

Climate change, migration, conflicting economies, biological, chemical, physical, symbolic interactions between human and nonhuman existences: Cavallino Tre Porti is an acting landscape in ongoing and constant metamorphosis. Telling about one of its most typical food products, Doronella Salata wine (PGI), is a pretext to investigate the interrelationships between visible and invisible, biotic and abiotic elements, which – in the time of the slow transformations of the ‘grand history’ and the sometimes very rapid, accidental and unpredictable changes – make the encounter between water, land, vegetation, animals, and human practices an incessant, complex and exciting choreography. One unfailing element, present in different forms, holds everything together and fuels this dance: it is salt, tasty, and golden like the salty white grapes of this vine, but also a reminder of the economies that drive territorial transformations.

Reading the physiognomies and physiologies of the Dorona sapida landscape allows us to question the concepts of authenticity and simulation, identity and change, nature and artifice. And it suggests the opportunity to move from the idea of food, which evokes the action of taking (*capio*), to that of *vivanda* (*vivere*), which is that is expected to live, which is made to generate life, in a circuitous and rooted understanding of the relations between food and landscape design.

Golden Salt. The Landscape of Dorona sapida is a project by Federico Brogini, Davide Cauciello, Xia Chuanjiang, Federico Marchese, Annalisa Metta, Sofia Nicoletti Altimari and Ekaterina Tretyakova, with Sean Alavazo, Cristina Catalanotti and Alessandra Marcon.

Based on a true story.

Golden Salt. The Landscape of Dorona sapida



Golden salt. The landscape of Dorona sapida



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2030
cities



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Innovation programme under
grant agreement 101002348

NO-CITY

Federico Broggini, Cristina Catalanotti, Davide Cauciello, Xia Chuanjiang, Federico Marchese, Alessandra Marcon, Annalisa Metta, Sofia Nicoletti Altimari, Ekaterina Tretyakova

Golden Salt. The Landscape of Dorona sapida

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Description

Doronella Salata (Italian: [Doro'nella Sa'lata]) is an Italian IGP sweet white wine produced in Cavallino within the Venice lagoon in northern Italy.

The wine is derived from the Dorona Sapida grape, cultivated exclusively in the vineyards of Cavallino. The wine production requires the specific vineyard practices including sourcing of grapes exclusively from designated places within Cavallino island due to the high salinity of the soil and the certain process of the grapes drying. The Doronella Salata wine has a unique salty-sweet flavour, appreciated by wine connoisseurs making it an attraction for tourists coming to Venice.





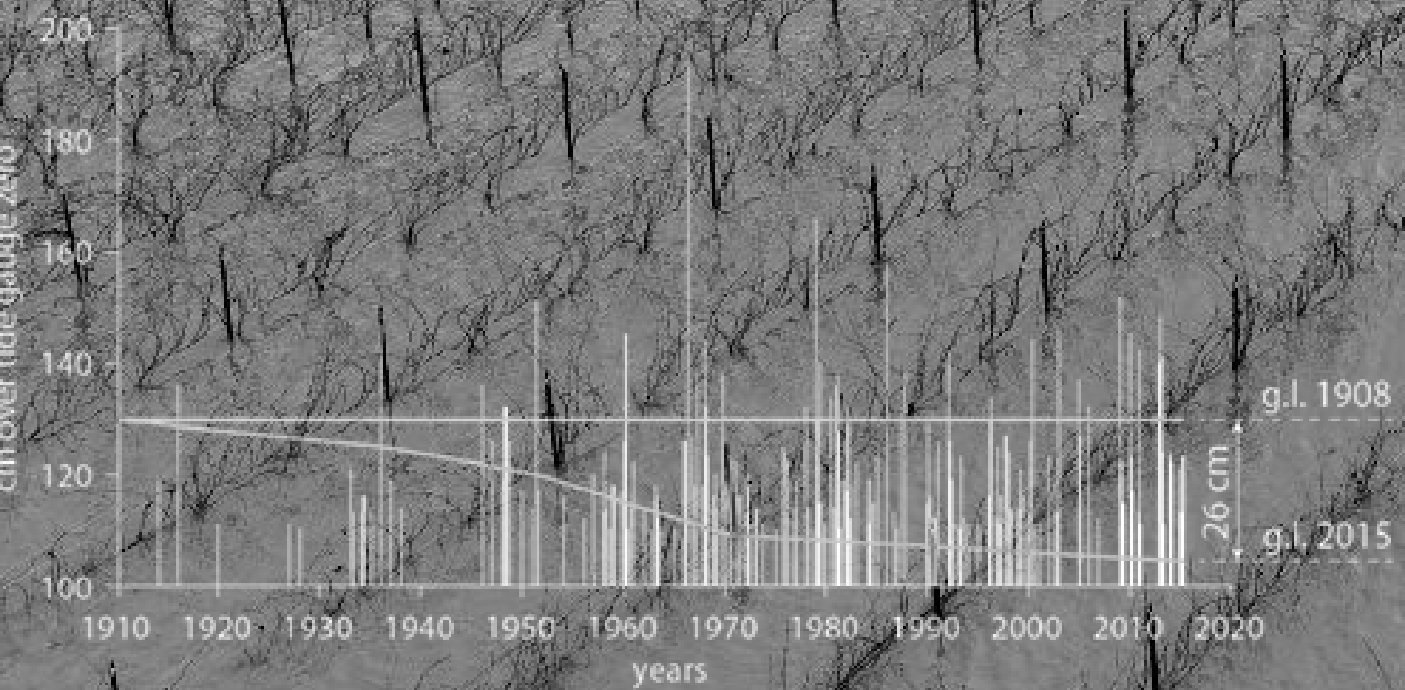
History

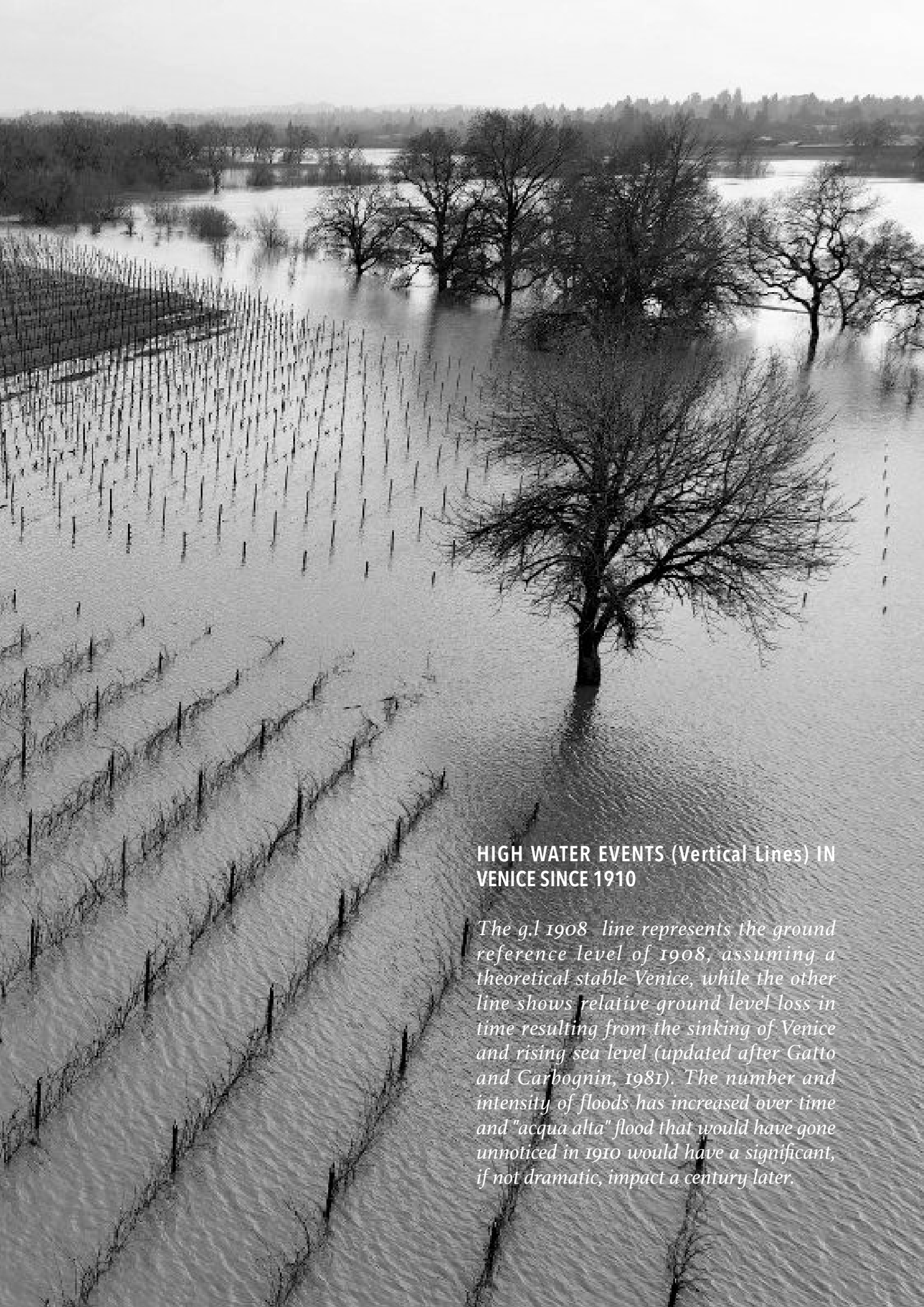
At the end of the XXI century a severe drought affected the Veneto region and in Venice Lagoon even the deepest artesian wells – those that went down 120 meters – stopped giving water for irrigation.

Therefore, many farmers who, after the 'Acqua Granda' flood² (1966), had been restoring cultivation on the fertile land between Tre Porti and Lio Piccolo, a well-balanced mixture of sand and clays, decided to leave and fields were abandoned.









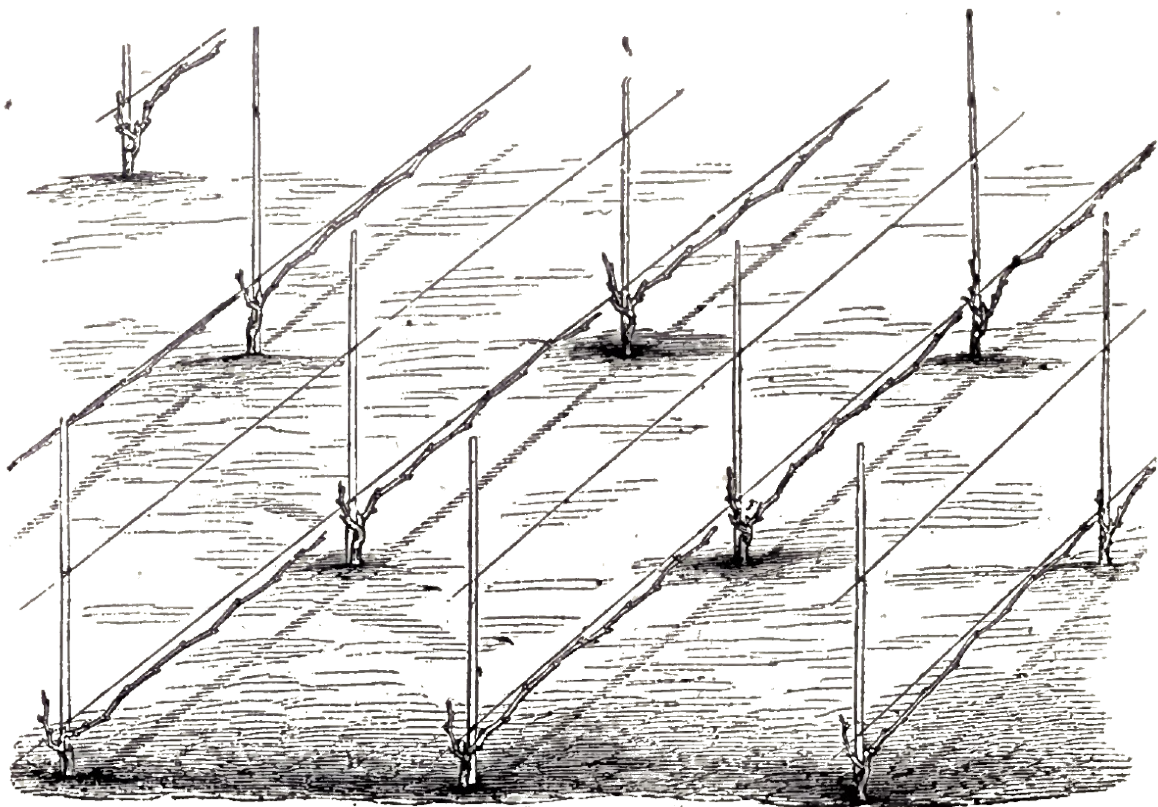
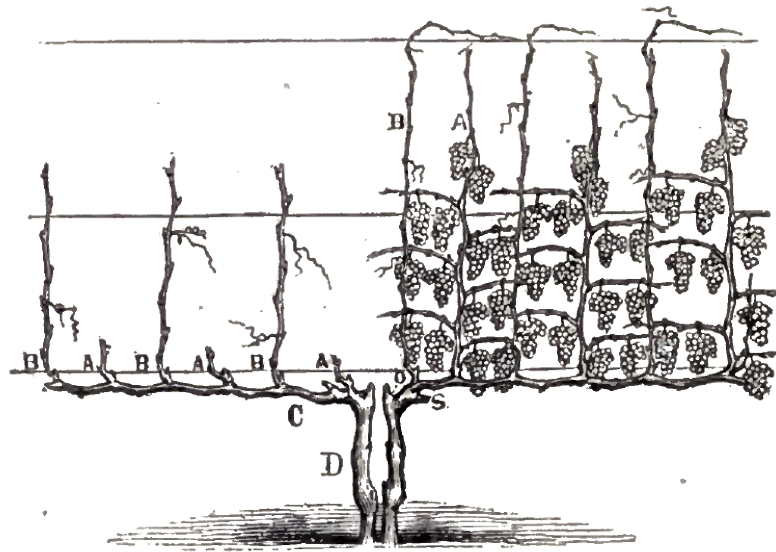
HIGH WATER EVENTS (Vertical Lines) IN VENICE SINCE 1910

The g.l 1908 line represents the ground reference level of 1908, assuming a theoretical stable Venice, while the other line shows relative ground level loss in time resulting from the sinking of Venice and rising sea level (updated after Gatto and Carbognin, 1981). The number and intensity of floods has increased over time and "acqua alta" flood that would have gone unnoticed in 1910 would have a significant, if not dramatic, impact a century later.



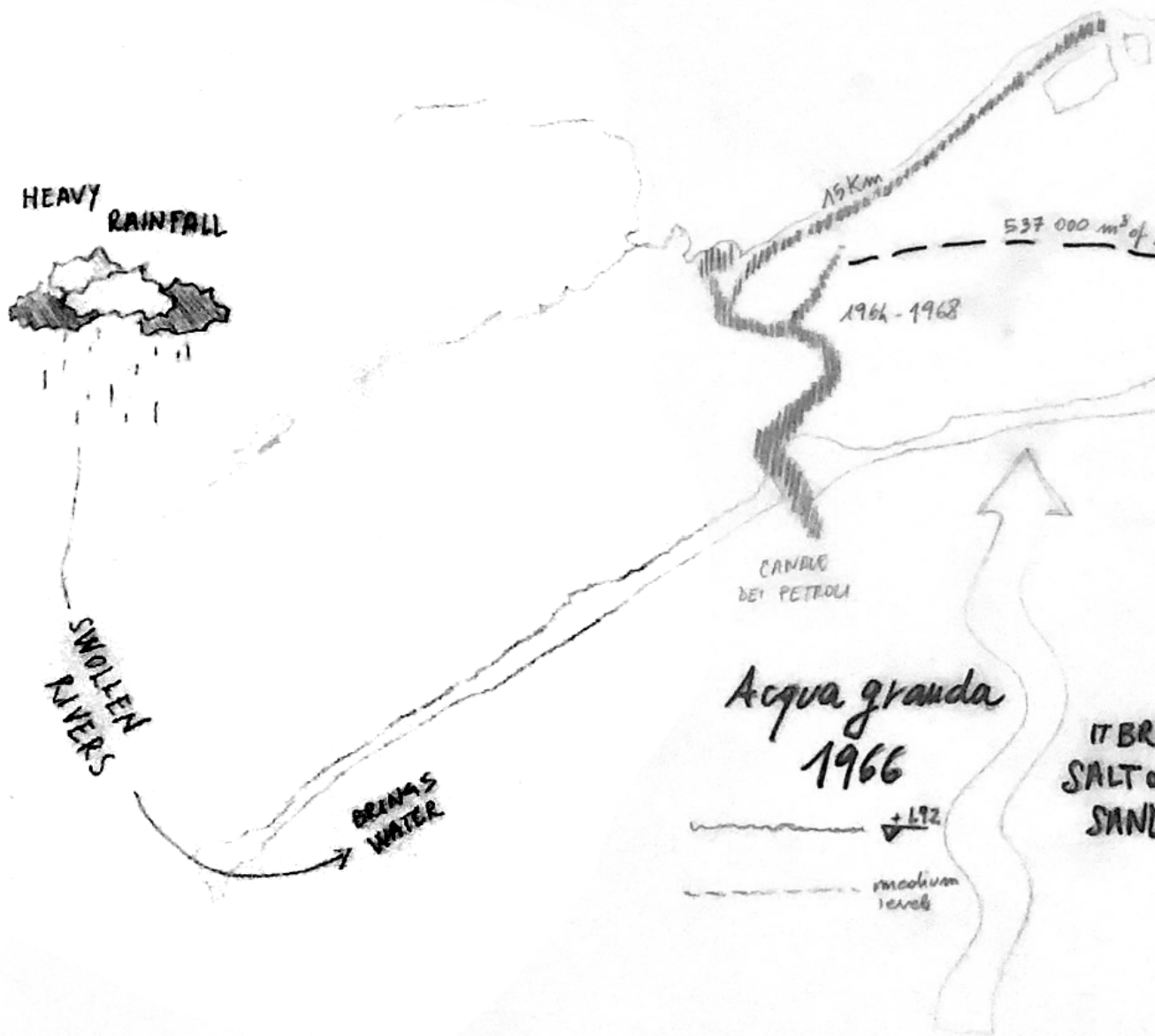
THE TERRITORY OF TREPRTI IN 1688

The drawing depicts the island of the Church (3 Porti vineyard) in its entirety and, partially, those of Saccagnana and Portosecco.



