

Bistrôt

01
23

Passions help us
discover the world

In this issue

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The world's coldest tunnel

Where songs are born

The hope
that comes from sport

Disability, technology
and common sense

Masked music

Desire for five circles

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You can then listen to the playlist inspired by the article. All the playlists can be found at this address: <https://spoti.fi/3ofTODK>. Enjoy listening... and (enjoy) reading!

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March 2023

Quartiere Birreria Grono You're welcome

The New Quartiere Birreria has begun to live. The flats have welcomed owners and tenants. Quartierebirreria.ch: the neighbourhood with services for its residents.



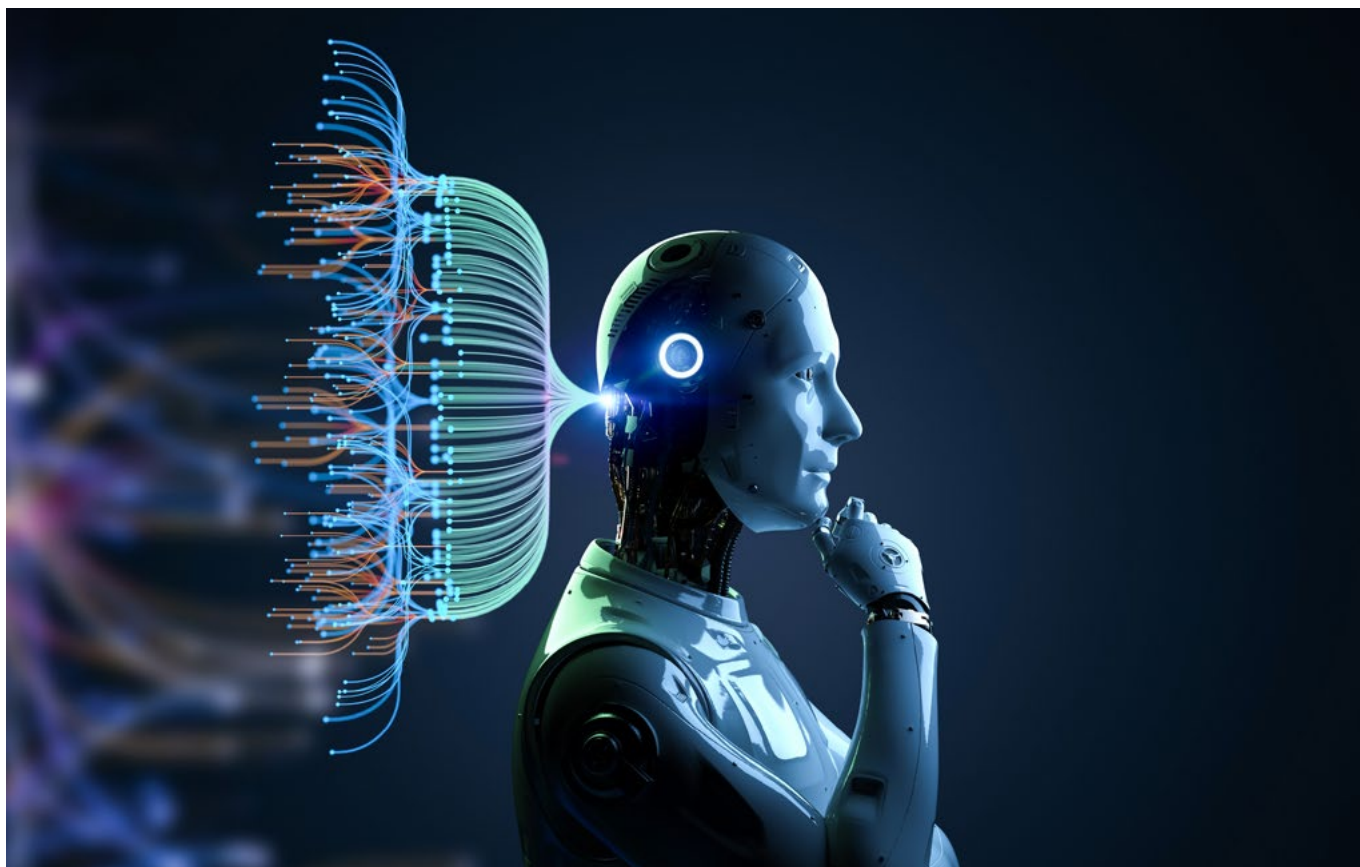
To the readers

Editorial

“As long as you have passions, you will not cease to discover the world,” are the words of the writer Cesare Pavese to match those of the American author Harvey Mackay: “Technology should improve your life, not become your life.”

