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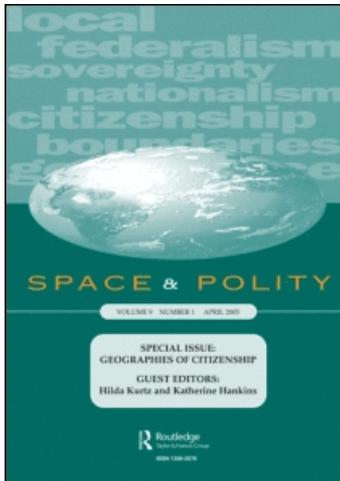
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## CittàSlow: Producing Slowness against the Fast Life

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## CittàSlow: Producing Slowness against the Fast Life

MARA MIELE

[Paper first received, August 2007; in final form, January 2008]

**Abstract.** CittàSlow, which means ‘slow city’, is an international network of small towns that originated in Italy less than a decade ago. Now it is proliferating in many other countries and there are more than 100 slow cities in the world. A slow city agrees to working towards a set of goals that aim to improve the quality of life of its citizens and its visitors. One of these goals is to create borders against the spread of the ‘fast life’, the philosophy and materiality of which are embodied in the ‘fast food’ restaurant chains which are fast replacing traditional restaurants in Europe and in many other part of the world. Drawing on insights from STS and material semiotics approaches, the paper tries to give an account of what CittàSlow produces and how it proliferates by looking at the outline for joining the network. It is suggested that it is a set of technologies for producing slowness. Every CittàSlow produces a version of slowness. Every slow translation is a little different and two slow cities, Orvieto and San Vincenzo, are presented to illustrate these differences. In order to work and to reproduce a new version of slowness in each new and diverse/distant locality, there is always change and adaptation to local conditions and contingencies. But this suggests that both the qualification of the slow objects, practices and spaces, and the variable procedures for joining the CittàSlow network, may be understood as fluid technologies that create mutable mobiles and perform boundaries between slow and fast.

Slow Food endorses the primacy of sensory experience and treats eyesight, hearing, smell, touch, and taste as so many instruments of discernment, self-defence and pleasure. The education of taste is the Slow way to resist McDonaldization (Carlo Petrini, 2001, p. 69).

Mara Miele is in the School of City and Regional Planning, Cardiff University, Glamorgan Building, King Edward VII Avenue, Cardiff CF10 3WA. Fax: + 44 (0) 2920 874 845. E-mail: MieleM@Cardiff.ac.uk. The material presented in this paper is based on interviews and informal conversations with members, chefs and governors of the Slow Food movement in Italy between year 1998 and year 2003 and, in the spring of 2007, on participant observations in three slow cities in Italy, three interviews and several informal conversations with representatives of CittàSlow and civil servants both in the UK and in Italy (in the towns Ludlow, England and in San Vincenzo and Greve in Chianti in Italy). The material about the ‘CittàSlow Manifesto’ used in this paper draws upon an analysis of the Italian webpage and on documents kindly made available during the interview in San Vincenzo. The author is most grateful to Paolo Saturnini, mayor of Greve in Chianti, founder and honorary president of the CittàSlow movement, for his time and for sharing his notes for the conference ‘CittàSlow, progetto per una citta’ utopica’, held in Urbino, 14 April 2007).

## Introducing CittàSlow

CittàSlow, which means 'slow city', is an international network of small towns that originated in Italy less than a decade ago with the aim of addressing the 'Slow Food' philosophy in their urban design and planning. Now the network is proliferating in many other countries, in Europe and in other continents, and in June 2007 there were about 100 slow cities around the world. More than half of them are located in Italy, but the number of networks arising in Germany, Norway, the UK, Poland, Spain, Slovenia and Portugal and, outside Europe, in Australia and New Zealand is growing quickly.<sup>1</sup>

A slow city agrees to work towards a set of goals that aim to improve the quality of life of its citizens and its visitors, and to share good ideas, experiences and knowledge across the national and international CittàSlow networks. One of these goals is to create borders against the spread of the 'fast life', the philosophy and materiality of which is embodied in the 'fast food' restaurant chains, which are fast replacing traditional restaurants in Europe and in many other parts of the world.

Carlo Petrini, the founder and president of Slow Food, first launched the idea of a network of towns that would endorse the philosophy of Slowness at the Slow Food World Congress held in Orvieto (Umbria, Italy) in 1997. Slow Food's philosophy addresses eco-gastronomy (that is to say how food is produced, how it circulates and how it is consumed). Eco-gastronomy points to the link between what we consume and how it affects the rest of the 'planet'

Our movement is founded upon this concept of eco-gastronomy—a *recognition of the strong connections between plate and planet*. Slow Food is good, clean and fair food. We believe that the food we eat should taste good; that it should be produced in a clean way that does not harm the environment, animal welfare or our health; and that food producers should receive fair compensation for their work. We consider ourselves *co-producers*, not consumers, because by being informed about how our food is produced and actively supporting those who produce it, we become a part of and a partner in the production processes (www.slowfood.com; emphasis added).

Then, the CittàSlow movement was born in Orvieto in 1999 when Carlo Petrini first signed the CittàSlow Charter with the mayors of the first four founding towns (Greve in Chianti, Orvieto, Bra and Positano). Paolo Saturnini, mayor of Greve in Chianti, and founder of CittàSlow, talking at the congress 'CittàSlow, Project for a Utopian City' in April 2007, remembers that<sup>2</sup>

Slow Cities were not born as a conservation movement, but, rather, as a movement that in the wake of modernisation and globalisation asks itself about how to transfer 'cities' in a globalised world without making them lose their soul in that journey (Paolo Saturnini).

This was the second event in a series of encounters during 2007 dedicated to reflect on the experience of CittàSlow, the first being held in Orvieto in January. These meetings were central to sharing the experiences, ideas and good practices of urban development in these cities, that oppose 'Slowness' to the dominant themes of globalisation and interpret these practices as adding value to 'their collective identity'.<sup>3</sup> They were also dedicated to thinking about the future

development of CittàSlow and the problems that the movement now has to face in enrolling towns from distant localities—which implies translating slowness in very different contexts.

The idea behind CittàSlow was simple. It emphasised the concept of good living seen in terms of the quality of the local environment and gastronomic resources and the use of new technologies for collective well-being. It was also argued that small towns, of no more than 50 000 inhabitants, offer the best opportunities for easy, enjoyable living. The real cities of the late-medieval and Renaissance in Italy, with their piazzas functioning as a centre of social aggregation, were the concrete reference for the actual and future CittàSlow, as explained by Stefano Cimicchi, former president of the Italian CittàSlow network and mayor of Orvieto. When asked about the goals of CittàSlow and whether he fostered a return to the 'Age of the Communes', he offered his vision

We do not foster a return [to the 'Age of the Communes'] but ... it's important to remember ... the socio-cultural role of towns and cities in Europe and the enormous contribution that they can potentially give to a new model of good living (Stefano Cimicchi, interviewed Alessandra Abbona and Paola Nano; see [www.CittaSlow.net](http://www.CittaSlow.net)).