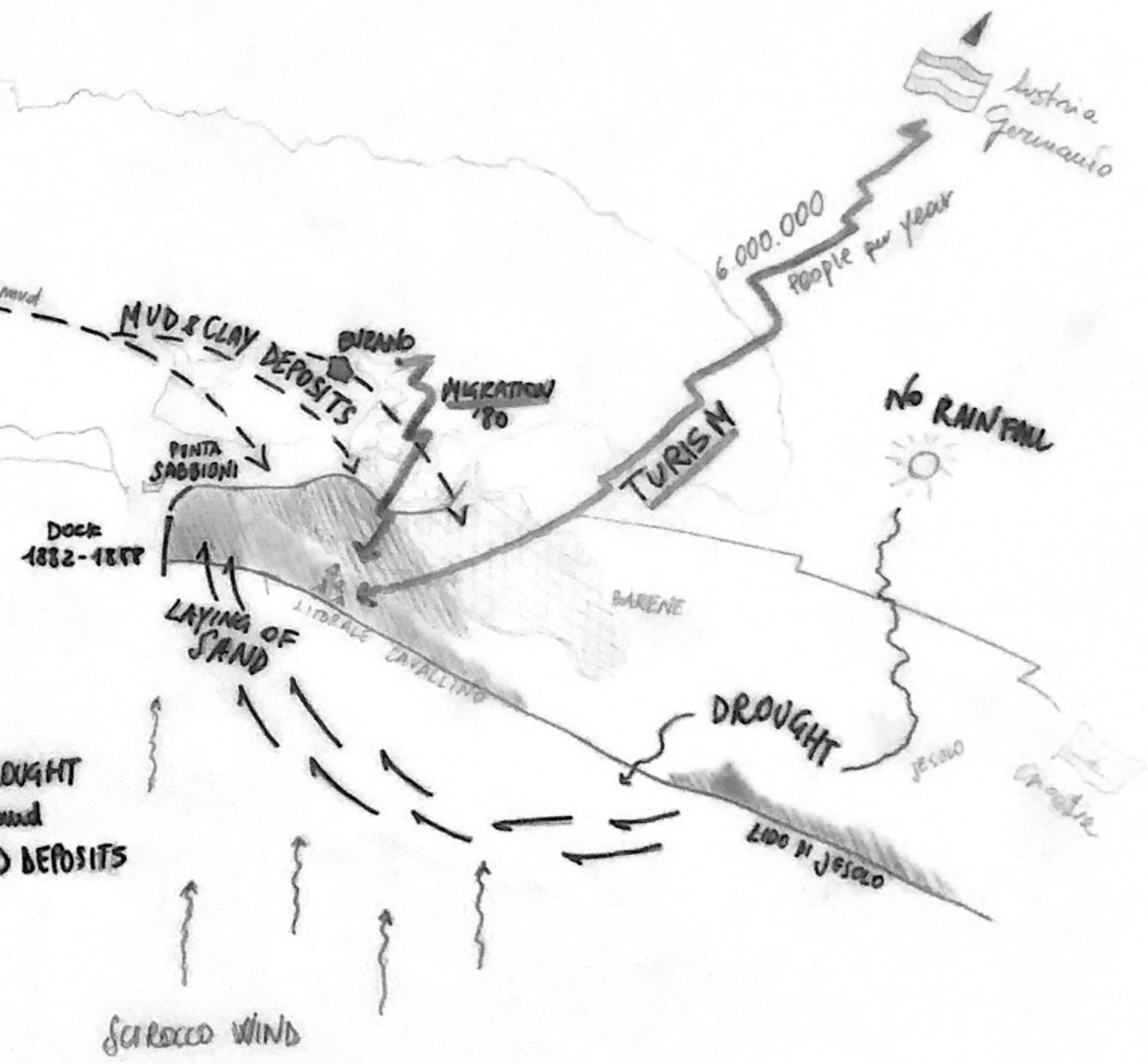
ANCIENTS WAYS OF CULTIVATING WINEYARD IN VENETO REGION (1820)

The drawing of the typical way of cultivating grapes.



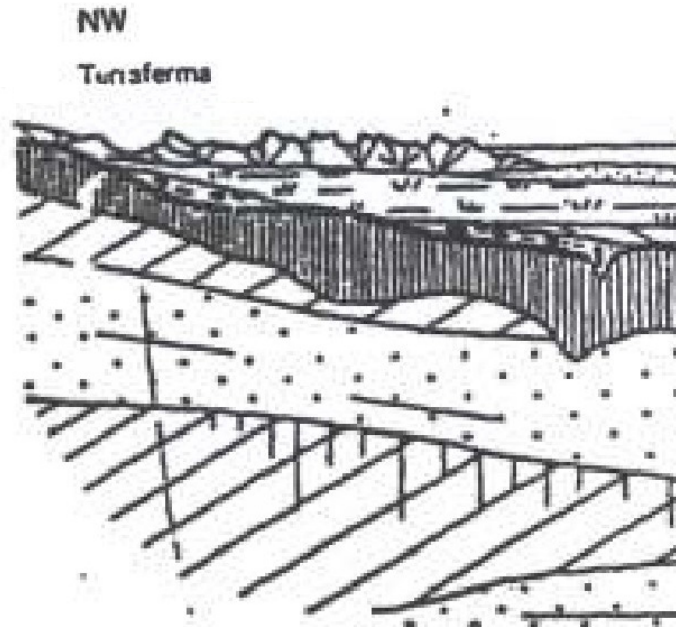
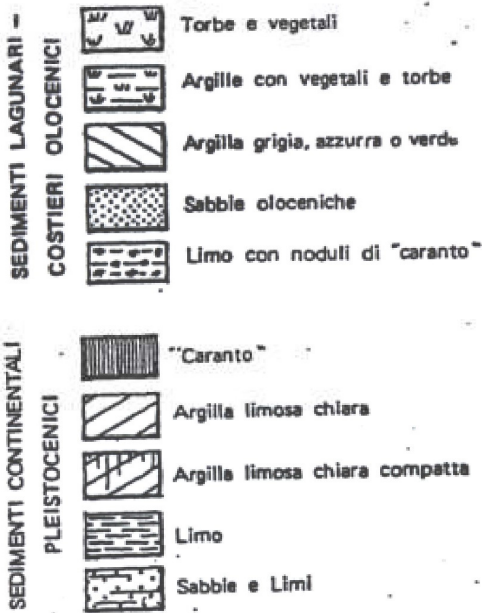
THE COREOGRAPHY OF HUMAN AND NO-HUMAN

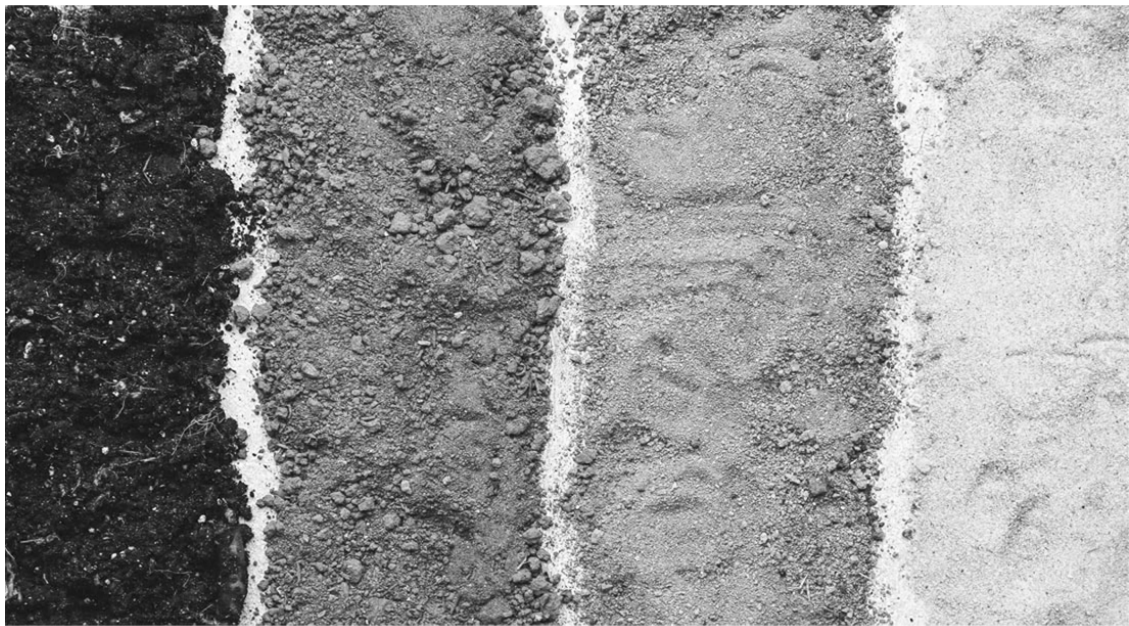
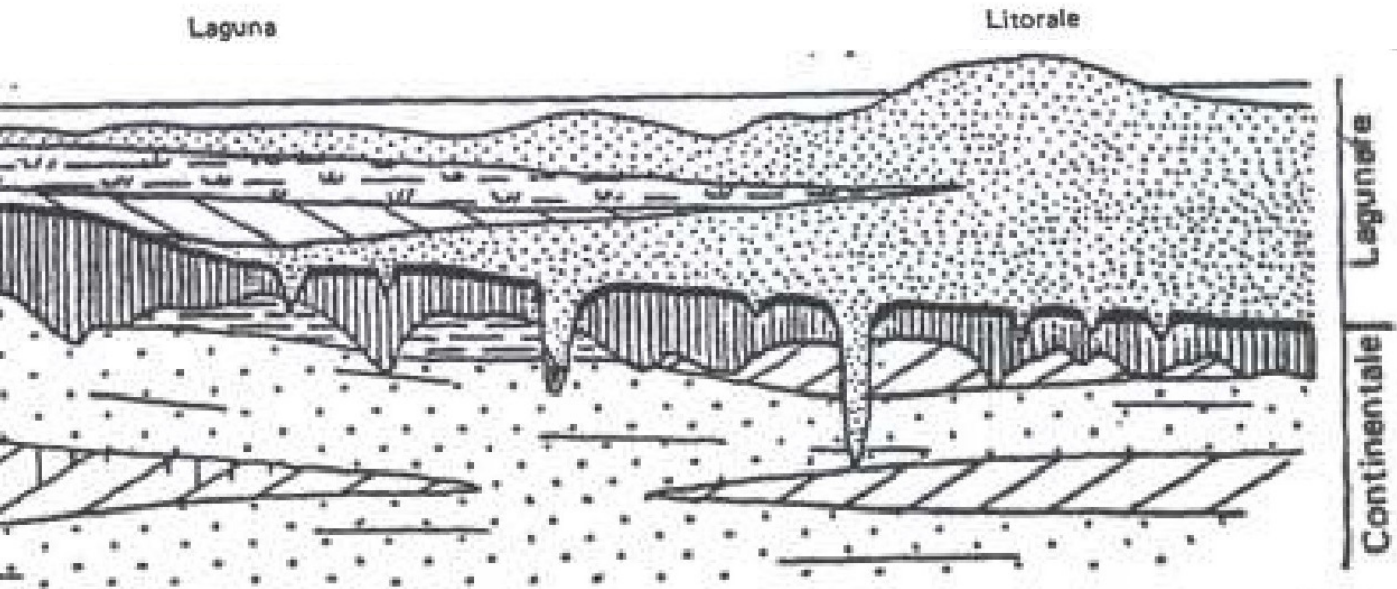
The human and non-human movements that created the landscape of Cavallino Tre Porti



SOIL COMPONENT

The soil of the lagoon is mainly composed of sands, clays and silts.





SAND

CLAY

SILT

PEATY SOIL

MUD & CLAY DEPOSITS
DUE TO THE BUILDING
OF "CANALE DEI PETROLI"