Bisbet

Because it is passions that set us off towards new goals, that make us strive to know what we do not know, to experience what we have not yet done. And technology must be an aid to achieving them, not the end we want to achieve.



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Passion and technology that we enjoy, which motivates us and sometimes drives us to push ourselves to the limits of our possibilities, to have the curiosity to explore; that makes our lives easier and increases our possibilities and potential. Both carry within them the risk of becoming all-encompassing, of alienating us, of totally involving us. But if the two seemingly distant worlds are balanced, if we make them complementary, then our lives shine in a different light.

The theme of this new issue of Bistrôt, the magazine that embodies the vision of the Galli Group, is the interweaving of this binomial and how it is witnessed by people who have been able to interpret it in different ways.

There are stories of commitment to transforming old factories into new places for the production of ideas, where one can also realise one's passion for taste.

There are the experiences of those who have combined their passion for sport with the desire to give a smile to the families of children affected by cancer.

There are those who design tunnels in places where none exist, transported by their passion for culture and empathy for the peoples of the east.

What about those who have turned their love of music and sound into a highly specialised profession, such as building recording studios?

And again, can one be a rigorous engineer but also a goliardic masked band player?

Then there are stories of wheels, the wheelchair stories of those who love the land and want to experience it despite their disability, and those of those who have seen MTB teams emerge in Ticino and make it to the Olympics.

They are all stories of passion, but where the medium and the technological tool, thanks to their evolution and the wise way of using them, are fundamental to achieve their human and professional goals to make the quality of their lives better. To Inhabit, Create, Live the world around us.

Why read this article?

To discover how an old cotton mill can become a co-working space and a network of professionalism, with a Michelin star rated restaurant inside formed by young people.

[#coworking](#) [#michelin](#)

THE CO-WORKING WITH THE STAR

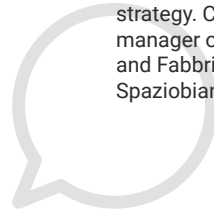


Luca Di Piero

Year of birth: 1983

Profession: entrepreneur and advertising

Di Piero is a creative director, publicist and expert in communication and brand strategy. Co-founder and communications manager of Trattoria contemporanea and Fabbrica, CEO of Zero., Uno Studio, Spaziobianco, Winestorming and Indi.



Soundtrack



Can you win a place of prestige in the MICHELIN Guide with a kitchen brigade of 25 years old and a restaurant inside an old cotton mill transformed into a co-working space?

Contemporary trattoria in Lomazzo, in the province of Como, a few kilometres beyond the Swiss border, has succeeded. A bet won within a year, a case of innovative entrepreneurship that focuses on young talent. To understand why investing in young people can reserve wonderful surprises, we interviewed Luca Di Piero, one of the four founders of Fabbrica campus and contemporary Trattoria.





We have defined it as an instinctive cuisine, because professionalism and research is combined with a contemporary taste and the desire to propose new combinations.

How and when was Fabbrica born?

“We have four members: besides me, there are Milva Bernasconi, Luca Bernasconi, and Stefano Giusto. We started working on it in 2016. The idea was to create a space for contemporary work in what had been a workplace of the past, a former cotton mill. We chose a small town in the hinterland outside Milan because we wanted to propose a different approach to work. We embrace the philosophy of co-working and the creative community, but without the stress of the city, as the golden spot and offering great flexibility.”

Where does what come from?