CittàSlow is a very young movement (it was born less than a decade ago), it is small in size (there are only about 100 Slow Cities around the world) and, so far, it is largely concentrated within the Italian borders (55 Slow Cities are in Italy). Nevertheless, its experience has already gained the attention of many other towns outside Italy and, increasingly, CittàSlow is embarking on longer journeys and is moving to distant localities. Several commentators, who have written mostly in praise of CittàSlow principles and initiatives, have assessed the movement as an example of a network of towns that critiques consumer culture and promotes a form of sustainable development (Mayer and Knox, 2006; Knox, 2005; Pink, 2007).<sup>4</sup> Among these commentators, Pink offers an interesting analysis of a slow city in the UK that recently joined CittàSlow. She argues that CittàSlow goes beyond the ideology of urban design and suggests that, politically, it calls for the creation of alternative urban 'sense-scapes' that implicitly critique the visual, olfactory, gustatory, sonic and haptic experiences that are associated with global consumer capitalism (Pink, 2007, pp. 65–66). Parkins and Craig (2006) look at CittàSlow from a cultural studies perspective and, by looking at the 'human relations' and the 'social spaces' that are promoted in slow cities, they suggest that CittàSlow addresses those ways of life that are increasingly marginalised in modern urban contexts

The tremendous power of global culture to threaten cultural difference and standardize everyday practices gives rise to expressions of resistance in the form of entities such as slow communities. CittàSlow, then, does not seek to promote 'static' cultures defined through their stubborn opposition to the 'monolithic fluidity' (if one can use such a phrase) of modern global culture but it is itself a 'fluid' organization, defining itself through its on-going negotiation of emerging cultural change and traditional way of living (Parkins and Craig, 2006, pp. 82–83).

In this paper, I want to start from Parkins and Craig's suggestion about CittàSlow as a 'fluid' organisation and I want to explore how CittàSlow produces and translates Slowness in each new town that joins the movement. Then I explore the question,

“What is ‘Slowness?’” and, “with respect to what is it ‘slow?’”. In addressing these questions, I draw on some insights from STS and material semiotics.

### STS, Material Semiotics and ANT: A Set of ‘Slow’ Approaches.<sup>5</sup>

Science and technology studies (STS) is a discipline that developed to understand processes of scientific and technological change, but has now become a set of different methods that can be used to explore topics that do not directly have to do with science and technology (for instance it has been widely used in geography, in organisation studies, in IT and in sociology; for an overview see Law, 2007; and Latour, 2005). As with any discipline, it contains various approaches. Some are quite closely allied to sociology—for instance, expert cultures and practices, and questions of legitimacy and the public interpretation of science as in the studies of Knorr-Cetina (1999), Collins and Evans (2007) and Wynne (1992). Others draw on post-structuralism and explore how practices generate realities and ideas relationally. These ‘material semiotic’ approaches come in various versions, including feminist material semiotics (Haraway, 1991) and so-called actor network theory (ANT) (Callon, 1986; Callon *et al.*, 2002; Latour, 1987, 1993, 2005; Law, 1994, 1999, 2004, 2007; Law, and Hassard, 1999). While many of the early ANT studies dedicated their attention to the analysis of how scientific facts and objects moved from one laboratory to another (for example, the ‘immutable mobiles’ described by Latour, 1987), more recent STS case studies describe other types of technologies, tools and objects that change as they move and which are called ‘fluid technologies or mutable mobiles’ (Mol and Law, 1994; de Laet and Mol, 2000; Law and Mol, 2001). For example, in their study of anaemia in the Netherlands and in Africa, Mol and Law contrast two technologies used to identify anaemia: the laboratory, with its instruments for counting the blood cells (haemoglobin-measurement network) and the clinical gaze, where anaemia is detected by looking at the absence of colour in the patient’s eyelids, gums and nail-beds. These two technologies co-exist both in the Netherlands and in Africa, but, while the assessment of anaemia with the blood test produced by the laboratory works well in the Netherlands, in Africa it is different, because the translation and stabilisation of the haemoglobin-measurement network is more difficult and, often, it fails. Then “the assessment of the degree of anaemia by looking at mucous membranes remains the most valuable screening method”. (Mol and Law, 1994, p. 654). Mol and Law (1994) define the clinical gaze as a fluid technology for its ease of adapting to different localities and circumstances, such as Dutch hospitals and African surgeries. Similarly, the clinical gaze of the Zimbabwe bush pump described by de Laet and Mol (2000) is another example of a fluid technology that moves easily from one village to another one in Zimbabwe. It is a successful invention and its success has to do with its simplicity (in design, installation and maintenance) and in its great adaptability (it works under different circumstances and even in the absence of several components). These examples suggest that *fluidity* is a crucial element of technologies for travelling long distances, because

in travelling to ‘unpredictable’ places, an object that isn’t too rigorously bounded, that doesn’t impose itself but tries to serve, that is adaptable, flexible and responsive—in short, a fluid object—may well prove to be stronger than one which is firm (Morgan; in de Laet and Mol, 2000, p. 226).

## Joining CittàSlow

And then we decided to call 'slow' those cities that adopted a certain type of environmental policy, one that promotes the use of technologies for improving the quality of the environment, those cities that encourage the use of natural foods. . . . Later we identified the list of criteria for becoming a CittàSlow: there are sixty of them, divided in six big 'families'. On this basis we have built and developed the movement. These criteria were inspired by the small and medium size towns of the Central Regions of Italy (Paolo Saturnini, 2007).

There are 60 criteria for the enrolment of a candidate town into the CittàSlow network and they are constructed on the philosophical principle of *festina lente* ('make haste slowly'), a Latin concept used here to address the everyday search of the 'modern day counterpart for the best achievements of the past'.<sup>6</sup> In other words, looking for the best of the knowledge of the past and enjoying it thanks to the best possibilities of the present and of the future.

The 60 criteria are grouped into six headings (or families) and are written as a code of tangible and verifiable conduct. According to these principles and measures, Slow Cities are cities that implement an environmental policy designed to maintain and develop the characteristics of their surrounding area and urban fabric, placing the onus on techniques of recovery and reuse.<sup>7</sup> They implement an infrastructural policy which is functional for the improvement, not the occupation, of the land and promote the use of technologies to improve the quality of the environment and the urban fabric. Slow Cities encourage the production and use of foodstuffs produced using natural, eco-compatible techniques, excluding transgenic products and setting up, where necessary, new Presidia to safeguard and develop typical products currently in difficulty, in close collaboration with the Ark of Taste project and already existing Slow Food wine and food presidia.<sup>8</sup> Also, autochthonous production rooted in culture and tradition is safeguarded, which contributes to the identity of an area, maintaining its modes and *mores* and promoting preferential occasions and spaces for direct contacts between the consumers, renamed 'co-producers' by Slow Food, and the producers of quality products.<sup>9</sup>

The quality of hospitality (see Miele and Murdoch, 2002, for an example) as a real bond with the local community and its specific features is promoted, as is awareness among all citizens, and not only among operators, that they live in a Slow City, with special attention to the world of children, young people and schools, through the systematic introduction of taste education. As knowledge about food (where it comes from, how it is produced, processed and how it circulates) and food education (which is how to get trained to recognise the taste of food) are central elements of the Slow Food philosophy of resistance against the fast life and the sameness of taste that it aims to bring about, the constitution of a 'convivium' (or *condatta*, in Italian), a presidium and the programmes for food education in schools, are the starting-points and the essential elements of the guidelines for joining the CittàSlow.

A convivium is a Slow Food local unit and it promotes educational activities for taste education

Learning can take place in many ways in a convivium: by visiting an apple orchard or local farm, through food and wine tastings, by inviting

a guest speaker or local producer to a dinner. On a local level, Slow Food convivia bring producers and consumers closer together and help support Ark and presidium producers and Terra Madre food communities ([www.slowfood.com](http://www.slowfood.com)).

