

We the Italians

two flags one heart

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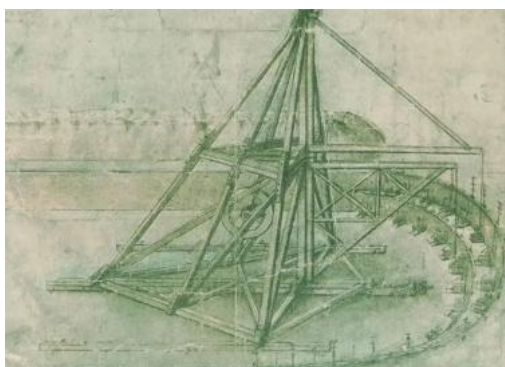
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> UMBERTO MUCCI,
ALLEGRA BAISTROCCHI
AND DAVIDE IPPOLITO

CONI

WHAT'S UP WITH WTI

Editorial # 201

BY UMBERTO MUCCI

Dear friends,

After last month's celebrations marking the 200th issue of our magazine, we enthusiastically set out on the road toward issue 300, beginning with an exceptionally eventful July.

The third supplement of our **Two Anniversaries, One Heart** project is now online [in Italian](#) and [in English](#), featuring a wealth of fascinating and prestigious content. The **Happy Birthday Italy** section includes articles expressing Italy's gratitude to the United States for its contributions over the past 80 years in the fields of culture, tourism, and higher education. As always, the **Happy Birthday USA**

section is divided into two parts. The first features profiles of three prominent Italians who helped make America great: Rocco Petrone, Filippo Mazzei, and John Basilone. We also present the Unsung Italian Heroes of the East, with 18 articles celebrating 18 remarkable Italians in Delaware, Maryland, New Jersey, Pennsylvania, Virginia, Washington, DC, and West Virginia.

During a very hot Roman beginning of summer, we were honored to participate in two events that celebrated the beauty of the relationship between Italy and the United States from different perspectives.

At the first event, we joined our partners at FIDAF (Federazione Italiana di American Football) at the institutional headquarters of the Italian National Olympic Committee, CONI, for the premiere of the documentary **"Touchdown Italia - An Ameri-**

HAPPY BIRTHDAY USA from Italy

● Italy's role in America's greatness



● Unsung Italian heroes (New England)



HAPPY BIRTHDAY USA from Italy

● Gli italiani che hanno fatto grandi cose in America



● Gli italiani locali meno conosciuti



HAPPY BIRTHDAY ITALY from the US



TWO ANNIVERSARIES ONE HEART
GIUGNO 2026

HAPPY BIRTHDAY ITALY from the US



TWO ANNIVERSARIES ONE HEART
JUNE 2026

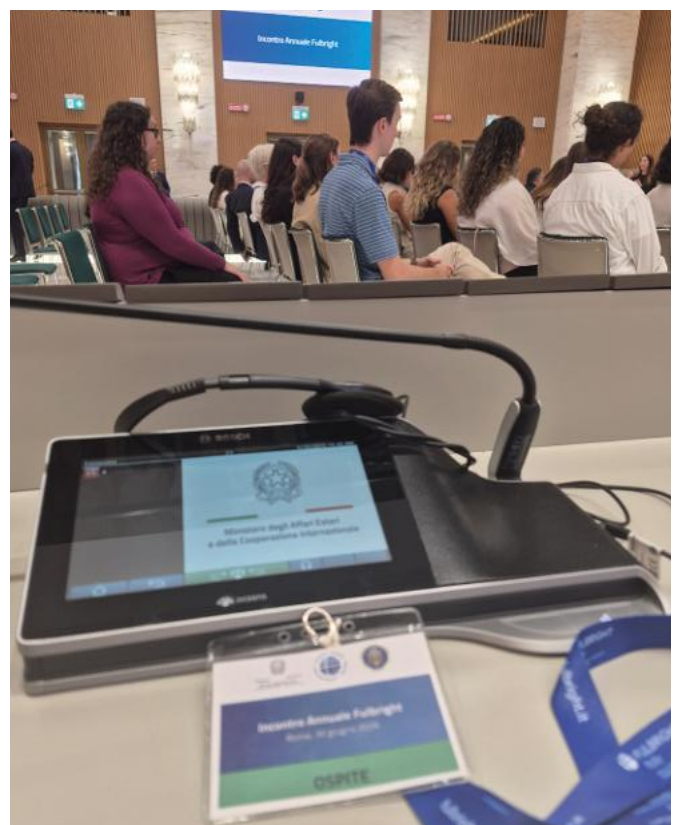


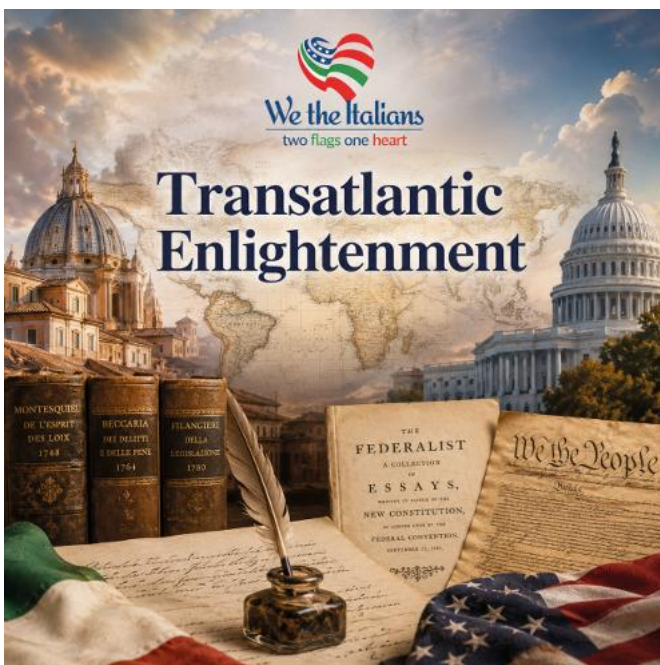
can Dream,” written and directed by Davide Ippolito. Through powerful images, the documentary tells the extraordinary story of the two finalists in the Italian American Football Championship - the Guelfi Firenze and Dolphins Ancona - and their adventure in Toledo, Ohio, in July 2025. Allegra Bais-trocchi, the former Consul of Italy in Detroit, also attended the presentation. Her contribution was instrumental in making the sporting event in Ohio and the documentary possible.

A few days later, we celebrated **Fulbright’s 80th anniversary**, first at the Fulbright Annual Meeting at the Italian Ministry of Foreign Affairs and then at a reception hosted by Marta Costanzo Youth, Deputy Chief of Mission at the U.S. Embassy in Rome.

Among the distinguished participants was our friend Amedeo Arena, with whom We the Italians has launched a collaboration entitled “**Transatlantic Enlightenment: A 250-Year Conversation between Italy and America.**”

Transatlantic Enlightenment will explore the shared Enlightenment heritage connecting Italy and the United States from the 18th century to the present. Through short essays and historical documents, the column will trace its influence on transatlantic exchanges involving liberty, education, public





happiness, constitutionalism, democracy, and civic progress. [You can read the first installment of this important collaboration here.](#)

We have also begun another collaboration with our friend William Liani in New York. Entitled “**Italian**

Alumni in the USA: Shaping America, Elevating Italy,” it is a new editorial space on We the Italians dedicated to the vibrant network of Italian university alumni chapters throughout the United States. Italian excellence travels, innovates, and







> AMEDEO ARENA AND UMBERTO MUCCI

leaves a profound mark on the global stage. [You can find the first article here.](#)

Thanks to this collaboration, **William Liani** has also become our new **Ambassador to Italian Alumni in the United States**.

An evangelist, Italian business developer, and relationship builder, William embraced We the Italians from its earliest conception and has always supported the idea behind it.

Born in Rome, Italy, he earned an engineering degree from Sapienza University of Rome and an

MBA from LUISS Guido Carli University, where he actively serves on the leadership team of the LUISS Alumni New York Chapter. In his younger years, he was also a professional Italian ice hockey, roller hockey, and American football player. A business and partnership developer and strategist by vocation, he has applied his expertise across many different market sectors.

Our Ambassador family also welcomed another new member in July, once again within our group of thematic Ambassadors. We are particularly delighted to introduce **Silvia Anna Zamarripa**, our



> WILLIAM LIANI



> SILVIA ZAMARRIPA

new **Ambassador to Americans in Italy.**

Silvia Anna Zamarripa, President of the American Club of Rome, is the founder and CEO of Purpose Bridge, a consulting firm that helps mission-driven organizations transform purpose into sustainable impact through stakeholder engagement and cross-sector collaboration.

Through the American Club of Rome, one of Italy's most established American organizations, she promotes dialogue, cultural exchange, professional networking, and stronger ties between Italy and the United States. With experience spanning the United States, Europe, the Middle East, and Asia, she specializes in building strategic partnerships.

She also founded Global Youth Ambassadors, an initiative that empowers future leaders through mentorship, diplomacy, cultural exchange, and professional development.

Finally, last but certainly not least, I would like to highlight **this month's interview with Matteo Cerri**, our Ambassador to Relocation to Italy. In my opinion, it is one of our most interesting interviews, featuring what is probably the leading expert on this increasingly important topic, especially as the number of Americans buying homes in Italy continues to rise. We will soon announce a new collaboration with Matteo focused on this very subject, which will bring an exciting project to life. Stay tuned.

And it doesn't stop here! That's why [we ask you to subscribe to We the Italians](#).

It's all for now. Please stay safe and take care, and enjoy our magazine and our contents on [our website](#). Stay safe and take care: the future's so bright, we gotta wear tricolor shades! A big Italian hug from Rome.



The graphic features a stylized background with the colors of the Italian flag (blue, white, and red) flowing across it. In the top left, there is a logo for 'We the ItaliaNews' which includes a heart shape made of the Italian flag's colors. Below this, on the left, is a portrait of a man with a grey beard and mustache, wearing a dark suit and a green striped tie. On the right, there is a circular frame containing a portrait of a man with glasses and a beard, wearing a dark suit and a blue tie, with his arms crossed. Below the portraits, the text 'THE INTERVIEWS' is written in large, bold, blue capital letters. At the bottom center, there is a red play button icon followed by a series of vertical bars of varying heights, resembling a soundwave or audio waveform.



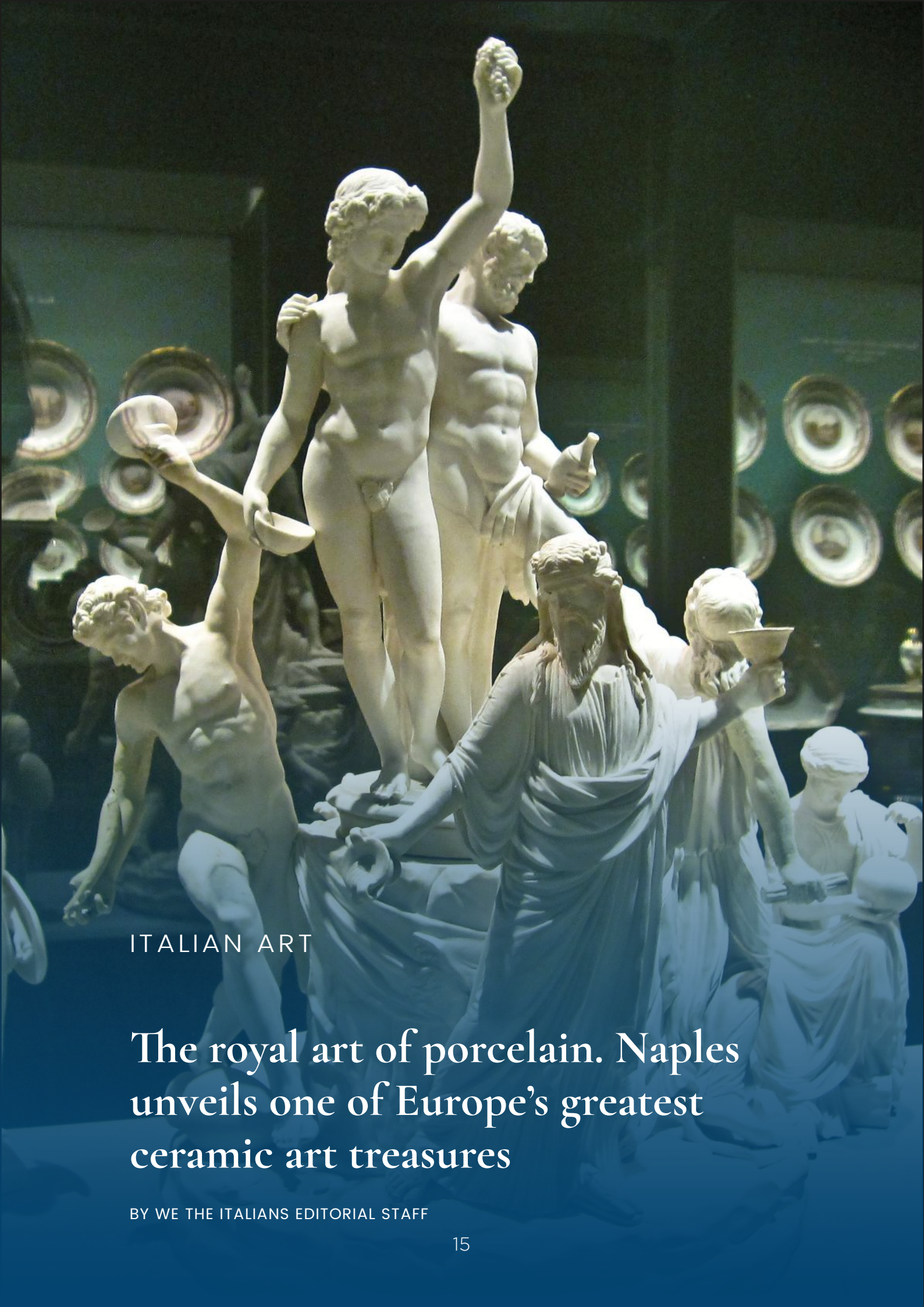
Based in Washington, D.C., NIAF's mission is to celebrate and advance the inspiring achievements and uplifting values of the Italian culture and presence in America and to strengthen and empower ties between the United States and Italy.

The National Italian American Foundation (NIAF) is a nationwide organization headquartered in Washington, D.C., and is the largest and most loyal representative of the more than 20 million Italian American citizens living in the United States. NIAF was founded in 1975 and is a 501(c)(3) non-profit organization with no political affiliations.

NIAF's two most important purposes are to encourage Italian Americans to continue keeping their culturally rich heritage and traditions alive and present, and to ensure that the entire community never forgets the great contribution that Italians have made to the history and progress of the United States. To this end, the Foundation actively collaborates with the United States Congress and the White House on all major issues affecting Italian Americans.

To celebrate the great legacy that unites us and all the objectives achieved so far, NIAF organizes its Anniversary Gala every October in Washington, D.C., which is usually attended by the President of the United States; figureheads from the political, financial and cultural arenas; illustrious Italian Americans; and about 1,200 guests from the United States and Italy.

On this occasion, the Foundation awards honors to eminent Italian and Italian American personalities who have distinguished themselves in their professional or civic role.



ITALIAN ART

The royal art of porcelain. Naples unveils one of Europe's greatest ceramic art treasures

BY WE THE ITALIANS EDITORIAL STAFF



For centuries, the word “Capodimonte” has been synonymous with some of the finest porcelain ever created. Now, this extraordinary artistic heritage has finally received the grand showcase it deserves. The Museo e Real Bosco di Capodimonte in Naples has inaugurated a completely redesigned permanent Porcelain Gallery, opening 16 exhibition rooms that display more than 1,500 masterpieces selected from a collection of approximately 7,000 objects. The project transforms one of Europe’s richest ceramic collections into a journey through nearly three centuries of Italian artistic excellence.

The story begins in 1743, when King Charles of Bourbon, later Charles III of Spain, established the Royal Porcelain Factory of Capodimonte. Inspired by the success of Meissen porcelain in Germany and supported by his wife, Maria Amalia of Saxony, the king sought to create an Italian porcelain that could rival the greatest European manufacturers. The ambitious project brought together leading artists, sculptors, chemists, and craftsmen, who developed a remarkably refined soft-paste porcelain distinguished by its luminous white surface, elegant modeling, and exceptional decorative quality. Within only a few years, Capodimonte had become one of Europe’s most prestigious porcelain workshops.

The newly opened gallery traces this remarkable history while illustrating the evolution of European decorative arts. Visitors encounter magnificent dinner services commissioned for royal courts,

exquisitely sculpted figurines, monumental vases, decorative objects, and intricate floral compositions. Many pieces belonged to the Bourbon royal collections, while others entered the museum through acquisitions and donations after the unification of Italy, creating one of the continent's most comprehensive collections of porcelain and earthenware.

The renovation itself represents a major cultural investment. Italy's Ministry of Culture allocated €1.1 million for the restoration and adaptation of the exhibition spaces, while private patrons contributed more than €700,000 toward the installation designed by renowned architect and designer Federico Forquet. The result is a contemporary exhibition that combines historical scholarship with elegant presentation, allowing visitors to appreciate not only the artistic beauty of each object but also the technological innovation behind 18th-century porcelain production.

Capodimonte porcelain occupies a unique place in the history of European craftsmanship. Producing porcelain during the 18th century required mastering one of the most closely guarded technological

secrets of the age. Before European manufacturers learned how to create their own porcelain, luxury wares had to be imported from China at enormous expense. Royal factories such as Meissen, Sèvres, Vienna, and Capodimonte became symbols of scientific achievement, economic prestige, and political power. Naples distinguished itself through exceptionally naturalistic sculptures, refined figurines, and elaborate decorative compositions that continue to fascinate collectors and museums worldwide.

The reopening of the Porcelain Gallery is therefore much more than the unveiling of a museum reno-





vation. It is a celebration of one of Italy's greatest artistic traditions and a reminder that Italian excellence extends well beyond painting, sculpture, and architecture. Every delicate cup, elaborate centerpiece, and exquisitely modeled figure demonstrates how creativity, craftsmanship, and scientific innovation came



together to produce works of timeless beauty. More than 280 years after the first Capodimonte masterpieces left the royal workshops, Naples once again invites the world to discover why its porcelain remains among the crowning achievements of European decorative art.





ITALIAN CULTURE AND HISTORY

Corfinio and the birth of “Italia”

BY WE THE ITALIANS EDITORIAL STAFF

Deep in the heart of the Apennine Mountains, nestled within the rugged and pristine landscapes of Abruzzo, lies a small, quiet town with a monumental legacy. For anyone who cherishes their Italian heritage, the municipality of Corfinio holds a profound significance. Long before Rome conquered the known world, and millennia before the modern unification of the peninsula, this unassuming village was the birthplace of a name that would echo through eternity: *Italia*.