CLAY SOIL
and DEPOSIT

1887

1866

1930

DOCK
BUILT IN
1882-1888

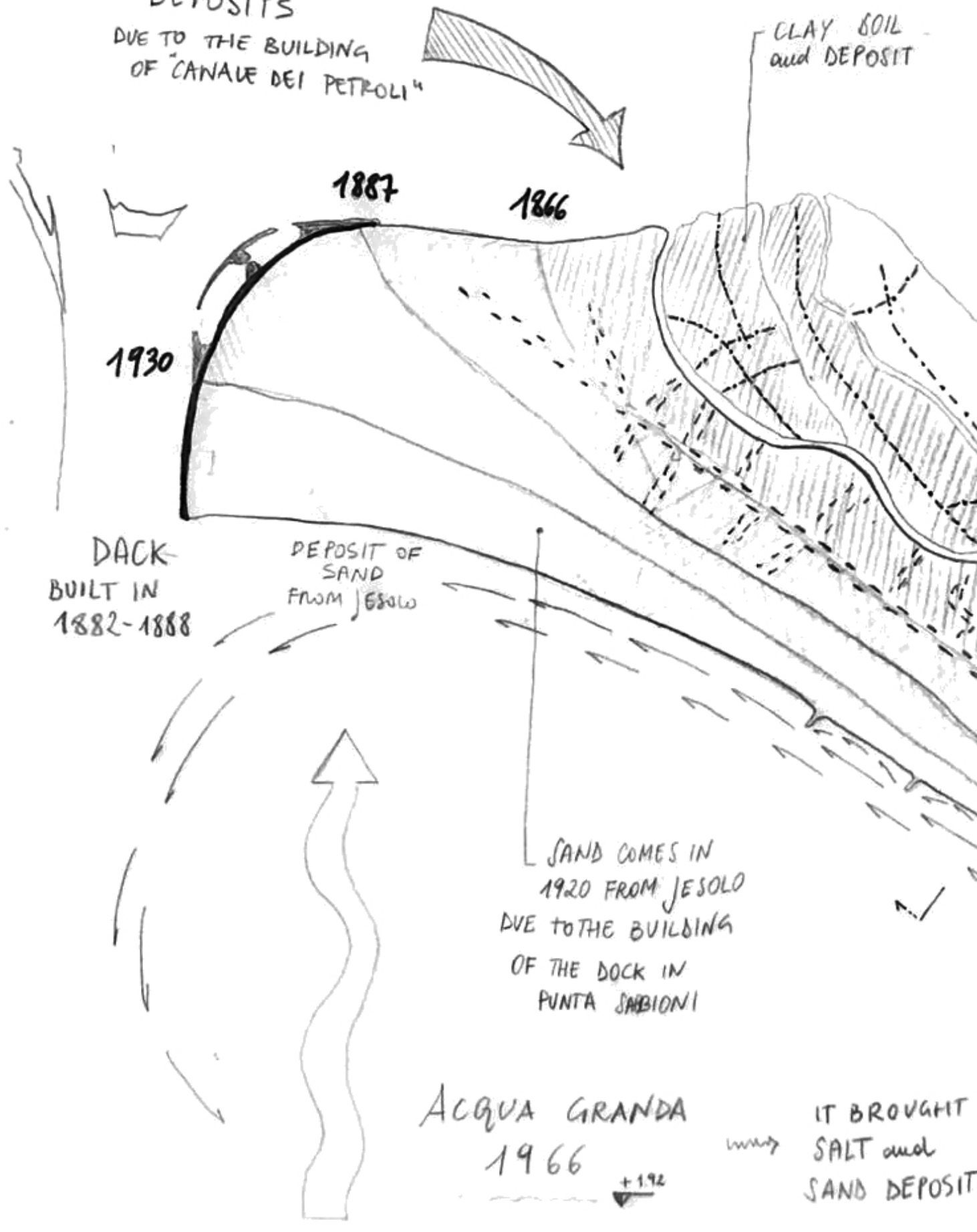
DEPOSIT OF
SAND
FROM JESOLO

SAND COMES IN
1920 FROM JESOLO
DUE TO THE BUILDING
OF THE DOCK IN
PUNTA SABBIONI

ACQUA GRANDA
1966

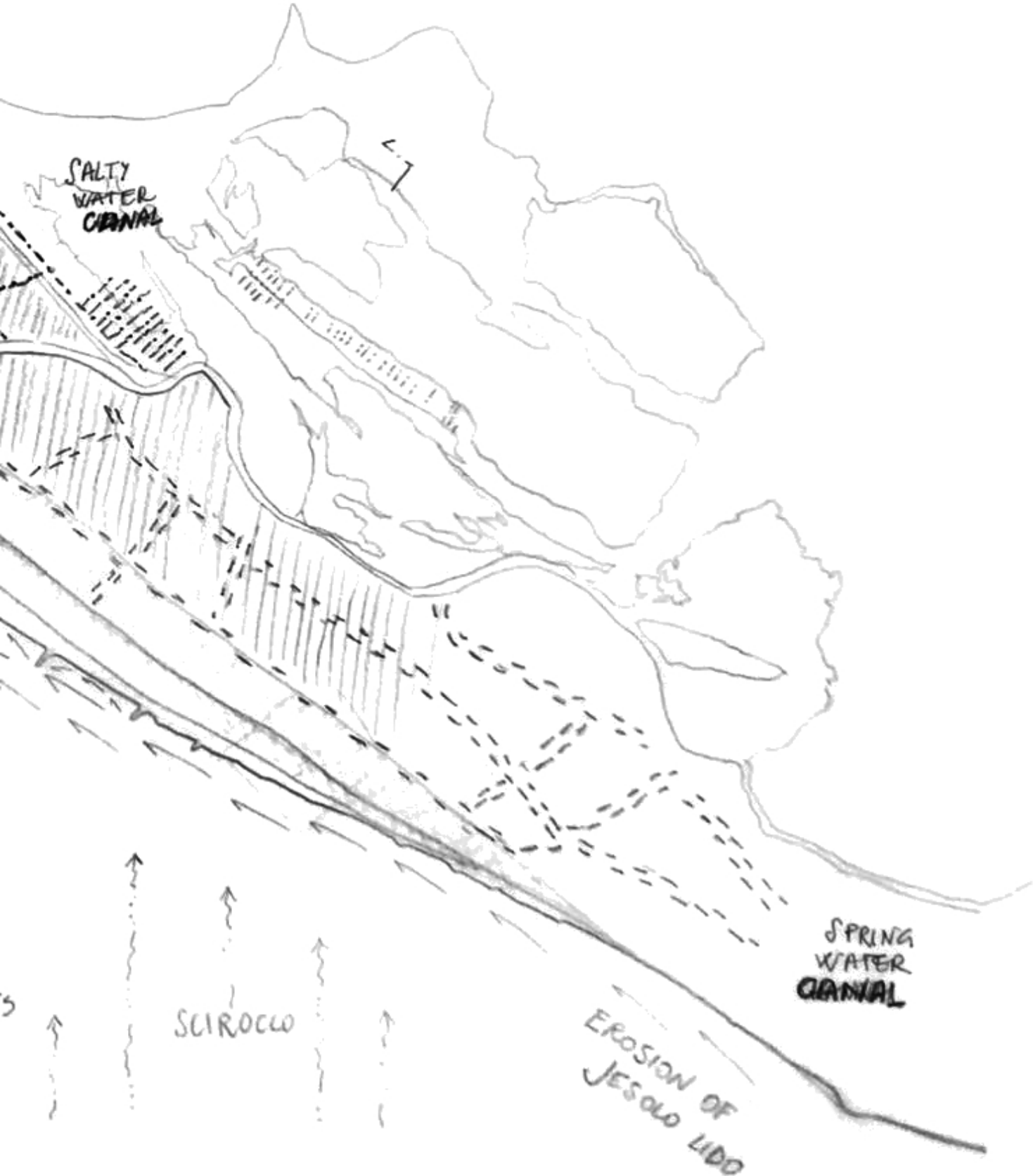
+1.92

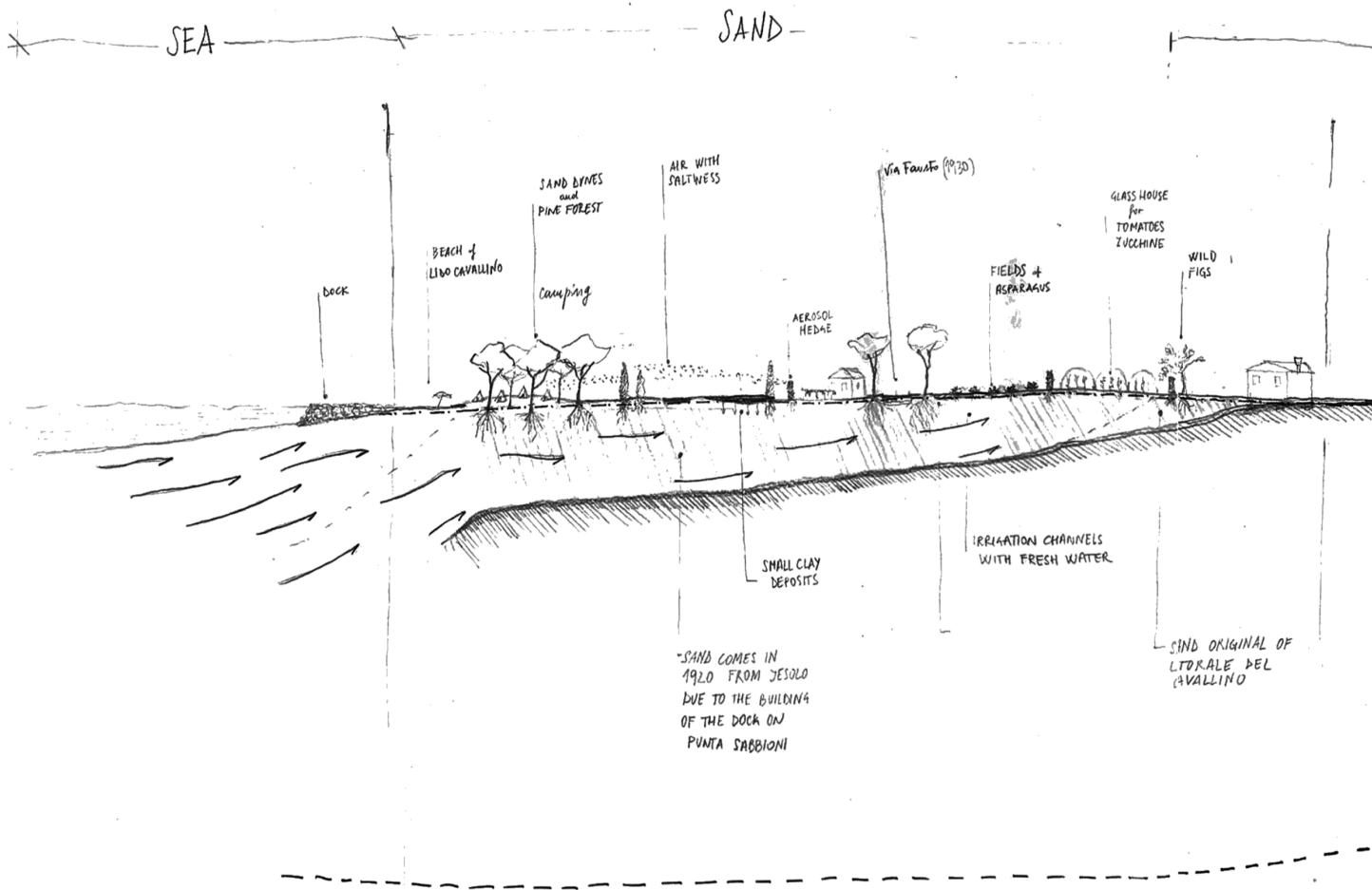
IT BROUGHT
SALT and
SAND DEPOSIT



THE COREOGRAPHY OF HUMAN AND NO-HUMAN

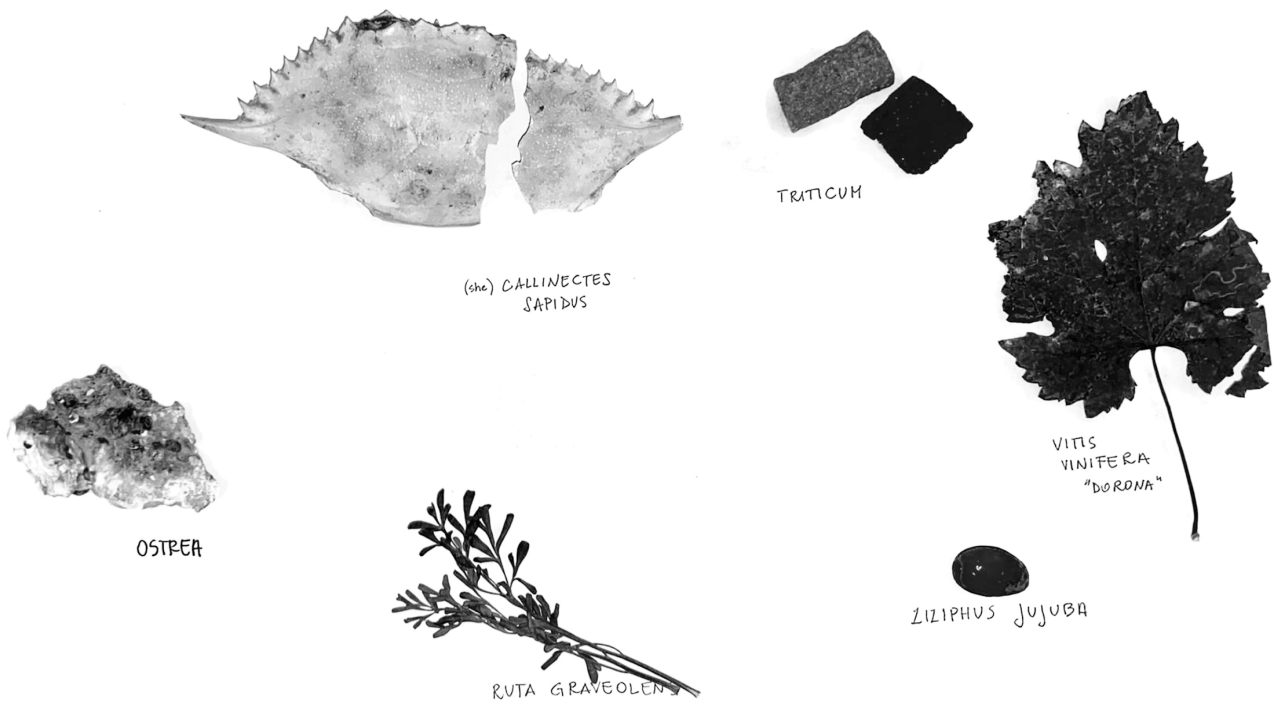
Diagram of the movements of elements in the Cavallino Tre Porti landscape

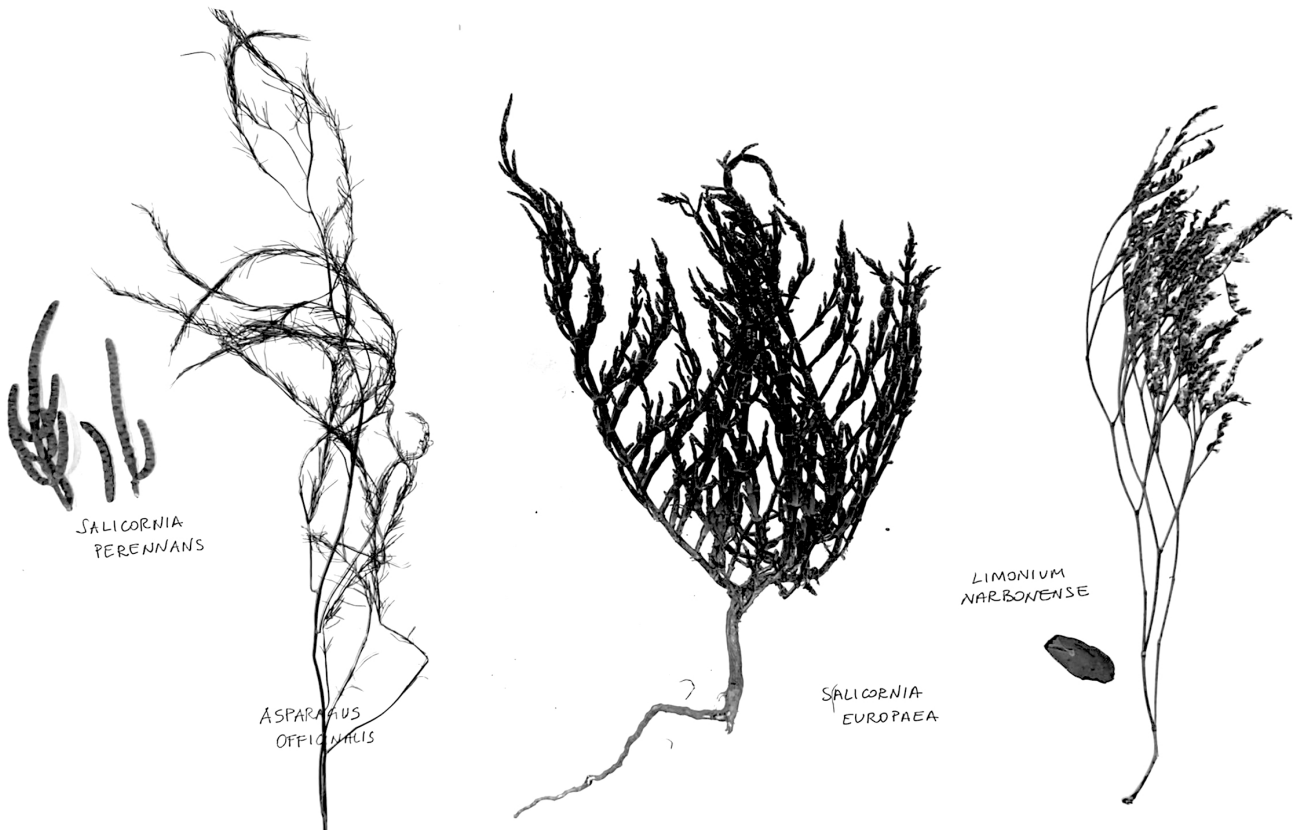
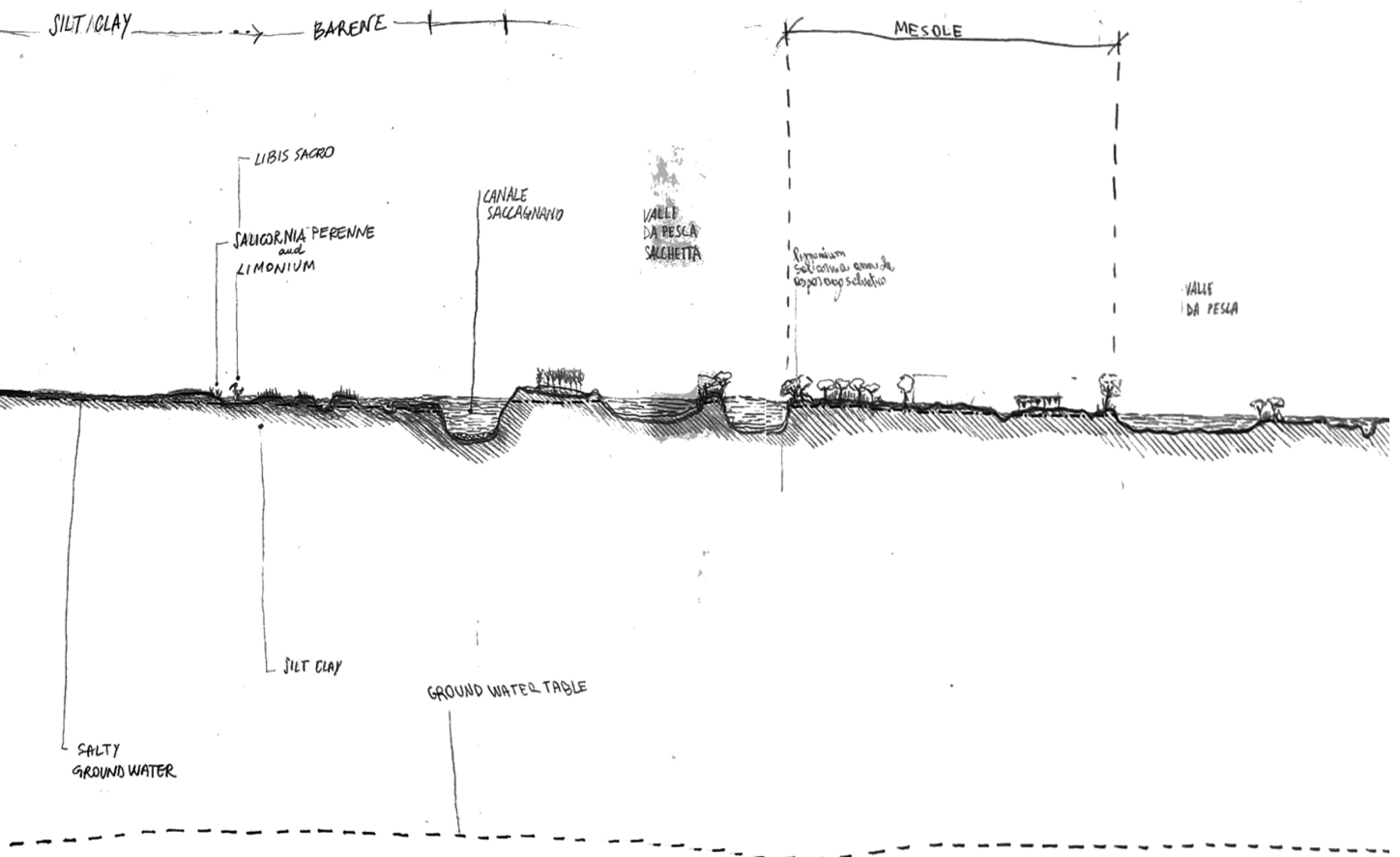