Taste education is also the objective of the Slow Food's school programmes, that range from training teachers and collaborating on curricula, to improving school lunches and organising after school programmes. Emphasis is also put on direct experiences of growing food; for this reason, Slow Food decided that each convivium should create a school garden in their town or city: "This way students learn to grow plants, understand the cycle of the seasons and also taste what they've grown before going on to study delicious ways of using the ingredients in the kitchen" (see [www.slowfood.com](http://www.slowfood.com)). These activities are at the core of the guidelines for joining CittaSlow and are the basic technologies for the transmission of knowledge about food and where it comes from.

Membership of CittaSlow does not exclude participation in other networks or other initiatives of territorial marketing and city branding. On the contrary, the majority of the Italian slow cities hold multiple memberships and actively promote and engage with a range of city branding policies to stress their identity and to attract tourists. None of the towns that applies to become a CittaSlow is expected to fulfil all the requirements at the time of application. However, a city needs to comply with at least 50 per cent of the criteria and to undersign pledges to set up initiatives in order to address the remaining criteria that it does not initially meet.<sup>10</sup> The starting-point for applying to become a member of the movement is a commitment to strengthen or to foster a local culture of food and wine. However, there is more than food. Knox (2005) has underlined that, for CittaSlow, endorsing local distinctiveness and a sense of place is almost equally important as the celebration of good local food and wine. This is evident in the charter that also lists many aspects of urban design and planning—for example, the candidate cities must be committed to supporting those activities and products that stress the uniqueness and identity of the region as well as local arts and crafts. They must also dedicate attention to the conservation of the distinguishing character of their built environment and take action for maintaining a dedicated aesthetic

They must pledge to keep public squares and piazzas free from advertising billboards and neon, ban car alarms, reduce noise pollution, light pollution and air pollution, . . . promote eco-friendly architecture in any new development (Knox, 2005, p. 6).

The movement is also dedicated to the improvement of the quality of the services that are offered in the Slow Cities through the management standards embodied in ISO 9000 and to the environmental compatibility of its activities through the management and monitoring standards of ISO 14000 or EMAS.<sup>11</sup>

Enrolment in the CittaSlow movement is carefully evaluated and progress towards its compliance is monitored and verified periodically in a standard fashion.<sup>12</sup> The enrolled towns periodically need to produce a self-assessment report about the way in which the six main families of criteria are fulfilled or they have to indicate whether and how progress has been made towards the attainment of the previously set targets. There are very few core/compulsory

requirements for joining the movement (the presence of a Slow Food convivium, or the commitment to activate one; the presence of a Presidium or the commitment to promote it). All the other criteria are dealt with by means of a self-assessment procedure where each local administration proposes its own way of addressing the criteria. Then a joint committee (with representatives of the local administration and representatives of CittàSlow) periodically evaluates the assessment documents and sets the new targets for the following period. There is not an end-point in achieving the CittàSlow goals, but, rather, these guidelines address a constant process of improvement with a periodic redefinition of the goals.

Outside Italy, before a single town can join the movement, it is necessary that a network of at least three towns interested in joining the movement is established and the guidelines are redefined by a mixed committee with representatives of CittàSlow International and representatives of the candidate national network<sup>13</sup>.

Once a town has been certified, it is entitled to use the movement's logo (see Figure 1) and the title of CittàSlow, and to participate in the initiatives undertaken by the movement. Moreover, it will be able to grant the use of the CittàSlow logo to all initiatives and activities, public and private, which contribute to the attainment of the movement's goals. The movement is governed by an elected assembly of 10 city mayors who are responsible for updating the criteria, which are periodically discussed and amended, both in terms of their technical and scientific content. The assembly is in charge of identifying the initiatives that are of interest to the whole network, including issues relating to the budget to finance these initiatives and their co-ordination, the standards and the goals for improvement related to the mission of CittàSlow and to specific policies. Meetings are held in a different city every year and provide an occasion for a general, technical and scientific debate on the problems of the quality of life in participating cities and for drawing up an annual report. A scientific committee, that includes representatives of Italian academia in the fields of urban design, architecture, economics, journalism and consumer studies, has been set up to give advice to the assembly.

The towns that join CittàSlow are ordinary towns and each one differs from the others, even though, occasionally, they undertake common initiatives. Each of them produces a different version of slowness; sometimes this process is easy, but other times it is more difficult and it takes a long time to become a slow city. I will address these points in the presentation of two Italian slow cities: Orvieto and San Vincenzo.



Figure 1. CittàSlow Logo

### **Orvieto: Slow Food, Slow Worship, Slow Tourism, Slow Leisure Time and Slow Energy**

Being 'slow' doesn't mean arriving late. On the contrary, it means using new technologies to make towns and cities ideal places to live in (Stefano Cimicchi, mayor of Orvieto).

Orvieto is a small town located in the southern part of the Umbria region, in central Italy. It is located at an elevation of 1000 feet while the valley lies at 360 feet. It has a long history, originally founded by the Etruscans and called Velzna, it played a leading role in the Etruscan confederation from the 6th to the middle of the 3rd century BC when it was conquered by the Romans. Nowadays, there are many remains and traces of the different people who have inhabited this town in the past 3000 years, but its contemporary unique urban layout is still the one that was achieved in the 13th and 14th centuries, with its public buildings of tufa stone and churches, even though they co-exist with classic facades and elegant buildings, that have been added through the 16th century and later in the 19th century, when the town was renewed and the medieval fabric integrated with new palaces and churches designed by famous architects of that time. Interestingly, in medieval times, the city-state of Orvieto, which comprised an extensive rural territory, attained its highest civic and political expression in the free commune and it was renowned for its trade and efficiency

The Guilds and the Trades developed, providing the population with a wealth of finely made objects, while life in the city continued on its busy way, through period of peace and turmoil, with the passing of time marked by the strokes of the Clock of Maurizio, the first automaton of its kind to regulate the working hours (<http://www.argoweb.it/orvieto/medioevale.uk.html>; accessed November 2007).

Nowadays, 10 000 people live in the city itself and another 15 000 in the valley and in the surrounding hills. In 1999, Orvieto was one of the founders of the association—"though the whole of Umbria was of course already 'slow'" as Chimicchi (2003) pointed out.

Orvieto slowness is enacted in many objects, practices and spaces. However, preservation is not the only way in which 'slowness' is performed in Orvieto, but 'new' slow practices, objects and spaces have been invented, proliferating and co-existing next to the old ones, and this is probably a most interesting 'product' of CittàSlow.

In Orvieto, the most renowned slow 'objects' are its local foods and wines. In this area (but one could easily say the same for the whole of Italy), making wine is a long-established art (or a slow practice), that goes back to Etruscan times and, even though these wines have been renowned for a long time, it is only in the past 10 years that several white and red 'Orvieto' wines<sup>14</sup> have gained the designation of origin (DOC and IGP). They are listed among the major Umbrian wines and a wine-route<sup>15</sup> called *La Strada dei Vini e dei Sapori* (the route of wines and savours) has been recently designed to take visitors through the territory of Orvieto's typical productions, to meet the producers of wines, extra virgin olive oil, cured meats, cheeses, fresh pasta, game, mushrooms and the famous black truffles. So *new* slow practices of hospitality linked to rural tourism have proliferated around the old ones of making wine and typical foods.