To fully grasp this incredible story, we must travel back to a turbulent era known as the Social War (91–88 BC). At the time, the Roman Republic was rapidly expanding its power, relying heavily on the fierce and loyal Italic tribes of the central and southern peninsula - including the Marsi, the Peligni, and the Samnites. These tribes fought bravely alongside Roman legions, shedding their blood to secure Rome's dominance across the Mediterranean. Yet, despite their vital sacrifices, Rome stubbornly denied them full Roman citizenship and the fundamental rights that came with it.

Fueled by a desire for equality and representation, these proud Apennine peoples banded together in an unprecedented alliance. They rebelled against Rome, forging a powerful new political and military coalition. To symbolize their unity, they established a capital for their confederation. They chose the strategic Peligni city of Corfinium, and in a defiant, visionary move, they renamed it *Italica*.

It was here, in the shadow of the towering Majella mountains, that the concept of a united Italy first took root. To fund their war effort and assert their newfound sovereignty, the coalition minted their own currency. Unearthed by modern archaeolo-

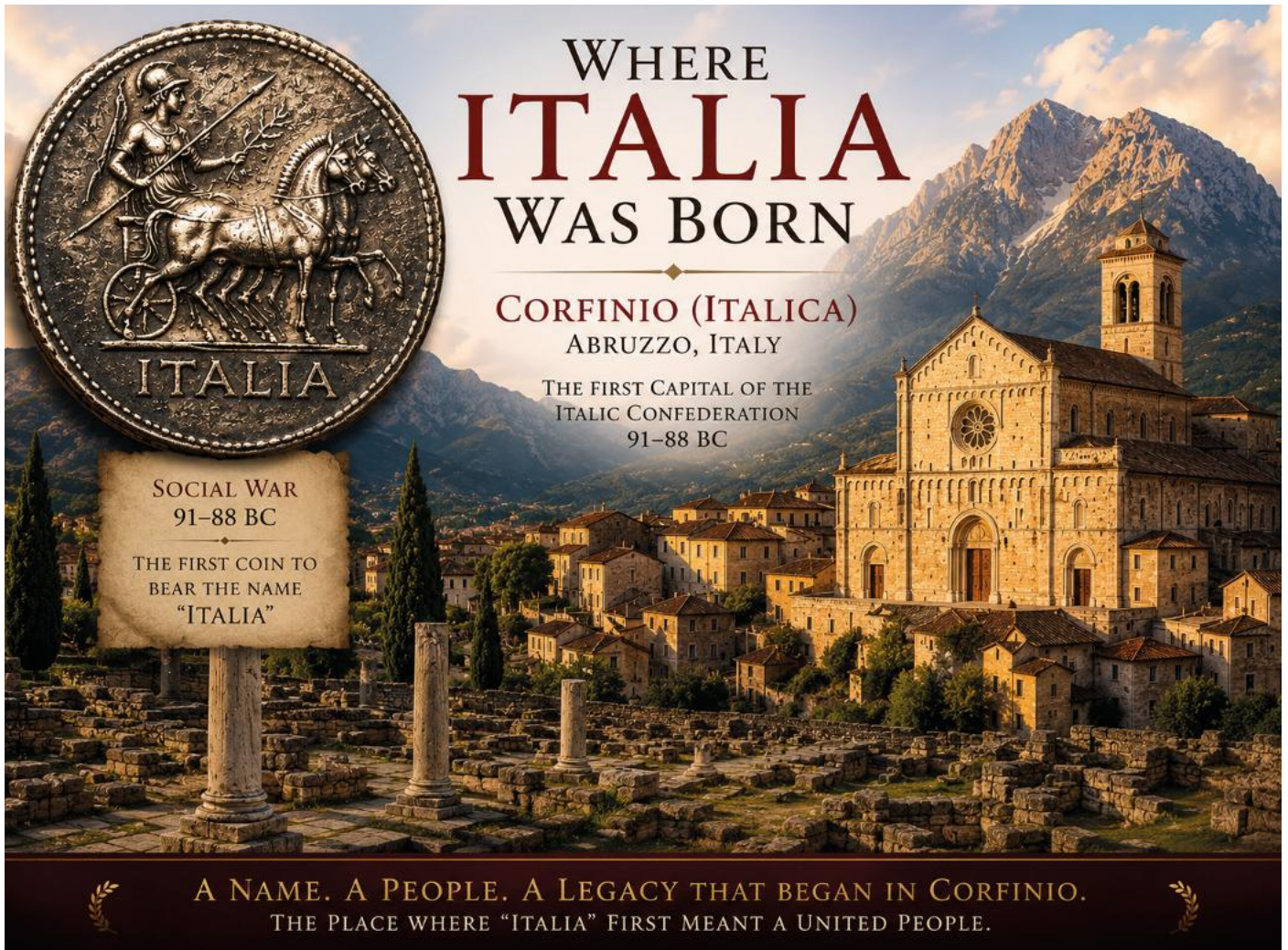


gists, these ancient silver coins feature a striking image: a personification of their alliance alongside a word never before stamped on a coin - *Italia*. It is a breathtaking artifact of history, representing the exact moment when a mere geographic term was transformed into a shared political and cultural identity.

Although the mighty Roman legions eventually crushed the rebellion militarily, the Italic tribes won the political war. To restore peace and stability, Rome was forced to grant citizenship to the allied populations, forever changing the fabric of the Roman Republic and setting the stage for the empire that would follow.

Today, Corfinio is a peaceful town, but its ancient stones still whisper tales of bravery, resilience, and





early patriotism. For those of us who celebrate the Italian identity across the globe, understanding this specific slice of Abruzzese history is essential. It reminds us that being Italian has always been about unity and a fierce pride in our shared roots. As we explore the vast tapestry of our ancestors and document the profound historical impact of Italian pioneers across the centuries, Corfinio stands as the ultimate starting point. It is the very place where the word "Italy" first meant a united people, a legacy that continues to inspire our community today.





ITALIAN CUISINE

Livorno-Style Seafood Stew

BY RUDY DURAN

Livorno-style seafood cocchio is a rich, aromatic dish that captures the city's maritime soul. Fish, shellfish, and crustaceans are slowly cooked in an earthenware pot with tomatoes, garlic, extra virgin olive oil, white wine, parsley, and a hint of chili pepper.

Cooking in the traditional clay pot retains heat and allows the flavors of the sea to blend into a deeply savory broth, perfect for soaking up with slices of toasted Tuscan bread. Rustic and generous, the dish reflects Livorno's fishermen's cuisine, built around simple ingredients, fresh seafood, and bold flavors.

Ingredients

For the Bombette

- 1 medium to large white onion
- 5 heads of garlic
- 1 hot chili pepper
- 1 bunch of parsley
- 1/4 cup extra-virgin olive oil
- 2 glasses of white wine

- 20 mussels, cleaned
- 20 clams
- 12 jumbo shrimp
- 2 medium cuttlefish, cleaned
- 1 rock octopus
- Country-style bread, toasted for bruschetta

Directions

Place the onion in a small saucepan with a little water. Bring to a boil and cook until the onion is tender, then blend it into a smooth puree. In another small saucepan, add enough water to cover the octopus. Bring to a boil and cook until tender, then set aside.

In a Dutch oven or large saucepan, combine the olive oil, garlic, parsley, clams, and one glass of white wine. Once the clams open, remove them from the pan and repeat the process with the mussels. In the same pan, add the onion puree and the cleaned cuttlefish cut into thin strips.

Cook for 10 minutes, then add the octopus cut into bite-size pieces.

Add a little of the octopus cooking liquid and cook until the mixture is well combined. Add all the remaining ingredients, including the shrimp. Serve in an earthenware casserole with the toasted bread.





5 GOOD REASONS TO JOIN AMCHAM ITALY

ESPERIENZA

per la solida
esperienza nei rapporti
ITALIA / USA

AUTOREVOLEZZA

per la comprovata
autorevolezza
come door opener

TUTELA

perché tuteliamo i
tuo i interessi

SEMPLIFICAZIONE

perché siamo un
efficiente business
facilitator

FORZA

per la grande forza
del nostro network

**Diventa
Socio**





ITALIAN ENTERTAINMENT

Paola Cortellesi, reawakening Italy's “Pink Neorealism”

BY WE THE ITALIANS EDITORIAL STAFF

In a cinematic landscape often dominated by massive Hollywood franchises, a quiet revolution recently took over the Italian box office. While the rest of the world was engulfed in the “Barbenheimer” craze, Italian audiences were flocking to theaters for something entirely different: a homegrown, black-and-white movie. Titled *C’è ancora domani* (There’s Still Tomorrow), the film not only outperformed American blockbusters but shattered historical box-office records to become a monumental cultural phenomenon. At the helm of this masterpiece is Paola Cortellesi. But how did a first-time director captivate an entire nation?

To fully grasp this triumph, American readers need to step back into the golden age of Italian cinema. After World War II, Italian filmmakers pioneered “Neorealism”—think of the gritty, unvarnished streets in Vittorio De Sica’s *Bicycle Thieves* or Roberto Rossellini’s *Rome, Open City*. These movies captured the raw struggle of everyday people living in the rubble of a war-torn country. Cortellesi masterfully revives this striking black-and-white aesthetic, but she filters it through a historic subgenre known as “Neorealismo rosa” (Pink Neorealism). This uniquely Italian style takes the harshness of real life and softens it with warmth, sharp irony, and uplifting popular comedy.

The story is set in Rome in 1946, a highly pivotal year. Italy is battered, navigating the presence of American GI soldiers, and on the brink of a historic referendum. Most importantly, it is the year Italian women are granted the right to vote for the very first time. We follow Delia, played by Cortellesi herself,



a tireless working-class mother trapped in a fiercely patriarchal society and an abusive marriage.

Yet, rather than delivering a suffocating historical tragedy, Cortellesi brilliantly subverts the narrative. She translates moments of domestic trauma into surreal, choreographed musical sequences, using anachronistic contemporary pop and rock music to express the suppressed anger and yearning of her protagonist.

This deeply original blend of poetry and dark humor is exactly what makes *C’è ancora domani* so revolutionary. It is a powerful tale of female empowerment that bridges the gap between generations. By looking at the systemic sexism of the 1940s, Cortellesi holds a mirror up to modern society. She highlights the silent, daily heroism of the grandmothers and great-grandmothers who paved the way for the civil rights modern women enjoy to-

PAOLA CORTELLESI

PAOLA CORTELLESI VALERIO MASTANDREA
ROMANA MAGGIORA VERGANO EMANUELA FANELLI GIORGIO COLANGELI
E CON VINICIO MARCHIONI

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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DAL 26 OTTOBRE AL CINEMA

WILDSIDE NETFLIX sky VODAFONE

1

day. She tackles heavy, painful themes without ever losing her sense of hope, resilience, or vibrant, biting wit.

The timing of this cinematic phenomenon couldn't be more poignant. This past June marked exactly 80 years since that historic 1946 election when Italian women finally cast their very first ballots. In light of this monumental 80th anniversary, Cortellesi's work transcends being just a box-office hit; it becomes a vital act of remembrance. For American audiences, who might not be familiar with the timeline of Italian women's suffrage, the film serves as a powerful reminder of how recent these hard-won freedoms actually are. It elevates Delia's

personal journey into a collective celebration of the millions of women whose quiet defiance eight decades ago forever altered the course of a nation. Paola Cortellesi's record-breaking success sends a clear message far beyond Italy's borders. It proves that contemporary Italian cinema is vibrantly alive and more than capable of holding its own against global studio giants. By courageously rediscovering its historic cinematic roots, Italy has found a fresh, poetic way to tell universal stories. Cortellesi didn't just direct a movie; she sparked a national conversation, proving that true empowerment can be both profoundly moving and wonderfully entertaining.



> LIVIGNO SKIING

ITALIAN SPORT

The Italian towns that produce champions

BY FEDERICO PASQUALI

Italy's extraordinary beauty is also the result of its more than 8,000 municipalities, most of them small communities that have preserved their traditions, local cuisine, traditional crafts, and religious or pagan rituals for centuries. Some villages are famous for their castles, churches, breathtaking landscapes, or spectacular views. Others are known for something far more unexpected: sports.

Anyone who follows Italian sports has probably wondered why so many extraordinary champions seem to come from the same places. Why does a town of just 8,000 residents in the hills of the Marche region produce MotoGP World Champions? Why does a community of 35,000 people in the province of Treviso keep producing a women's volleyball team that rarely loses?

The answer lies in something that still works in Italy much as it did during the Renaissance: the direct transmission of knowledge from master to apprentice within communities small enough for everyone to know one another, yet ambitious enough never to settle for mediocrity. Across Italy, there are places where sports have become a thriving local industry.

At nearly 6,000 feet above sea level, surrounded by the Alps near the Swiss border, Livigno turned snow into a profession long before it became a passion. Cross-country skiers here benefit from snow farming, a technique that preserves snow collected in spring beneath insulated geothermal covers throughout the summer, allowing the town to reopen its 30-kilometer trail network by late October, earlier than anywhere else in Italy. The system has helped produce world-class athletes including three-time World Champion Giorgio Rocca, Olympic snowboard cross gold medalist Michela Moioli at PyeongChang 2018, and biathlon stars Dorothea Wierer and Lisa Vittozzi. This small alpine town has rightfully earned the nickname "the factory of snow champions."



› SCHIO BASKETBALL



> CONEGLIANO VOLLEYBALL

Then there is Schio, in the province of Vicenza, perhaps the most remarkable example of sustained sporting excellence in Italy. Famila Basket Schio was founded in 1973 in a small gymnasium in the historic center, sponsored by a local supermarket chain at a time when women's basketball attracted little attention. Since then, the "Orange" have built an almost uninterrupted dynasty. During the 2025–2026 season, they captured their 14th Italian league championship while completing a domestic treble by winning both the Italian Cup and the Italian Super Cup. They remain Italy's most successful women's basketball club in terms of Italian Cup and Super Cup titles. Even more impressive than the trophies is the unwavering loyalty of a town of just over 30,000 people, whose arena has been filled generation after generation for more than half

a century, as though women's basketball were simply part of Schio's identity.

In Conegliano, in the province of Treviso, the connection between the local community and volleyball runs just as deep. The women's team, Imoco Volley Conegliano, has become a national symbol of excellence. Home to about 35,000 residents, Conegliano is also the global capital of Prosecco production, and it was local wine entrepreneurs who built one of the strongest volleyball clubs in the world. In 2021, the Panthers set the world record for consecutive victories in women's volleyball with 76 straight wins. Since then, they have continued collecting Italian league titles, CEV Champions League trophies, and FIVB Club World Championships, finishing 2025 with an astonishing 29 trophies in only 13 years of club history. A provincial town regularly defeats



> JESI FENCING

powerhouse clubs from volleyball capitals such as Istanbul and Moscow.

If one story best captures the meaning of a “champion factory,” it is the Club Scherma Jesi, located in the Marche city of roughly 39,000 residents. Its origins are extraordinary. Fencing master Ezio Triccoli learned the sport while a prisoner of war in South Africa at the Zonderwater camp, training with a British officer. After returning to Italy in 1947, he began teaching fencing lessons in the basement of a building in Jesi. From those humble beginnings emerged one of the most successful fencing schools in Italian and international history. At the 1976 Montreal Olympics, all three members of Italy’s women’s foil team came from Jesi. The city has since produced an extraordinary succession of champions, including Stefano Cerioni, Giovanna Trillini, Valentina Vezzali, and Elisa Di Francisca. Perhaps the most memorable moment came at the 2004 Athens Olympics, when Vezzali and Trillini, both from Jesi, faced one another in the individu-

al women’s foil gold medal match. Today, the club has accumulated nearly 700 medals across national and international competitions.

If one place demonstrates how a single champion can transform an entire town into a training ground for an entire sport, it is Tavullia, in the province of Pesaro and Urbino near the border with Emilia Romagna. Valentino Rossi, one of the greatest motorcycle racers in history, was born there in 1979, and



> TAVULLIA MOTORCYCLING

since then this village of just over 8,000 residents has become a pilgrimage destination for motorcycle racing fans from around the world. Rossi built a motocross track inside a former quarry, and beginning in 2012 it became the training ground for future stars including Francesco Bagnaia, Marco Bezzecchi, Luca Marini, and Franco Morbidelli, all world champions or elite riders who trained just yards apart. The phenomenon extends beyond Tavullia. Within a few miles, including Coriano, the hometown of the late Marco Simoncelli, along with Cattolica and Saludecio, a true motorcycle racing district has emerged, where young riders train side

by side on the same kart tracks and quarry circuits where their heroes first learned to race.

These stories may seem very different, yet they all share the same three essential ingredients: a visionary coach or founding family willing to bet everything on an idea, a facility or natural environment that provides a unique competitive advantage, and a close-knit community that identifies with its champions, who eventually become mentors for the next generation. That is the secret of Italy's small towns, where sports become not simply a pastime, but a way of life.



An aerial photograph of a dense forest with trees in various shades of green, yellow, and orange, indicating autumn. A light-colored, winding road or path cuts through the forest, starting from the bottom left and curving towards the top right. The bottom portion of the image is overlaid with a dark blue gradient containing white text.

ITALIAN LAND AND NATURE

Oasi Zegna and the Biellese Alps

BY WE THE ITALIANS EDITORIAL STAFF

Italy's landscapes are often shaped by centuries of natural evolution, but in a quiet corner of northern Piedmont, one of the country's most breathtaking reserves was quite literally woven into existence by human hands. Far beyond the famous vineyard-draped hills of the Langhe and Roero, tucked into the Biellese Alps, lies the Oasi Zegna. This extraordinary sanctuary tells a story of how Italian industrial excellence once saved, and ultimately transformed, a mountain ecosystem.

This is not just a tale of raw, untamed wilderness; it is a profound testament to early environmental patronage. Long before sustainability became a modern buzzword, there was Ermenegildo Zegna. In the 1930s, this pioneering entrepreneur - whose name would become globally synonymous with luxury menswear and the pinnacle of the "Made in Italy" brand - looked up at the mountains surrounding his hometown of Trivero. Instead of seeing a mere backdrop, he saw immense potential. He envisioned a harmonious relationship between the local community, his textile factory, and the surrounding



natural world.

Driven by a deep love for his land, Zegna launched a monumental reforestation project. He personally oversaw the planting of over 500,000 conifers across the barren mountain slopes, breathing life back into the alpine terrain. To share this newly revitalized beauty with the world, he funded and constructed the Panoramica Zegna, a stunning, winding road that allows visitors to traverse the ridges and take in the sweeping vistas of the Po Valley and the snow-capped Alps.

