible. Along with “dupes” has come the increasing popularity of thrifting. Gen Z has officially made hand-me-downs all the rage. Viral videos on TikTok show teenagers rummaging through their parents’ storage bins to find the perfect 90s style Guess tracksuit, low-waist flare jeans, oversized Letterman jackets, and even accessories such as barrettes and skinny scarves.

Gen Z is a trailblazing generation that has also managed to promote recycling and sustainable fashion after the realization that “dupes” do not quite live up to the luxe of the real thing. In Florence specifically, one can find vintage stores and thrift stores in most shopping areas. Indeed, there are eleven thrift stores within walking distance of FSU’s Study Center. Coming to Florence for Gen Z means experimenting with the mix between traditional style and contemporary trends, looking for a reinvented and ever evolving identity through the powerful language of fashion.

From the birth of the Italian fashion show to the re-vamp of mom’s old clothes, Florence has been at the forefront of fashion both on and off the runway for decades.

Thanks to Florentine brands such as Salvatore Ferragamo, Emilio Pucci, Gucci, and the “Made in Italy” movement, Florence has remained a prominent and coveted fashion center through the generations. One thing we can be sure of is that Florence is unlikely to lose its fashion sparkle anytime soon.

Graphics by Will Perry and Amaris Falcon
While strolling along the Arno River or admiring the famous Duomo, you are sure to come across many people of different ages stunting their best looks. When discussing street style, Italy always comes out on top. Not only is Italy home to three famous fashion capitals (Milan, Florence and Rome), but the country is also known for being experimental and pushing boundaries to create more diverse and modern fashion, while still staying true to their Italian roots. A motto many Italians follow is “quality over quantity,” which speaks volumes when trying to achieve an iconic fit. Unlike in the US, it is uncommon to see fast fashion and quick trends in Italy, as the locals hold craftsmanship and artisanship to a higher standard.

The streets are always a new and surprising natural catwalk, where one can find inspiration and new ideas.

Florence specifically is known for being the birth spot of some of the most famous luxury fashion houses, such as Gucci, Roberto Cavalli, and Salvatore Ferragamo. While these brands have taken over the fashion industry internationally, they have a strong influence over what Italians wear in their day-to-day. Fashion enthusiasts can immerse themselves by visiting these brands' historic flagship stores, or by visiting museums like the Gucci Garden and the Ferragamo Museum. These venues allow visitors to up their fashion knowledge and absorb Florentine couture.
One of the most influential Italian fashion brands is Gucci, founded in 1921 by Guccio Gucci. You can spot iconic Gucci prints on both men and women alike all over the city, whether on scarves, shoes, or the brand's famous handbags. Similar to Gucci, Ferragamo is another label that only true fashionistas wear because of its high-quality and exclusively designed shoes and leather goods.

While fashion is a key part of Florentine culture, so is the beautiful architecture and scenery. The Duomo and Ponte Vecchio are among some of the most iconic sites in Florence, and they hold an essence of prestige and true Italian heritage. Fashion lovers are often influenced by the breathtaking buildings in Florence. For example, luxury brand Emilio Pucci highlighted the Florence Duomo in their latest photoshoot campaign titled “Dressing the Duomo,” celebrating 60 years of being in Italy. Renaissance paintings, stained glass, and meticulous construction are among some of the aspects that result in outfits you see whilst roaming around Florence. Architecture and scenery aside, Florence was also home to one of the most famous and renowned artists in the world, Michelangelo Buonarotti. Italian fashion was and still is heavily influenced by his art, with a focus on extravagance, quality and luxury.

Michelangelo pushed boundaries in the world of art by intertwining a psychological perspective with intense realism. In an homage to the artists, fashionistas in Florence are constantly revolutionizing fashion, and out on the streets is where we see it first.

Italian street style is characterized by confidence, elegance and modernism, with roots in the Renaissance period that continues to represent historical Italian culture. Glamour, prints, textures, and sensuality are some of the key features that make Italian street style what it is today. Italians are constantly raising the bar for fashion and will always retain what it means to be truly fashionable. With influences coming from Italian fashion houses, architecture, scenery, and art, Italy will continue to be the epitome of both high-end luxury fashion and street style.