“Yes, we thought that a restaurant could be a point of reference for Fabbrica and the people around it. But we didn’t want to make a simple cafeteria. Our philosophy is that beauty generates beauty and so we thought of a restaurant that was young dynamic and innovative, but also of high quality. From this intuition was born contemporary Trattoria.”

And it was immediately a success...

“We opened in November 2021 and a year later came the news of the first star awarded by the MICHELIN Guide. The thing that gives us the most satisfaction is that it was our chef Davide Marzullo who got it, who is 26 years old. He was discovered by the Chef Academy of Cannavacciuolo who leads a brigade of peers. I believe that investing in young people means giving them the opportunity to prove themselves by showing what they can do. In them we saw talent, heart, energy and the desire to express a new and courageous cuisine, without dogmas, and they did not delay in proving it.”

What kind of cuisine is proposed?

“We have defined it as an instinctive cuisine, because professionalism and research is combined with a contemporary taste and the desire to propose new combinations.”

YOUNG PEOPLE IN THE KITCHEN

The brigade of Trattoria contemporanea is made up of a very young team: the average age is 24. It is led by Chef Davide Marzullo, 26 years of age. After experience in noble kitchens around the world, including the Hibiscus restaurant and The Connaught in London, The Market Place in Como and Noma in Copenhagen. In 2019, he participated in Antonino Chef Academy, and won the programme and a work experience at Villa Crespi, alongside Chef Cannavacciuolo. The Sous Chefs are Andrea Noto, linked to simple and traditional Italian flavours, and Christian Malatacca, of Venetian and Calabrian origin contaminated by French recipes and tastes. The Pastry Chef is Elena Orizio.



But can co-workers also afford starry meals?

"There is a tasting menu for gourmets, but at lunch there are offers that allow you to spend the right price to eat quality dishes in an environment of great charm."

Back to Fabbrica, who works there?

"We are in Lomazzo, in the province of Como, overlooking the science and technology park and with the motorway to Como, Lugano, Varese and Milan a stone's throw away. We were born as a campus spread over 1,500 square meters and offer different solutions. You can rent a private office, or a desk in an open space; we offer formulas that can go from rent by the hour to that of years. This is why the workers of Fabbrica are the most varied. There are multinationals renting out offices but also freelancers. There are creative types and financial workers. We also have start-ups like Indi, of which I am co-founder and which proposes a new approach to the discovery of territories by tourists, with the eye of those who live there. In Fabbrica there are those who stop passing between a trip to America and the other and those who participate in our Storming Pizza."

What are they?

"About once a month we organize evenings with the co-workers of Fabbrica. A pizza together and a little sharing of ideas, we do networking. The goal of Fabbrica is to live and work better. For us it means disrupting the usual rhythms and balances to seek new synergies, the result of meeting and confrontation with different professionals and talents."

And what's the answer?

"We have a total of 150 workstations. The offices are fully booked and we have a 50% occupancy rate for co-working stations. It is a good result, because it is quite physiological that there are desks rented only for short periods, by those who are in the area of passage for work."

You rely a lot on flexibility.

"Yes, our co-workers have a badge that gives them 24-hour access to the facility."

You are one of the members and directors of Fabbrica, but also the owner of companies that operate within it. Can you reconcile the two dimensions?

"I have to say that it is very challenging to manage such a reality and operate within it too, but I am of an enthusiastic nature and the satisfactions are coming more and more; our message begins to be understood, especially the idea of networking. For example, during an evening Storming Pizza the idea of a podcast by Fabbrica was born, as one of the co-workers is a podcast producer."

You are a creative and advertising man, said in a slogan, what is Factory?

"A different place. A place for the brave."





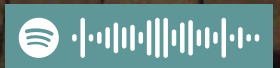
THE WORLD'S COLDEST TUNNEL.

Why read this article?

To venture into the world's coldest capital and find out who is coming from the Alps to bring their expertise to build Mongolia's first railway tunnel.