Today, the Oasi Zegna spans roughly 100 square kilometers, offering a sanctuary for both wildlife and travelers. For lovers of the Italian outdoors, the reserve is a year-round paradise. In the spring, the landscape erupts in a riot of color at the "Conca dei







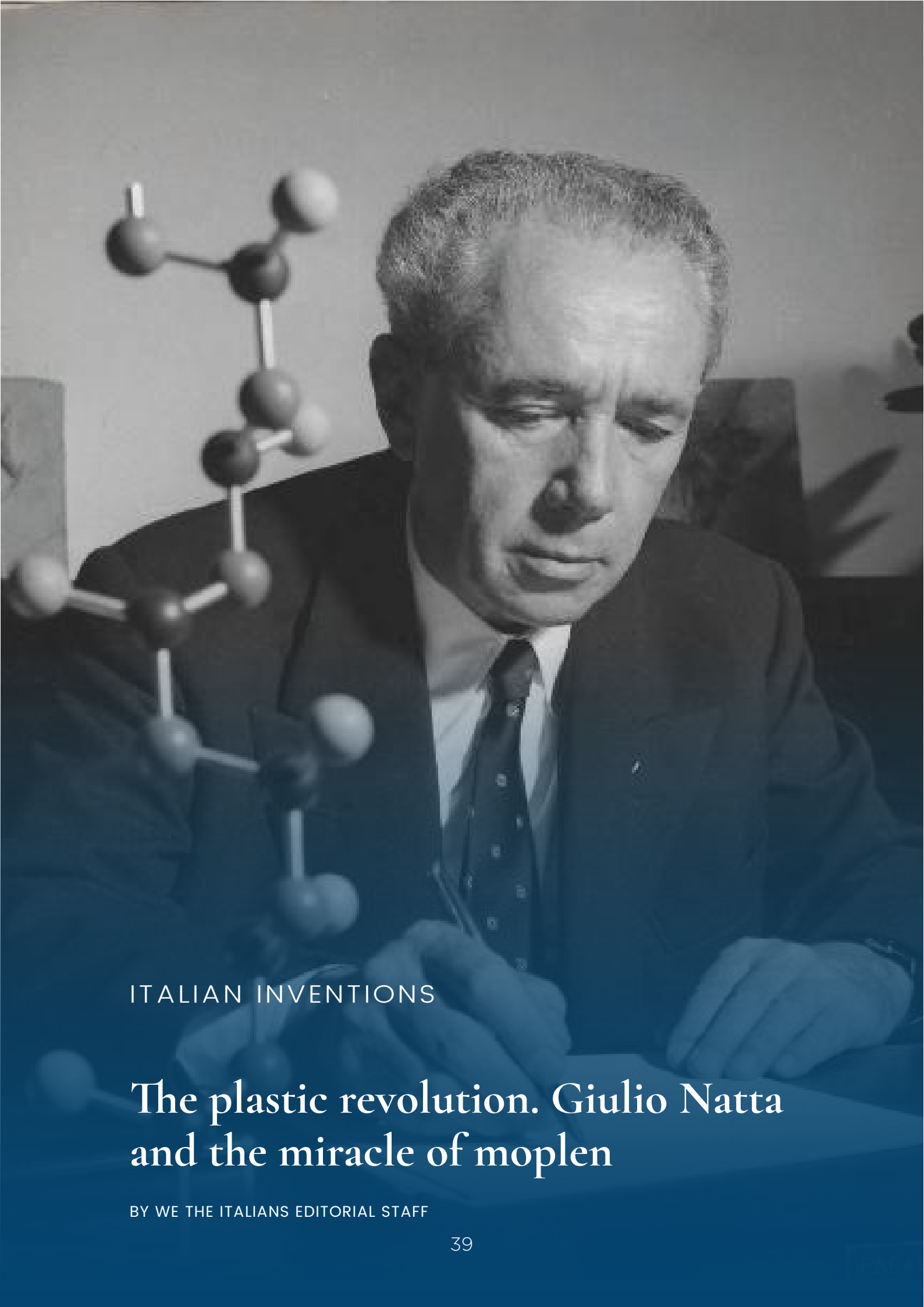
Rhododendri” (the Rhododendron Bowl). Between May and June, thousands of rhododendrons and hydrangeas bloom simultaneously, painting the valley in vivid strokes of pink, red, and white - a breathtaking floral spectacle that feels almost otherworldly.

As the seasons turn, the Oasi gracefully transforms. Summer brings lush, cooling shade to the dense pine forests, creating perfect conditions for hiking, horseback riding, and cycling along peaceful trails. In autumn, the woods put on a magnificent display of foliage. The turning leaves of beech and chestnut trees set the mountainside ablaze in rich, warm hues of gold, amber, and crimson, offering some of the best leaf-peeping in all of northern Italy.

What makes the Oasi Zegna truly special, however,

is its profound soul. It perfectly embodies the authentic Italian spirit of craftsmanship applied not just to fabric or fine food, but to the earth itself. It is a rare place where human ingenuity stepped in not to conquer nature, but to nurture it. Exploring the Biellese Alps is a journey into a greener, quieter Italy, reminding us that true excellence is measured not only by what we create, but by the legacy of beauty we preserve for generations to come.





ITALIAN INVENTIONS

The plastic revolution. Giulio Natta and the miracle of moplen

BY WE THE ITALIANS EDITORIAL STAFF

The defining transformations of the modern era are often traced to Italian shores. While we instantly recognize the masterpieces of the Renaissance, the birth of the radio, or the exploration of uncharted continents, one of the most profound revolutions of the 20th century happened not in a bustling art studio, but in a quiet chemistry lab in Milan.

It was there, in the early 1950s, that an Italian visionary named Giulio Natta completely re-engineered the material fabric of our everyday lives. His groundbreaking invention? Isotactic polypropylene, a discovery so monumental that it earned him the Nobel Prize in Chemistry in 1963.

Before Natta's breakthrough, the world of materials was largely confined to what nature provided or what early, rigid plastics could clumsily mimic. But Italian ingenuity has always been about pushing boundaries and imagining the impossible. Natta didn't just invent a new material; he discovered a way to control the very architecture of molecules. By aligning molecules in a highly ordered, predictable structure, he created a polymer that was incredibly strong, remarkably lightweight, and highly resistant to heat. It was a scientific masterpiece - a feat of molecular engineering that forever changed the global industrial landscape.

Marketed under the legendary brand name "Moplen," this new wonder-material sparked an absolute revolution. Almost overnight, the heavy, fragile, and expensive household materials of the past - like glass, wood, and metal - were replaced by something vibrant, durable, and affordable. Moplen became the beating heart of the Italian economic boom. It democratized modern living, entering millions of homes in the form of colorful washbasins, unbreakable plates, sleek colanders,



and lightweight kitchenware.

But the impact of Natta's invention extended far beyond the Italian borders, permanently altering domestic life around the globe. This Italian-born plastic revolutionized global manufacturing, making the mass production of consumer goods possible on a scale humanity had never seen before. It completely transformed the interior design industry, giving visionaries the ultimate freedom to mold, shape, and color their wildest imaginations.

Without Natta's work, the sleek, futuristic aesthetic of the 1960s and 1970s - characterized by fluid, brightly colored furniture that defined the era's pop culture - would never have materialized. Soon, Italian design brands took this material and elevated it to high art, proving to the world that plastic could be elegant, sophisticated, and distinctly "Made in Italy."





Giulio Natta's genius transformed the mundane into the extraordinary. He proved that Italian creativity is not limited to canvas or marble; it extends down to the microscopic bonds of chemistry. Today, every time we use a lightweight container, sit on a molded modern chair, or marvel at the durable components of our cutting-edge technology, we are experiencing the living legacy of an Italian visionary. The story of Moplen is the ultimate testament to how a single spark of Italian ingenuity can ignite a global revolution, forever reshaping industry, design, and the way the entire world lives.





ITALIAN SUSTAINABILITY

Italy greenlights Europe's first industrial rare earth magnet

BY WE THE ITALIANS EDITORIAL STAFF

Italy is taking a major step toward strengthening Europe's supply chain for critical raw materials with the approval of what is expected to become the continent's first industrial-scale facility dedicated to recovering rare earth elements from permanent magnets found in electronic waste. The project marks an important milestone for both the circular economy and Europe's broader strategy to reduce dependence on imported strategic materials.



The Italian Ministry of Environment and Energy Security (MASE) has authorized the LIFE INSPIREE project, which will be developed at the Itelyum Regeneration facility in Ceccano, in the province of Frosinone. The plant will recover valuable rare earth elements from end-of-life permanent magnets contained in discarded electrical and electronic equipment, creating a domestic source of materials that are essential for advanced manufacturing.

Rare earth elements such as neodymium, praseodymium, dysprosium, and terbium are indispensable for high-performance permanent magnets used in electric vehicle motors, wind turbines, industrial automation systems, robotics, medical equipment, consumer electronics, and defense technologies. Although these materials are relatively abundant in nature, mining and refining remain highly concentrated outside Eu-



rope, creating significant supply chain vulnerabilities. The new Italian facility addresses this challenge by extracting rare earth elements from magnets that have already completed their useful life. Instead of relying exclusively on imported raw materials, manufacturers will increasingly be able to source recycled strategic metals from electronic waste generated within Europe.

The industrial plant builds upon years of European research and pilot-scale development. Earlier demonstration projects successfully validated a proprietary hydrometallurgical process that uses reusable organic acid solutions to separate and recover rare earth elements while minimizing environmental impact. The pilot facility demonstrated the technical feasibility of recycling permanent magnets, paving the way for industrial-scale operations.

Once fully operational, the Ceccano facility is expected to process up to 2,000 metric tons of permanent magnets annually. That capacity exceeds the approximately 1,600 metric tons of permanent magnets currently produced each year across Europe, creating the foundation for a genuine circular value chain capable of recovering, refining, and reintroducing strategic materials into European manufacturing.

The timing is especially significant. Demand for permanent magnets continues to accelerate as electrification expands across transportation, renewable energy, and digital technologies. Industry forecasts project that global demand for rare earth permanent magnets could increase by as much as 70% over the

next decade, while recycling capacity is expected to grow more than sixfold by 2036 as governments and manufacturers seek greater supply security.

Europe has identified rare earths as critical raw materials under its industrial strategy, and recycling has become one of the key pillars for improving resilience. According to international analyses, recovering rare earths from manufacturing scrap and end-of-life products could reduce the need for primary extraction by up to 35% by 2050 while lowering environmental impacts associated with mining and refining.

For Italy, the project represents more than an environmental achievement. It positions the country as an important contributor to Europe's technological autonomy and advanced manufacturing ecosystem. By

combining industrial expertise, innovative recycling technologies, and European research funding, Italy is helping establish a new model for managing strategic resources through circular production.

As demand for electric mobility, renewable energy, artificial intelligence, and advanced electronics continues to rise, the ability to recover and reuse critical raw materials within Europe is becoming increasingly valuable. Italy's new industrial recycling facility demonstrates how innovation and sustainability can work together to strengthen both economic competitiveness and long-term supply security while reducing reliance on imported strategic minerals.





ITALIAN FLAVORS

Europe's oldest chocolate tradition lives in Sicily

BY WE THE ITALIANS EDITORIAL STAFF

When people think of Europe's great chocolate traditions, Switzerland and Belgium usually dominate the conversation. Yet the continent's oldest continuously preserved chocolate-making method survives hundreds of miles farther south, in the Sicilian town of Modica.



Here, master chocolatiers still produce chocolate using a centuries-old technique introduced during Spanish rule and inspired by the methods the conquistadors encountered among the Aztecs in Mexico. More than a regional specialty, Modica chocolate is a living piece of European culinary history that has remained remarkably faithful to its original process for over 400 years.

The uniqueness of Modica chocolate lies in how it is made. Unlike modern chocolate, which undergoes high-temperature refining through a process known as conching, Modica chocolate is worked at relatively low temperatures, generally below 45°C. Because the sugar crystals never fully dissolve into the cocoa mass, the finished bar retains its signature grainy texture and an exceptionally intense cocoa flavor. The result is a product that tastes strikingly different from industrial chocolate, pre-

serving aromas and characteristics that closely resemble some of the earliest chocolate preparations ever produced in Europe.

This extraordinary tradition arrived in Sicily during the 16th century, when the Spanish Crown governed the island. Spanish administrators brought back cocoa-processing techniques learned in Central America, particularly from the Aztec civilization, adapting them to European ingredients while preserving the essential manufacturing process. Modica, then the capital of one of the most influential counties in the Kingdom of Sicily, became the center where this knowledge was safeguarded and passed from generation to generation. While choc-





olate production elsewhere evolved through industrial innovation during the 18th and 19th centuries, Modica retained its original artisanal identity.

The city's commitment to authenticity has earned international recognition. In 2018, Cioccolato di Modica became the first chocolate in Europe to receive Protected Geographical Indication (PGI) status from the European Union, certifying both its geographical origin and its traditional production method. Today, dozens of local producers continue crafting bars according to strict specifications that exclude conching and preserve the distinctive cold-processing technique.

Modern consumers can choose from classic varieties flavored with cinnamon or vanilla – echoes of the earliest recipes – alongside versions enriched with pistachio, citrus peel, sea salt, chili pepper, almonds, or local herbs. Despite these contemporary interpretations, the heart of the product remains unchanged: cocoa, sugar, craftsmanship, and patience. Every bar reflects centuries of accumulated knowledge rather than industrial standardization.

For Sicily, Modica chocolate represents far more than a celebrated dessert. It is proof that Italy's gastronomic excellence is deeply rooted in history, capable of preserving techniques that disappeared elsewhere centuries ago. While other European nations built their reputations on innovation, Sicily safeguarded an ancient tradition that still offers a direct connection to the earliest chapter of chocolate making on the continent. That continuity makes Modica not simply one of Europe's finest chocolate destinations, but arguably the guardian of its oldest surviving chocolate heritage.



Italia

DIAMANTE AZZURRO, ORGOGGIO ITALIANO



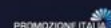
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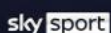
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ITALIAN INDUSTRIAL DISTRICTS

Puglia, the engine of Southern Italy driving the country

BY WE THE ITALIANS EDITORIAL STAFF

When people think of Puglia, they often picture crystal-clear seas, centuries-old olive groves, historic towns, and a thriving tourism industry. Yet for more than half a century, this region in southern Italy has also been one of Europe's leading aerospace hubs. Today, the Puglia Aerospace District stands as one of Italy's most important centers of technological innovation, bringing together major corporations, highly specialized small and medium-sized enterprises, universities, research centers, and public institutions. With more than 100 companies, over 8,000 employees, and annual revenues exceeding €1.5 billion, the sector accounts for more than 10% of Italy's aerospace industry.

The roots of Puglia's aerospace sector stretch back to the years following World War II. The presence of strategic military air bases and aviation infrastructure encouraged the establishment of aeronautical activities throughout the region. Over time, national and international companies recognized Puglia's potential and invested in production facilities, engineering centers, and research operations. What began as a manufacturing base gradually evolved into a highly sophisticated ecosystem capable of generating innovation, advanced technologies, and world-class expertise.

A decisive milestone came with the creation of the Aerospace Technology District (DTA), headquartered in Brindisi. Established in 2009, the DTA was designed to strengthen collaboration among businesses, universities, and research institutions while promoting innovation, technology transfer, and advanced training programs. Today, it is widely

regarded as one of Italy's most dynamic aerospace clusters.

The geography of Puglia's aerospace industry extends across a corridor linking Bari, Modugno, Mola di Bari, Monopoli, Brindisi, Grottaglie, and Taranto. Each location plays a distinctive role within the broader ecosystem. Bari hosts important research and development activities, while Brindisi serves as the operational center of the DTA and numerous experimental initiatives. Grottaglie has gained international recognition for advanced aircraft manufacturing and for its airport, which is increasingly involved in aerospace-related projects. Mola di Bari is home to one of Italy's most significant space technology companies.

One of the district's defining characteristics is the close integration between industry, academia, and public research. The ecosystem includes the University of Bari, the Polytechnic University of Bari, and the University of Salento, as well as research





organizations such as ENEA and the National Research Council (CNR). This network allows scientific discoveries to be rapidly transformed into industrial applications, fostering patents, startup companies, and highly specialized professional skills.



Puglia's aerospace industry is also notable for its technological diversity. Local companies operate in civil and military aviation, satellite development, space systems, composite materials, advanced electronics, Earth observation technologies, and unmanned aerial vehicles. In recent years, the district has invested heavily in UAS (Unmanned Aircraft Systems), U-space services, and drone-related technologies, sectors expected to play an increasingly important role in the global aerospace market.

Among the most prominent companies operating in the region are Leonardo, Avio Aero, and Sitael. The latter, headquartered in Mola di Bari, has emerged as one of Italy's leading players in the space economy, developing satellites, propulsion systems, and advanced space technologies. Alongside these

large corporations, a network of highly specialized small and medium-sized enterprises contributes to the district's competitiveness. One notable example is Blackshape, based in Monopoli, which produces high-performance

carbon-fiber aircraft and has gained international recognition in the aviation sector.

The numbers confirm the strength of the industry. In recent years, aerospace exports from Puglia have experienced significant growth. The sector has consistently outperformed national averages, demonstrating the ability of local companies to compete successfully in international markets. This export-driven growth reflects both the quality of the technologies developed in the region and the increasing global demand for aerospace products and services.

Another key strength of the district is its ability to attract and retain talent. More than 500 researchers work within the aerospace ecosystem, supported by laboratories, advanced training programs, and partnerships with international institutions.



These opportunities have helped reduce the traditional brain drain from southern Italy, creating new career paths for engineers, physicists, mathematicians, data scientists, and software developers.

The future outlook appears particularly promising. The rapid expansion of the global space economy, the growing demand for satellite services, advances in Earth observation technologies, and the emergence of advanced air mobility are creating unprecedented opportunities. Puglia aims to position itself as a European laboratory for aerospace innovation, leveraging its strategic location in the Mediterranean and its established network of industrial and scientific expertise.

The district is increasingly involved in projects related to sustainable aviation, next-generation propulsion systems, smart mobility, and digital aerospace technologies. These developments align closely with broader European objectives aimed at reducing emissions, improving connectivity, and strengthening technological sovereignty.

What truly makes the Puglia Aerospace District

unique is its ability to combine manufacturing excellence, scientific research, and technological innovation within a single integrated ecosystem. Like the most successful industrial districts in Italy, its strength lies not only in individual companies but also in the collaborative network that connects businesses, universities, researchers, and public institutions.

This combination of expertise, vision, and cooperation has transformed Puglia from a peripheral region of southern Europe into one of the leading players in the continent's aerospace landscape. As the world increasingly looks toward space, advanced mobility, and cutting-edge technologies, the Puglia Aerospace District stands as a powerful example of how innovation can drive economic growth and create high-value opportunities.

It is a success story rooted in southern Italy but with global reach – proof that the future of aerospace is being shaped not only in traditional industrial centers, but also along the shores of the Mediterranean, where Puglia continues to push Italy toward the stars.