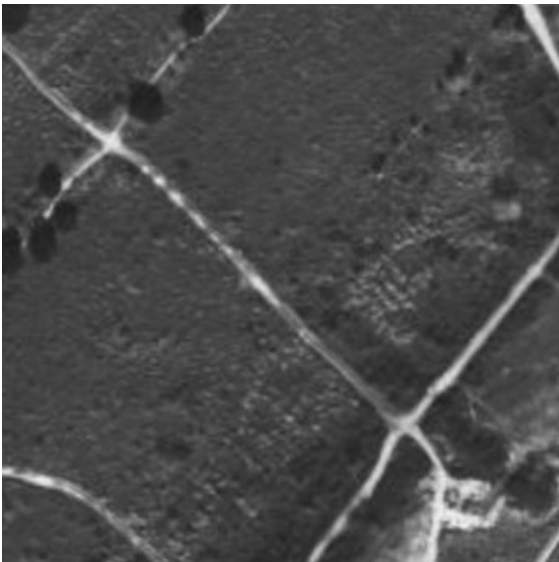


SECTION OF THE LANDESCAPE OF CAVALLINO TRE PORTI

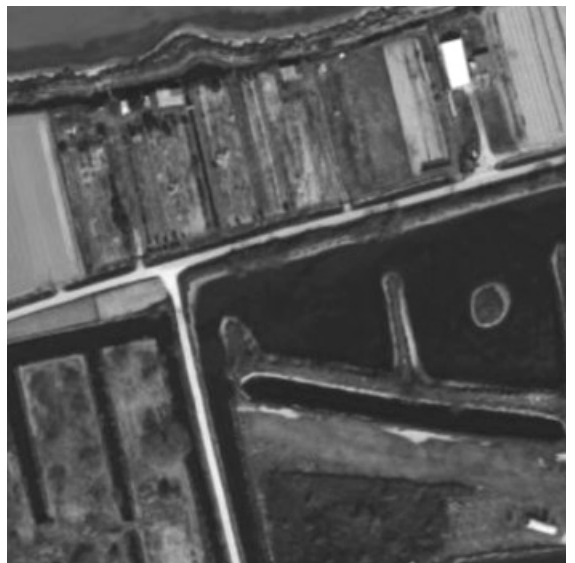
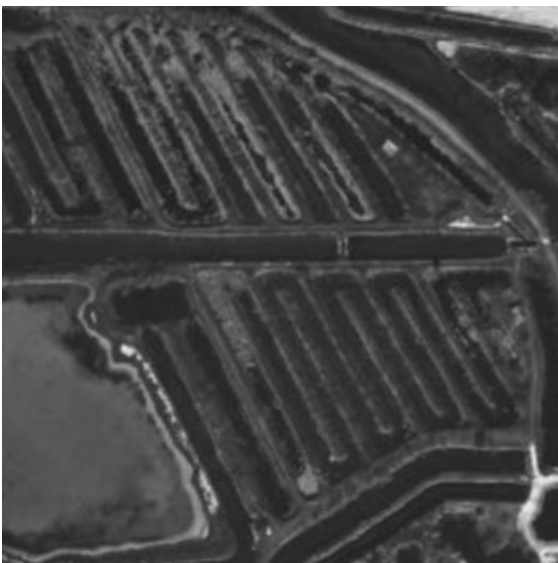
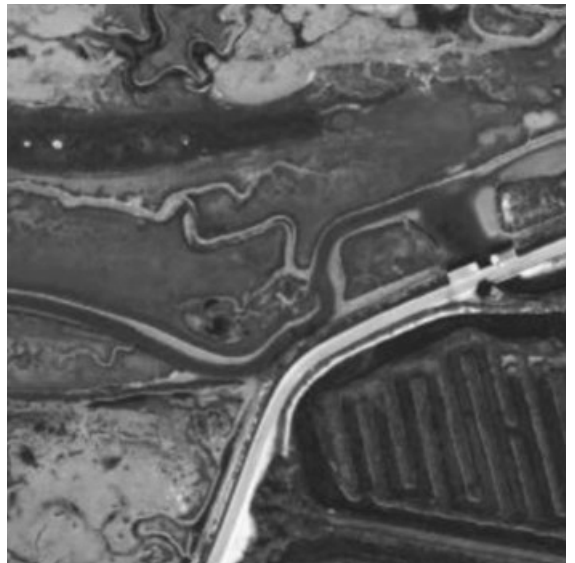
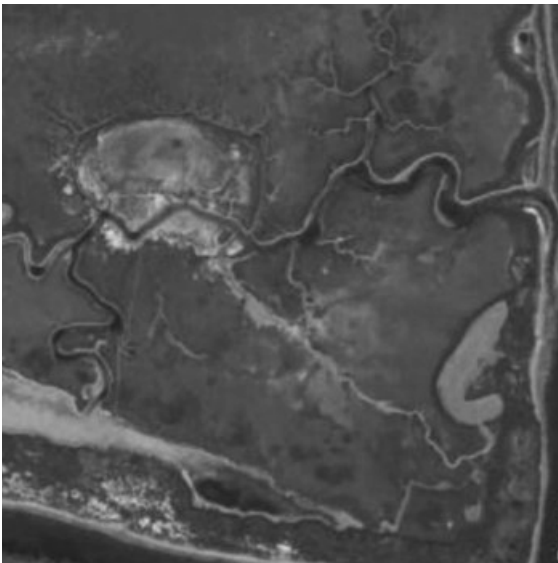
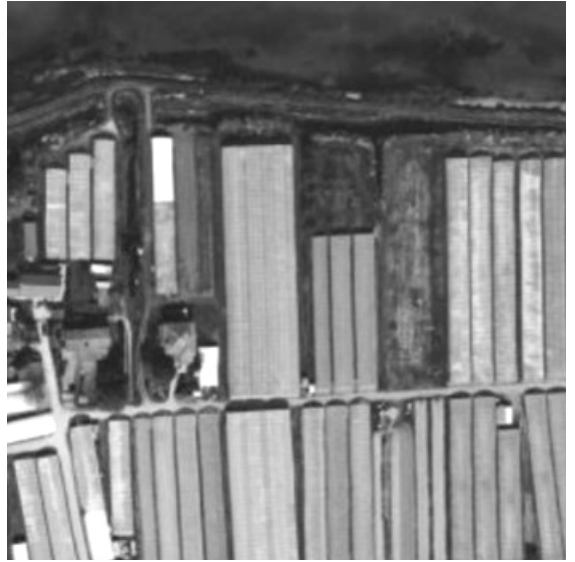
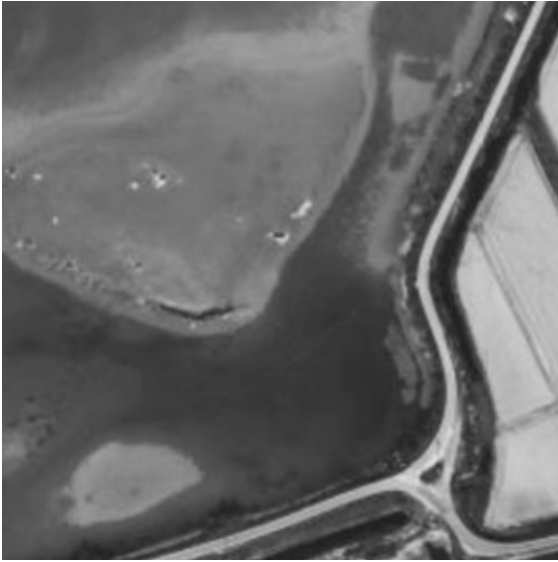
The drawing depict the section from the Adriatic sea to the Lagoon and plant and animal species







LAND USE
Sand



In later years, it was discovered that few of the Dorona vine plants - a vine of at least sixteenth-century lagoon tradition- had resumed vegetation and gave minute bunches with an extremely salty taste. In 1999 some scholars from the Agronomy School of Padua detected those plans as a new cultivar of Dorona, named *Dorona sapida* after its intense flavor, spontaneously developed as a rewilding of the historical species, and since then they are regularly cultivated fo a total amount of 27.000 hectares.





DORONA SAPIDA VARIETY

Botanic plate showing the characteristics of Dorona Sapida

DORONA SAPIDA

Sprout: *with a greenish-white expanded apex, it is characterized by arachnoid tomentum and carminate edges.*

Tendrils: *green in color, Dorona sapida tendrils are long, thin, and bifid or trifid.*

Bunch: *not very compact, making it rather resistant to gray mold and therefore suitable for the withering process.*

Berry: *medium-small with a spheroidal shape and amber-yellow color, with sun exposure it sometimes turns pinkish. The skin is pruinose, transparent and medium thick.*

Leaf: *medium-sized with five lobes, with the surface of the leaf blade wavy; it is glabrous on both pages. The petiole is green, of medium length.*



Quite disgusting as fresh fruit due to the high concentration of salt, once dried *Dorona sapida* grapes can be eaten as salty-sweet raisin, used as an ingredient for local cuisine, and are the base of the famous liquor Doronella Salata, which in 2007 gained from EU the Protected Geographic Indication (IGP).



DRYING GRAPE TRADITION

Typical drying grape process in Cavallino Treporti

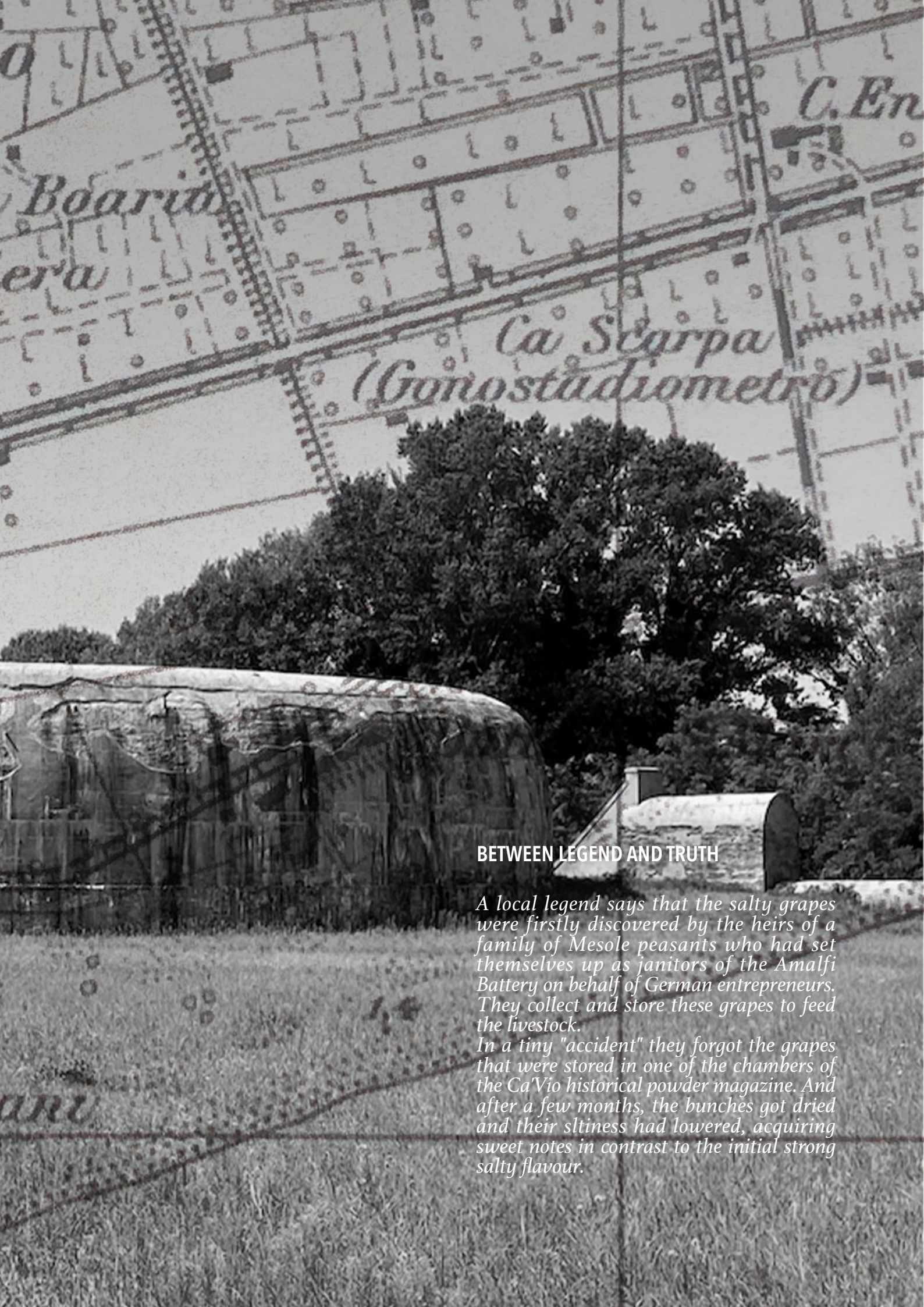


Scuola

Ca Vi

Polberri

Botteriu Vettor Pis



BETWEEN LEGEND AND TRUTH

A local legend says that the salty grapes were firstly discovered by the heirs of a family of Mesole peasants who had set themselves up as janitors of the Amalfi Battery on behalf of German entrepreneurs. They collect and store these grapes to feed the livestock.

In a tiny "accident" they forgot the grapes that were stored in one of the chambers of the Ca'Vio historical powder magazine. And after a few months, the bunches got dried and their saltiness had lowered, acquiring sweet notes in contrast to the initial strong salty flavour.

Cultivation protocols are strictly ruled by the Consorzio Daronella Salata, established in 2002, after the “Tre Porti Vineyards Battle”.

The terms refers to the riots happened in Tre Porti when *Vela blu* , already owners of 40 hectar of Camping in Cavallino, claimed the property of a large area of Dorona sapida fields. Winefarmers organized themselves to join their legal battle against *Vela Blu* and they protest occupying for 72 hours the Punta Sabbioni and Tre Porti landing stages.



CONSORZIO DORONELLA SALATA

Now, the Consorzio Daronella Salata has 10 members who organize a lot of wine tastings and group initiatives to discover their products

GRIGLIO
Arrivano i giovani, il Papa ricorda la Sindone

Un'idea di un pellegrinaggio di giovani per il centenario della morte di Gesù Cristo, annunciata dal papa, ha suscitato interesse. Il papa ha ricordato la Sindone, il lenzuolo che avvolgeva il corpo di Gesù Cristo dopo la crocifissione.

CAVALINO
UN EVENTO INIZIATO NEL 1984

Un evento che si ripete ogni anno, iniziato nel 1984, ha coinvolto molti giovani. Si tratta di un'iniziativa che ha permesso di conoscere meglio la storia e la cultura del territorio.

Terzo giorno consecutivo di sangue sulle strade. Niente Tir ma molti incidenti nel dopo-discoteca **Ferragosto, la strage continua** *Anche ieri altre sedici vittime: sono quasi tutte giovanissime*

DA CONCESSIONE A LICENZA
La Telecom conferma: il canone si pagherà

La Telecom ha confermato che il canone di licenza per i servizi di telecomunicazione sarà pagato dai clienti. La compagnia ha precisato che il canone sarà pagato in base al servizio utilizzato.



Terminate le ultime code tutti in ferie, città svuotate

TRE POLI E DUE VERITÀ

Il mercato delle polveri e dei metalli si divide in tre poli principali. Le quotazioni sono in salita, ma ci sono alcune eccezioni. Le previsioni per il futuro sono positive.

Fl. finlandese vince e va in testa al mondiale **Hakkinen sorpassa Schumi due volte** *Schumi beffato nella Quebec-S.Moto*



Il finlandese vince e va in testa al mondiale

GEORGIA, DON RINGRAZIA IL PRESIDENTE SHEVARDNADZE **Venezia, scontri a Treporti** *Produttori di vite occupano il porto di Punta Sabbioni e Treporti*



Venezia, scontri a Treporti

L'Europa in retromarcia

Le quotazioni delle materie prime in Europa stanno mostrando una tendenza al ribasso. I mercati sono in retromarcia a causa di diverse notizie negative.

TENTATO OMOCIDIO **La Ferrari di Beckham aveva i freni sabotati**



La Ferrari di Beckham aveva i freni sabotati

PASSIONI & SOLITUDINI **Per i pedofili la dannazione della memoria**

Un'indagine ha rivelato che molti pedofili sono stati condannati a vita. La legge prevede la dannazione della memoria per i condannati a vita.