 #ulaanbaatar #pinigroup

Soundtrack





Digging tunnels around a city with an extreme climate is a challenge that requires extensive engineering knowledge to assess when and how you can drill. If that city is the coldest capital in the world, Ulaanbaatar, where there are no experiences of other tunnels, the challenge is doubled. To gather it for Pini Group, the Lugano company among the international leaders of engineering, is Stefania Stefanizzi. The geotechnical engineer is the head of the Turin division of Pini and has begun the first trips to Mongolia to follow this fascinating mandate and tells us his first impressions.

What are you called to do in Mongolia?

“The government wants to build a railway line that bypasses the capital to speed up and improve the railway system in the country, reducing railway congestion in the city. It will be a line for both freight and passenger trains. Diesel locomotives are now used, but electrification is also planned in the future. To make this bypass, it is necessary to create two 4km and 9km tunnels that cross the surrounding mountains. They are not very high peaks, it is a kind of plateau, but the gradients for convoys, which are very heavy, must be minimal so it is necessary to build tunnels. We are in charge of the preliminary project and have enough free rein on technical solutions.”

To have free rein also because there are not many terms of comparison in the country...

“Yes, it is. This is the first railway tunnel that will be built in Mongolia, so it has a strong iconic value and for them it is very important. Of railway tunnels in similar climatic conditions there are only a few examples in Tibet, China and Siberia.”

And what are the climatic conditions?

“We are talking about the coldest capital in the world. In winter the average temperature is minus 20 degrees, so you can work and do surveys only in late spring/summer. This means either prolonging the work for several seasons, or working quickly in the summer to be able to get immediately into the tunnel, then once underground you can work even in winter.”



Stefania Stefanizzi
 Year of birth: 1978
 Profession: Geotechnical Engineer

After graduating in Geotechnical Engineering from the Polytechnic of Turin in 2003, Stefanizzi worked for Geodata until July 2022, specializing in the design of tunnels and following mandates in several countries outside Europe, from Russia to Latin America. Since October 2022 he is head of the Turin division of Pini Group.

What are the technical difficulties in such extreme conditions?

“It is necessary to deal with the permafrost, that is, with perennially icy soils, which, however, due to climate change can ‘thaw’ and give way and therefore it is necessary to take into account the decay of the mechanical characteristics, both for the surface part and for the tunnel entrance.”

Not having experience of railway tunnels, who deals with this type of design in Mongolia?

“They have engineers who come from mining experience, have done studies in Germany and speak

English, Russian and Chinese. They are, however, very well prepared.”

You recently joined Pini with the acquisition of Geodata. What happened?

“Geodata was a historic engineering firm from Turin, which had acquired important international mandates from a family business. In 2017 it was taken over by a Chinese company, but by 2022 the instruction from Beijing had arrived to close. The company was going bankrupt, then Pini decided to acquire it, given the many references and the great history and experience in the tunnel field. I had already been contacted previously by Pini to lead the Turin division that Pini had decided to open and I had left Geodata. Then, after 15 days from the beginning of my adventure in Pini, there was the acquisition of Geodata and, ironically, I returned to my previous office with some of my old colleagues.”

Is that your first experience in Asia?

“No, I love Eastern countries in general, despite having worked in Latin America and other countries. For example, the most formative and even humanly significant experience for me was the Winter Olympics in Sochi in 2014. Sochi is on the Black Sea, in the Caucasus, on the borders between Europe and Asia. I had to follow the planning, together with the lead company in Saint Petersburg, of 12 tunnels for a railway and road connection with the ski resorts. From 2008 to 2010 I basically lived 3 weeks in Russia and then returned to Italy. It was very interesting because we took care of the design part of fairly challenging tunnels. There were three TBM (tunnel boring machine, ndr), the mining moles, which operated in parallel and operated within a natural park. In addition,



the limitations of local construction technologies have conditioned technical choices, while the Russian regulations are very stringent, it is designed in a solid way and it is necessary to explain well to the Russian federal expertise the reason for your choices.”

Was there any difficult time?

Cultural differences?

“As soon as I arrived, when I showed up in front of the foreman and he saw a 30-year-old woman in front of him, he said, ‘But who sent you?’ Then at the end of the project he apologized and thanked me. Let’s just say that in some circles the distrust of being young and a woman is still very deep-rooted and trust must be won day by day.”