INTERVIEW WITH MATTEO CERRI

Beyond family memories: “Live First, Buy Later” and the new Italian American dream of relocating to Italy

BY UMBERTO MUCCI

For the past few years, the number of foreigners purchasing homes in Italy has continued to grow, particularly Americans, including many Italian Americans. Drawn by a mix of myths and realities, and often without the guidance needed to fully understand what they are getting into, their enthusiasm is contagious and wonderful. In many cases the outcome is equally rewarding, though not always.

We the Italians is pleased to count on a friend, Matteo Cerri, founder of ITS ITALY, as our Ambassador for relocation to Italy. We would like to ask him a few questions that we are certain are both essential and interesting for all our readers who have already purchased, or are thinking about purchasing, a home in Italy. I am sure you will find this interview extremely interesting.



ITS ITALY supports the revival of Italy's small towns by simplifying the purchase, renovation, and management of properties, encouraging investments that have a positive impact on local communities. At the moment, it operates in Piedmont, Apulia, Basilicata, Lazio, Calabria, Sicily, Sardinia, Liguria, Tuscany and the Marche. You have helped many Americans fulfill their dream of buying a home in Italy, or even settling here for part of the year or permanently...

ITS ITALY did not begin, and it is essential for me to say this from the outset, as a real estate project. It was born abroad more than 10 years ago, in the London market, as a platform for talking about Italy in non-Italian terms to people looking at our country from the outside - with admiration, certainly, but also with the critical, practical, and sometimes rather blunt perspective that you learn quite quickly in London. For years, ITS was an editorial platform, an events organizer, a club in May-fair in central London, a magazine, and a community. Until the Covid pandemic, we told the story of Italy through its products, businesses, regions, culture, excellence, and contradictions, always trying to avoid postcards and export-ready folklore.

In 2020, we were forced to realize that simply promoting Italy was no longer enough. There was a more tangible opportunity: helping bring genuine regeneration to the country's most beautiful yet challenging places through people - foreigners, people of Italian descent, or Italians returning home - who were willing not only to buy, but also to invest their time, money, and passion. Our motto, "Don't just visit, belong," was never a catchy slogan for a brochure. It was, and still is, a method.

Today, we guide individuals and families in understanding whether, where, and how the Italy they dream about can become a real choice. We help them evaluate regions, properties, risks, costs, timelines, renovations, property management, and, when necessary, even reconsidering the project itself. After nearly 200 transactions across 25 countries, we have learned that the challenge is almost never just about real estate. The house matters, but what matters even more is what a person wants to do with it, whether that place truly fits the life they envision, and whether the investment also creates value for the local community.

We work across different regions because Italy is not a single product, but rather a wonderfully disordered collection of economies, communities,



seasons, and local cultures. The commercial value of ITS ITALY lies in bringing together dreams and budgets, beauty and maintenance, enthusiasm and land registry records, personal vision and local impact. That is also why ITS Journal, our logbook, is now in conversation with more than 200,000 subscribers and followers: behind every Italian home there are stories, places, and transformations that are far greater than a simple real estate transaction.

In the United States, the image of Italy is often shaped by Instagram, television shows, and idealized stories. What is the biggest difference today between the Italy Americans imagine and the one they actually encounter when they decide to relocate?

The biggest difference is that the Italy people

imagine is often an aesthetic experience, while the real Italy is a relationship. And relationships require patience, listening, a sense of humor, and a certain ability to keep your cool when something simple suddenly becomes medieval.

The Italy seen from the United States is beautiful: perfect hill towns, tables under vine-covered pergolas, olive trees, wine, markets, grandmothers straight out of a documentary about the joy of food. All of that exists, at least in part. But it is not the whole of Italy - it is simply its most photogenic moment. The real Italy is deeper, more generous, and far less domesticated. It is not a resort disguised as a country, but a real country, with real communities, local governments, artisans, genuine delays, and genuine contradictions.



The point is not to dismantle the dream. On the contrary, my job is to protect it from its most fragile version - the one made up only of pictures, enthusiasm, and “we just fell in love with the place,” a wonderful phrase until the estimate for the new roof arrives. Many Americans genuinely love Italy, but they often do not ask themselves whether that small town is alive during the winter, whether it has essential services, whether it is easily accessible, or whether it suits the way they want to work, grow older, welcome friends, or feel part of a community. Once that realization comes, the dream does not become smaller - it becomes more mature. Less Instagram, more life.

Many Americans buy a home in Italy before they have even lived in the country, while you often advocate the principle of “live first, buy later.” Why can living in Italy for a few months radically change a real estate decision, and what are the most common

mistakes you see people make?

“Live first, buy later” does not mean don’t buy. It means buy better. I am not against buying; that would be rather strange for someone who works every day with people who want to invest in and restore properties. What I am against is buying as a purely emotional act - or a purely financial one - especially when it comes after three days of sunshine, two unforgettable dinners, and a walk through a perfect little town simply because they have not actually lived there yet.

Living in Italy for a few months turns a fantasy into a routine, which is the real test of any project. You discover whether you truly want a small town or just the idea of a small town; whether the distance from the airport is sustainable; whether the silence feels peaceful or isolating; whether the area is alive all year long; whether you really want to renovate a house or simply say, “we are restoring





an old Italian house,” another wonderful phrase until the third change order arrives.

The most common mistake is getting the priorities backwards: people fall in love with the house first and then try to adapt their lives to fit the house. The right question is not, “Is this house beautiful?” but, “Does this house work for the life I want to build?” A beautiful home in the wrong place is an expensive problem with good lighting; a less spectacular house in the right setting can become a solid project and even a commercially smart investment. You do not become part of a place by signing papers in front of a notary - you build that sense of belonging over time.

One-euro homes have attracted enormous international attention and have helped introduce many Italian small towns to the world. Beyond the media buzz, how successful have they really been as a tool for

local revitalization, and what should people know if they think they represent a simple and immediate opportunity?

One-euro homes have had an enormous advantage: they have shined a spotlight on places that otherwise would have remained outside the international conversation, encouraging journalists, television networks, curious travelers, and investors to look at small towns that had previously been described only with words such as depopulation, abandonment, and nostalgia.

The problem begins when attention is mistaken for regeneration. A media campaign can open a door, but it cannot renovate a house, create jobs, rebuild a community, train skilled tradespeople, or bring back essential services. One-euro homes work when they become the starting point of a broader project; they are far less effective when they are seen as a romantic shortcut to buying a piece of It-

aly for the price of an espresso.

The truth - less exciting but far more useful - is that a one-euro home does not cost one euro. It costs the renovation, the design work, the engineers and architects, the utilities, the permits, the unexpected expenses, long-distance property management, and a great deal of patience. The real question is what happens afterward: Will the buyer live there, use the property, build relationships, support the local economy, and remain involved? Regeneration does not happen simply because a house changes owners. It happens when a property becomes part of a life, an economy, and a community once again. Everything else is television - great for a Sunday evening, less useful when it comes time to sign a construction contract.

There is a huge difference between buying a home in Tuscany, Sicily, Apulia, Abruzzo, or in one of the small towns of inland Italy. What are the main economic, cultural, and social differences an American should consider before choosing a destination?

The first thing to understand is that you do not choose Italy by region the way you would select an option on a real estate website. Tuscany, Sicily, Apulia, Abruzzo, Basilicata, Calabria, the Marche, Sardinia, Piedmont, Liguria, and Lazio are not simply aesthetic variations of the same dream. They are different worlds, with very different economies, seasonal patterns, cultures, accessibility, markets, and ways of welcoming newcomers.

Tuscany has tremendous symbolic appeal and a more mature, better-known market that is often more expensive and competitive. Apulia has an exceptionally strong identity, but its coastline, countryside, the Itria Valley, Salento, cities, and inland areas are all distinct markets. Sicily is almost a continent unto itself: extraordinary, profound, and complex, capable of giving a great deal to those who truly understand it, and of elegantly disap-



pointing those who approach it superficially. Abruzzo and many inland areas can offer an attractive balance of affordability, nature, and quality of life, but lower prices do not automatically make them the better choice.

You need to look at transportation, services, winter conditions, airports, hospitals, businesses, the local community, rental opportunities, and how the property will actually be used. In some places, the

presence of foreign residents has been established for years and is completely normalized; in others, it is still relatively new and is met with curiosity, enthusiasm, skepticism, or a very Italian combination of all three. The question is not, “Where is it cheaper?” but rather, “Where can I build the life that suits me best?” If you ask Italy the wrong questions, it has a remarkable way of giving wonderfully misleading answers.

In recent years, the relationship between Italy and the United States in the real estate sector seems to have changed. It is no longer just about vacation homes, but about genuine life projects. What factors are leading more and more Americans to consider

Italy as a long-term destination?

I believe this shift is driven by practical, cultural, and emotional factors. For a long time, Americans viewed Italy primarily as a vacation destination, a return to their roots, or a romantic place to retire. Today we are seeing something different: people who are not simply looking for a home where they can spend a few weeks each year, but for a second base, a stable presence, and sometimes a genuine alternative to the way they have lived up to that point.

Remote work has accelerated this trend, but it does not explain it entirely. There is growing demand for quality of life, time, meaningful relation-



ships, safety, everyday beauty, and a different way of living in the world. Italy is not a national therapy for America's anxieties, but it does offer a rare combination of historical heritage, landscapes, culture, homes that remain affordable in certain markets, tax incentives in some cases, a public health-care system, mid-sized cities, and small towns that have the potential to thrive again.

For Italian Americans, there is also the idea of returning - not always in a geographic sense, but often in an emotional one. They are not simply looking for a property; they are looking for a way to reconnect with their own story. That is powerful, but also delicate, because the real Italy does not always match the Italy preserved in family memories. That is why people who come here should not be treated simply as buyers of a second home. They may become residents, investors, neighbors, and members of a community. The house is the gateway, not the ultimate goal. Choosing a country is far more serious than booking one.

You have written that the regeneration of local communities begins not with buildings but with people. Looking at the Italian small towns that have been most successful in attracting new residents, what social and community characteristics truly make the difference, beyond simply having inexpensive homes available?

Empty houses are a symptom, not a strategy. They may be beautiful, with exposed wooden beams, breathtaking views, and price tags that make the hearts of people arriving from New York or Boston skip a beat. But on their own, they mean (almost) nothing. Restoring a property matters, but if it remains an isolated object, used for only two weeks a year and disconnected from the place, its economy, its people, and its community, its impact is limited.

A place comes back to life when someone lives



there, uses it, walks its streets, works there, invests there, and brings time, friends, skills, customers, energy, and even problems - because real problems are also signs of life. The small towns that attract new residents are not necessarily those with the cheapest homes. They are the ones that offer a credible opportunity to build a life: communities that know how to welcome newcomers without selling themselves short, local residents who believe in their town, strong local networks, essential services, gathering places, and a living identity rather than mere folklore.

Another key factor is how newcomers are integrated. If foreigners are seen only as walking wallets, the relationship starts off badly. If they believe that buying a house also gives them the right to reinvent the town in their own image, it starts off even worse. The future of ITS must go beyond housing: intelligent hospitality, new forms of residential living, culture, services, remote work, international networks, returning Italians, and investments that create a positive impact. The real value is not simply bringing people to small towns, but bringing the right people and helping local communities manage this growing interest wisely.

If you could give one piece of advice to an American who dreams of relocating to Italy in the coming years, what should they realistically expect from the country - financially, bureaucratically, culturally, and personally - and what expectations should they

> TUSCANY



> APULIA



> SICILY



> ABRUZZO



leave behind before taking the leap?

My first piece of advice would be to update the dream to its adult version. Italy has a tremendous amount to offer: everyday beauty, culture, breathtaking landscapes, more meaningful human relationships, extraordinary cities and small towns, food as an underrated expression of civilization, and a different relationship with time and everyday life. It can provide a quality of life that many Americans find deeply appealing.

That said, it is not a permanent vacation. Financially, the purchase price is only the first number. You also need to account for renovations, taxes, architects and engineers, permits, maintenance, utilities, property management, travel expenses, potential rental arrangements, and unexpected costs - which, in Italy, seem to have a certain artistic flair. That's why I break out in hives whenever someone tells me they bought a house from afar!

From a bureaucratic standpoint, the country can be complex and fragmented, but it is not impossible to navigate. The key is to surround yourself with the right professionals, choose trustworthy advisors, and avoid believing that personal efficiency alone can straighten out systems that have evolved over centuries.

From a cultural perspective, you should expect profound differences. Italy is not simply a more beautiful place where you can continue living exactly as you did before; it can change the way you live. Trust is built over time, the language matters.

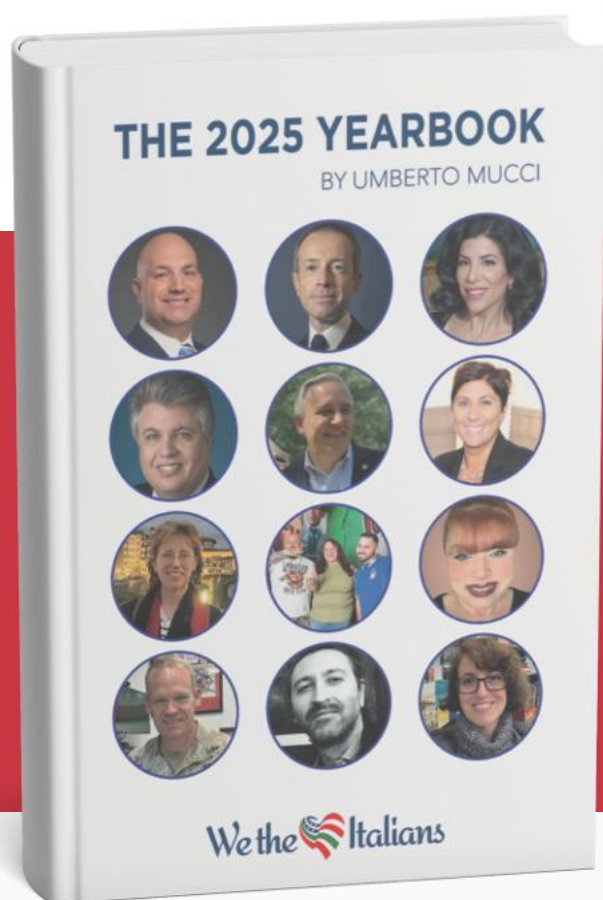


communities tend to observe newcomers before truly embracing them, and the social rhythm is different.

The expectations you should leave behind are straightforward: that Italy is inexpensive everywhere; that buying a home automatically means you belong; that bureaucracy is merely an inconvenience standing between you and la dolce vita; or that authenticity is always comfortable. Come before you decide. Live here before you buy. Listen before you plan. Choose the place before you choose the house. "Don't just visit, belong" is exactly what that means: don't come simply to take something from Italy - come to build a relationship with Italy. If you do it well, the country can give you far more than just a home.



THE 2025 YEARBOOK OF WE THE ITALIANS



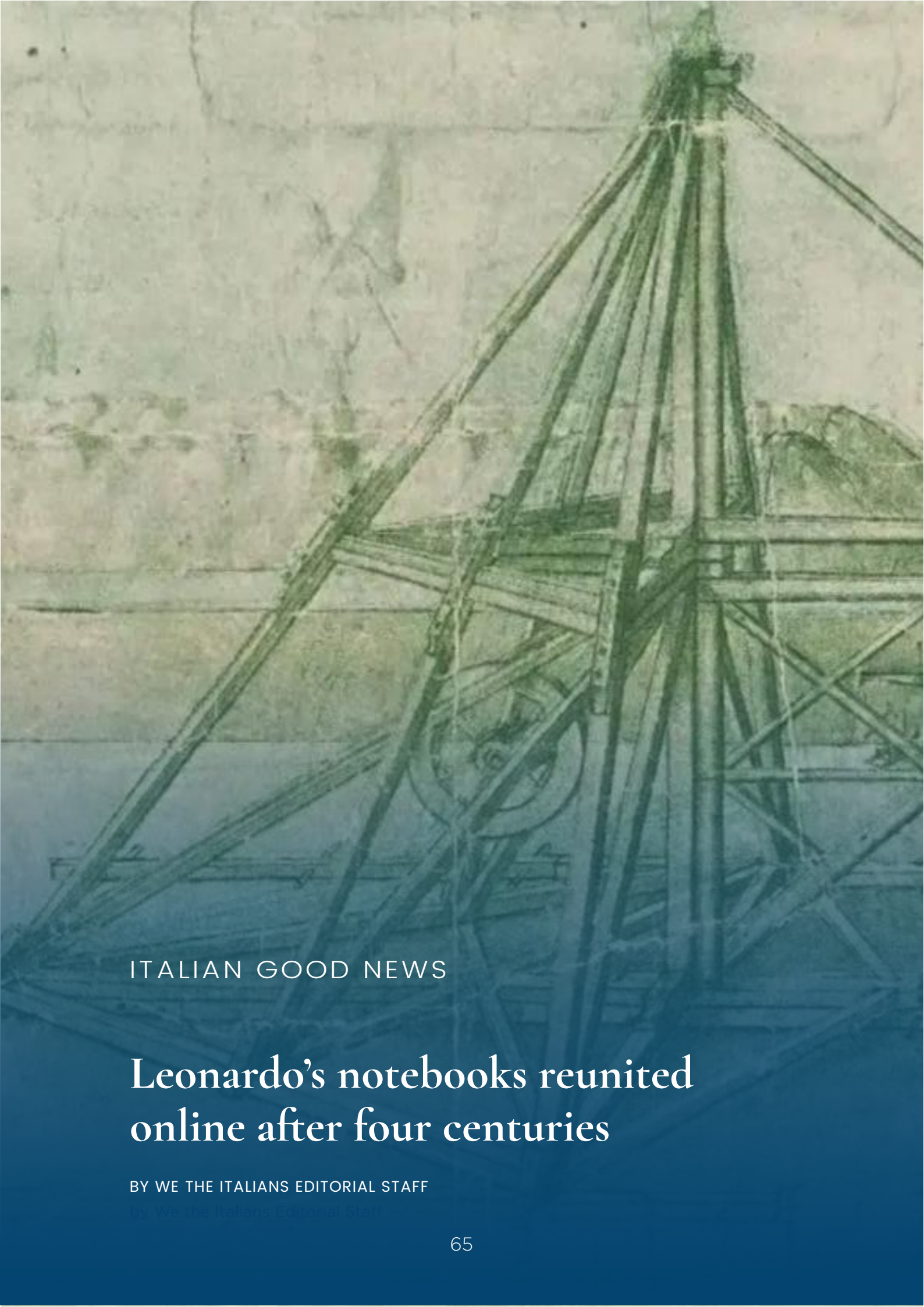
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ITALIAN GOOD NEWS

Leonardo's notebooks reunited online after four centuries

BY WE THE ITALIANS EDITORIAL STAFF

by We the Italians Editorial Staff

For the first time in more than 400 years, two of the world's most important collections of Leonardo da Vinci's manuscripts have been virtually reunited through a single digital platform. The new initiative, called Leonardotheka, gives researchers and the public unprecedented access to thousands of pages documenting the thoughts, sketches, scientific observations, and inventions of one of history's greatest minds. By using advanced digital technology rather than moving the fragile originals, the project restores connections that had been lost since the late Renaissance.