The Palace of Taste<sup>16</sup> is a building and an initiative that was established for supporting events and manifestations that promote the culinary identity of the town. It can be defined as a space for both preserving and imagining slowness. It is a meeting-point for food and wine producers, public institutions and private enterprises (restaurants, canteens, supermarkets), for fostering research activities to preserve local breeds, endangered fruit and vegetable varieties and for a systematic census of typical cured meats, cheeses, typical animal breeds, local fruit and vegetable varieties and fish, as well as typical recipes to reinforce the excellence of the ingredients and the ways of cooking of the *cucina orvietana* (Orvieto cuisine). The Palace of Taste now hosts the headquarters of CittàSlow International and it is one of the main centres promoting the collective initiatives of the association (mostly food courses).<sup>17</sup>

The revision of school meals was the first initiative that Orvieto undertook when it became a Slow City in 1999. Since then, particular attention has been dedicated to creating opportunities for children's taste education and, through food, to increasing their awareness and knowledge of the environment in which they live. An example of a recent initiative in this direction is the plan for the children's summer activities proposed by the Palace of Taste. Called *Coloriamo il Gusto*<sup>18</sup> (*let's paint the taste*), it is centred on encouraging the children to use of all their senses to experience the city. For four weeks, starting in July 2007, children aged 10 or younger are invited to attend courses on the art of painting with natural colours (see Table 1). As part of the same programme, children are also invited to take part in sensory laboratories (taste labs) for training the body to get sensitised to traditional and seasonal local products, and for experimenting in the traditional practices of how to combine them (for example, pears and cheese, figs and Parma ham, cheese and honey), how to order the courses in a meal (the pasta dish, followed by meat and/or fish and vegetables, which are served with bread and always followed by fruit to end the meal) and how to share the collective task of having a meal.<sup>19</sup> The children also take part in daily nature trails and harvest wild fruits and herbs (see the Appendix). Proximal and performative forms of knowledge are encouraged, what Hetherington (2003, p. 1937) calls "the view from the fingertips", as in the case of making paints from stones and plants, or using touch and smell to recognise herbs or to know when a fruit is ripe, as well as haptic encounters with material objects and their placemaking capacity (such as the tufa and the stone of the buildings and the streets). The courses proposed by the Palace of Taste take place in collaboration with the Associazione Alto Rilievo,

**Table 1.** A weekly programme from '*Let's paint the taste*', Orvieto, July 2007

Monday	Free theme for an approach to colour: the use of natural pigments, reading club and breakfast with products from the garden
Tuesday	Approaching white paper: the theme of nature, individual reproduction of the surrounding landscape, reading club, how to use the pencils and breakfast with traditional bakery products from Orvieto
Wednesday	Murals: the theme of fruits, the use of spiritual colours, collective puzzles, reading club and breakfast with seasonal fruits
Thursday	Van Gogh's world: the use of wax colours, individual work on 'the wheat-field with crows', reading club and breakfast
Friday	We are all painters: the theme of vegetables, the use of wash drawing, individual work of still nature, reading club and breakfast

an organisation that is in charge of designing the local school activities of the didactic farms in the Orvieto province, and are co-funded by the European Commission.<sup>20</sup>

This summer initiative complements the winter activities of the local nurseries and primary schools and their programmes of food education associated with the use of local, organic, typical and fair-trade foods for school meals and the visits to didactic farms. The educational activities proposed here suggest and support the engagement of the senses in the production of knowledge about a place.<sup>21</sup>

Orvieto's Slowness is also enacted in many other ways. Some of them address a concern for the sustainability of the economic activities, such as the initiatives for the *œno-gastronomic* tourism and *slow-hospitality* that are centred on the identity of the place as in the so-called Events of Taste (Orvieto with Taste, CittàSlow Dinner Music, Cellars & Chefs to the fore)<sup>22</sup> and the renowned international *œno-gastronomic* and music festival Umbria Jazz Winter. Other initiatives address directly the quality of life of its inhabitants with the preservation and valorisation of long-lasting traditional worship practices such as the *Corteo Storico del Corpus Domini* (Historical Procession of the Corpus Domini) and traditions of conviviality like the *Il Palio dell'Oca* (the Goose Horserace). Other recent initiatives in Orvieto speak directly to the search for new opportunities to increase the awareness of living in a Slow City and address the quality of free time of its inhabitants, as in the case of the recently established *Dominiche-Slow* (*SlowSundays*). Starting in 2006, between March and May, five Sundays have been declared *DomenicheSlow*. On these days the historical city centre is kept car-free, the artisans' shops open as in working days<sup>23</sup> and a farmers' market is organised in the Piazza Duomo, while exhibitions of rural crafts, local wines and food-tasting stands, and musical events in collaboration with the local school of music and the *Filarmonica Mancinelli* take place in the city centre.

However, the translation of Slowness is not limited to these initiatives for conviviality and taste education, which are centred on the concern to give continuity to existing traditions and knowledge through inventiveness, it is also to be found in the proliferation of activities for addressing a concern for climate change and the use of non-renewable energies. This version of Slowness in Orvieto is also associated with a culture of efficiency (with an attentiveness to grasp the opportunities for example arising from the European Union) and with the *CittàSlow love*<sup>24</sup> for new environmentally friendly technologies that promise to deliver new Slow objects (eco-compatible building materials, alternative sources of energy and so on). Other Slow objects and Slow practices are generated by the initiatives for the controls on the quality of air, the setting up of offices for eco-compatible building, the regulation of construction techniques, the standardisation of electromagnetic aerial installations and the new collective initiative in environmental policy that has been set up under the heading 'Slow energy'.<sup>25</sup> An opportunity to act in this direction has been identified in the European financing programme 'IEE' (Intelligent Energy Europe 2007–2013) that is intended to support energy policies in the European Union (see [http://ec.europa.eu/energy/intelligent/call\\_for\\_proposals/call\\_library\\_en.htm](http://ec.europa.eu/energy/intelligent/call_for_proposals/call_library_en.htm)). It aims to support sustainable uses of energy through three main actions: Save (energy efficiency and rational use of resources); Alternare (new and renewable energy resources); and Steer (energy in transport). There are also integrated initiatives where energy efficiency and renewable energy sources are integrated and synchronised in several sectors of the economy and/or where various instruments, tools and players are combined.

### San Vincenzo: Making a Different Slowness

Becoming a slow city takes lots of work. . . . these flags are there to indicate the quality of the natural resources and the quality of the services for the tourists, but being a slow city entails dedicating lots of attention to the quality of life of the citizens, not only on the quality of the experience of the visitors (interview 1, San Vincenzo).

San Vincenzo is a small coastal town (6500 people) in Tuscany (north-central Italy), on the west shores of the Tyrranean Sea. Its main economic activity is beach tourism and it is considered one of the best-equipped tourist centres of the Etruscan coast. Its beach of fine white sand runs for 10 kilometres and is surrounded by thick Mediterranean woods. The town is very near to the promontory of Populonia and to Baratti, the centre of an important Etruscan archaeological area. Even though it shares with Orvieto its Etruscan origin and, in ancient times, it enjoyed a period of richness linked to the harbour activities,<sup>26</sup> there are very few traces of the past objects or practices, and there is not a historical city centre or ancient buildings of artistic value (see the Appendix). The work of producing Slowness in San Vincenzo has much more to do with 'imagining' a Slow version of new practices (such as environmentally sound practices of summer/beach tourism) than preserving the spaces and the long-lasting traditions and crafts as in the case of Orvieto, because very few of them have survived.