Back to Mongolia, what was the first impact?

“When you arrive by plane it looks like an uninhabited land. Instead they welcomed us very well, and they immediately gave us jackets heavier than ours, since we went at dawn to make a survey at -20 degrees Celsius. It was a really warm welcome. Of course, it is necessary to get used to going from very hot, almost suffocating indoor spaces, to very sub-zero external temperatures, with a cold that is not comparable to the Alpine one.”

A curiosity?

“When we arrived at the construction site where the investigations for the project are being carried out, we found a Ger – a typical Mongolian tent-dwelling. No prefabricated buildings will be constructed. Even the construction site will be made in the style of these traditional buildings made of natural materials and that have always protected the local population from the harsh climate.”



THE COLDEST CAPITAL

Ulaanbaatar is the capital of Mongolia, has about 1.4 million inhabitants (more than three times the population of Zurich) and holds the record as the coldest capital city in the world, with an average annual temperature below freezing (in 2021 it was -0.4°C, but in previous years even -3°C). The coldest temperature ever recorded was -49°C and the general cold climate is caused partly by the altitude (1,350 metres above sea level), partly by the distance from the sea and partly by the climatic characteristics of the continent with its subarctic climate influenced by the monsoons. In the winter months, the average temperature is around -20°C. In summer it usually does not exceed 20 degrees.

THE PROJECT

In 2021, the Mongolian Council of Ministers granted permission for the construction of the main 'Bogdkhan' railway infrastructure to the company 'Tavan-Tolgoi Tomor Zam' LLC. The railway route, on which 60 per cent of railway traffic will be carried out, will connect the Mandal and Ma'anant railway stations on the Ulaanbaatar railway, avoiding the Bogdhan Mountains from the eastern side. According to experts, the new rail route bypassing the Emealt and Hoolt mountain passes on the outskirts of Ulaanbaatar will increase the speed of trains. In addition, rail freight traffic will increase by 5-6 million tonnes per year.