Leonardo left behind thousands of handwritten pages covering an astonishing range of subjects. His notebooks contain studies of human anatomy, engineering, architecture, mechanics, flight, astronomy, geology, hydraulics, mathematics, optics, botany, military technology, and painting. Historians estimate that a significant portion of his writings has disappeared over the centuries, but ap-

proximately 1,700 manuscript pages survive today in collections across Europe.

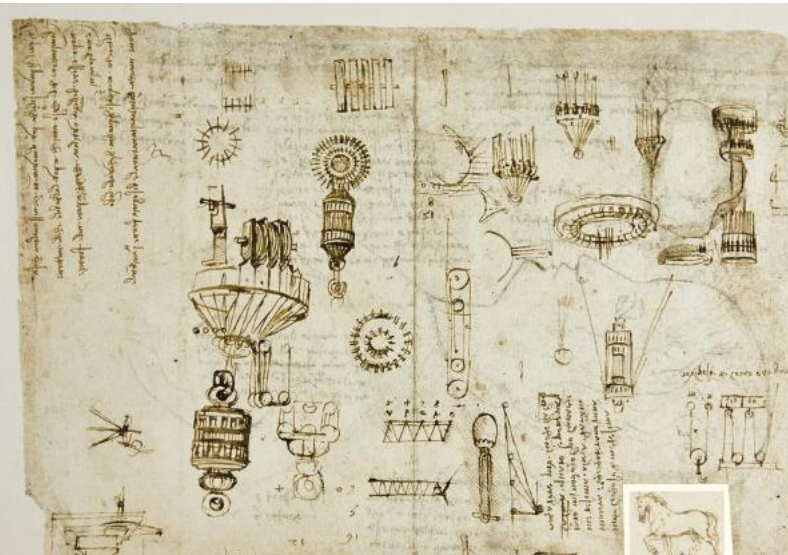
Much of the separation can be traced to the late 1500s, when the sculptor Pompeo Leoni reorganized Leonardo's papers. Although his work preserved many documents that might otherwise have been lost, it also dismantled the original notebooks, cutting apart pages and redistributing them into different collections. As a result, ideas that Leonardo had developed sequentially often became physically separated, making it difficult for scholars to reconstruct his creative process.

Leonardotheka addresses that challenge by digitally reuniting two exceptional collections. One is the Codex Atlanticus, preserved at the Veneranda Biblioteca Ambrosiana in Milan, which includes 1,119 pages dating from roughly 1478 to 1519. The other consists of approximately 550 drawings and manuscript pages housed in the Royal Collection at Windsor Castle in the United Kingdom. Together, they represent one of the richest surviving records of Leonardo's intellectual legacy.

The platform offers far more than a conventional digital archive. Users can explore more than 3,500 ultra-high-resolution images, compare related pages side by side, enlarge tiny details, and examine Leonardo's mirror writing with exceptional clarity. Sophisticated imaging techniques have also recov-



► POMPEI

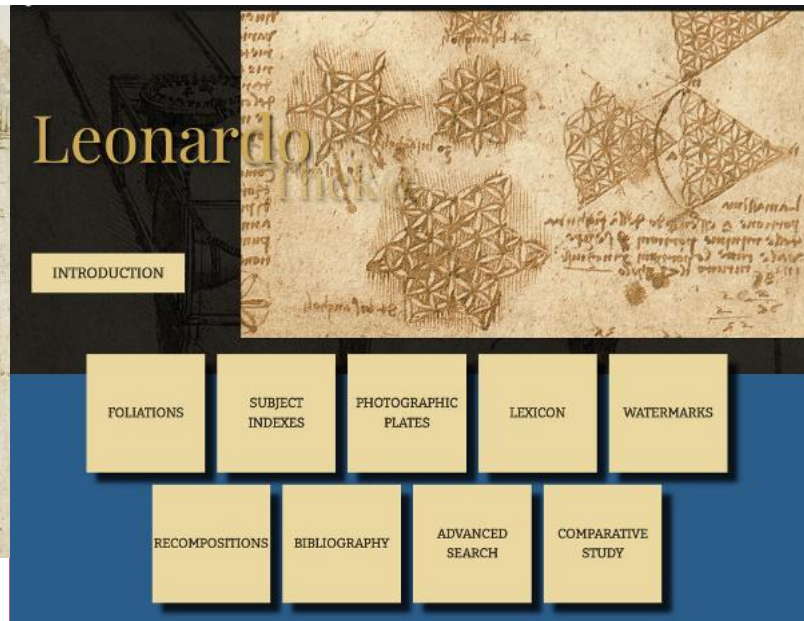


ered faded ink, corrected distortions caused by aging, and revealed details that are difficult to observe even when viewing the original manuscripts in person.

Developed by the Museo Galileo in Florence in partnership with the Italian Ministry of Culture, the Biblioteca Ambrosiana, the Royal Collection Trust, and other institutions, Leonardotheka represents one of the most ambitious digital humanities projects ever dedicated to Leonardo da Vinci. Rather than replacing traditional scholarship, it creates a shared research environment where experts can identify relationships between manuscripts that have remained separated for centuries.

The benefits extend well beyond academic research. Teachers can incorporate original Renaissance documents into classrooms around the world, while students gain direct access to primary sources that were once available only to specialists. Art historians, engineers, architects, physicians, and scientists can all explore how Leonardo approached problems across multiple disciplines, demonstrating a remarkably modern way of connecting observation, experimentation, and creativity.

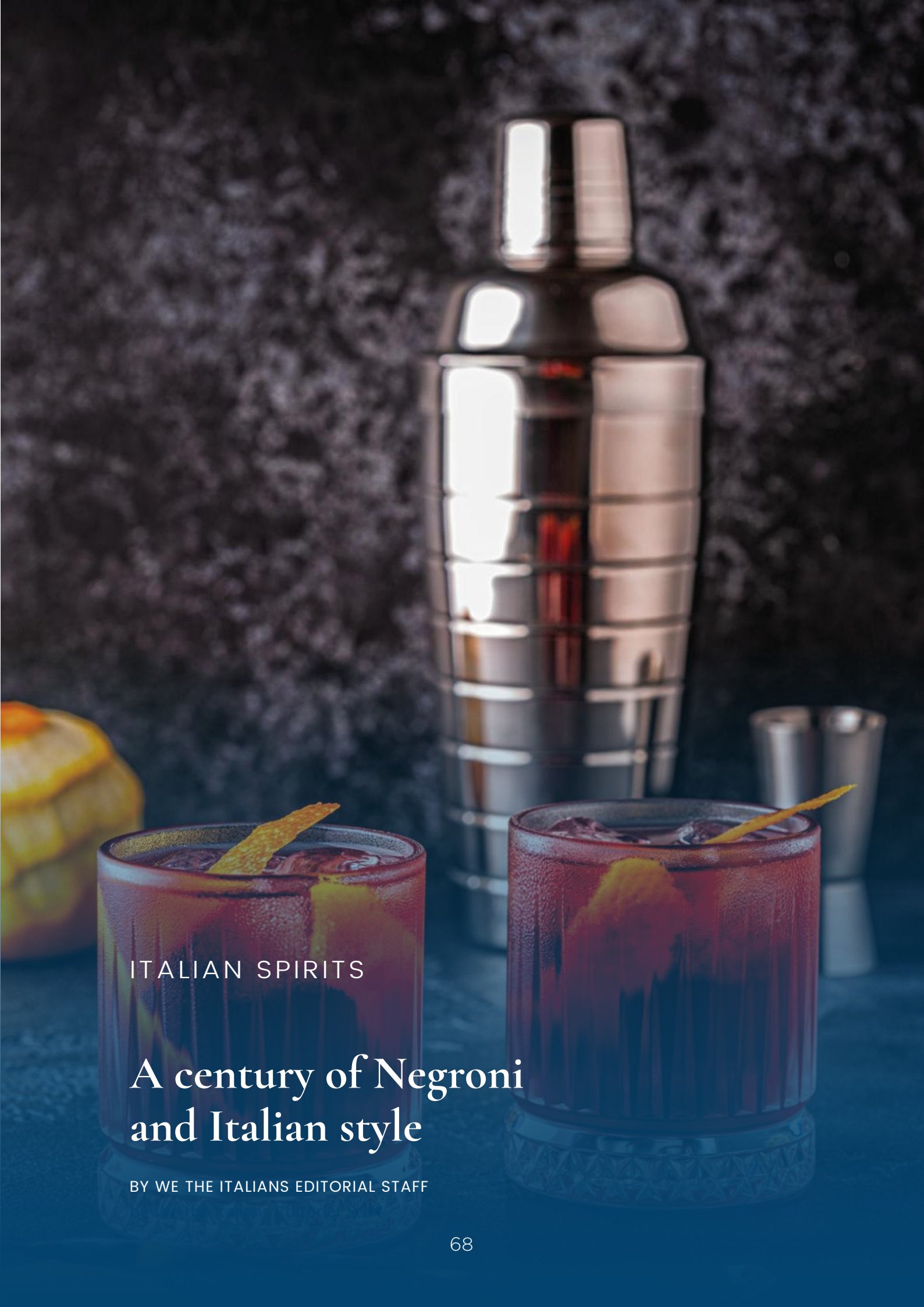
The project also highlights Italy's growing leadership in the digital preservation of cultural heritage. Increasingly, museums and archives are using advanced imaging, artificial intelligence, and digital cataloging to protect priceless collections while



making them accessible to a global audience. Leonardotheka shows how technology can preserve delicate historical artifacts without exposing them to unnecessary handling or transportation.

More than five centuries after Leonardo's death in 1519, his notebooks continue to inspire innovation. The virtual reunion of manuscripts that had been divided for over four centuries allows the world to follow the evolution of his ideas with a level of continuity that has not existed since the Renaissance itself. It is a milestone not only for Leonardo studies but also for the future of cultural preservation, demonstrating how digital technology can reconnect humanity with one of its greatest intellectual treasures.





ITALIAN SPIRITS

A century of Negroni and Italian style

BY WE THE ITALIANS EDITORIAL STAFF

Few drinks embody Italian style as perfectly as the Negroni. Elegant yet approachable, simple yet sophisticated, this ruby-red cocktail has become one of the most recognizable symbols of Italian aperitivo culture. More than a century after its creation, the Negroni continues to inspire bartenders, dominate cocktail menus, and introduce millions of people to a distinctly Italian way of enjoying food, conversation, and leisure.



The story begins in Florence around 1919. According to the most widely accepted account, Count Camillo Negroni, a well-traveled aristocrat from nearby Fiesole, frequented the elegant Caffè Casoni on Via de' Tornabuoni. One day, looking for something stronger than his usual Americano cocktail, he asked bartender Fosco Scarselli to replace the soda water with gin. The result was an instant success. Customers began ordering “the Americano in the style of Count Negroni,” a name that was eventually shortened to simply “Negroni.”

Its recipe has remained remarkably consistent over the decades. The classic Negroni combines equal parts gin, Campari, and sweet red vermouth, served over ice and garnished with an orange slice or or-



ange peel. The balance between bitterness, sweetness, herbal notes, and botanical aromas is what makes the drink unique. Unlike many cocktails that depend on elaborate techniques or numerous ingredients, the Negroni achieves complexity through simplicity.

The cocktail's Italian identity is evident in every component. Campari was born in Milan in 1860, while vermouth traces its origins to Turin, where it became one of Piedmont's most celebrated products. Even the Negroni itself evolved from earlier Italian aperitifs such as the Milano-Torino and the Americano, both of which reflected northern Italy's long tradition of bitter-sweet pre-dinner drinks. The addition of gin added an international touch, but the soul of the cocktail remained unmistakably Italian.

What makes the Negroni particularly fascinating is its versatility. While the original recipe remains the benchmark, countless variations have emerged over the years. The most famous is undoubtedly the Negroni Sbagliato, invented in Milan in the early



1970s when bartender Mirko Stocchetto accidentally used sparkling wine instead of gin. The “mistaken Negroni” became a classic in its own right, offering a lighter and more approachable interpretation of the original.

Innovation continues to drive the Negroni’s success. Contemporary mixologists experiment with barrel aging, artisanal vermouths, locally produced bitters, and alternative spirits. Some versions use mezcal, rum, or whiskey, while others emphasize regional Italian ingredients. Yet even the most creative reinterpretations remain connected to the original formula conceived in Florence more than a century ago.

The drink’s global popularity is extraordinary. It consistently ranks among the world’s most ordered classic cocktails and has become a staple from New York to Tokyo, from London to Sydney. Annual events such as Negroni Week celebrate the cocktail while raising funds for charitable causes, further strengthening its international reputation.

Bartenders often describe it as one of the definitive tests of balance and technique, proving that a simple recipe can require exceptional precision.

Beyond its ingredients, the Negroni represents a lifestyle. It is deeply connected to the Italian ritual of aperitivo, a tradition that transforms a pre-dinner drink into a social experience. The cocktail is not consumed in haste. Instead, it accompanies conversation, friendship, and the pleasure of slowing down at the end of the day. This cultural dimension helps explain why the Negroni resonates so strongly around the world.

More than 100 years after its creation, the Negroni remains a symbol of Italian creativity and elegance. Born in Florence, shaped by ingredients from Milan and Turin, and embraced by drinkers across the globe, it demonstrates how Italy’s greatest innovations often emerge from a perfect balance of tradition and reinvention. In a single glass, the Negroni captures the essence of Italian style – timeless, distinctive, and impossible to imitate.



ITALIAN ECONOMY

More jobs, little growth. The great paradox of the Italian economy

BY FABRIZIO FASANI [View the full article on the Editorial Staff](#)

Italy is a beautiful, unique, and often contradictory country. In economics too.

Our numbers, looked at separately, seem to tell different stories. Employment has risen, unemployment has fallen, investment has supported the economy, and the country has shown a level of resilience greater than it is often given credit for. And yet, when we get to the most immediate figure - GDP growth - Italy continues to move at an almost structural slow pace.

In 2025, Italy's GDP grew by 0.5%. For 2026, Istat forecasts growth of 0.7%, while the European Commission stops at 0.5%. Italy is neither in recession nor standing still. Still, it is growing far too slowly to make up lost ground, steadily raise incomes, and support the weight of an aging society.

The country seems to have learned not to fall, but it still has not learned how to run.

The most positive data comes from the labor market. In 2025, employment rose again and the unemployment rate fell to 6.1%, one of the lowest levels in recent decades. Comparing the fourth quarter of 2025 with the fourth quarter of 2019, Italy's GDP grew by 4.3% - more than Germany, which stood at 2.4%, but less than France, at 6.4%, and especially Spain, which reached 12.6%.

These figures disprove two common assumptions: that Italy has always been the worst performer in Europe after the pandemic, and that jobs are no longer being created in this country. In reality, employment has been one of the main drivers of economic improvement in recent years.

But this is exactly where the paradox begins. If the number of employed people rises and GDP grows only slightly, it means that the value produced by each worker is not increasing enough. We are working more, but we are not managing to produce proportionally more wealth.

The word that sums up this difficulty is productivity.

That does not mean Italians work little or work badly. Many companies achieve levels of efficiency, quality, and technology comparable to those of the best international competitors. The problem is that these areas of excellence coexist with a very large part of the production system made up of small, undercapitalized, poorly digitized companies that are often concentrated in low value-added activities.

Italy has nearly 4.5 million businesses, and the majority have fewer than ten employees. Small size can encourage flexibility, specialization, and closeness to the customer, but it becomes a limitation when it prevents investment in research, training, international expansion, artificial intelligence, and managerial organization.

A small company can be extraordinarily creative, but on its own it is unlikely to have the resources needed to sustain multi-year innovation programs. It often depends directly on the entrepreneur and on that person's ability to oversee customers, production, finance, and people. When that structure does not evolve, the company's growth stalls, and with it the growth of the broader economic system.

Added to this is the wage problem. According to the OECD, in the first quarter of 2026, real wages in Italy increased by 1.3% compared with the previous



year. That is a positive sign, but real wages remain 6.1% below the first quarter of 2021, the widest gap among the major OECD economies.

Weak wages mean more cautious consumption, less capacity to save, greater difficulty buying a home, and a stronger tendency for skilled workers to look for opportunities abroad. But wages and productivity are two sides of the same problem: a company that innovates, exports, and invests in skills can distribute a larger share of the wealth it generates; a company with low productivity has far narrower margins.

Another contradiction has to do with savings. Italian households hold significant financial and real estate wealth and have relatively low debt levels compared with many Western countries. And yet, too small a share of that wealth reaches businesses in the form of risk capital.

Italy is therefore a country rich in assets, but relatively poor in capital available to help companies grow. Many businesses still depend on bank credit and the personal resources of entrepreneurs. When they need to pursue an acquisition, enter a new market, or invest in complex technology, they often discover that they do not have an adequate financial structure.

This is also why many good Italian companies are sold when they should be growing: not always because the entrepreneur wants to exit, but because scaling up requires capital, governance, and expertise that the company has not managed to build.

The NRRP has supported construction, infrastructure, digitization, and the energy transition. But its success will not be measured only by the percentage of funds spent or by the number of completed projects. It will be measured by the productivity gains those investments are able to generate over time.

Demographics also make this transformation urgent. Italy is one of the oldest countries in the world, and the working-age population is set to decline. In an aging society, growth cannot depend



only on increasing the number of employed people: it must come from each worker's ability to produce more value through better technologies, continuous training, and more efficient organizations.

Artificial intelligence can be an extraordinary opportunity, but buying a tool does not mean transforming a company. Introducing advanced software into an inefficient process can even amplify its weaknesses. What is needed are managers, skills, data governance, and the ability to redesign processes.

Ultimately, Italy's economic problem does not appear to be a lack of resources. We have savings, competitive companies, manufacturing capacity, universities, creativity, and international reputation. What we struggle with, rather, is combining these elements into a system capable of growing steadily.

The numbers tell us that we have been able to endure, create jobs, and keep unemployment contained. But they also tell us that wages have not yet recovered their lost purchasing power, productivity remains weak, and GDP continues to grow by only a few tenths of a point.

We are not a country standing still. We are a country that moves a great deal, often with great effort, without fully managing to turn that movement into progress. The next challenge for the Italian economy is not simply to work more, but in placing greater value on the work we already do.



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ITALIAN CURIOSITIES

Italy's city of science. Why Trieste
has Europe's highest

BY WE THE ITALIANS EDITORIAL STAFF



When people think of Trieste, they often picture elegant Habsburg architecture, powerful Bora winds, historic cafés, and one of the Mediterranean's most beautiful waterfronts. Yet this northeastern Italian city holds another distinction that is even more remarkable.