“CONFIDENCE, ELEGANCE, MODERNISM”

Photography by Dani Garcia
This semester at FSU Florence, students were introduced to a new volunteer opportunity called Tu Vuoi Far l’Italiano. This experience allowed them to visit local families’ homes once a week to help the children with their English, in exchange for a seat at the dinner table. Many students, me included, took advantage of this amazing opportunity. I am grateful I was able to learn what sacred Florentine family dinners are really like.

Sitting at the dining table in my host family’s beautiful home, I felt the kind of comfort I’d been missing living in Florence. Before departing for Florence in January, homesickness was something I expected to feel, but I managed to overcome the feeling when I began to see my own family in my Italian family.

As I got to know each of them, I saw more and more similarities. Bernarno, the dad, cooking dinner and lighting a fire in the fireplace reminded me of my dad, and Letizia, the oldest daughter, showing me magic tricks and how quickly she could solve a Rubik’s Cube, reminded me of my little sister.
At home, my dad cooks dinner most nights and we all have our chairs that, over time, became assigned to us. I was surprised yet delighted to have the same experience with my host family. As we sat down to eat, we spoke about simple things, like how our days had gone, which took me back to my family at home, sitting around our dining table. The differences that I expected never materialized, as the comfort I felt almost replaced the feeling of missing home.

"A HUMBLE AND INTIMATE KITCHEN SET FOR A FAMILY"

At home, my dad cooks dinner most nights and we all have our chairs that, over time, became assigned to us. I was surprised yet delighted to have the same experience with my host family. As we sat down to eat, we spoke about simple things, like how our days had gone, which took me back to my family at home, sitting around our dining table. The differences that I expected never materialized, as the comfort I felt almost replaced the feeling of missing home.

It is a universal experience to feel homesick when living in a foreign country, hundreds of miles away from the people you love. Tu Vuoi Far l’Italiano gave me and my fellow FSU students the opportunity to overcome these feelings and have a home away from home, and the homecooked meals were a delicious plus.
SPRING BREAK
THROUGH THE EYES OF GEN Z
Clothing, an essential part of everyday life, is an array of colorful materials and cuts that drape a person’s body and serve as a vessel for self-expression. Desii is a Florentine clothing and vintage shop that has been in operation since 1947. While the Desii brand now includes three stores and a coffee shop, the “empire” began as a small shoe store on the outskirts of Florence. This huge shift, from a small, suburban shoe shop to a well-known micro-chain suggests that the founder has found the formula for success. What exactly is this formula?

The answer lies in the change of management and modern approach that Gen Zer Cosimo Desii has brought to his family’s business. Cosimo has managed and grown Desii’s social media presence and has shaped the brand into a tasteful blend of his father’s vintage aesthetic and his own modern interpretation of fashion, which creates a unique link between different generations through clothing.
During my time in Florence, I noticed the obvious inverse style choices between the older and younger generations made it almost surprising to see a business like Desii thriving.

This relationship, between younger and older generations, has been made possible by the company’s strategic social media presence. Social media has transformed the fashion industry by making it possible for designers and fashion houses to reach a global audience, for consumers to purchase clothing and accessories from anywhere in the world at any time, and for anyone to become a designer or fashion influencer, sharing and discovering new fashion trends and styles.

Desii and other Florentine businesses have taken advantage of some of these features, by establishing an online presence that allows them to sell to a wide range of global customers. In my experience, much of Florence’s clothing is vintage or follows established trends, features are difficult to follow if you are not physically in the city. Social media allows international customers to purchase local Italian vintage without having to take a single flight.

While Desii is the focus of this article, other clothing mom and pop shops have also taken this contemporary approach to fashion. According to Cosimo Desii, this revolution sparked around 2020, as the lack of in-person shopping experiences during the pandemic led customers to shift to the online sphere. At one point, the Desii website began to generate more revenue than the physical shops, a milestone that the Desii family had not anticipated. Nevertheless, their popularity became the building block through which they were able to learn and adapt. Social media continues to shape the fashion business industry, and it will be fascinating to see how Florentine fashion continues to evolve in the future.
This world has changed significantly in the past few decades, especially in the context of travel. As Mick and I continued our conversation about his experience, he mentioned that he was “compelled” to hitchhike through Europe, just as his mom had done in her youth. “I go into this coffee shop, ask if they have any cardboard, and get this Expo marker and write ‘Vienna?’ on it. One thing that I had a really hard time with was my phone, that only works on WiFi. I wish my phone had worked at that moment because I was just trusting to God that they were taking me in the right direction.” Mick’s words led us to a broader conversation about the ways in which technology has impacted this generation’s experience of travel. For me it was more about finding good places to eat, and meeting other travelers and locals online.