Sondaggio sulla facilità degli "incontri ravvicinati": tutte le località con troppi vip **Jesolo spiaggia campione di vacanze all'eros**

Un sondaggio ha rivelato che Jesolo è la spiaggia più frequentata dai vip. Le località con troppi vip sono state classificate come "incontri ravvicinati".

Domani
con IL GAZZETTINO
BELLA
a sole
L. 500
IL GAZZETTINO

Telegrafisti, Sciaretti e Sponzi tra i più "paperati"

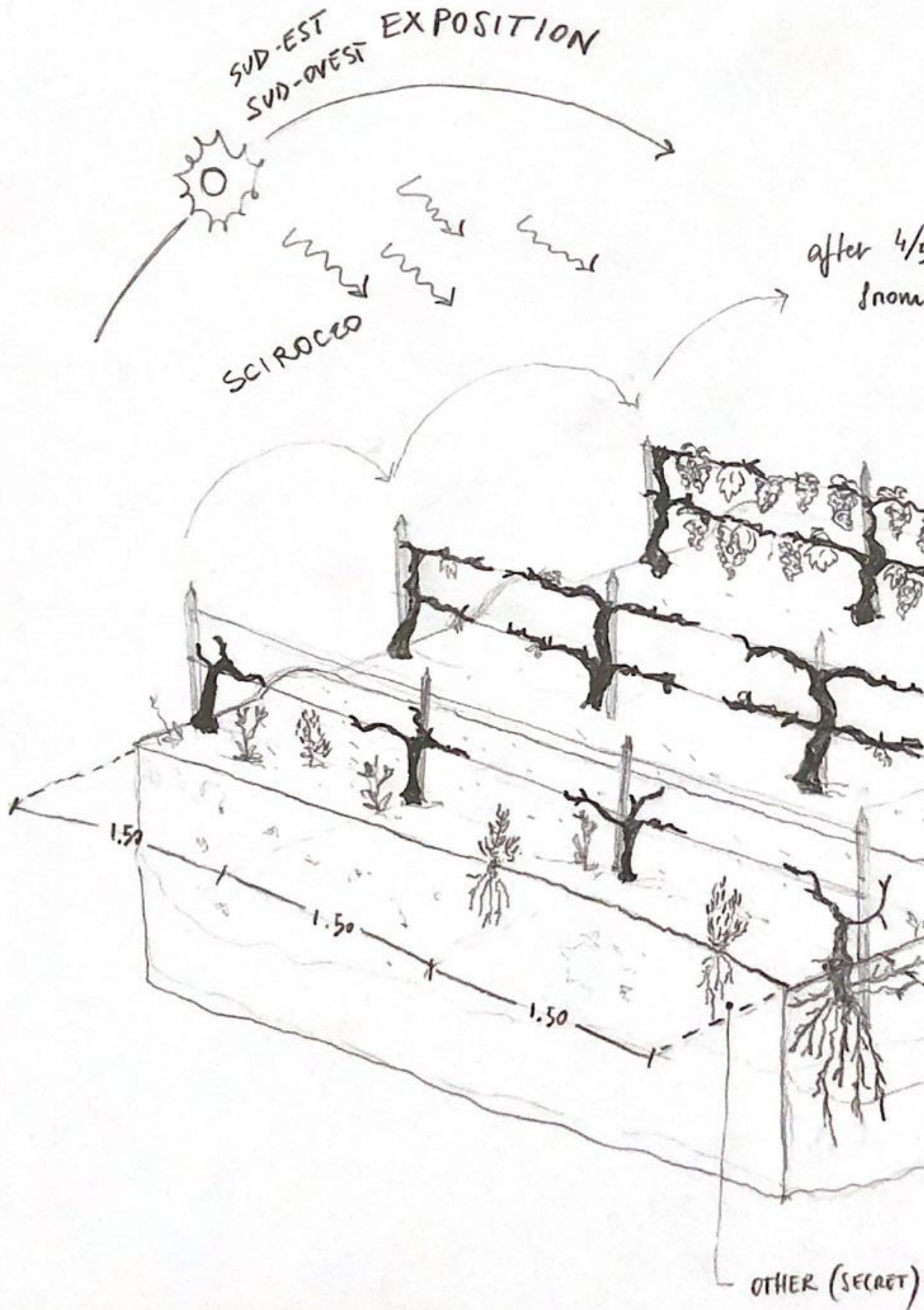
Un sondaggio ha rivelato che i telegrafisti, gli sciaretti e gli sponzi sono tra i più ricchi. Le professioni più pagate sono state classificate come "paperati".

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DOCUMENTATION OF THE TRE PORTI BATTLE IN LOCAL NEWSPAPER
On August 14, 2000, a group of winegrowers from Cavalino, in protest against the expansion of tourist camping areas that at the expense of agricultural land, seized the port of Treporti for 72 Hours.

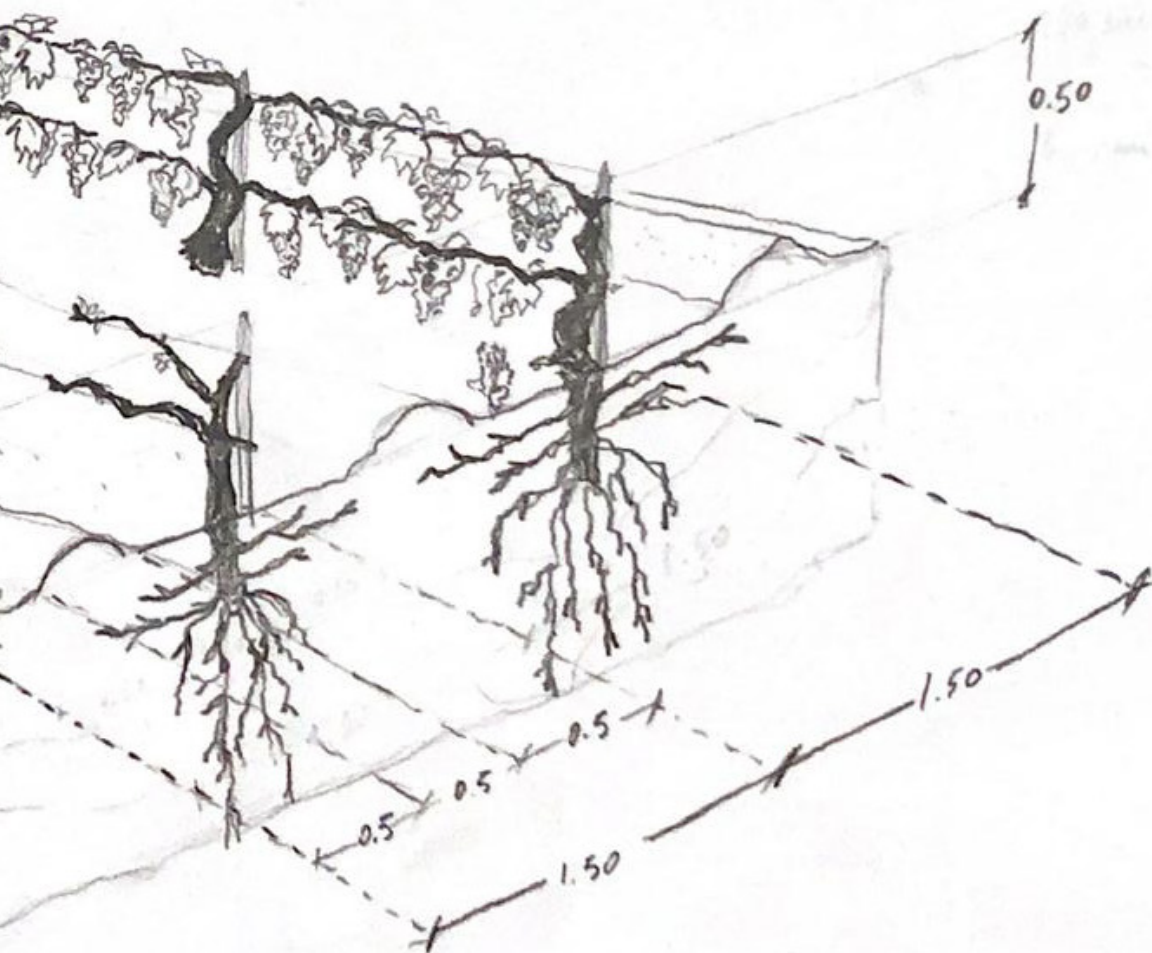
Production



STRUCTURE OF THE CULTIVATION FIELDS

Dorona sapida cultivated without wild herbs gives fruits with weaker structure, less suitable for drying, and has a less intense aroma. For this reason, it can not be used for the production of Doronella Salata. The combination of wild herbs to associate to *Dorona sapida* farming is patented by the Ca'Vio Doronella Salata Consortium.

5 years
the PLANTING



SPECIES

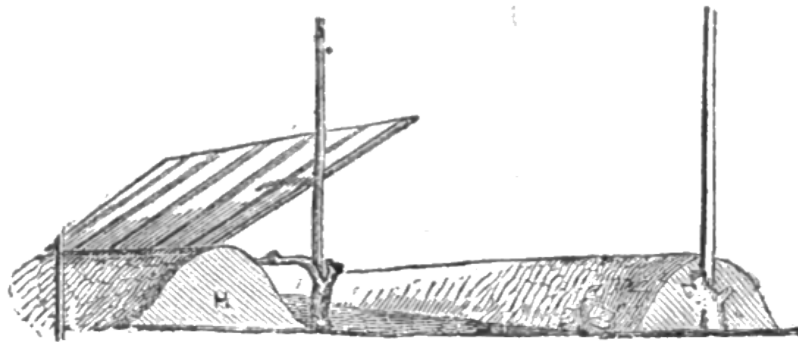


Fig. 43.

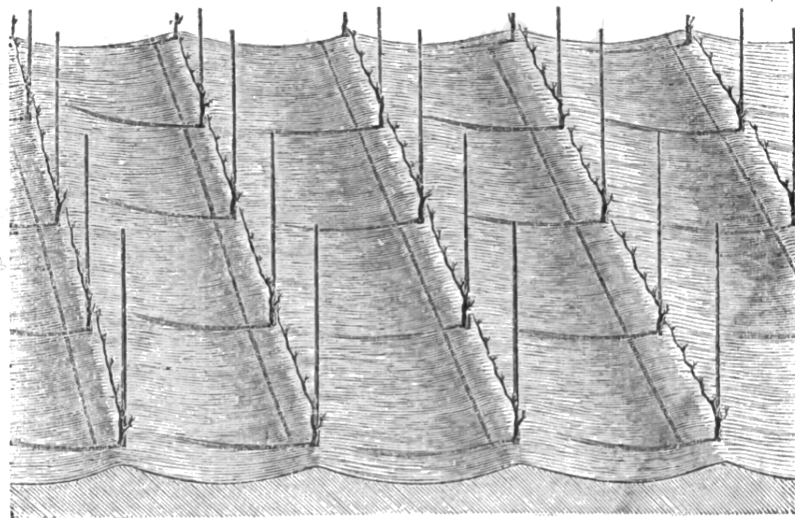
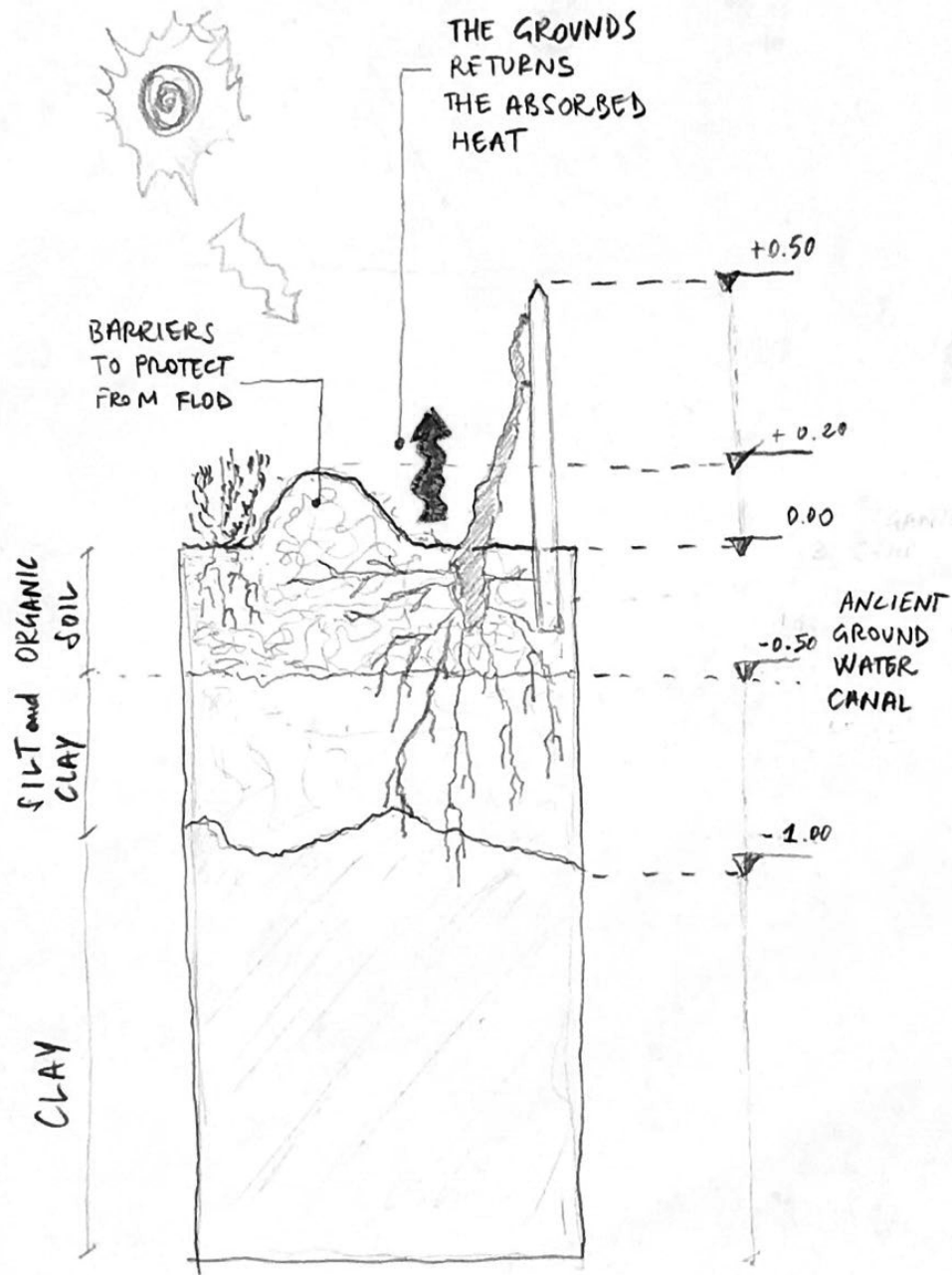


Fig. 42.

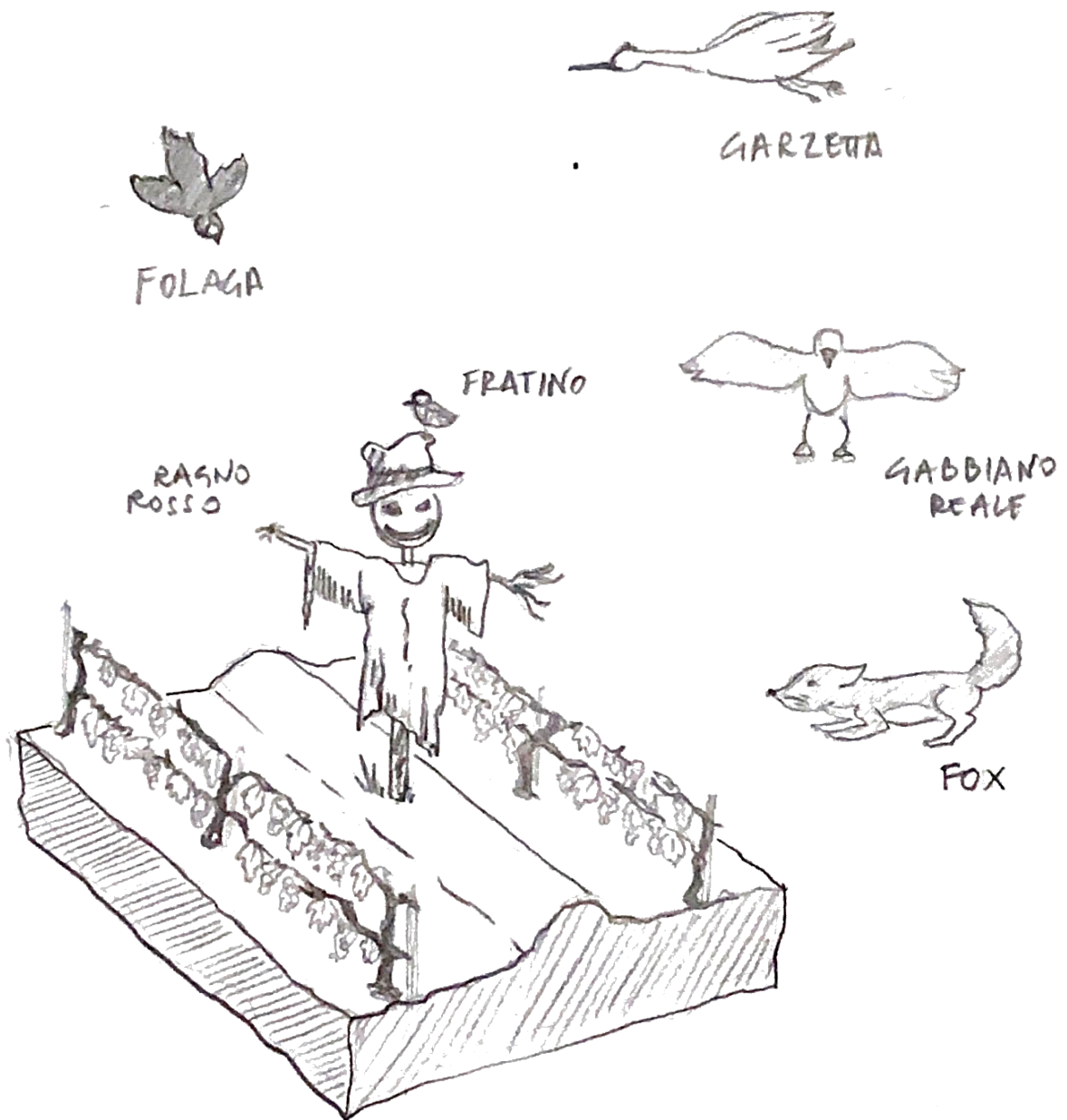
THE RESTORATION OF THE ACIENT TECHNIQUE

The Dorona sapida is cultivated really close to the soil to take the warm according to an acient French technique rediscovered by the inhabitants of Cavallino.