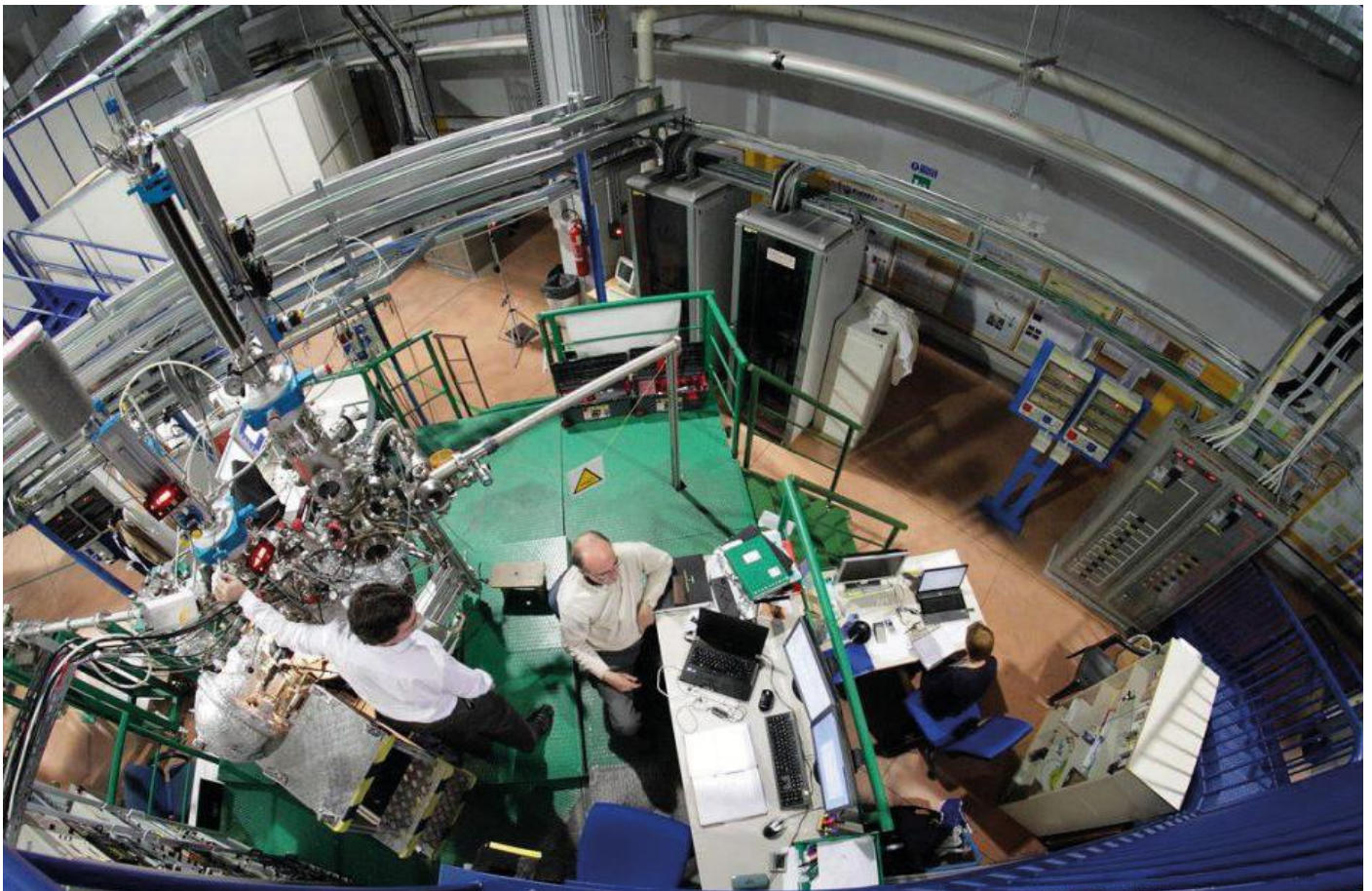
Trieste has the highest concentration of researchers per capita in Europe, making it one of the world's most extraordinary centers for scientific research and innovation. In a city of just over 200,000 residents, science is not confined to university laboratories - it is woven into everyday life.

The numbers are striking. According to widely cited figures, Trieste is home to approximately 37 researchers for every 1,000 inhabitants, more than double the average for the European Union and far above the Italian national average. This exceptional density means that scientists are an integral part of the local community. In an ordinary apartment building, it is entirely possible to have physicists, mathematicians, biologists, or engineers living next door. Few cities anywhere in the world can claim such a concentration of scientific talent.

This achievement did not happen by chance. It is the result of decades of strategic investment in research and international cooperation that transformed Trieste into what is often called the "Trieste System" - a network of universities, laboratories, international organizations, and innovation centers working closely together. Today, the city hosts around 30 national and international scientific institutions, creating one of Europe's richest research ecosystems.

Among its most prestigious institutions is the Abdus Salam International Centre for Theoretical Physics (ICTP), founded in 1964 under a partnership involving Italy, UNESCO, and the International Atomic Energy Agency. The ICTP has become a global reference point for theoretical physics and mathematics, welcoming scientists from every continent while promoting scientific collaboration with developing countries. Over the decades, research conducted at the center has contributed to advances ranging from particle physics to climate science and quantum technologies.

Equally important is SISSA, the International School for Advanced Studies, one of Italy's leading graduate institutions specializing in mathematics, physics, neuroscience, and data science. Despite its relatively small size, SISSA consistently ranks among Europe's most respected research schools



and attracts doctoral students and scholars from around the world.

Trieste is also home to Elettra Sincrotrone, one of Europe's premier synchrotron radiation facilities. Its particle accelerator generates extremely intense beams of light that allow researchers to investigate everything from advanced materials and pharmaceuticals to cultural heritage artifacts and nanotechnology. Every year, scientists from dozens of countries travel to Trieste to use its cutting-edge research infrastructure.

Another pillar of the city's scientific identity is AREA Science Park, Italy's largest multidisciplinary science and technology park. Established in 1978, it brings together research laboratories, startups, innovative companies, and technology transfer initiatives, creating an environment where fundamental science and industrial innovation reinforce one another.

Trieste's scientific vocation has earned international recognition. In 2020, the city was designated the European City of Science, acknowledging decades of excellence in research, higher education, and international collaboration. More recently, new initiatives in artificial intelligence and data science have continued to strengthen its position as one of Europe's leading innovation hubs.



› CITY OF SCIENCE IN TRIESTE

What makes Trieste truly unique is the way science has become part of the city's identity. This is not simply a place with excellent laboratories - it is a community where discovery, education, and international cooperation shape everyday life. Alongside its literary cafés, historic port, and breathtaking Adriatic coastline, Trieste stands as compelling ev-

idence that Italy remains at the forefront of scientific thought. It is a city where curiosity is a defining characteristic, proving that one of Europe's greatest centers of knowledge is found not in a sprawling metropolis, but in a beautiful Italian city on the Adriatic Sea.





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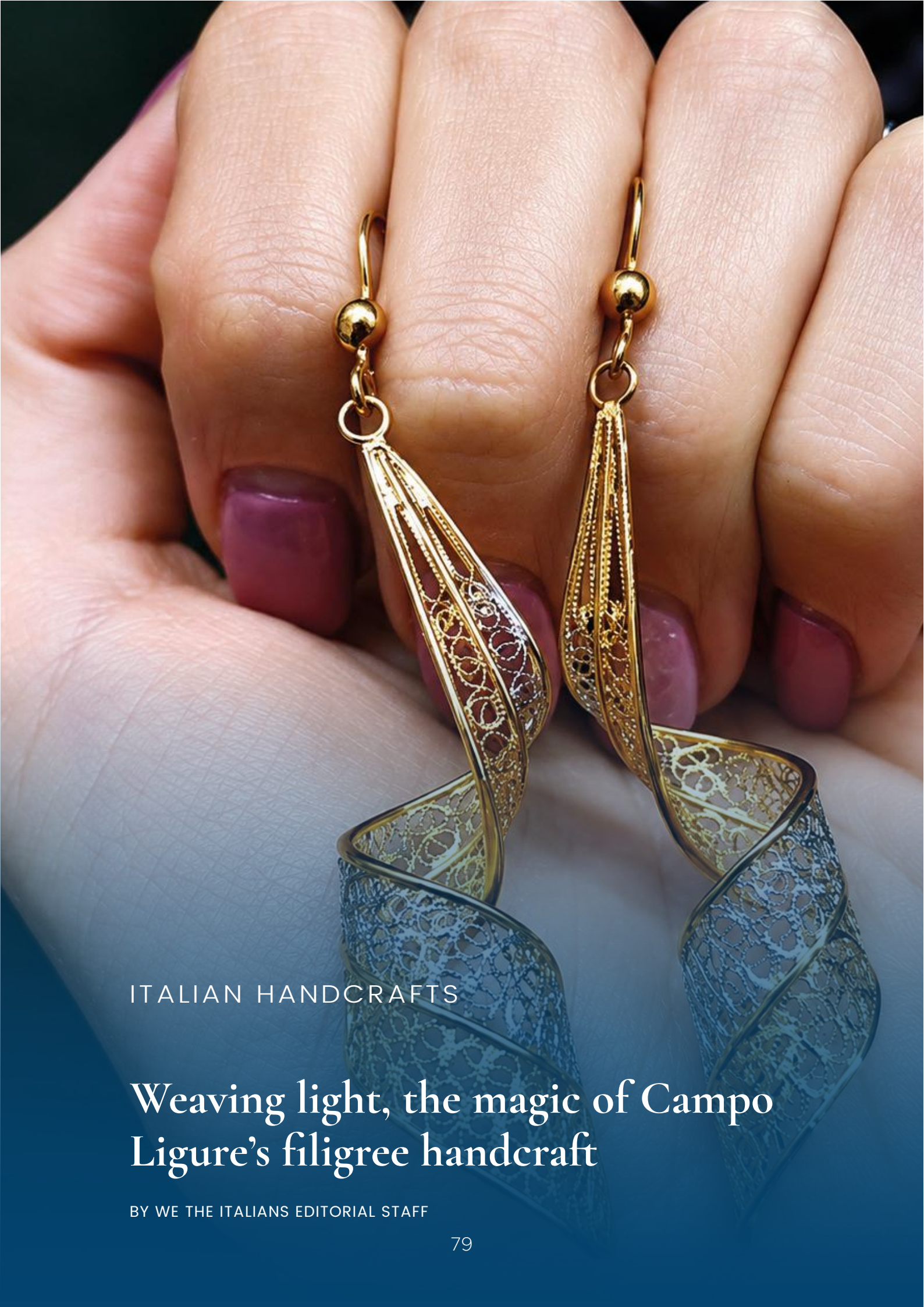
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ITALIAN HANDCRAFTS

Weaving light, the magic of Campo Ligure's filigree handcraft

BY WE THE ITALIANS EDITORIAL STAFF

Hidden among the lush green valleys of the Ligurian Apennines, just a short distance from the sea and the bustling port city of Genoa, lies the charming village of Campo Ligure. This small Italian town preserves one of the country's most precious artisanal traditions: the ancient art of gold and silver filigree.

Here, time seems to move at a gentler pace, measured by the rhythmic tapping of tiny tools and the warm glow of open flames. In Campo Ligure, craftsmanship has never been simply a profession—it is a calling passed down from generation to generation, transforming cold metal into delicate works of art that resemble lace woven from strands of light.

The story of filigree in Campo Ligure is a remarkable chapter in Italy's artisan heritage. Although the technique itself—its name derived from the Latin words *filum* (thread) and *granum* (grain)—dates back thousands of years to the civilizations of the Middle East, Greece, and ancient Rome, it was in Campo Ligure that the craft reached one of its highest expressions beginning in the late 19th century. In 1884, local master craftsman Antonio Oliveri, after learning the intricate techniques in Genoa's historic workshops, opened the first independent



filigree studio in his hometown. His decision transformed the village. Within a few decades, filigree became the economic, social, and cultural heart of the community. Dozens of workshops flourished, and the entire town specialized in the painstaking craft. Women, whose nimble fingers were particularly suited to the work, became masters of the delicate process of filling the intricate designs, working alongside men to produce extraordinary creations.

What makes Ligurian filigree truly unique is that its manufacturing process has remained almost unchanged for more than a century and is still carried out entirely by hand. Everything begins with precious metal that is melted, cast, and repeatedly drawn through progressively smaller holes until it becomes wire measuring only a fraction of a millimeter in diameter. The real magic comes during the twisting process, when two fine wires are tightly intertwined to create the distinctive textured pattern that reflects light from countless angles.

The artisan then shapes the structural outline of the jewelry by hand, forming elegant flowers, leaves, butterflies, or intricate geometric patterns. Inside these tiny silver or gold frames, microscopic spirals of twisted wire are carefully positioned using miniature tweezers known locally as *bruscelle*. It is a task demanding extraordinary patience, precision, and a steady hand, where even the slightest movement can alter the final result. Finally, the entire piece is joined with a small flame torch, permanently bond-





ing the delicate components without melting away their ethereal appearance.

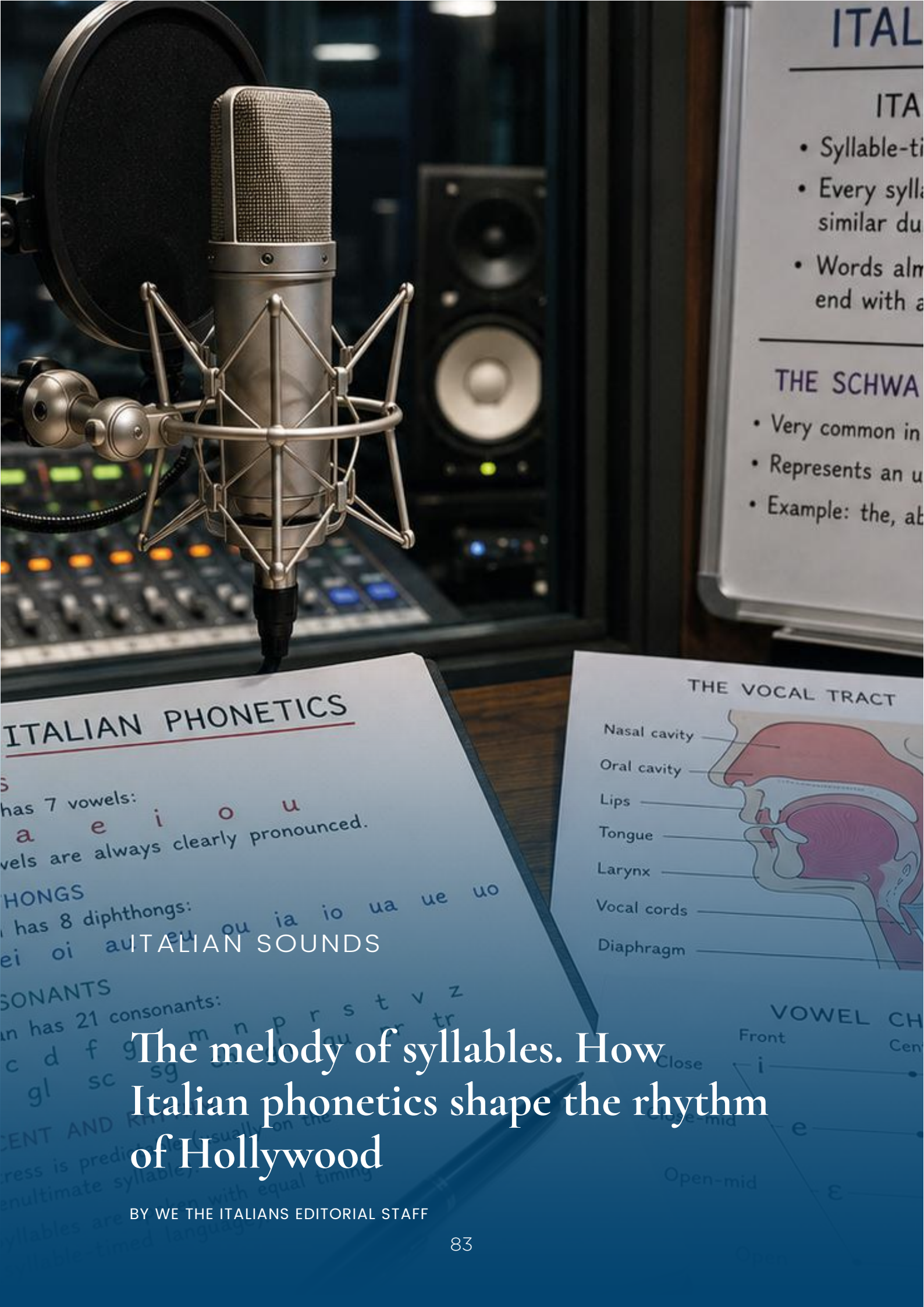
The excellence of Campo Ligure's filigree has earned international recognition. Today, the village proudly hosts the Pietro Carlo Ferrando Filigree Museum, home to an extraordinary collection of masterpieces from around the world. Wearing a piece of Campo Ligure filigree is more than wearing an elegant jewel—it is carrying a living piece of Italy's artistic heritage. It is a celebration of human ingenuity, where the strength of gold and silver is transformed into the visual lightness of lace, preserving a centuries-old tradition that continues to enchant admirers across the globe.



> MUSEUM

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ITALIAN PHONETICS

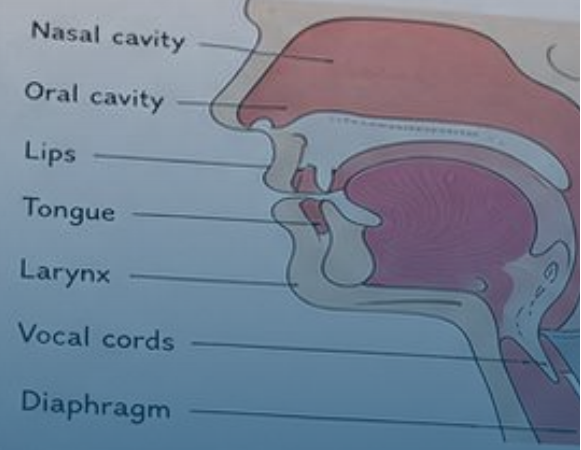
has 7 vowels:
a e i o u
vowels are always clearly pronounced.