In the past 10 years, the local administration promoted many activities of territorial marketing and joined several 'city networks' such as the Italian 'Città del Vino' (wine cities)<sup>27</sup> and 'Città dell'Olio' (olive oil cities)<sup>28</sup>, even though there is only one wine producer in the territory of the municipality. In February 2001, San Vincenzo applied to CittàSlow and since 2002 has been granted membership of the movement. In the case of San Vincenzo, the crucial element for joining the movement was the presence of one Slow Food convivium and one Slow Food presidium called 'La Palamita', named after a local fish and the traditional way of fishing it. The process of joining the movement was not difficult, but becoming a Slow city was a much more complex process, that only started at the moment that the town was granted membership of the movement

Joining CittàSlow was not difficult, the hard job started once we became enrolled and we had to find a way to put into practice the commitments that we signed up to. Being part of CittàSlow is a never-ending process and you get assessed every few years against old but also new goals (interview 1, San Vincenzo).

One of these periodic assessment took place in January 2007 and the assessment document (see the Appendix) shows how, in certain areas of city planning and urban design, the making of Slowness is a difficult task while, in other areas, the 'production' of new Slow objects and practices linked to new technologies went beyond the CittàSlow guidelines.

In the past first five years, the municipality of San Vincenzo has taken many actions for fulfilling the CittàSlow set of goals indicated in the six families of criteria. Some of these initiatives resonate with the activities of Orvieto (as in the case of the organic school meals, food education, the Slow Food presidium and the Slow Food *condotta*, the regulation for the diversification of food retailing and social gardening) even though they are different from Orvieto, as they are not so closely associated with the surrounding rural territory. Moreover, these

initiatives co-exist with many objects (such as billboards and shop windows, electromagnetic pollution) associated with 'fast' practices; also Slowness in many areas of urban planning has not been addressed yet. (For example, the measures for avoiding light and colour pollution, the plans for supporting the diffusion of organic farming and for the quality certification of produce and artisan goods and artefacts from rural crafts, a plan for promoting producers and rural crafts at risk of extinction: all these have yet to be planned and implemented).

On the other hand, the number of initiatives relating to environmental policies (for example, the certification EMAS, the promotion of the use of alternative energies, the initiatives for composting of industrial waste, the promotion and diffusion of recycling the domestic waste that in 2007 accounted for over 40 per cent of the total waste, the initiatives for improving the quality of the air, the water and the soil, the Agenda 21 initiative promoted by the consortium of municipalities called Circondario della Val di Cornia, the interventions for improvement of the pedestrian lanes connecting the city centre with the beaches and the free shuttle service to create alternatives to the use of private transport to reach the beaches) all go beyond the CittàSlow requirements and the town's actions for preserving natural resources and recycling have been acknowledged in 2006 and 2007 with the Blue Flag award from the EU FEE (Foundation for Environmental Education in Europe).

San Vincenzo's attentiveness to the conservation of natural resources and the implementation of these innovative environmental policies has also become an example for other towns, whose main economic activity is beach tourism, that want to join CittàSlow, as in the case of the first three Portuguese towns that form the Portuguese network.<sup>29</sup>

### The Making and Moving of Slowness

The degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting (Milan Kundera, *Slowness*).

In the previous sections, I have given an account of the actual itineraries that Orvieto and San Vincenzo followed in order to join and, later, in order to be a member of CittàSlow. In the case of Orvieto, becoming a slow city was easy because, as pointed out by the mayor Cimicchi, the whole of Umbria *was already slow*. Yet this is not always the case and, as nicely summarised by the civil servant in San Vincenzo, becoming a Slow city might be a long process that starts when a town is granted membership of the movement. Then the making of Slowness can take a long time. In San Vincenzo, for example, five years after enrolling, there are still many aspects of urban planning indicated in the guidelines for joining CittàSlow that have not been addressed. This implies that, in most Slow cities (if not in all of them), the Slow practices, Slow objects and the spaces of Slowness co-exist with more or less 'fast' or standardised objects, practices and spaces that are constantly evaluated and, when possible, resisted.

Yet this does not prevent the process of producing Slow objects, Slow practices and Slow spaces, because the translation of Slowness for CittàSlow can take different directions and it does not limit itself to the preservation of old Slow objects, practices and spaces, but, as has happened in both San Vincenzo (in the case of the new environmental policies) and Orvieto (with the new initiatives for

eno-gastronomic tourism and slow energy) making Slowness means also engaging in a process of qualification of what is Slow and different from 'fast', in the new objects, technologies, practices and spaces. Moreover the process of becoming a Slow City is not accomplished with the fulfilment of the 60 criteria indicated in the guidelines, for the CittàSlow goals move and they evolve over time.

Every new town embarks on a journey when it joins CittàSlow and Slow objects, practices and spaces (here in the form of typical foods and wines, snail-logo, school meals, solar panels, visits to churches, beach holidays, city centres with and without cars and so on) all move and are translated into different objects, practices, spaces and hold more or less steady. In some sense, they 'stay the same'. Yet what does it mean, to 'stay the same'? And what does this entail? McDonaldisation aspires to create similarity in the form of more or less 'immutable mobiles' (Latour, 1987). Like the scientific facts explored in STS, its elements circulate, they are translated from place to place, because the conditions in which they are produced (fast-food restaurants, scientific laboratories) are held stable. This takes a large amount of more or less invisible effort. Yet the translations of 'Slow' circulation also entail effort and work. So how is this different from 'fast' translations? One answer is that, in Slow circulation, elements 'stay the same' by changing as they move.

In the application of the CittàSlow guidelines in each town what *changes* is the process of qualification (Callon *et al.*, 2002), which is producing a specific list of Slow objects, of Slow practices and Slow spaces. What is 'the same' is the cultivation of the art of memory (Yates, 1966), which is to say the set of technologies for both remembering and imagining the actual forms (or the normativities) that Slowness should take in each town. These technologies can also be seen as performing boundaries between 'slow' and 'fast'.

### Performing Boundaries

As Callon *et al.* (2002) point out, all qualification aims to establish a constellation of characteristics. These characteristics are stabilised at least for a while and are attached to an object, transforming it temporarily into a product or a practice recognisable as Slow, and opposite to fast, in a specific locality at a specific time. The slow quality is not, then, a fixed characteristic; rather, it is fluid and malleable and tends to shift as the objects and practices move from one context to another. Each local administration in the Slow Cities network evaluates the Slow quality of the products or practices or spaces and each evaluation is made on slightly differing terms, from a situated context. Thus, the Slowness produced is a 'mutable mobile' (Law, 2007) that can be manipulated by the different actors involved in its production and that changes as it moves.

However, the process of qualification of an object (or a practice or a space) as Slow and opposite to fast relies also on the stabilisation (even though temporary) of a constellation of characteristics grounded in each locality and this stabilisation is achieved with the exercise of the art of memory, that means with the technologies of both remembering and imagining.

The art of memory was the name given in Classical times to a technique of memorisation through visualisation which allowed orators to remember long and complex speeches by 'placing' the various themes to be discussed on the features of a remembered architecture.<sup>30</sup> The Renaissance historian Frances A. Yates explains that

The art of memory is like an inner writing. Those who know the letters of the alphabet can write down what is dictated to them and read out what they have written. Likewise those who have learned mnemonics can set in places what they have heard and deliver it from memory. For places are very much like wax tablets or papyrus, the images like letters, the arrangement and disposition of the images like script, and the delivery is like the reading (Yates, 1966, p. 22).