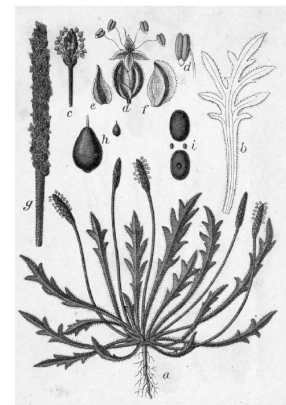
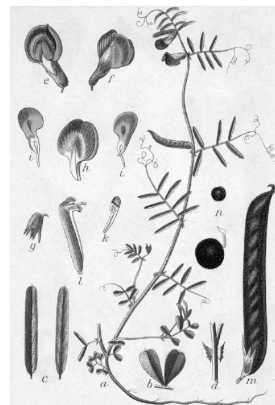
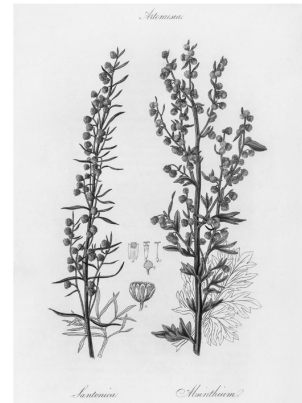
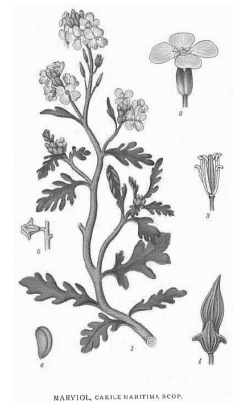
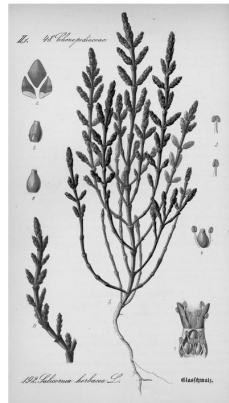
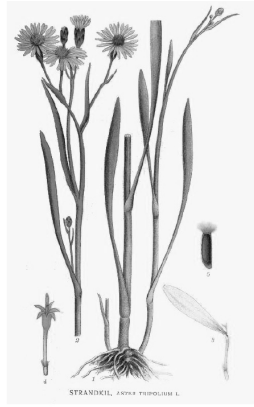
SOIL COMPOSITION

Dorona sapida is cultivated on a predominantly clay soil with a consistan amont of salt.



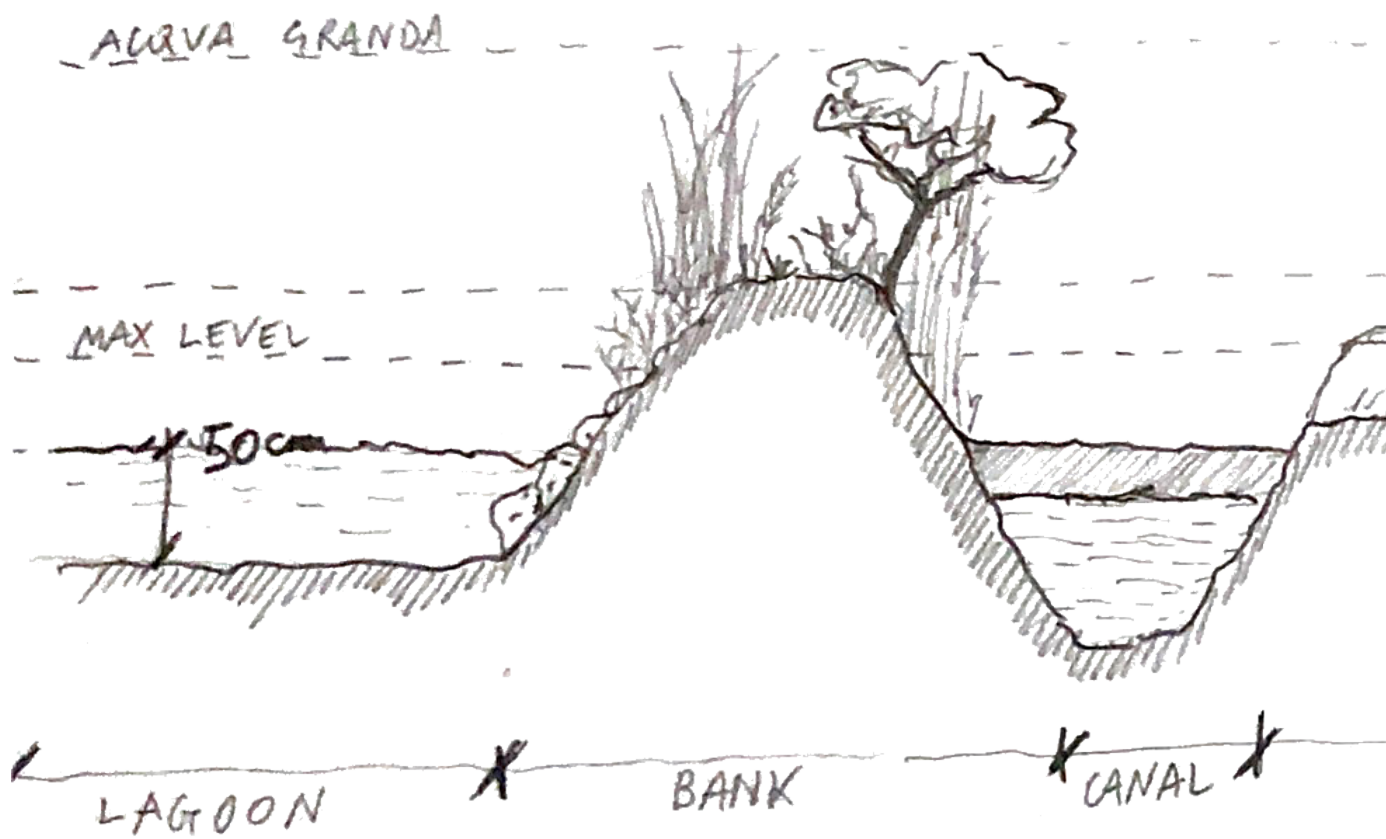
ENEMIES SPECIES

Although high in salinity, the *Dorona sapida* has several predators including birds and mammals



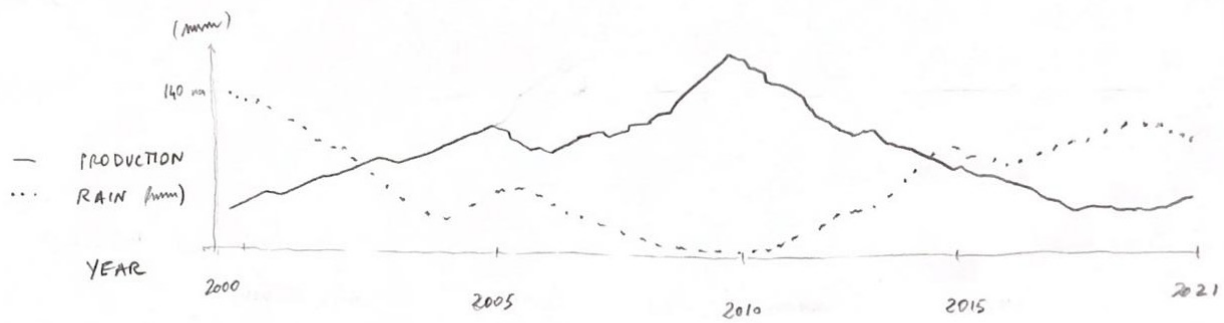
FRIENDLY SPECIES

Dorona sapida crops share the soil with different plant species from which they benefit



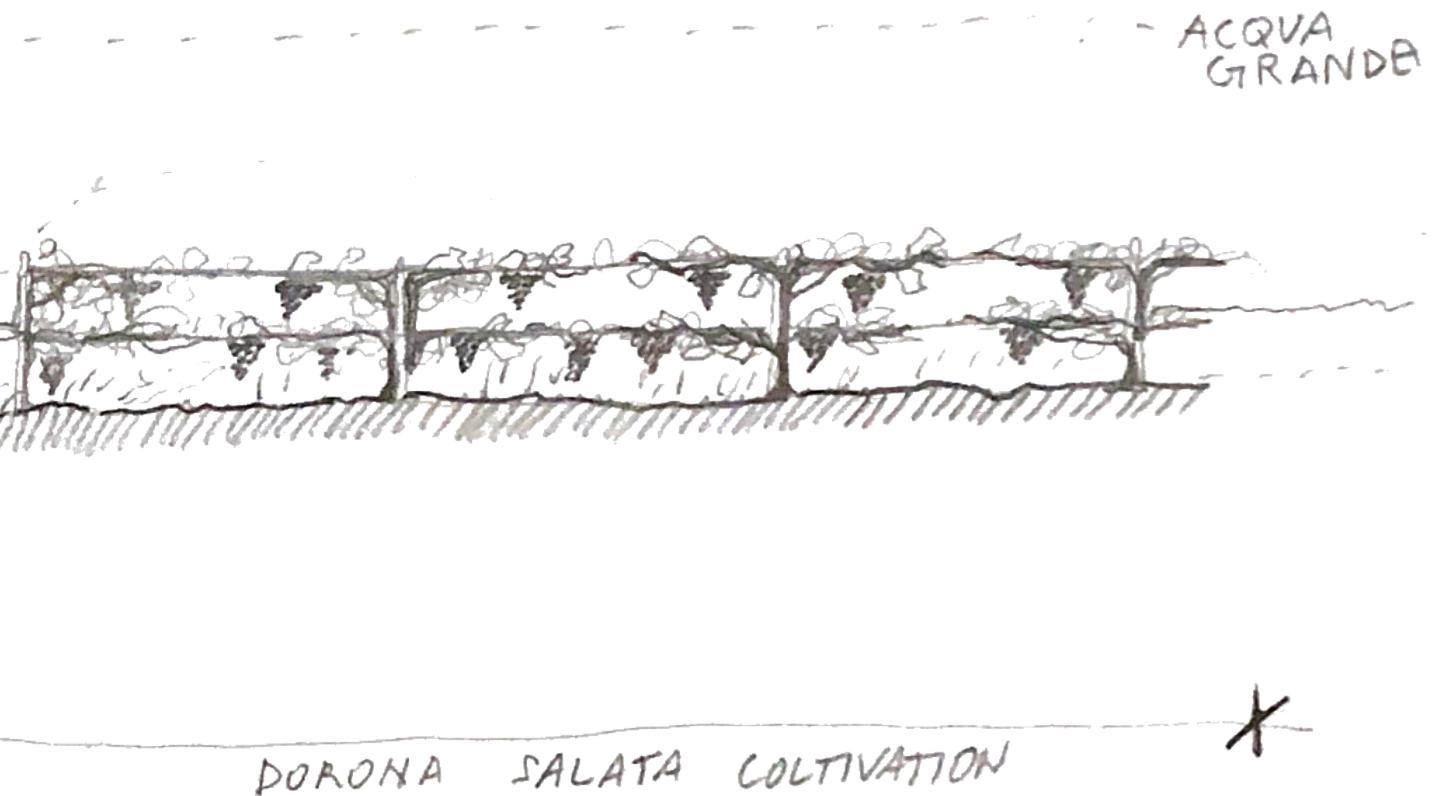
PROTECTION OF THE WINEYARD FROM THE WATER

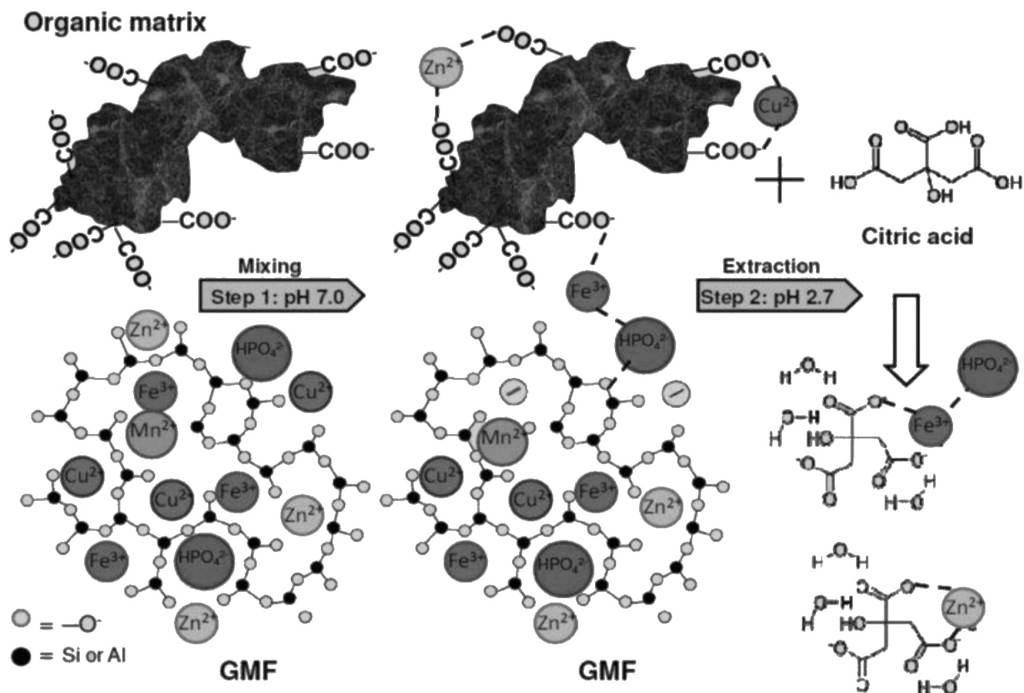
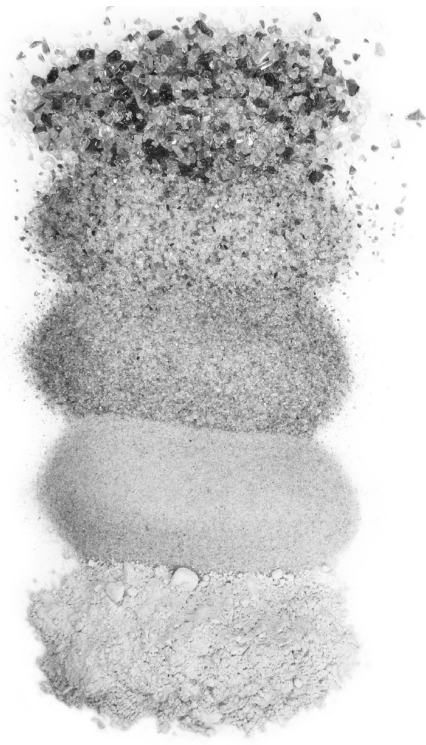
*The cultivation of *Dorona sapida* is characterized by high banks to protect them from rising water*