HONGS
has 8 diphthongs:
ei oi au eu ou ia io ua ue uo

SONANTS
has 21 consonants:
c d f g h j k l m n p r s t v z
gl sc sg sh sn sr tr

CENT AND KIN... usually on the
ress is predicted...
ultimate syllable...
syllables are... with equal timing
syllable-timed language

THE VOCAL TRACT



- Syllable-timed
- Every syllable has a similar duration
- Words almost always end with a vowel

THE SCHWA

- Very common in Italian
- Represents an unstressed vowel
- Example: the, about

The melody of syllables. How Italian phonetics shape the rhythm of Hollywood

BY WE THE ITALIANS EDITORIAL STAFF

If cinema is the art of moving images, dubbing is the science that allows those images to speak a different language without losing their soul. In our Italian Sounds column, exploring dubbing means understanding a fundamental acoustic challenge: the radical contrast between the “syllable-timed” nature of Italian and the “stress-timed” nature of American English. It is a phonetic chasm that Italian professionals bridge every single day, turning a structural disparity of sounds into pure cinematic harmony.

English is a language governed by the rhythm of stresses. In an American sentence, the time between two stressed syllables is almost always constant, re-

gardless of how many unstressed syllables fall in between; the latter are literally crushed or shortened - a phenomenon most evident in the neutral schwa sound. Italian, by contrast, is a syllable-timed language: every single syllable has a similar duration and requires a clear, round, and well-defined space of vocal emission. When a Hollywood actor delivers a fast-paced action line, their phonemes cluster into dense, lightning-fast bursts. Translating for the microphone means streamlining the Italian verbal structure - stripping away superfluous adverbs or redundant pronouns - to avoid a frantic, unnatural “machine-gun effect” in the headphones.

Another great, invisible obstacle is managing the ends of words. English is packed with words that end in sharp, hard consonants - stop consonants like T, D, K, and G - which abruptly cut off the air-flow and leave the actor’s mouth in a semi-open or clenched position. Italian words, almost 100% of the time, end in a vowel. This structural character-



Italian alphabet

Aa

a / aah

Bb

bi / bee

Cc

ci / chee

Dd

di / dee

Ee

e / eh

Ff

effe / eh-ffeh

Gg

gi / gee

Hh

acca / ah-kka

Ii

i / ee

Ll

elle / eh-lleh

Mm

emme / eh-mmeh

Nn

enne / eh-nneh

Oo

o / oh

Pp

pi / pee

Qq

qu / koo

Rr

erre / eh-rreh

Ss

esse / eh-sseh

Tt

ti / tea

Uu

u / oo

Vv

vi, vu / vee, voo

Zz

zeta / tseh-tah

istic requires the dialogue writer to invent clever, seamless solutions where the final Italian vowel dampens almost instantly, or blends fluidly into the next word. This technical craftsmanship prevents the audience from perceiving a distracting mismatch between the open sound they hear and the closed lips they see on screen.

Within this phonetic labyrinth, the dubbing director acts as a true symphony conductor. Success is measured not just by the dramatic acting performance, but by the frequency spectrum. Italian voice actors historically possess warm, deep voices rich in harmonics - a heritage of the nation's operatic and theatrical traditions. To ensure this acoustic "Italianness" doesn't distort the gritty, intimate, and often whispered realism of modern American cinema, studios rely on close-mic techniques. Voice actors perform just inches away from the microphone membrane, capturing the tongue clicks, tiny sighs, and micro-pauses that bridge the phonetic distance between Rome and Los Angeles.

The ultimate result is an extraordinary paradox. Through the scientific study of phonetics and the natural elasticity of the language, the Italian school succeeds in making Hollywood sound entirely native. It isn't just translation; it is the comprehensive reinvention of a global sonic code.





ITALIAN DESIGN

Eighty years of Vespa

BY ALBERTO IMPRODA

The Vespa, whose patent was filed on April 23, 1946, has turned 80. Piaggio's legendary scooter has become an enduring icon, occupying a unique place at the crossroads of transportation, design, art, and popular culture. More than just a vehicle, the Vespa is a symbol of Italy itself – an embodiment of the Italian way of life and a remarkable piece of the nation's history.

To fully understand what the Vespa has meant to the Italian imagination, it is necessary to begin with its origins.

In the aftermath of World War II, Italy was a nation in ruins, struggling to rebuild both its economy and its spirit. Industries that had devoted themselves to wartime production were forced to reinvent their future.

Piaggio, long known for manufacturing aircraft en-

gines and railroad equipment, boldly entrusted the design of a new scooter to aeronautical engineer Corradino D'Ascanio, a helicopter specialist.

The innovative nature of the project was evident from the very beginning. D'Ascanio was chosen precisely because – paradoxically – he disliked motorcycles. According to popular legend, he found it inconvenient to swing a leg over a motorcycle and hated getting grease on his pants.

As a result, he created a vehicle unlike anything that existed at the time. Its self-supporting body was inspired by aircraft fuselages, featuring a flat floorboard, a front suspension derived from airplane landing gear, and a gearshift conveniently mounted on the handlebars.

The scooter was based on an aeronautical engineering principle: a lightweight yet sturdy monocoque structure that enclosed the engine while protecting its mechanical components.

The result was unlike any two-wheeled vehicle of its era. The engine was hidden from view, the wheels were small and partially covered, the front fender





supported a headlight that resembled a watchful eye, and the rear fender almost skimmed the pavement. Riders could simply step aboard without climbing over a frame or staining their clothes with oil. Sitting upright in complete comfort, they controlled every function from the handlebars.

The scooter's name originated from what has become an almost legendary story. It is said that Enrico Piaggio, upon seeing the prototype with its narrow waist and rounded body, exclaimed, "It looks like a wasp!" In Italian, wasp is *vespa*, and the name immediately stuck.

From the very beginning, the Vespa captured the imagination of Italians eager to embrace the future with optimism and mobility. It quickly became far more than a means of transportation. It represented freedom, hope, modernity, and a distinctive lifestyle, especially for younger generations.

The Vespa also forged an extraordinary relationship with the arts, particularly cinema.

Although it appeared in several Italian films after

the war, its transformation into a global icon came with William Wyler's 1953 masterpiece *Roman Holiday*. Gregory Peck riding through Rome on a Vespa, with Audrey Hepburn seated behind him, created one of the most memorable images in film history.

The scene celebrated not only romance and the beauty of the Eternal City but also an entire philosophy of life, with the Vespa playing an unforgettable supporting role.

The scooter was immortalized again in Federico Fellini's 1960 classic *La Dolce Vita*, starring Marcello Mastroianni and Anita Ekberg. Equally iconic are the scenes featuring swarms of paparazzi racing through Rome aboard their Vespas.

The Vespa became one of the defining symbols of an Italy emerging from the hardships of World War II and entering the extraordinary years of the Economic Miracle. Born from Enrico Piaggio's vision and Corradino D'Ascanio's engineering genius, it evolved into a cultural phenomenon,

crossing the invisible boundary between industrial design and fine art.

Its legacy is celebrated at the Piaggio Museum in Pontedera, housed in the former tool workshop of the company's historic factory. Covering more than 5,000 square meters and displaying over 250 vehicles, it is Italy's largest museum dedicated to motorcycles and scooters.

Over the decades, the Vespa has become one of the world's greatest ambassadors of Italian design. It is displayed in museums across the globe, from the United States to Asia.

A special place belongs to New York's Museum of Modern Art, where a 1955 Vespa GS150, designed by Corradino D'Ascanio, is part of the museum's permanent collection.

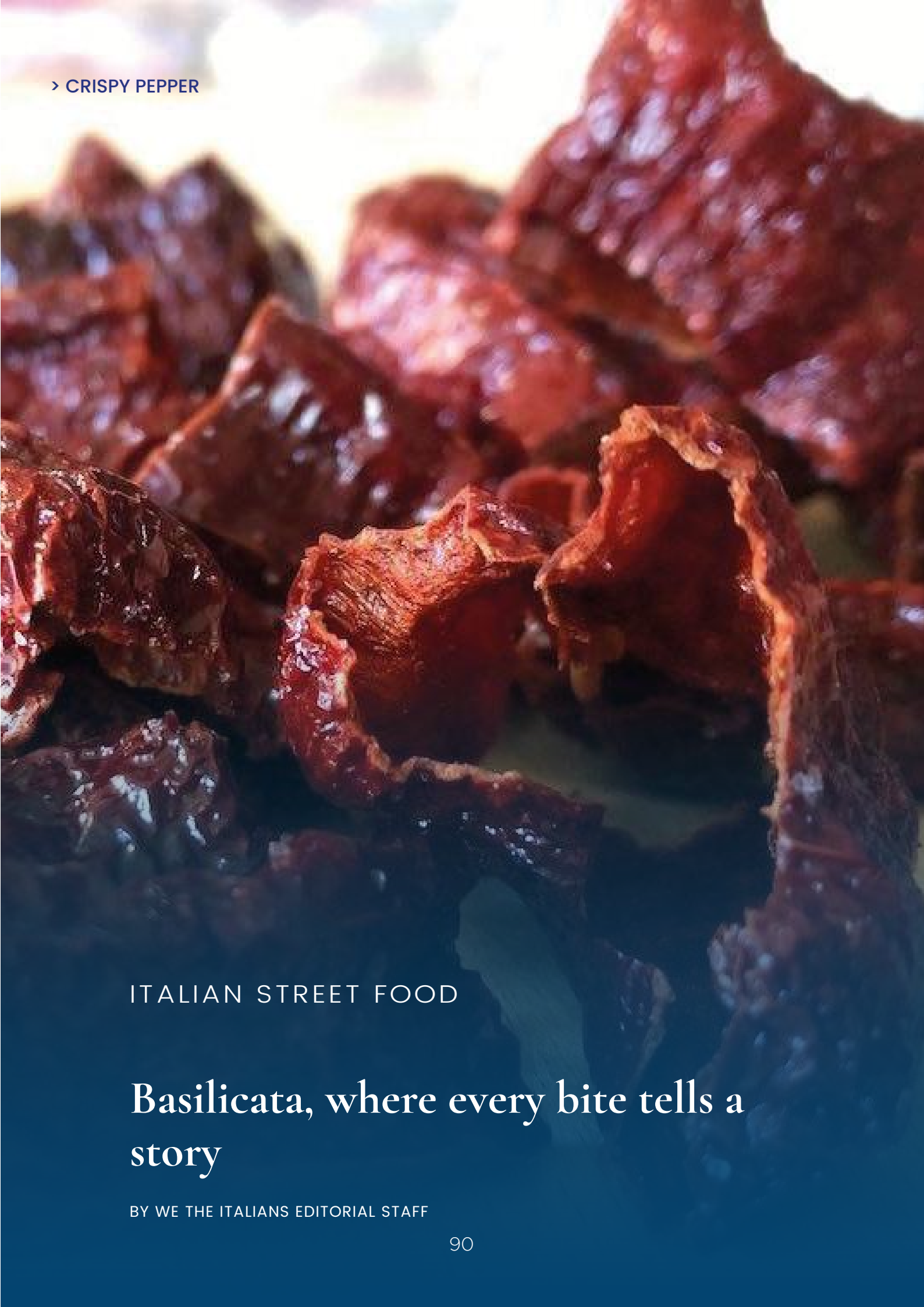
The Vespa has accompanied the entire history of the Italian Republic. Born just weeks apart in 1946, the scooter and the Republic have grown side by side for eight decades.

Today, both the Vespa and the Italian Republic proudly celebrate their 80th anniversaries.

Film director Dino Risi often quoted French writer Paul Léautaud: "The secret is to make it past 80. After that, it's all downhill."

May both the Vespa and the Italian Republic continue traveling a long, happy road together – hopefully one that is, indeed, downhill.





› CRISPY PEPPER

ITALIAN STREET FOOD

Basilicata, where every bite tells a story

BY WE THE ITALIANS EDITORIAL STAFF

When Americans think of Italian street food, pizza al taglio in Rome or arancini in Sicily usually come to mind. Yet in Basilicata, one of Italy's least explored regions, street food tells a different story. Here, recipes were born not from abundance but from necessity, shaped by farmers, shepherds, and artisans who transformed humble ingredients into unforgettable flavors. Today, these simple foods have become symbols of one of Italy's most authentic culinary traditions.

The undisputed king of Lucanian street food is the peperone crusco, the famous “crispy pepper.” Made primarily from the sweet Peperone di Senise PGI, the peppers are harvested in summer, threaded into long garlands known as serte, and left to dry naturally before being flash-fried for just a few seconds in olive oil. The result is astonishing: light, crisp,

slightly sweet, and intensely flavorful. Locals enjoy them as a snack much like potato chips, while chefs crumble them over pasta, meat, or fish. They have become so iconic that they are often called the “red gold” of Basilicata.

Bread also occupies a place of honor. Pane di Matera PGI is famous for its distinctive horn-like shape, thick golden crust, and remarkable ability to stay fresh for several days. Made with durum wheat semolina and natural sourdough, it has sustained generations of farmers and shepherds. Street vendors often slice it thick, toast it over charcoal, drizzle it with extra virgin olive oil, and top it with tomatoes, oregano, local cheeses, or cured meats, creating a rustic bruschetta that perfectly captures the flavors of southern Italy.

No exploration of Basilicata would be complete without Lucanica di Picerno PGI, one of Italy's oldest sausages. The very word “lucanica” dates back to ancient Roman times, when this style of sausage from the historic region of Lucania was already celebrated. Seasoned with wild fennel and spices, it is delicious grilled and tucked into a crusty roll, mak-

➤ PANE DI MATERA BRUSCHETTA





> LUCANICA DI PICERNO

ing it one of the region's favorite grab-and-go meals during village festivals and outdoor markets.

Visitors will also encounter focaccia lucana, often topped with tomatoes, onions, olives, or peppers, along with strazzata, the ring-shaped bread from Avigliano that pairs beautifully with local cheeses and cured meats. During religious festivals and community celebrations, these baked specialties become the centerpiece of outdoor gatherings, where recipes are passed from one generation to the next.

What makes Basilicata's street food unique is its authenticity. There are no elaborate preparations or extravagant ingredients. Instead, every bite re-

flects centuries of agricultural traditions, respect for seasonal products, and the creativity of people who learned to waste nothing. Even today, many recipes remain virtually unchanged, preserving flavors that connect modern travelers with the daily lives of the region's ancestors.

In an age when street food often means fast food, Basilicata offers something refreshingly different. Its specialties are slow to prepare, deeply rooted in local history, and proudly tied to the land. They remind us that Italy's greatest culinary treasures are often found far from the most famous destinations, waiting to be discovered one delicious bite at a time.

> FOCACCIA LUCANA





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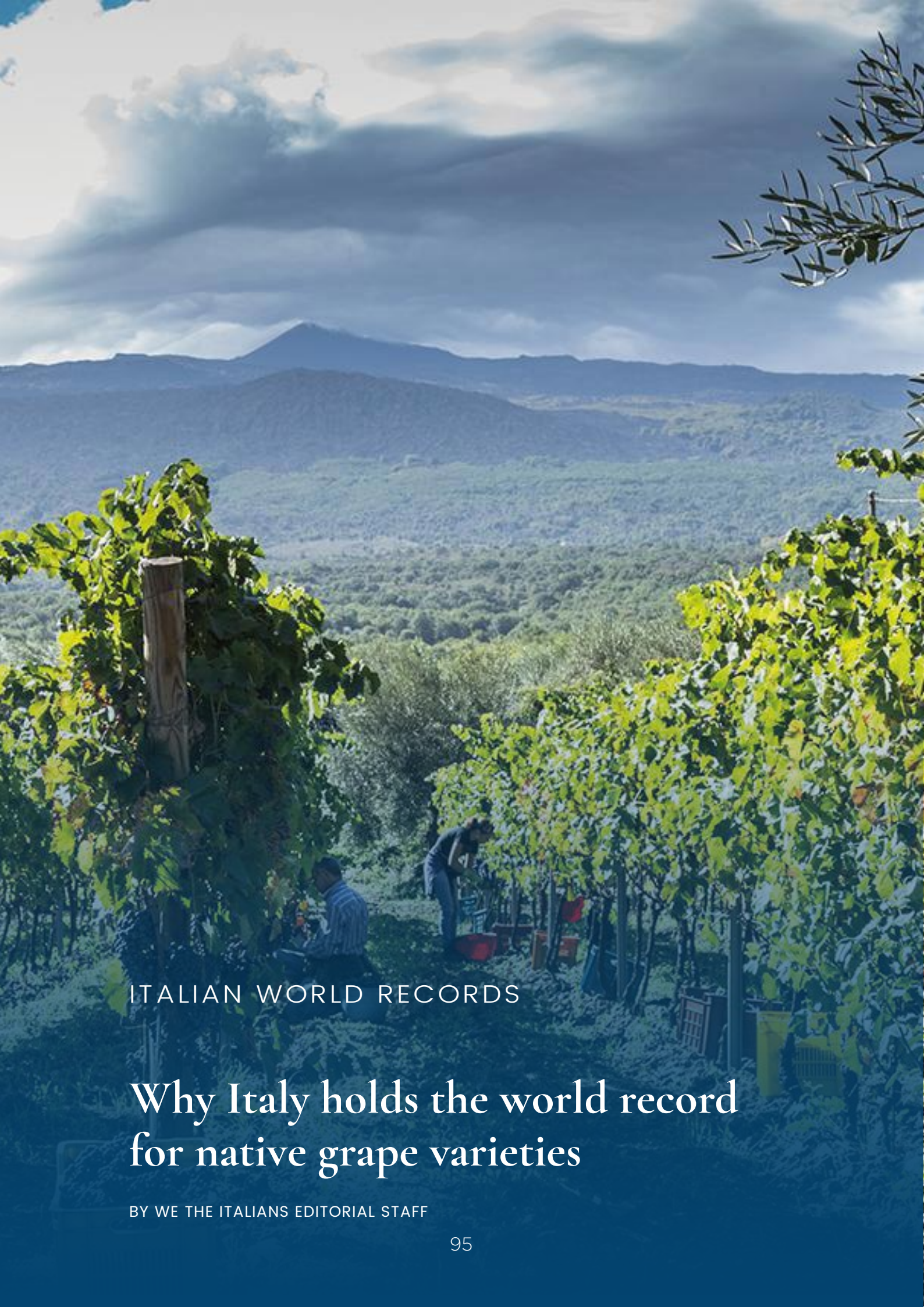