Looking at two medieval treatises on the art of memory, Yates also observes that

These two ethical works . . . open up the possibility that tremendous efforts after the formation of imagery may have been going on in the imaginations and memories of many people. . . . The art of memory was a creator of imagery which must surely have flowed out into creative works of art and literature (Yates, 1966, p. 100).

As the ancient orators adopted this mnemonic technique for remembering complex speeches, CittàSlow uses the Slow Food technologies for performing boundaries between Slow and fast, by naming/remembering the Slow objects and practices of Slowness (i.e. the *convivia*, the taste education in school for training the senses to remember the taste of local foods, or for cooking and cultivating a garden). It also uses the same technique for imagining the new Slow objects (alternative energies, solar panels), Slow practices (*cœno-gastronomic* tourism, Slow-Sunday walks, shuttle journeys to the beach) and spaces (Slow beaches, pedestrian lanes connecting the city centre with the beaches), as seen in the many cases both in Orvieto and in San Vincenzo. What do these objects and practices have in common with the 'old' Slow objects and practices? What do they have in common with those ones in other towns? One possibility is that they resonate Slowness in the forms of 'similitude': *convenientia*, *aemulatio*, analogy and sympathy (Foucault, 1989, pp. 17–25; in Hetherington, 1999, p. 61) as opposed to representation. Another is that they resemble each other—like the ripples produced by a stone when it falls in the water, for they move in and produce a fluid space. As Mol and Law argue:

The social inhabits multiple topologies. There's one that is regional and homogeneous, which distinguishes its objects by talking of territories and setting boundaries between areas. There's another that comes in the form of networks, where similarities have to do with syntactical stability and differences reflect grammatical dissimilarity. But there are others too, and one of them is fluid. For there are social objects which exist in, draw upon and recursively form fluid spaces that are defined by liquid continuity. Sometimes fluid spaces perform sharp boundaries. But sometimes they do not—though one object gives way to another. So there are mixtures (Mol and Law, 1994, p. 659).

In this paper I have tried to show that CittàSlow is a successful invention, the number of towns that apply to join the movement is growing quickly and CittàSlow is moving to distant localities and is producing many new versions of Slowness. I have argued that, like the bush pump and the clinical gaze, what makes CittàSlow a successful invention is its fluidity. CittàSlow can be defined as one such fluid object that forms fluid spaces of slowness. Yet these spaces of slowness, although they perform boundaries (by qualifying the Slow and fast

objects, practices and spaces), are not pure, as in most Slow cities (if not in all of them), the Slow practices, Slow objects and the spaces of Slowness co-exist with other practices, objects and spaces of standardisation. This is in a way obvious, because CittàSlow is both about preserving Slowness (where it already exists) and promoting it where there is little of it.

The fluid spaces that CittàSlow moulds, and moves into, are the mixed places of the ordinary towns that join the movement. They are the local restaurants with the regional dishes and the local wines and the beach resorts, the billboards, the buildings equipped with solar panels and the building without the solar panels, the houses organised for household-waste recycling, the schools with their school meals and courses in taste education, the town squares with their alternating of car traffic and car-free Sundays, all of them provide an intimation of how CittàSlow resists the fast life and the sameness of things, tastes and spaces that it aims to bring about, for "To create and recreate, to transform the situation, to participate actively in the process, that is to resist" (Foucault, 1984; in Lazzarato, 2002, p. 109).

## Notes

1. Data available at ([www.cittaslow.net](http://www.cittaslow.net); accessed December 2007; and <http://www.saba.org.au/cittaslow2.html> for the new network in Australia and New Zealand.
2. The interviews in Italy were conducted in Italian and the quotations presented throughout the paper have been translated by the author. However, given that the objective is not a detailed analysis of aspirations, vocabulary, values or beliefs of the various spokespersons of CittàSlow, but to give an account of the development of the movement in question, the author decided to make easy readable translations and summarised most of the accounts given by the interviewees. The texts here cited are from the my own translation of the written notes for a talk that Paolo Saturnini gave at the Conference 'CittàSlow, Project for a Utopian City' in Urbino, Italy, on 14 April 2007. I want to thank Paolo Saturnini for letting me use this material.
3. See [www.CittaSlow.net](http://www.CittaSlow.net)
4. Mayer and Knox look at Slow Food and CittàSlow movements as alternative approaches to urban economic development. In their analysis of a case study of two Slow Cities in Germany they conclude that

In this case ideas originating from the Slow City and Slow Food movements can generate alternative community-based and locally driven regimes that promote urban development strategies aimed at rooting the local economy and promoting local and environmentally sensitive development strategies (Mayer and Knox, 2006, p. 332).

Knox, looking at the movement in Italy, assesses the experience of CittàSlow from an urban design perspective. He defines successful urban design as the competence to build an environment that cultivates a positive sense of place in the ordinary places that provide the setting for people's daily lives and he sees two opposite, but equally possible, risks: that a prescriptive 'slowness' could produce

enervated, backward-looking, isolationist communities: living mausoleums where the puritanical zealotry of Slowness has displaced the fervent materialism of the fast world (Knox, 2005, p. 7).

However, Knox acknowledges that an openness to, and engagement with, innovations and new technologies, especially in the area of environmental technologies, is evident in the CittàSlow Charter and guidelines. Moreover, the policies and activities of the existing examples of Slow Cities are oriented "to encourage business through ecologically sensitive, regionally authentic and gastronomically oriented tourism" (Knox, 2005, p. 7). But a successful attentiveness to propagate vitality through a fervent materialism of slow living, with the creation of inviting public spaces, festivals and intimate consumption-scapes, such as farmers' markets and city centres full of *osterias* and craft shops, could bring about the danger that

paradoxically, Slow City designation becomes a form of brand recognition within the heritage industry. Because they are small ... the charming attraction of Slow Cities could all too easily be overwhelmed by tourism. So the more they flaunt their gentle-paced life, the faster they may end up changing. In this scenario prices will rise, ... cafes will lose their spilled-drink, smoky, messy, authenticity. ... affluent outsiders will choose to make their second homes in them ... and the poor and the young will be pushed out (Knox, 2005, pp. 7–8).

Knox argues that, irrespective of what will happen to CittàSlow *per se*, its principles address directly the concepts of 'dwelling' and intersubjectivity that are important for the social construction of place and for successful urban design (Knox, 2005, p. 8).

5. I am grateful to John Law for discussion on this and related points.
6. *Festina lente* is a concept of the Renaissance, it was often represented by a snake with its tail in its mouth, by a dolphin entwined with an anchor, or by the figure of a seated woman holding wings in one hand and a tortoise in the other. It translates into English as 'Make haste slowly'—proceed quickly but with caution.
7. This section is from <http://www.slowfood.com/principles/slowcity.html>, last accessed on 14 July 2007.
8. The SlowFood Ark of Taste and Presidia are initiatives dedicated to 'rescuing' local products that embody the principle of excellence in terms of quality but are at 'risk of extinction' from shrinking markets. The Presidia were created in 2000 to help artisan food producers directly. These small projects protect traditional production methods by supporting producers *in situ* and helping them to find markets for traditional foods. The Presidia, which began with just two projects in Italy, now encompasses more than 270 projects all over the world. Slow Food Presidia work in different ways, but the goals remain constant: to promote artisan products, stabilise production techniques, to establish stringent production standards and, above all, to guarantee a viable future for traditional foods (<http://www.slowfoodfoundation.org/eng/presidi>); for a discussion on these initiatives, see Miele and Murdoch (2003).
 