GRAPHIC RELATION WITH RAINFALL

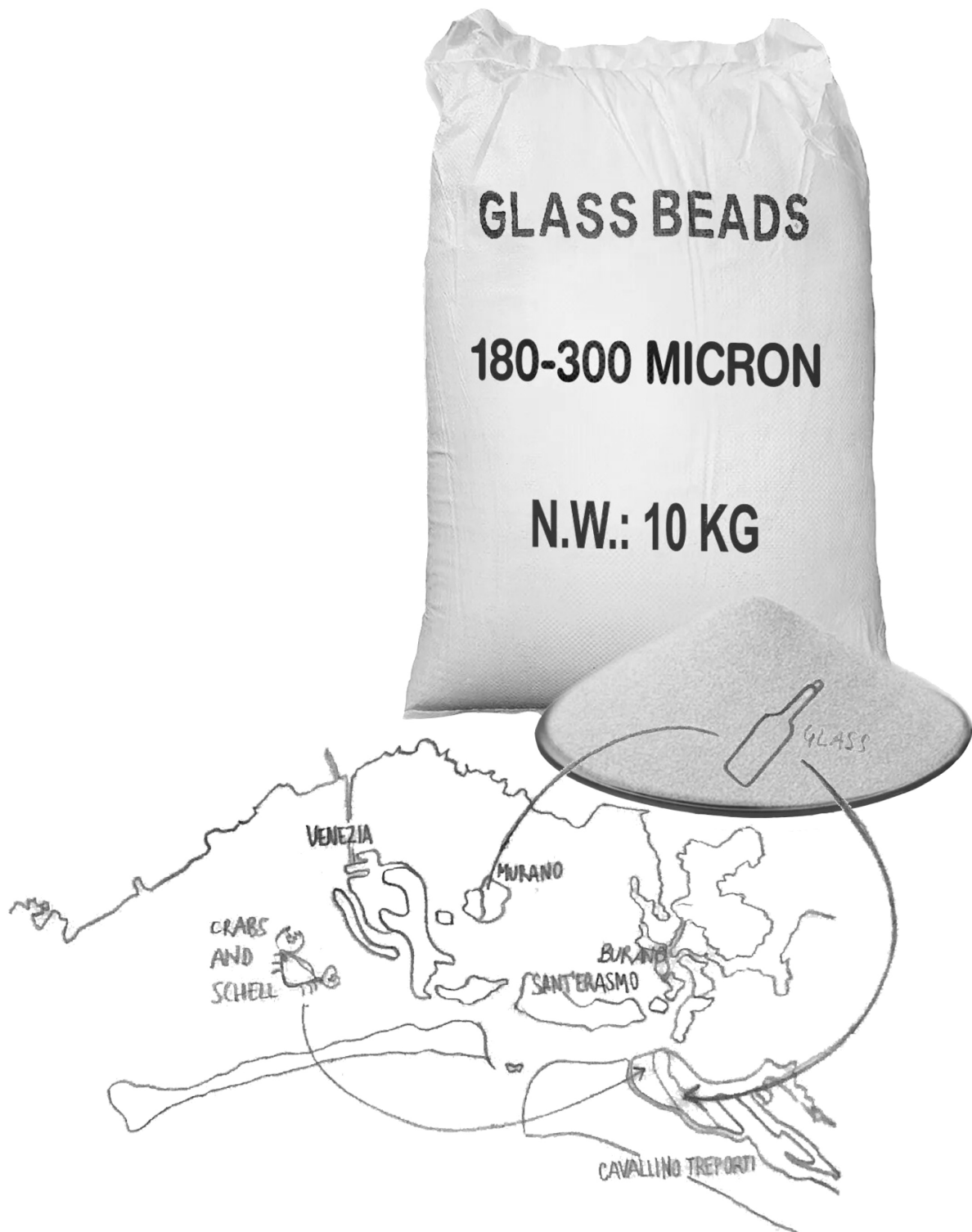
*Production is much greater in dry periods. During rainy periods the crops absorb more fresh water which does not give the typical flavor of the *Doronella sapida**





FERTILIZATION PROCESS

Schematic binding procedure of glass fertilizers' nutrients with soil showing its' network structure



FERTILIZATION WITH GLASS AND CRABS SHELLS

Consorzio is currently working in collaboration with Padua University's Department of Agronomy, Animals, Food, Natural Resources, and Environment to develop new techniques for soil fertilization and improve both quantity and quality of production. There is ongoing research about the use of granules obtained from the fragmentation of seashells mixed with recycled glass powder, to modulate soil salinity. In 2023, Consorzio started testing the use of blue crab carcasses. Experiments are underway on some pilot fields in collaboration with Murano glassworks which are converting part of their plants to glass recycling.

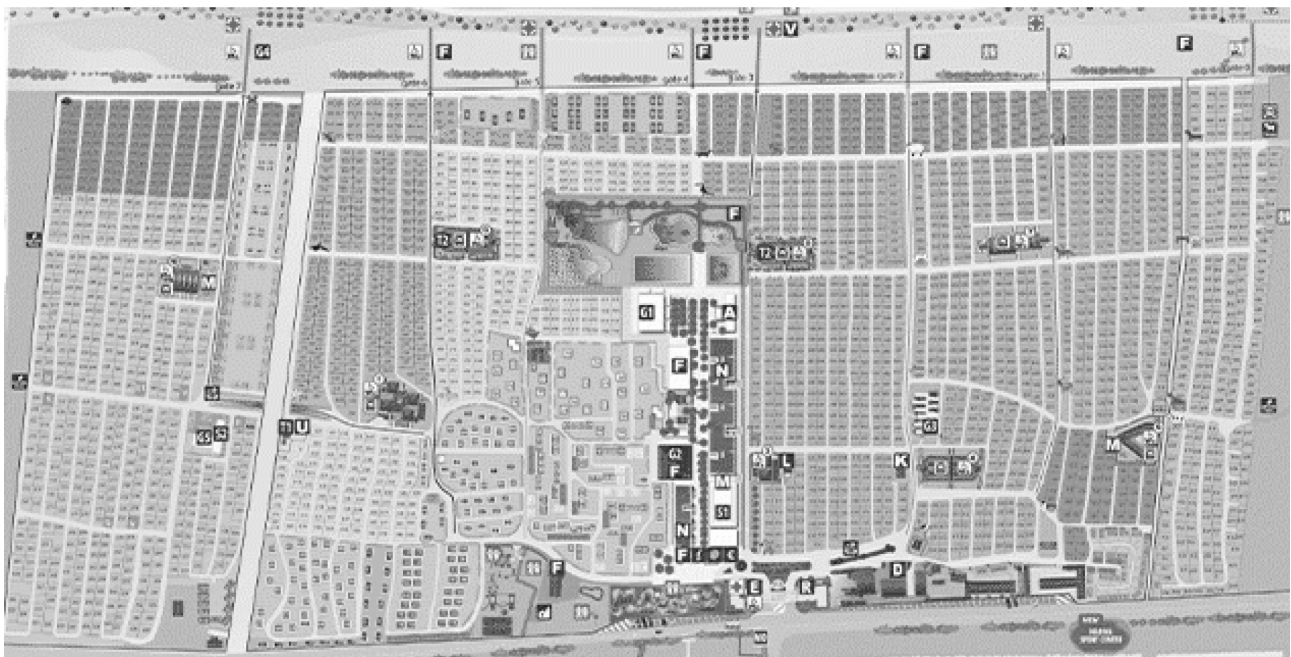
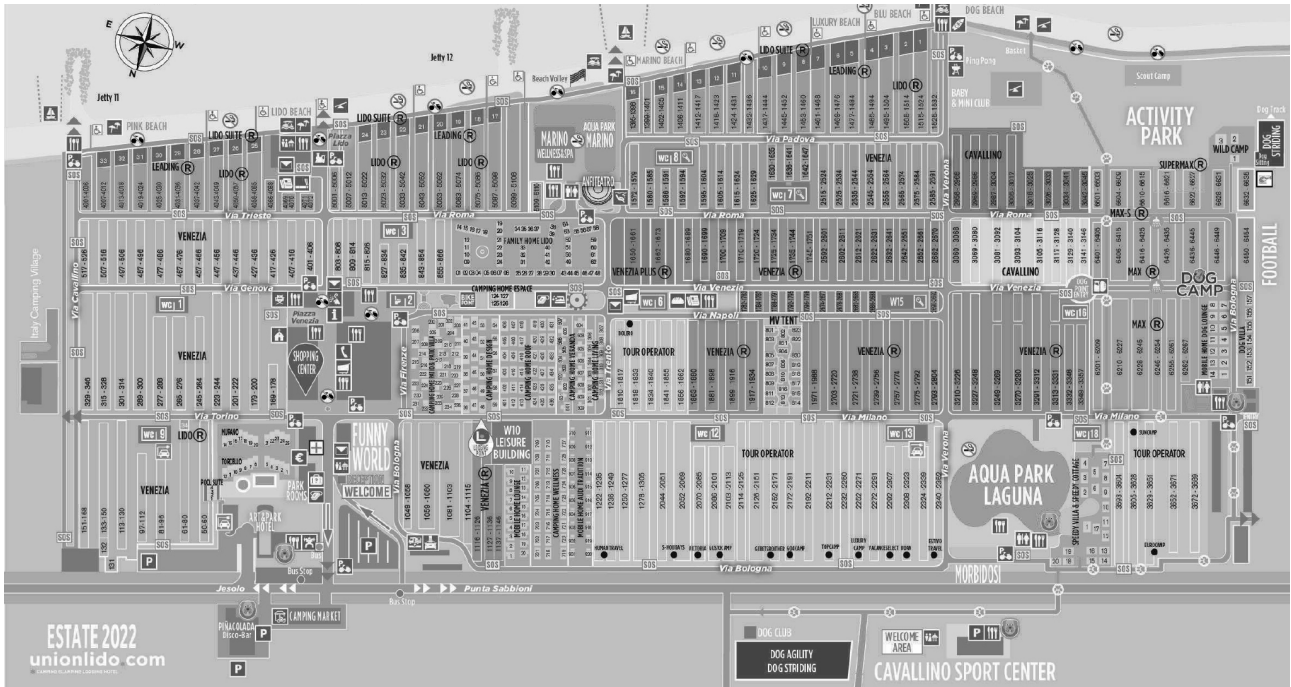




DORONELLA SALATA WINERY LANDSCAPE

The current view on the Doronella Salata vineyards in Cavallino Treporti.

Popularity



MASSIVE TURISM

Every year there are 6.000.000 people, especially from Germany, coming in Cavallino and Jesolo Lido.

POPULATION DURING WINTER TIME

50.000

POPULATION DURING SUMMER TIME

120.000

NUMBER OF AGRICULTURE ENTERPRISES

70

NUMBER OF TOURISTS PER YEAR

6.000.000

AGRICULTURAL LAND

< 140 ha

CAMPING LAND

320 ha



DORONELLA SALATA SAGRA

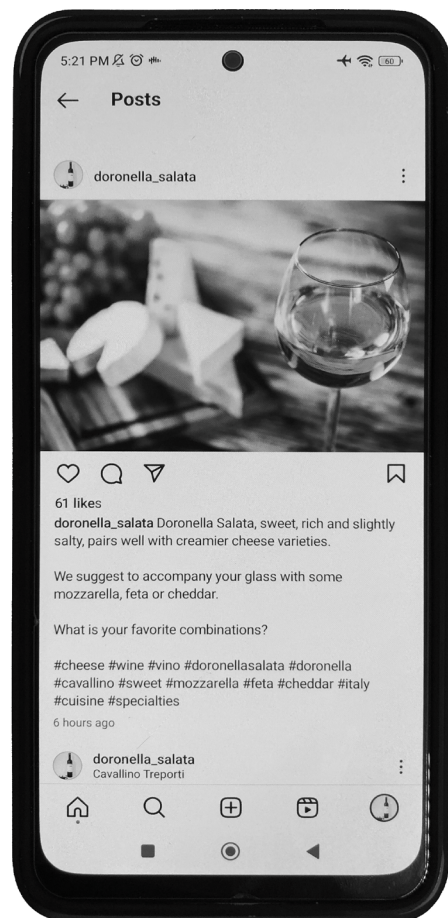
Every year at the end of August, during the grape harvest, the Sagra della Doronella is celebrated in Tre Porti.

*Faxeme largo che passemo noialtri,
semo i bei tosi de Treporti
semo i fioi fati col peneo
ele tosate faxemo inamorar
ele tosate faxemo inamorar.*

*Ma cossa me ne frega,
ma cossa me ne importa,
se l'oste ga messo l'acqua nel vin,
e ghe dixemo, e ghe faxemo:
"Ti ne gà versà l'acqua
e no te paghemo!"
Semo quei che
ghe rispondemo tuti in coro:
xe mejo el vin dele Mesole
che sta bruta società.*

DORONELLA SOUND

Typical popular song for the occasion of the grape harvest and festival



INSTAGRAM ACCOUNT

Instagram account of Doronella Salata has over 5000 active followers. The members of the consortium regularly post the updates from the vineyards, attracting visitors with variety of agro tours.

Lèggere:

Libri, scrittrici,
scrittori, letture

a cura di Maria Grazia Ligato



Stefania Crepaldi è editor di romanzi. Dopo aver diretto anni nell'agenzia letteraria, è una scrittrice del suo territorio e di successo. *Morire ti fa bella* è il suo primo romanzo.

Si fa presto a dire truccatrice

Sullo sfondo suggestivo della laguna di Chioggia e delle calli affollate di Venezia, una storia che unisce giallo e black humour. È la protagonista silenziosa, con un lavoro inusuale (ma vorrebbe fare la pasticciona), si propone già come la prossima eroina delle serie tv



Morire ti fa bella di Stefania Crepaldi Balarin (pagg. 272, euro 16,90).

E in arrivo una nuova investigatrice, destinata a far breccia nel cuore dei lettori. Si chiama Fortunata Tiozzo, ha 25 anni, vive a Chioggia e sogna di diventare pasticciera. Ma un lavoro ce l'ha già, nell'azienda di famiglia che vanta sette generazioni in un business che non muore mai, le pompe funebri. Orfana di madre, è stata avviata fin da adolescente dal padre e dalla nonna a una nobile arte: la tananostetica che, con il make up e gli accorgimenti giusti, rende il defunto quasi "vivo" per le ultime ore prima della sepoltura. Malgrado un nome di buon auspicio, Fortunata Tiozzo "Pizzegamorte" ha visto sparire dalla sua vita l'unico ragazzo di cui si era innamorata e ha pochi amici. D'altronde, chi non pensa che frequentare la figlia del becchino porti sfortuna? Solo il colonnello Dante Bra-

ghin, il suo padrino, stravede per lei e apprezza la sua intelligenza.

Al punto da coinvolgerla nell'indagine sulla morte di Gregorio Chiodero, figlio di ricchi gioiellieri, socialitati a Venezia. Fortunata trova uno strano indizio sulla salma mentre la prepara per la veglia funebre. E, durante l'evento, qualcuno profana il corpo lasciando un enigmatico messaggio. La ragazza si avvicina a tal punto alla verità da rischiare la sua, di vita. Fra un brivido e l'altro, *Morire ti fa bella* di Stefania Crepaldi racchiude anche momenti umoristici e graffianti, soprattutto quando mette in scena Emilio, il padre di Fortunata, che per diventare un tycoon delle pompe funebri si ingegna in assurde trovate di marketing. Veneta della provincia di Rovigo, 35 anni, un



DORONELLA SALATA



SOLO DORONELLA

BALLARIN
vignaioli in Cavallino dal 1947

ADVERTISEMENT OF DOROTELLA SALATA

The advertising of the Doronella Salata wine has been published in several leading Italian magazines such as IoDonna.

Sarde in saor d'or

Marinating fried foods – particularly fish – in wine, onions and other sweet and sour elements is an ancient practice in Venetian cuisine, which holds the name of saor (literally, 'flavour'). Today, the practice has spread to shellfish and vegetables, yet the most classic and popular involve sarde – sardines.

Now a year-round presence on Venice's restaurant menus, sarde in saor with Doronella Salata wine is traditionally prepared on the occasion of the Festa del Redentore on July 15th.

INGREDIENTS

600 gr Sardines

600 gr Onions

50 gr Raisins

50 gr Pine nuts

1 glass of Doronella Salata wine

Laurel, Olive Oil, Salt and Pepper

RECIPE

Finely cut the onions, salt them and lightly fry for 30 mins in olive oil.

Once turned golden, add a spoonful of sugar and drizzle with a glass of Doronella Salata wine.

In the meantime, flour the sardines and fry them in the oil. Dry the sardines from the oil in excess.

Soak the raisins in warm water for 10 mins, then squeeze them to remove water.

In a bowl lay some of the sardines, add a layer of onions, pine nuts, raisins and wine. Add other layers of sardines and onions until the end. Finish the preparation with the onions.

Add salt, pepper and the bay leaves. Cover with plastic wrap. Store the bowl for at least 24 hours in a cool, dry place.

Serve it at room temperature.



Zaeti

POLENTA AND RAISIN BISCUITS FROM VENETO

Zaeti is Veneto dialect for the Italian gialletti, literally “the little yellow ones”. They are buttery, crumbly polenta (maize or cornmeal) biscuits, plump with raisins, Traditionally diamond-shaped, they also can be baked as rounds.

There are many versions, but the most delicious is one with the Dorona grape raisins, that brings out contrasting flavors of honey and salinity.

INGREDIENTS

250 gr fine-milled maize flour (fioretto in Italian)

250 gr of plain flour

pinch of salt

150 gr caster sugar

4 eggs

200gr butter

100 gr Dorona raisins

1 teaspoon vanilla extract

RECIPE

Whisk the eggs with the sugar and the vanilla until the mix is thick and airy. Mix the two flours, the salt and the lemon zest.