REGIONE
LIGURIA



SEPTEMBER 2026
ATLANTA





ITALIAN WORLD RECORDS

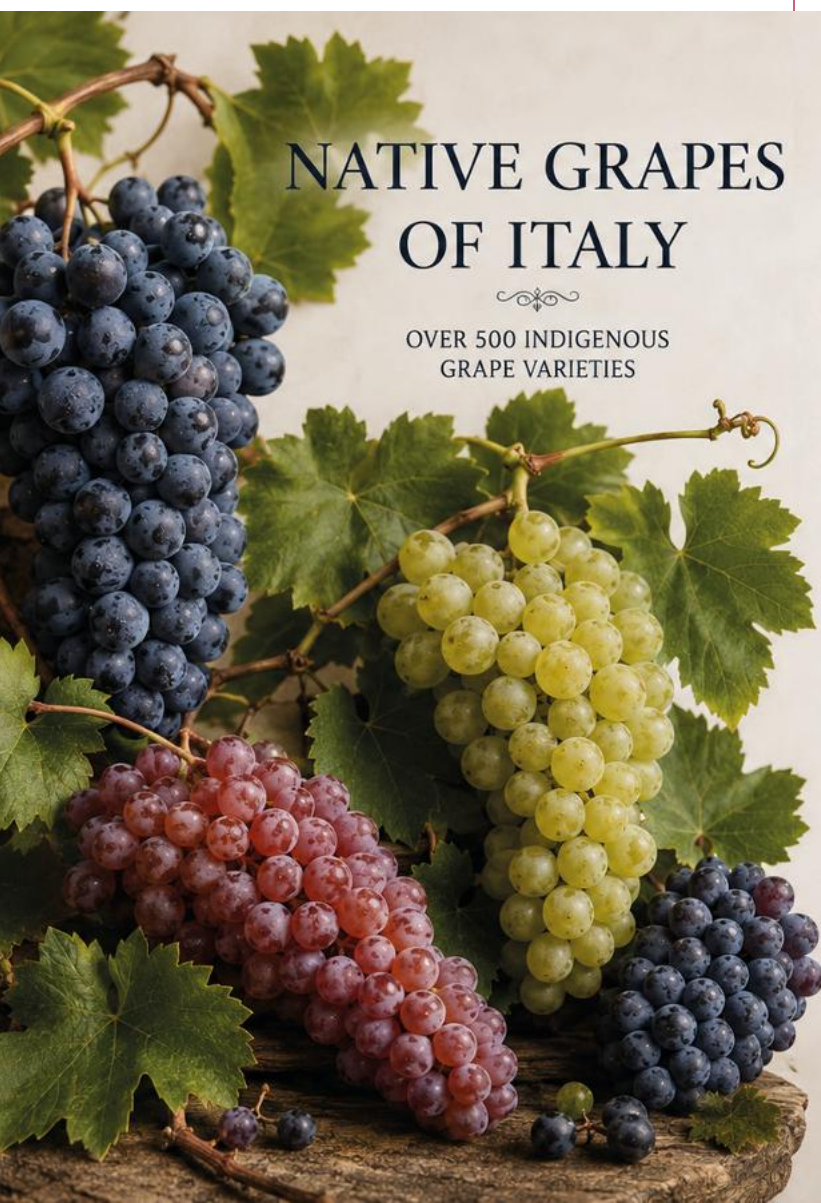
Why Italy holds the world record for native grape varieties

BY WE THE ITALIANS EDITORIAL STAFF

When it comes to global viticulture, Italy doesn't just participate in the conversation—it dictates the vocabulary. Among the country's many contributions to global culture, one of its most staggering achievements sits comfortably in the Guinness World Records territory: Italy possesses the highest number of native (autochthonous) grape varieties in the world. With over 500 officially registered indigenous grape cultivars—and thousands more documented by botanists and geneticists—the Italian peninsula functions as a living, breathing museum of liquid biodiversity.

To put this monumental achievement into perspective, Italy's closest viticultural competitors pale in comparison when it comes to genetic uniqueness. While global giants like France have successfully exported international varieties like Cabernet Sauvignon, Chardonnay, and Merlot to every corner of the earth, Italy has quietly nurtured an unparalleled ecosystem of localized vines. From the sun-drenched terraced cliffs of Valle d'Aosta to the volcanic slopes of Sicily, virtually every square mile of the country yields a grape that cannot, and does not, natively grow anywhere else on the planet.

This breathtaking diversity is no accident; it is the product of millions of years of shifting geography and millennia of human history. The Italian peninsula acts as a natural climatic crossroads, compressed between the alpine barrier of the north and the Mediterranean sea currents of the south. This created an infinite tapestry of microclimates,



NATIVE GRAPES OF ITALY

OVER 500 INDIGENOUS
GRAPE VARIETIES

VALLE D'AOSTA

-  Petit Rouge
-  Fumin

PIEDMONT

-  Nebbiolo
-  Barbera
-  Dolcetto
-  Arneis
-  Timorasso

LIGURIA

-  Rossese
-  Vermentino

TUSCANY

-  Sangiovese
-  Canaiolo
-  Colorino
-  Trebbiano Toscano
-  Vernaccia Nera

UMBRIA

-  Sagrantino
-  Grechetto
-  Trebbiano Spoletino

TRENTINO-ALTO ADIGE

-  Lagrein
-  Gewürztraminer
-  Teroldego

FRIULI-VENEZIA GIULIA

-  Friulano
-  Refosco
-  Picolit

VENETO

-  Corvina
-  Garganega
-  Prosecco (Glera)

EMILIA-ROMAGNA

-  Lambrusco
-  Sangiovese di Romagna
-  Albana

MARCHE

-  Verdicchio
-  Montepulciano
-  Pecorino

ABRUZZO

-  Montepulciano d'Abruzzo
-  Trebbiano d'Abruzzo
-  Cocciola

MOLISE

-  Tintilia

CAMPANIA

-  Aglianico
-  Fiano
-  Falanghina
-  Greco di Tufo

LAZIO

-  Cesanese
-  Malvasia del Lazio
-  Bellone

SARDINIA

-  Cannonau (Grenache)
-  Vermentino
-  Nuragus
-  Carignano del Sulcis

SICILY

-  Nerello Mascalese
-  Nero d'Avola
-  Grillo
-  Catarratto

CALABRIA

-  Gaglioppo
-  Magliocco
-  Greco Nero

ITALY HOLDS THE GUINNESS WORLD RECORD
FOR THE HIGHEST NUMBER OF NATIVE GRAPE VARIETIES



soil compositions, and altitudes. When ancient civilizations—most notably the Etruscans and the Greeks—began cultivating vines, they found a land remarkably hospitable to wild grapes. The Greeks were so astonished by the peninsula’s natural abundance that they famously dubbed it Oenotria—the Land of Wine.

What truly elevates this record from a statistical anomaly to a cultural masterpiece is the sheer resilience of Italian winemaking. In the late 20th century, as globalization threatened to standardize the wine industry around a handful of popular French grapes, Italian growers chose a different path. Instead of ripping out ancient, difficult-to-grow local vines to make room for generic international varieties, they leaned into their roots. Pioneers across the country spent decades rescuing near-extinct varieties like Timorasso in Piedmont, Pecorino in the Marche, and Fiano in Campania from historical oblivion.

Today, this world record is a major asset in the global market. Modern wine enthusiasts are increasingly moving away from mass-produced, predictable flavors and actively seeking out authenticity, story, and terroir. Italy offers an endless journey of discovery. Sampling an Italian wine made from Neb-

biolo, Sangiovese, Aglianico, or Nerello Mascalese isn’t just an sensory experience; it is an encounter with a distinct historical community. Italy’s world record for native grape varieties is more than just a number on a certificate—it is the ultimate defense of liquid individuality in a standardized world.





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ITALIAN CITIZENSHIP ASSISTANCE

Increased flexibility for Italians abroad seeking CIE credentials

BY ITALIAN CITIZENSHIP ASSISTANCE

If you have resided in Italy for any length of time and/or are an Italian citizen, you have most likely heard of Italy's digital ID system to simplify bureaucratic procedures. SPID was the original form of ID available, but now CIE has been introduced, credentials tied to one's Italian identity card. There has been an important update for this in 2026, so in the below article, we lay out the differences between CIE and SPID, how to obtain CIE, and the greater flexibility now for Italian citizens living abroad.



Why might you need a digital ID in Italy?

A digital identity can be used for a wide variety of bureaucratic services in Italy, including taxes and other financial related documents on the Agenzie delle Entrate's website; health records, exams, and appointments; education registration, governmental "bonuses", or financial compensation in certain areas; and immigration. As more and more of such offices move away from in-person appointments to an online infrastructure, it becomes even more important - not to mention convenient - to have a digital ID.

Carta d'Identità Elettronica and Sistema Pubblico

d'Identità Digitale

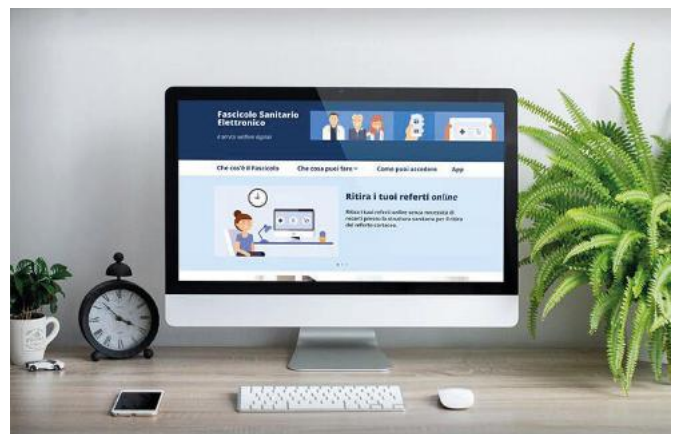
The [CIE](#) and [SPID](#) essentially provide a person with the same thing: online credentials to access bureaucratic services. One can even have *both* a CIE and a SPID, though Italian citizens living abroad might find a CIE easier to maintain and manage. This is because SPID is provided by a third-party service (e.g. the phone company TIM or Poste Italiane), and so customer service can be more problematic for those living abroad. That said, there are some providers that allow verification to occur outside of Italy.

On the other hand, CIE credentials come from one's carta d'identità, an identity document that can obtained/renewed either within Italy at a municipality or outside of Italy at a consulate. When applying for or renewing your carta d'identità, you will receive one half of a code, and then the other half will arrive with your physical card. Using this code, you can establish the online credentials for CIE.

Both services are essentially the same, but as mentioned, CIE might be more convenient for those residing abroad. And, as discussed below, as of 2026 it has become even easier for these people.

How to request CIE

To request your CIE, you will need to present the following documents to either your local munic-



ipality or your nearest Italian consulate: Recent passport photo; A valid ID document (this could include your old carta d'identità if renewing); Codice fiscale; Payment of €16.79 (if in Italy) or €21.95 (if outside of Italy).

Be sure to check local requirements. You will also be fingerprinted at your appointment.

The card will be valid for 10 years for adults, 5 years for children between 3 and 18, and 3 years for children under 3.

The 2026 change for Italians living abroad

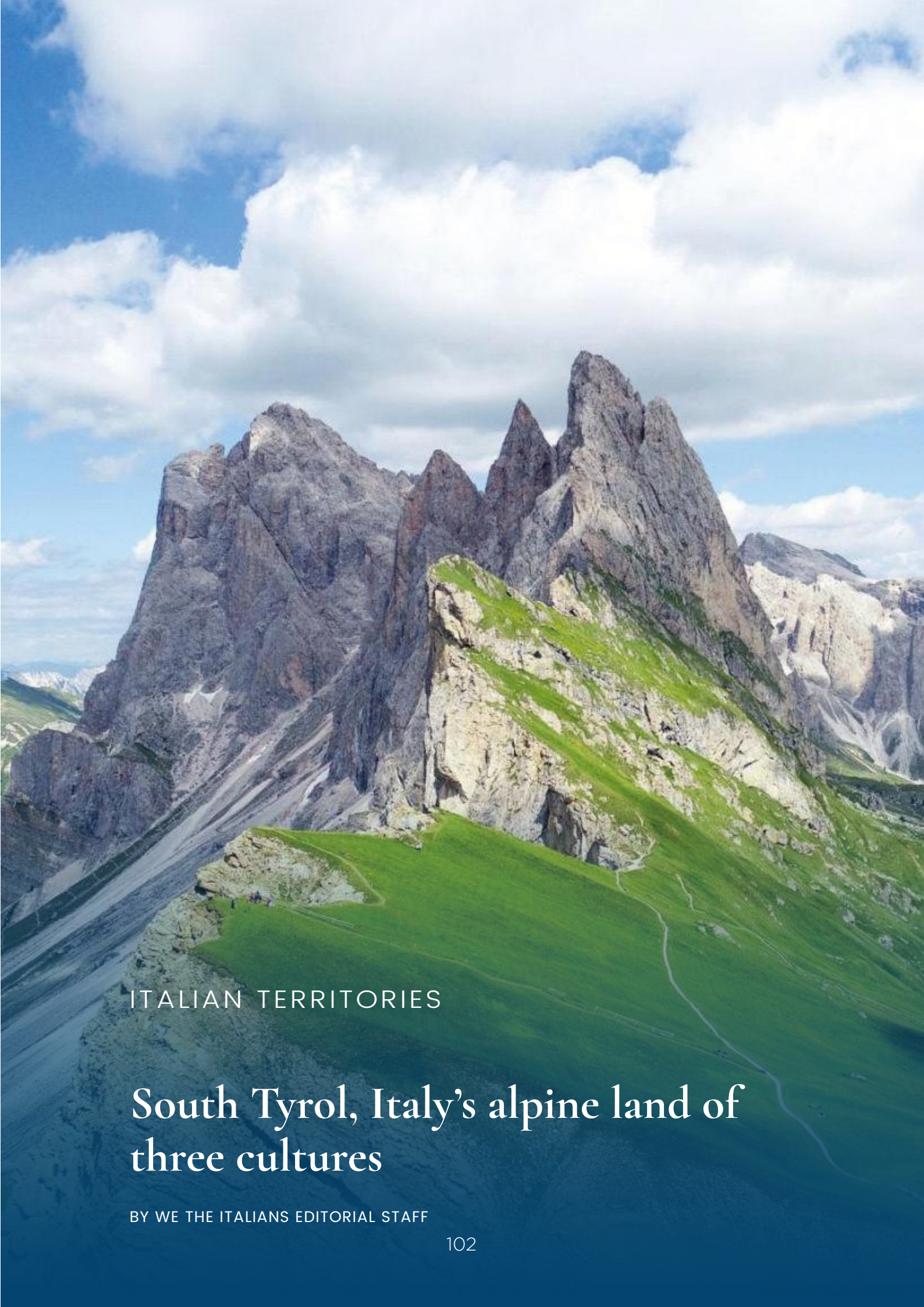
As of June 1, 2026, Italians residing abroad will now have the opportunity to request their CIE at *any* municipality in Italy, as opposed to only their Italian consulate. The card can either be picked

up in person at the municipality or shipped to the person's foreign address. This provides much greater flexibility for Italians in A.I.R.E. to obtain their CIE.

Italian Citizenship Assistance is here to help

Italian Citizenship Assistance is happy to offer comprehensive services related to relocating and residing in Italy. Whether it's citizenship applications, visa paperwork filing, or the ins and outs of settling into Italian life, they are here to help. Visit them online at www.italiancitizenshipassistance.com or contact them today at info@italiancitizenshipassistance.com.





ITALIAN TERRITORIES

South Tyrol, Italy's alpine land of three cultures

BY WE THE ITALIANS EDITORIAL STAFF

Nestled in the heart of the Alps, South Tyrol – known in Italian as Alto Adige and in German as Südtirol – is one of Italy’s most distinctive and fascinating territories. As the northernmost province of the Italian Republic, it borders Austria to the north and east, Switzerland to the west, and the Italian province of Trentino to the south. Although its landscapes and architecture often resemble those of the Alpine world beyond the Brenner Pass, South Tyrol is unmistakably Italian, forming, together with Trentino, the autonomous Italian region of Trentino–Alto Adige/Südtirol. Its unique blend of languages, cultures, and traditions has made it one of Europe’s most successful examples of coexistence between different ethnic communities.



Covering approximately 7,400 square kilometers (2,860 square miles) and home to more than 540,000 residents, South Tyrol is dominated by dramatic mountain scenery. About 80% of its territory lies above 1,000 meters (3,280 feet), making it one of Italy’s most mountainous provinces. The region includes some of the country’s most spectacular natural landmarks, including the Dolomites,

a UNESCO World Heritage Site famous for their soaring limestone peaks, alpine meadows, and breathtaking hiking and skiing destinations. Rivers such as the Adige, Italy’s second-longest river, begin their journey here, while fertile valleys support extensive vineyards and apple orchards. South Tyrol alone produces roughly 10% of Europe’s apples, making it one of the continent’s leading fruit-growing regions.

The province’s history is as remarkable as its geography. For more than 550 years, until the end of World War I, South Tyrol belonged to the County of Tyrol within the Habsburg Empire. Following the 1919 Treaty of Saint-Germain, the territory became part of Italy, a status it has retained ever since. During the Fascist era, policies of forced Italianization created tensions with the predominantly German-speaking population. After World War II, Italy and Austria negotiated a series of agreements that culminated in the Second Statute of Autonomy in 1972, granting South Tyrol extensive powers of self-government while firmly remaining part of the Italian state. Today, this autonomy is widely regarded as one of the world’s most successful models for protecting linguistic minorities and promoting peaceful coexistence.

One of South Tyrol’s defining characteristics is its multilingual identity. German is the first language for roughly 69% of the population, Italian for about 26%, while approximately 4% speak Ladin, an ancient Romance language preserved in the Dolomite valleys of Val Gardena and Val Badia. All three languages enjoy official status, and road signs, schools, public offices, and government services operate accordingly. This multilingual environment gives South Tyrol a cultural richness unlike anywhere else in Italy.

The region’s economy consistently ranks among the strongest in Italy. Tourism is a major pillar, attracting millions of visitors each year for skiing, hiking, cycling, and wellness vacations. Agriculture also plays a vital role, with world-renowned wines,



apples, and dairy products benefiting from the Alpine climate and centuries of farming tradition. High-quality manufacturing, renewable energy, and a strong network of small and medium-sized enterprises further contribute to one of Italy's highest standards of living.

Perhaps nowhere else in Italy do Mediterranean and Central European influences blend so naturally. Medieval castles overlook vineyards, Baroque churches stand beside Alpine farmhouses, and Italian cuisine meets Austrian and Ladin traditions at the dinner table. Cities such as Bolzano, Merano, and Bressanone combine Italian elegance with Tyrolean charm, while local festivals celebrate centuries-old customs that remain deeply rooted in everyday life.

South Tyrol demonstrates that cultural diversity can be a strength rather than a division. Entirely Italian in its political identity, yet proudly preserving its multilingual heritage and Alpine traditions, it represents one of Italy's most extraordinary regions – a place where history, nature, and culture come together in a landscape unlike any other in Europe.



ITALIAN PROVERBS

Sbagliando s'impara

WE THE ITALIANS EDITORIAL STAFF

The Italian saying “You learn by making mistakes” reflects the belief that errors are an essential part of personal growth. Every mistake offers a valuable lesson and helps develop experience, skills, and judgment.

The proverb dates back to ancient Rome, where it appeared in the Latin expression “Errando discitur,” and later became especially common in artisan workshops, where apprentices learned through trial and error. The message remains timeless: making mistakes is inevitable, but choosing to learn from them is what truly leads to improvement, confidence, and lasting success.



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