“I remember thinking, ‘I want those stories for my kids.’ Growing up and hearing those stories was so exciting, and knowing my mom did it, because I’m very similar to my mother, made me feel like I could do it, too.”

Mick explained his adventures and how his trip opened his eyes to a bigger world. “One of the biggest things is how easy transportation is. With a click of a button, I can see when the next train leaves or when I need to be where. But what I’ve come to realize is that I would really prefer traveling without technology. All my best experiences were ones that I stumbled upon. So technology is convenient when you have it, but it can kind of get in the way when you rely too much on it.”

Mick explained that through his travels, he noticed a huge difference between the stories he had heard from his mother and the world he experienced. “I feel like a lot of the experiences my mom had would be impossible today. Because of the safety our phones give us, people have become so much more distrustful towards strangers. It’s so much harder to get out of our comfort zones now because our phones give us a way out whenever we feel uncomfortable.”

As our conversation came to an end, Mick left me with some of his biggest takeaways concerning Gen Z’s perspective on travel.
As our conversation came to an end, Mick left me with some of his biggest takeaways concerning Gen Z’s perspective on travel. “Although I’m so happy that everyone’s getting out there and traveling, I want to see people taking more risks when traveling. Take more time to get lost in the city or country you’re in. It’s so easy with our phones to plan everything meticulously, but some of the best experiences you can have are the ones you just happen upon.”

Another FSU Florence student shared a similar story. She explained that she, too, had a mother that went abroad in her twenties, and that her mother’s story resonated with her and pushed her to go abroad.

“I decided to travel because my mom studied abroad, and she felt like the experience was a huge part of her character development. I also think that traveling abroad gives you different perspectives on the world and can open you up to new forms of diversity that are different from what I was living with my whole life.”

When asked about how she thought her experience differed from her mom’s, she answered, “I think my generation’s experience is a lot easier because first of all, she had an immersive experience that wasn’t through her school. Although she didn’t have the extra structure and support that we get, she loved it and was my biggest supporter in my decision to come to Florence. Also, I’m able to keep in contact with people at home through Facetime and texting, while when she was abroad it was a lot harder for her to keep in touch with her family and friends back home. She would also tell me that back then, English wasn’t the globalized language that it has become. The way we expect people to speak English here was not the case in my mom’s time.”

She also spoke about other ways that technology has impacted her experience. “An important aspect of technology that has affected my study abroad is social media. I kind of realized that in our generation it’s common to go places just for pictures and completely disregard the actual place. I love taking pictures, but I’ve noticed that it’s easy to embrace the culture a little bit less and just snap the picture and move on.”

These students are not alone in their desire to explore the world, gain experiences, and see life through a new and more culturally diverse lens. Indeed, these ideas have been circulating for generations.

Many students like these two had parents who shared their travel stories, inspiring their children to explore the world.
One of the hallmark events of the semester is The Big Event, a semesterly initiative designed to create a force for good encourage community service among international students in Florence. It is an event that garners the attention of politicians and community leaders alike. On the main Tallahassee campus, the event takes place once a year and is comprised of students from FSU, Florida Agricultural and Mechanical University (FAMU), and Tallahassee community college (TCC). In Florence, FSU is one of several American study abroad programs that participates in the Big Event.

This year, our students partook in the event with the support of the American Consul General who came to visit before the work began. With brooms and scrapers in hand, FSU Florence students took to the streets of central Florence to give back to the community that has welcomed them with open arms.
Written and photographed by
MARIAPAZ
MORENO

“You make a living by what you get. You make a life by what you give.”
~Winston Churchill
Artwork by
WILL PERRY

The
design
team

SARAH
WILL
KYA

ANNABELLE
IZZY
MARIAPAZ
In this issue of *Italianoles*, we were only able to capture a small fraction of the study abroad experience. This semester, we decided to create an additional aspect that would bring the content out of the pages!

Scan the QR codes to view footage that gives insight to the FSU soccer team as well as a behind the scenes look at the cover photo shoot.

**COVER SHOOT**

A lot of time and planning went into the cover page; organized by Sarah Winters

**YOUTUBE PAGE**

Go to our youtube page to watch additional footage taken throughout this semester