Add the egg mix, the butter and the raisins to the flours and mix to a dough.

Divide it into ropes and cut each rope into a diamond-shaped biscuit.

Bake at 175 Celsius for about 15 minutes.

Dust the biscuits with icing sugar while they are still hot.



Afterword

VIVANDA: CREATING FICTIONAL EDIBLE LANDSCAPE

The project is a part of the 2023 edition of the No-CITY Summer School - 'Towards a Food Atlas'.

It focuses on key topics listed below:

KT 1. RECIPE / TRADITION

A food recipe specifies the ingredients, amounts, and how to prepare a dish*. It describes a list of necessary elements and a sequence of codified actions, within a repeatable procedure. It is therefore a concise and specific instruction.*

A recipe is a form of communication; it is a shared knowledge. And it implies a history: every recipe contains time, the one which has passed from the first elaboration of the dish to its specification, often passing through trials and errors and adjustments, through others' interpretations, secret or stolen tricks, rivalry and competition. Crossing time, being handed down, makes a recipe a tradition.*

What is a tradition and how is it built?

How long does it take for a dish to become traditional?

Some foods and preparations that are considered traditional are quite recent: the recipe for tiramisu is first found in cookbooks in the 1970s; carpaccio was invented in Venice by Giuseppe Cipriani, owner of Harry's Bar, in 1963; credited hypotheses date pasta alla carbonara to after World War II; going further back in the past, the tomato, fundamental to the Mediterranean diet, has been on European tables for less than 600 years.*

Can one create new food traditions?

What makes the production, preparation, and consumption of a food a tradition?

Perhaps, it is its quality, its meeting the recurring tastes in the target community, whether large or small, the relative ease of its replicability. Perhaps it is also the narrative that is made of it.

KT 2. INNOVATION / CHANGE

The world is changing, rapidly and in its every feature.

Food also changes and our eating habits change because our lifestyles, our management of space and time, our desires, our expectations, our awareness and responsibilities, our weaknesses and frailties change.

It also changes because the habitats are constantly under change. Temperatures are steadily rising; rainfall regimes are changing, alternating prolonged droughts with sudden and excessive rainfall. In the Venice Lagoon, water and soil salinity rates are increasing and freshwater availability for irrigation is decreasing. Opposing trends foresee the progressive silting up of the lagoon by sediment accumulation and the decrease of dry land by rising seas.*

Which kinds of crops are suitable for these conditions? Preference should be given to made

adapted to saline substrates, prolonged flooding and protracted droughts, with leathery leaves resistant to increasingly violent sunlight (or with self-protected leaves, such as savoy cabbages, even adapted to saline soils, not coincidentally always grown in Dutch polders), or even tubers. And these species or varieties may be inferred from other climates already facing these conditions (contrary to the religion of autochthony) or be produced through genetic hybridization (reckoning with resistance to genetic engineering). And if land is scarce, floating crops may have to be used or 'new lands' imagined. Again, some species that now are perceived suspicious, may become edible in the future. The examples include insects, whose food use in the form of derived flours is permitted even in Italy, or jellyfish and crabs, increasingly numerous in Italy due to the tropicalization of the Mediterranean and the decrease of what would be their main water predators.

KT 3. TYPICALITY / IDENTITY

Being typical is often among the main reasons for the success of a dish. In a culture that fears the effects of the globalization that it itself has produced, a typical* dish has value in itself and is safeguarded with regulated recognition, such as, for example, the protected designation of origin (PDO/DOP), a legal protection mark awarded by the European Union to foods whose peculiar quality depends on the territory of production: "[...] 'Designation of origin' means the name of a region, a specific place or, in exceptional cases, a country, which serves to designate an agricultural product or foodstuff originating in that region, specific place or country, the quality or characteristics of which are essentially or exclusively due to a particular geographical environment, including natural and human factors, and the production, processing and preparation of which take place in the defined geographical area" (EU Regulation No. 510/2006, Article 2.1.a). Economic dynamics are linked to typicality; typicality and identity are flywheels for territorial marketing. Typicality and identity reassure, they taste of tradition. After all, the word identity has the same origin as identical, meaning the same, constant, stable over time, unchanging. Typicality requires immutability.*

Is it plausible to anchor ourselves in these categories in a time of such rapid and deep transformations? For several years, winemakers from the Bordeaux region have been buying land in northern France and southern Britain where they can grow their vines, now suffering greatly in their 'homelands' due to climate change: will wines made from grapes grown in England be able to be called Bordeaux? What will be the point of a label like the PDO if the characters of the specific place to which the label is linked change? The risk is to become entrenched in protectionist positions that ignore change, whereas typicality is a condition that must always be questioned, verified and renewed, and must be understood as rootedness to a place not as romantic and nostalgic rhetoric, but as a principle of belonging between food and landscape that is based on praxis, on the transformative dynamics of production processes and not on the ideology of permanence and regret.

KT 4. NATURAL / ARTIFICIAL

Natural foods generally mean those foods that are not 'tampered with' by humans through processing, such as refining flour, bleaching sugar or polishing rice, or additions of preservatives or coloring substances. Natural ice cream, for example, is artisanal ice cream

made using only natural ingredients, without the intervention of food additives, and a natural wine is made from organic grapes, through spontaneous fermentation of the must, without the addition of other substances. Yet, calling natural something handcrafted, that is 'produced by human action', sounds like a blatant contradiction.*

Does it make sense to talk about naturalness in relation to food? Food is a totally cultural, material, and conceptual, production, the outcome of actions of manipulation of materials. Is food therefore natural or artificial, that is the product of transformations of 'raw materials'? Other issues echo in this question: is landscape natural or artificial, and are human actions a matter of nature or culture? And does it make sense to distinguish between nature and culture? Being able to overcome this conceptual divide once and for all would enable us to understand that producing food is a wonderful play with the biological, chemical and physical laws of nature, through the mediation of art, taste, pleasure, technique, and know-how.*

KT 5. FOOD / VIVANDA

Food is not a commodity of consumption, but a tool of generation. It is not the erosion of resources, but the creation of resurgence. Therefore, it does not produce waste, but possibility. This is the scenario in which responsible production of nourishments* should be placed. A waste* is a value judgment, since nothing is or is not a waste by itself: it becomes so, only within an interpretive system. What does it mean to imagine circular, non-linear, nor pyramidal production processes, in which everything is the generative principle of something else, in an inclusive perspective also of other productive sectors, apparently not directly involved in food production and marketing? For example, what materials in the Venice lagoon could be used in food production cycles, in agriculture or animal husbandry? Perhaps (it should be verified), the residual parts of glass processing or recycled glass could be used as mulch or soil conditioner, capable of contributing minerals to the soil (silicon, already contained in sand, but desalinized because the salt is dissolved by the high temperatures required for glass manufacture): could the Murano glassworks be partly converted to this activity and be part of the regeneration of lagoon soils?*

To give more flagrancy to this perspective, the word food is replaced by the word vivanda. Vivanda, in Latin, is the present gerund of the verb vivere and literally means 'that it should live', 'that it is made for life'. If food becomes a vivanda, it is not made to be consumed, but to live and be generative. Reflection on the commercial accessibility of food, the right to quality food, and the political value of food can also be placed in this perspective: optimizing production processes and eliminating the idea of residue can help contain production costs and prevent 'waste' from also referring to parts of communities that cannot access food.*

KT 6. AUTHENTIC / FICTIONAL

The term authentic is used either in the strong sense of being of undisputed origin, or in a sense of being faithful to an original or a reliable, accurate representation. For instance, an advertising that claims that a restaurant serves authentic Italian meals, means that the meals are close to their original Italian recipes. Authenticity is not only a subject of philosophical debate but also a pervasive ideal influencing social and political thought. In fact, a notable feature of recent Western intellectual developments is the transition to*

what is termed the “age of authenticity” (Taylor 2007; Ferrarra 1998). When we assert that food is authentic, we are essentially saying it lives up to its reputed originality. This raises questions about what it means to be original, where and when the origin begins, and whether tradition contributes to the authenticity or if replication diminishes it.

Meanwhile, fiction is the product of a creative and imaginative process, representing an alternative reality rooted in real life that could plausibly occur under certain circumstances. Fiction serves as a tool to envision the future, transcend limitations, and reveal the authentic nature of things.*

Fictional entities constitute a unique category, prompting questions about their nature: What elements of tradition, legends, and history are fictional, and where do we draw the line between fiction and authenticity? Can one be a part of the other and contribute to its creation?

B. METHODOLOGY

Fiction is a narrative genre that is not fantasy neither documentary. It happens because it is likely and credible (so, it is not a matter of impossible events), but is not a report of reality. It is something in between. It sounds as it were real, but it is invented.

The Food-Fiction stratagem has been chosen as the method of the research for two essential reasons.

1. Because storytelling is a way, widely present in our culture, of constructing a mediation with the real, of equipping oneself with a transference with which to read and understand phenomena. It is the trick of the alter-ego or alter-real that helps to cast a new, often courageous look at oneself and the world. And the protagonists of the stories are often pretexts, sometimes metaphorical, for questioning broad and complex issues. In this case, food is a transference for us to interrogate the landscape. Indeed, the topics highlighted in the introduction are relevant to contemporary landscape culture: transformation, mutability, typicality, tradition, artificiality are all relevant categories for landscape design. The food, therefore, is perceived as a bug to interrogate attitudes to managing and designing the landscape of the current time and future.

2. Because every project is always the writing of a future story, in handwriting or words, in pictures or rules, it is always a projection of the future, in this sense it is always the invention of a story. A fiction is an invented but plausible story, and that is basically what the project is: it is a credible invention because it is reasonably rooted in places. Indeed, reading of territories unrelated to a project does not seem useful: no analysis is innocent, ever. Furthermore, design cannot be untethered from a knowledge rooted in places. Design is an endogenous writing that, even in cases of strong and necessary discontinuity with the current situation, can only spring from there. The invention of the future and the possible emanates from critical knowledge of the present and the real.

*Vivanda does not (yet) exist today or is the outcome of the transformation of an existing food (e.g., by spontaneous or induced mutation of an animal or plant species). The production of this foodstuff can be done by techniques with very high technological definition (e.g., including the use of artificial intelligence) or primordial or neo-primordial (in a future scenario where energy is not accessible, for example) (KT 4). In any case, the production techniques adopted should adhere to two principles:
be inspired by no-waste logic (KT 5);
be site-specific, that is, inherent to the Cavallino area (KT 3).*

Glossary

Artificial, adj.

1. made by *human skill; produced by humans (opposed to natural)*.
 2. *simulated, lacking naturalness or spontaneity.*
 3. *forced, contrived, imposed arbitrarily.*
 4. *affected.*
 5. *based on arbitrary, superficial characteristics rather than natural, organic relationships.*
- Etymology: Latin artificium, craftsmanship, art, craftiness, equivalent. to arti-, combining form of ars + -fic-, combining form of facere, to do, make + -ium.*
- Synonyms: synthetic, imitation, faux, mock, simulated.*

Authentic, adj.

1. *undisputed origin and not a copy; genuine.*
 2. *not false or copied.*
 3. *the quality of being true and real.*
 4. *accurate in representation of the facts; trustworthy; reliable.*
- Etymology: Greek authentikos, original, genuine, principal.*
- Synonyms: genuine, original, real, actual, true, undisputed.*

Change, n.

1. *the act or fact of changing; fact of being changed.*
 2. *a transformation or modification; alteration.*
 3. *a variation or deviation.*
 4. *the substitution of one thing for another.*
 5. *variety or novelty.*
 6. *the passing from one place, state, form, or phase to another.*
 7. *the supplanting of one thing by another.*
- Etymology: Late Latin cambiāre, to change.*
- Synonyms: alteration, variation, substitution, deviation, shuffling.*

Fiction, n.

1. *literary works invented by the imagination, such as novels or short stories.*
 2. *an invented story or explanation; lie.*
 3. *the act of inventing a story or explanation.*
 4. *something assumed to be true for the sake of convenience, though probably false.*
- Etymology: Latin fictiō, a fashioning, hence something imaginary, from fingere, to shape*
- Synonyms: fabrication, untruth, invention, lie, story.*

Food, n.

1. *any nourishing substance that is eaten, drunk, or otherwise taken into the body to sustain life, provide energy, promote growth, etc.*
2. *more or less solid nourishment, as distinguished from liquids.*
3. *whatever supplies nourishment to organisms.*
4. *anything serving for consumption or use.*

Etymology: Old English fōda; related to Old Frisian fōdia, to nourish, feed.

Synonyms: eats, chow, fare, grub, nosh.

Globalization, n.

1. *the process enabling financial and investment markets to operate internationally, largely because of deregulation and improved communications.*
2. *the emergence since the 1980s of a single world market dominated by multinational companies, leading 3. to a diminishing capacity for national governments to control their economies the process by which a company, etc, expands to operate internationally.*

Etymology: global + -ize 1940–45, from the Latin globus, round body, ball, sphere.

Synonyms: -----.

Natural, adj.

1. *existing in or formed by nature (opposed to artificial), based on the state of things in nature.*
2. *uncultivated, as land.*
3. *growing spontaneously, without being planted or tended by human hand, as vegetation.*
4. *having undergone little or no processing and containing no chemical additives, as food.*
5. *having a real or physical existence, as opposed to one that is spiritual, intellectual, fictitious, etc.*
6. *arising easily or spontaneously; any person or thing that is or is likely or certain to be very suitable to and successful in an endeavor without much training or difficulty.*
7. *in conformity with the ordinary course of nature; not unusual or exceptional; happening in the ordinary or usual course of things, without the intervention of accident, violence, etc.*
8. *not treated, tanned, refined, etc.; not tinted or colored; having a pale tannish or grayish-yellow color, as many woods and untreated animal skins.*

Etymology: Latin nātūra, future participle of nāscī, to be born.

Synonyms: innate, intrinsic, instinctive, inherent, ingrained, spontaneous, unaffected, genuine, unmannered.

Nourishment, n.

1. *something that nourishes; food, nutriment, or sustenance.*
2. *the act of nourishing.*
3. *a process, system, method, etc., of providing or administering nourishment.*

Etymology: Latin nūtrīre, to feed.

Synonyms: nutriment, food, sustenance.

Pietanza, n.

Italian word for food, esp. that which constitutes the basic course of a lunch or dinner, and which is normally eaten as a second course.

Etymology: Latin pietas, pity, compassion, sympathy [through the signification of “extraordinary food given to monks on certain occasions”].

Synonyms: food, dish, course.

Recipe, n.

a list of ingredients and directions for making something, esp a food preparation.

Etymology: Latin recipere, to receive

Synonyms: instructions, formula, directions, method.

Resource, n.

1. capability.

2. (often plural) a source of economic wealth.

3. a supply or source of aid or support.

4. a means of doing something; expedient.

Etymology: Latin resurgere, re-surgere, to rise.

Synonyms: means, contrivance, shift, inventiveness, money, funds, bankroll, finances, cof-fers.

Tradition, n.

the handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, esp. by word of mouth or by practice; a long-established or inherited way of thinking or acting; a continuing pattern of culture beliefs or practices; a customary or characteristic method or manner.

Etymology: Latin trāditiōn- (stem of trāditiō) a handing over or down, transfer, equivalent. to trādit(us), past participle of trādere to give over, impart, surrender, betray (trā-, variant of trāns- trans- + -ditus, combining form of datus given) + -iōn- -ion.

Synonyms: custom, practice, habit, convention, usage.

Typical, adj.

1. of the nature of or serving as a type or representative specimen.

2. conforming to a particular type.

3. exemplifying most nearly the essential characteristics of a higher group in natural history, and forming the type.

4. characteristic or distinctive.

5. pertaining to, of the nature of, or serving as a type or emblem; symbolic.

Etymology: Greek typikós, equivalent. to týp(os) type + -ikos -ic.

Synonyms: characteristic, standard, normal, usual, expected.

Vivanda, n.

Italian word for food, cooked or raw, prepared for eating, with reference to each individual culinary preparation.

Etymology: Latin vivenda, der. from vivĕre, to live [through the signification of “expected to live”].

Synonyms: food, dish, course.

Waste, n.

1. useless consumption or expenditure.

2. use without adequate return.

3. neglect, instead of use; gradual destruction, impairment, or decay, devastation or ruin.

4. anything unused, unproductive, or not properly utilized; an empty, desolate, or dreary tract or extent.

5. anything left over or superfluous, as excess material or by-products, not of use for the work in hand.

6. remnants, garbage, refuse.

Etymology: Latin vastāre, to lay waste, from vastus, empty.

Synonyms: squander, fritter away, throw away, blow, lavish.

Italian words for food

Alimento

Cibarie

Cibo

Nutrimento

Piatto

Pietanza

Vettovaglia (Late Latin victualia, pl. adj. victualis, from victus -us «vitto»)

Vitto (Latin victus -us, from vivĕre, to live, supino victum)

Vivanda (che è il lat. vivenda, der. di vivĕre)

Viveri (noun use of the infinitive vivere)

English words for food

Board

Course

Dish

Edibles

Food

Foodstuffs

Groceries

Nourishment

Nutriment

Provisions

Supplies

Viand

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