Slow Food supports biodiversity by promoting artisan producers of quality products. In 1996 it created a catalogue of foods that have experienced a shrinking of their market or the loss of expertise for making them and are at risk of disappearing completely. This initiative was called the Ark of Taste. At present, there are over 500 engendered animal breeds, fruit and vegetables in this catalogue as well as processed foods and regional dishes ([www.slowfood.com](http://www.slowfood.com)).
9. "We consider ourselves co-producers, not consumers, because by being informed about how our food is produced and actively supporting those who produce it, we become a part of and a partner in the production process" (<http://www.SlowFood.com>).
10. The assessment is carried out by inspectors appointed by CittàSlow on the basis of a self-assessment produced by the local administration, during the first visit after receiving a request to join the movement. The local administrations that apply to CittàSlow are required to fill in an application form with indications about their initiatives regarding the 60 criteria of CittàSlow and to organise the visit of the inspectors. Every city in order to apply is required to pay a fee of 500 Euros (interview with a civil servant of the municipality of San Vincenzo, LI, member of CittàSlow since 2001).
11. International Organisation for Standardisation; see [www.iso.org](http://www.iso.org).
12. The certifying body in Italy is called Stratos ([www.cittaslow.stratos.it](http://www.cittaslow.stratos.it)).
13. A visit of the members of the Internationalisation Team needs to be organised and a reference person needs to be appointed to deal with the headquarters of CittàSlow in Italy. The reference person will be in charge of collaborating with the members of the Internationalisation Team in order to 'translate' culturally the CittàSlow parameters for the specific condition of the new country. Together with the members of the internationalisation team he/she will identify a certifying body, possibly *in loco*, equipped to carry out the certification in the country. The initial three towns will be called Promoting Cities and will be admitted to the movement, while waiting for the regular procedure to take place.
14. Vino Orvieto Doc, Vino Orvieto Classico Doc, Vino Orvieto abboccato, Vino Orvieto secco, Vino Orvieto amabile, Orvieto Classico Superiore, Vino Orvieto superiore abboccato.
15. For a description of the wine-routes in Italy see Brunori and Rossi (2000) who argue that a wine-route can be seen as a network established around the theme of wine.
16. Situated in the Convento San Giovanni (<http://www.comune.orvieto.tr.it/accessibile/i/389FDCB0.htm>) and see a dedicated webpage on its activities ([www.palazzodelgusto.it](http://www.palazzodelgusto.it)).

17. Orvieto is also connected to the other Slow Cities through a series of joint initiatives dedicated to the production and the translation of Slowness in different contexts: courses of food education, projects to protect local produce and crafts, the expansion of car-free areas.
18. The full name of this initiative is 'Percorsi sensoriali e di orientamento alle tecniche pittoriche per bambini/e a Palazzo del Gusto'.
19. For a discussion on the difference between 'getting sensitised to a taste' and 'having taste', see Hennion (2007, p. 98).
20. This initiative has been co-financed by the EU through a Leader + project called 'Messa in rete dei territori locali, le CittàSlow' ('Creating a network of local territories, the CittàSlow').
21. Pink (2007) looks at the activities that promote the engagement of the senses in the production of knowledge in the case of Aylsham (UK), a small town that recently joined CittàSlow, and calls them a set of processes that aim to create 'emplaced subjects'.
22. See a description of the initiatives in 2007 at: [http://www.orvietocongusto.it/it/english\\_summary.html](http://www.orvietocongusto.it/it/english_summary.html).
23. Artisans shops (*botteghe artigiane*) that make and sell craft objects in ceramics, leather, iron, wood, stone, terracotta, glass, dolls, among others.
24. De Laet and Mol (2000, p. 225) mobilise the term 'love' for articulating their relation to the bush pump and for 'doing' normativity.
25. For all the CittàSlow networks in Europe.
26. See <http://www.comune.san-vincenzo.li.it> for a brief account of the history of the town.
27. See [http://www.cittadelvino.com/ctdv/index\\_com.bfr](http://www.cittadelvino.com/ctdv/index_com.bfr).
28. See <http://www.cittadelloio.it/> and <http://www.cittadelloio.it/home.asp>.
29. San Vincenzo presented its activities in a conference dedicated to show to the candidate towns how to implement an environmental policy dedicated to the preservation of natural resources in a town where the main economic activity is beach/mass tourism. The representatives of the first three Portuguese towns participated to a series of visits and exchanges in San Vincenzo in the summer of 2006 and shortly afterwards formed the first network in Portugal (interview 1, San Vincenzo).
30. The Renaissance historian Frances A. Yates (1996) recalls that Cicero, in *De orator*, narrates how the art of memory was invented by the poet Simonides[0] and then points out that it is in the textbook for students in rhetoric '*Ad Herennian*' that this mnemonic technique is explained in detail. In this text, memory is said to occur in two kinds: the natural memory and the artificial memory and it is the latter that can be enhanced by training.

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## Appendix

**Table A1.** Revision of the self-assessment document for joining CittàSlow, revision 10 January 2007

No.	CittàSlow requirements	San Vincenzo municipality's actions
<i>Environmental policy</i>		
1.	Compliance with existing regulation about quality of the air, the water and the soil	Quality of the air, the water and the soil is monitored by ARPAT, ASL and a commitment to develop actions for improving the quality of coastal areas and sea water is signed through the association Bandiera Blu
2.	Plans for the promotion and diffusion of recycling domestic waste and the disposal of special waste	Applied and operated by the ASIU
3.	Diffusion and promotion of composting of industrial and domestic waste	Applied and operated by the ASIU

(Table continued)

Table A1. Continued

No.	CittàSlow requirements	San Vincenzo municipality's actions
4	Existence of a depurator (special sewage filter) for communal domestic water	Depurators set up in the following localities: Guardamare, La Valle and San Carlo. The agency ASA is in charge of their management and maintenance.
5	Saving Energy municipal plan, with special attention to use of alternative sources of energy (such as green hydrogen, mini-hydro) and the thermo-valorisation from RSU and biomass	Some of these improvement objectives have been included in the 2007 application for the certification EMAS
6	Regulation for the non-use of GMO in agriculture	Applied with the approval of a local regulation: Regulation Municipal Council no. 142 of 17 December 2004.
7	Urban planning of billboards and shops' windows	<i>Neither implemented nor planned</i>
8	Control systems for electromagnetic pollution	<i>Neither implemented nor planned</i>
9	Plans for control and reduction of noise pollution	Plan for noise census approved with Regulation Municipal Council no. 87 of 19 September 2005 Plan for noise reduction approved with Regulation Municipal Council no. 88 of 19 September 2005
10	Systems and programmes for city illumination (prevention of lighting pollution)	<i>Neither implemented nor planned</i>
11	Adoption of environmental management systems (EMAS and ECOLABEL or ISO 9001, 14000, SA 8000 and participation in Agenda 21 projects)	Started application for EMAS certification. Documents already approved: Environmental policy bill; first environmental analysis; plan of improvement actions; agreed protocol with agencies and enterprises operating in the territory; environmental balance Joined Agenda 21 initiative promoted by the consortium of municipalities called Circondario della Val di Cornia
<i>Infrastructure Policy</i>		
1	Conservation plans for historical sites/centres, listed buildings and objects of high cultural or historical value	In the territory of San Vincenzo municipality there are no sites classified as historical centres
2	Plans for safe mobility and automobile traffic	By December 2006, the Urban Mobility Plan will be approved and managed by the agency TAGES (Pisa)
3	Bicycle lanes for facilitating the journeys to schools and connecting public buildings	Included in the Urban Mobility Plan
4	Plans for limiting the private use of cars, promoting public transports and facilitating access to pedestrian areas ( <i>tapis roulant</i> , escalators, cable-cars, dedicated bicycle routes to schools, etc.)	Included in the Urban Mobility Plan, in the summer a free shuttle service connects the city centre with the local beaches and sea resorts
5	Implementation of the regulation (D.L.) 503/96 for guaranteeing access to public places and sites of public interests to disabled people and plans for overcoming architectural barriers and access to technologies	<i>???? So far nothing has been done in this direction</i>

(Table continued)

**Table A1.** Continued

No.	CittàSlow requirements	San Vincenzo municipality's actions
6	Promotion of plans for facilitating family life and local activities (such as recreational activities, sport practices, activities for linking schools and families, activities of care and home help for the elderly and for chronically ill people, community centres, urban plan of 'city times', public toilets)	In October 2006, a day-centre for the elderly and disabled people was opened Public toilets for disabled people Financial support to the local unit of the Italian Red Cross for the acquisition and management of 'sociability gardens' for young disabled people
7	Local surgery	Yes, Distretto Sanitario ASL Closest Emergency Service in the town of Piombino, distance 20 km  <i>????? Who does the calculation?</i>
8	Quality of the green areas that comply with the minimum described in the regulation D.M. 1444/68 and related infrastructure (playgrounds, smaller green areas, etc.)	<i>Can we count the children soccer fields and play grounds?</i>
9	Plan for retailing and creation of 'natural shopping centres'	There are two 'natural shopping centres': La Torre and Itaca There is a dedicated regulation and plans for: grocery shops (according to the range of goods that they can sell); a programme for the diversification of the retailing system and a regulation for retailing activities in public areas
10	Preservation of typical and historical shops; Promotion of the initiative 'shop-friend' for facilitating access to shops by disabled citizens	Census and support for the 'Typical and historical shops'
11	Regeneration of degraded urban areas and plans for reuse of abandoned areas/buildings	In the territory of San Vincenzo municipality there are no degraded areas, but there is a plan for the restoration and reuse of a few degraded/abandoned buildings
12	Programme for urban restyling and requalification	There is an on-going project for urban requalification regarding the infrastructure and roads in the city centre linked to the enlargement of the tourist harbour There is an on-going intervention for improvement of the pedestrian lanes connecting the city centre with the beaches
	Integration of the municipal public relations activities with the CittàSlow 'sportello'	Implemented
<i>Technologies for urban design and quality of the urban fabric</i>		
1	'Sportello' for bio-architecture and plans for personnel training and for information and promotion of bio-architecture	Implemented; these functions are addressed by the 'private construction' office and in the urban plan there are volumetric incentives for bio-construction
2	Installation of optic fibres and wireless systems	<i>Not planned</i>
3	Monitoring systems for electromagnetic camps	<i>Neither implemented nor planned</i>
4	Initiatives for avoiding the visual impact of waste bins and a plan for domestic waste-collecting times	On-going initiative in co-operation with ASIU the public agency in charge of waste management

*(Table continued)*

Table A1. Continued

No.	CittàSlow requirements	San Vincenzo municipality's actions
5	Plans and promotion of the use of autochthonous rare plants, consistent with the criteria of naturalistic architecture	On-going activity as described in the Municipal Plan
6	Plans for the delivery of dedicated services to citizens (use of the Web and telematic network, e-mail, etc.)	????????????????????????????????
7	Plans for noise reduction in noisy areas	Already included in these two regulations: Plan for noise census approved with Regulation Municipal Council no. 87 of 19 September 2005; and Plan for noise reduction approved with Regulation Municipal Council no. 88 of 19 September 2005
8	Plans of Colours	<i>Neither implemented nor planned</i>
9	Promotion of tele-labour	<i>Neither implemented nor planned</i>
<i>Valorisation of autochthonous products</i>		
1	Plans for development and promotion of organic farming	????????????????
2	Quality certification of produce and artisan goods and artefacts from rural crafts	<i>NO (what is this?)</i>
3	Plans for protection of produce, producers and rural crafts at risk of extinction	<i>NO</i>
4	Valorisation of traditional activities and crafts at risk of extinction	Facilitation and priority access to the tourist harbour facilities for small professional fishermen
5	Use of organic and/or local/typical products in school catering in co-operation with Slow Food	In school meals, both organic and typical/local products are used
6	Programmes for taste education and correct nutrition in co-operation with Slow Food	Educational programmes in school organised during the ceno-gastronomic initiative called 'La Palamita', in co-operation with Slow Food and Sezione Soci Co-op (Co-op Italia)
7	Plans for the activation of one ceno-gastronomic Slow Food Presidium for a produce, breed or processed food at risk of extinction	There is the Slow Food Presidium 'La Palamita' and it has established a small food-chain for the production and retailing of the <i>palamita</i> fish
8	Census of typical products in the territory and support for their retailing (activation of farmers/local markets, creation of dedicated spaces)	Activated local markets for the sale of local, typical and organic produce
9	City tree' census and valorisation of old trees	<i>NO</i>
<i>Hospitality</i>		
1	Plans for tourist information and personnel training for good hospitality	Support for the training activities of the dedicated tourist associations
2	International road signs, tourist information signs of the historical centre and guided tours	International signs in the naturalistic retailing shopping centre Itaca

(Table continued)

**Table A1.** Continued

No.	CittàSlow requirements	San Vincenzo municipality's actions
3	Welcome policy for visitors and plans for facilitating their involvement in the town's activities (parking, flexible/prolonged public office opening times) with particular attention to special events	Extension of the opening hours of the tourist information office Free shuttle service between the city centre and the local beaches
4	Activation of Slow itineraries of the town (leaflets, web information, dedicated web page, etc.)	????????????????????
5	Sensitisation of tourist operators and retailers on price transparency and full information of price of products and services on shopping sites <i>Awareness</i>	Support for training activities
1	Information campaign dedicated to the citizens about the ends and modalities of CittàSlow, with a presentation to the citizens about the municipality's motivation for joining the movement	Periodic campaigns dedicated to the San Vincenzo citizens with particular attention to information diffusion during the oenogastronomic manifestation La Palamita
2	Programmes for involvement of the citizens in the Slow philosophy of life and for the implementation of CittàSlow initiatives, with special attention to: vegetable and botanical didactic gardens, book presidium, support and enrolment to bank of the germoplasma)	Realisation of vegetable and botanical gardens in co-operation with the local unit of the Italian Red Cross Promotion of the Slow philosophy with the presidium La Palamita
3	Plans for the diffusion of CittàSlow and Slow Food activities	Participation in the activities proposed by CittàSlow Promotion of the Slow Food philosophy and diffusion of information about CittàSlow with three 'candidate' towns in Portugal, with visits and exchanges between May 2006 and October 2006 and a dedicated conference on the principles and rules of the CittàSlow network <sup>a</sup>

<sup>a</sup> The three Portuguese towns were interested in establishing a national network and these visits and exchanges with San Vincenzo, as well as the conference, were promoted in order to facilitate the process of establishing this new network.