THE SACRED MOUNT

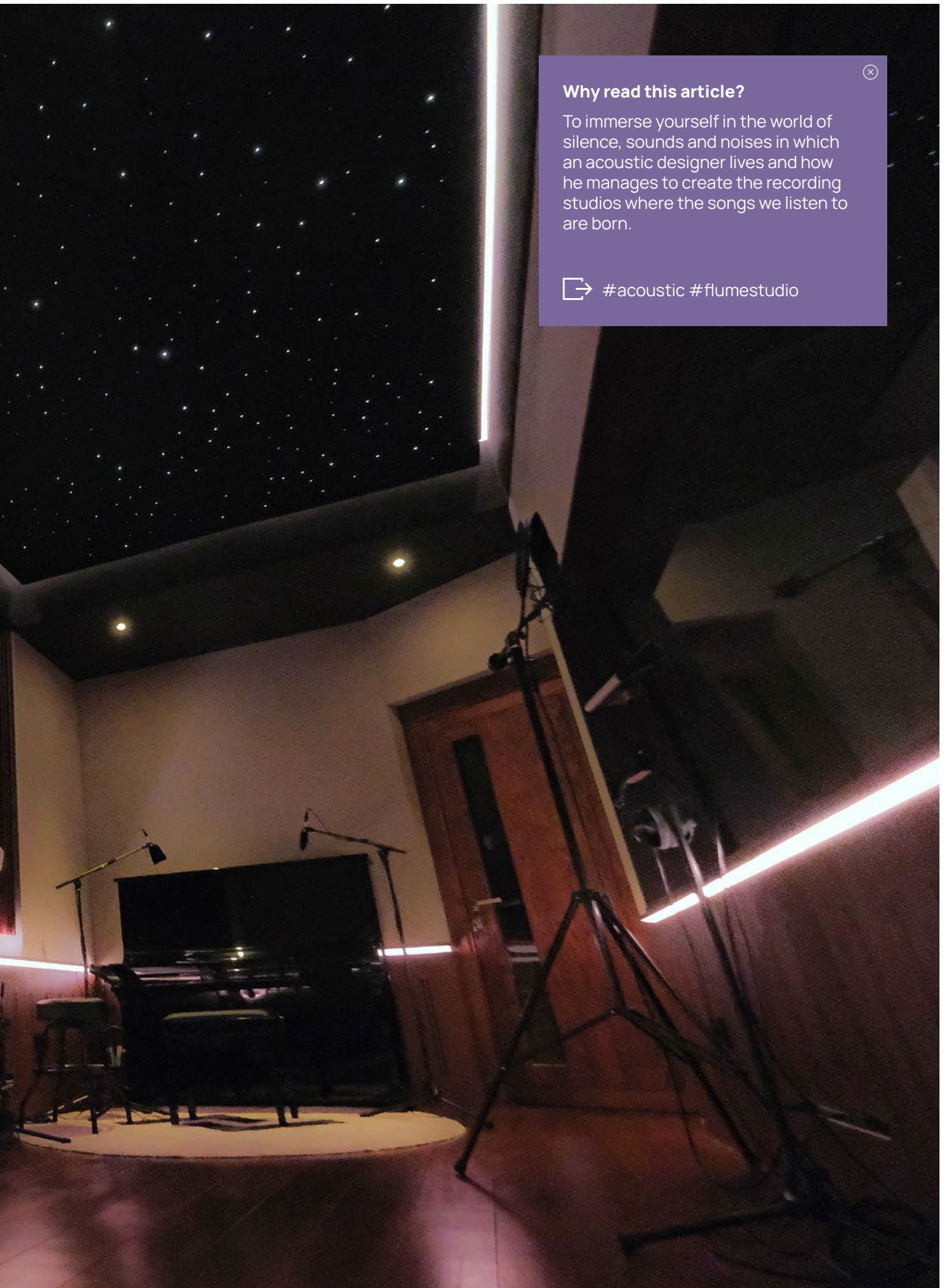
Bogd Han (or Bogd Khan) is the mountain that overlooks Mongolia's capital and reaches a height of 2,261 metres. It is one of the Asian country's sacred mountains and is on the provisional UNESCO World Heritage List. The entire area of the mountain is included in the Bogd Han National Park. On the southern slope is the Buddhist monastery of Manzušri Hiid, founded in 1773 and recently restored after being destroyed in 1937.

THE ICONIC TENTS

The Ger, in Mongolian, better known as the Jurta, is the typical mobile dwelling used by many of the commandant peoples of Central Asia. It is estimated that more than half of Mongols still live in their traditional dwellings. They consist of a wooden skeleton and a covering of sheep's wool felt rugs. The advantage of this type of dwelling is that it can be dismantled, moved and assembled in a relatively short time.

WHERE SONGS ARE BORN

Where do the songs and soundtracks of our days come from? The answer is quite simple: in the recording studios. But how do these last ones come about? Is it enough to put some instruments, consoles and other electronic equipment inside a room? To explain why it is not enough and it takes instead a science - acoustics - and a designer, that makes it human and cut on the artist's stamp, is Dario Paini, who has worked in his professional career to realize studios of some of the most famous artists of Italian music and not only.



Why read this article?

To immerse yourself in the world of silence, sounds and noises in which an acoustic designer lives and how he manages to create the recording studios where the songs we listen to are born.

➞ #acoustic #flumestudio

Today the focus on the sustainability of buildings is mainly on the energy efficiency of the enclosures, but the acoustic quality of an environment is as important as heat or light.

Paini, you have been involved in the creation of recording studios of important authors, from Ramazzotti to Fedez, from Dardust to Jovanotti, from Charlie Charles to Marco Mengoni and Rocco Hunt, and famous labels such as Warner and RCA, Radio and TV such as ORF, RDS, but also theatres and concert halls, what are the differences in design approach?

"When I work for an artist I usually deal with everything that can be heard, seen and touched: acoustics, aesthetics and light. Then of course there are the other competent ones that deal with audio wiring, electrical design, air and construction of the building. Over the years I have built up a fantastic team of competent and beautiful people."

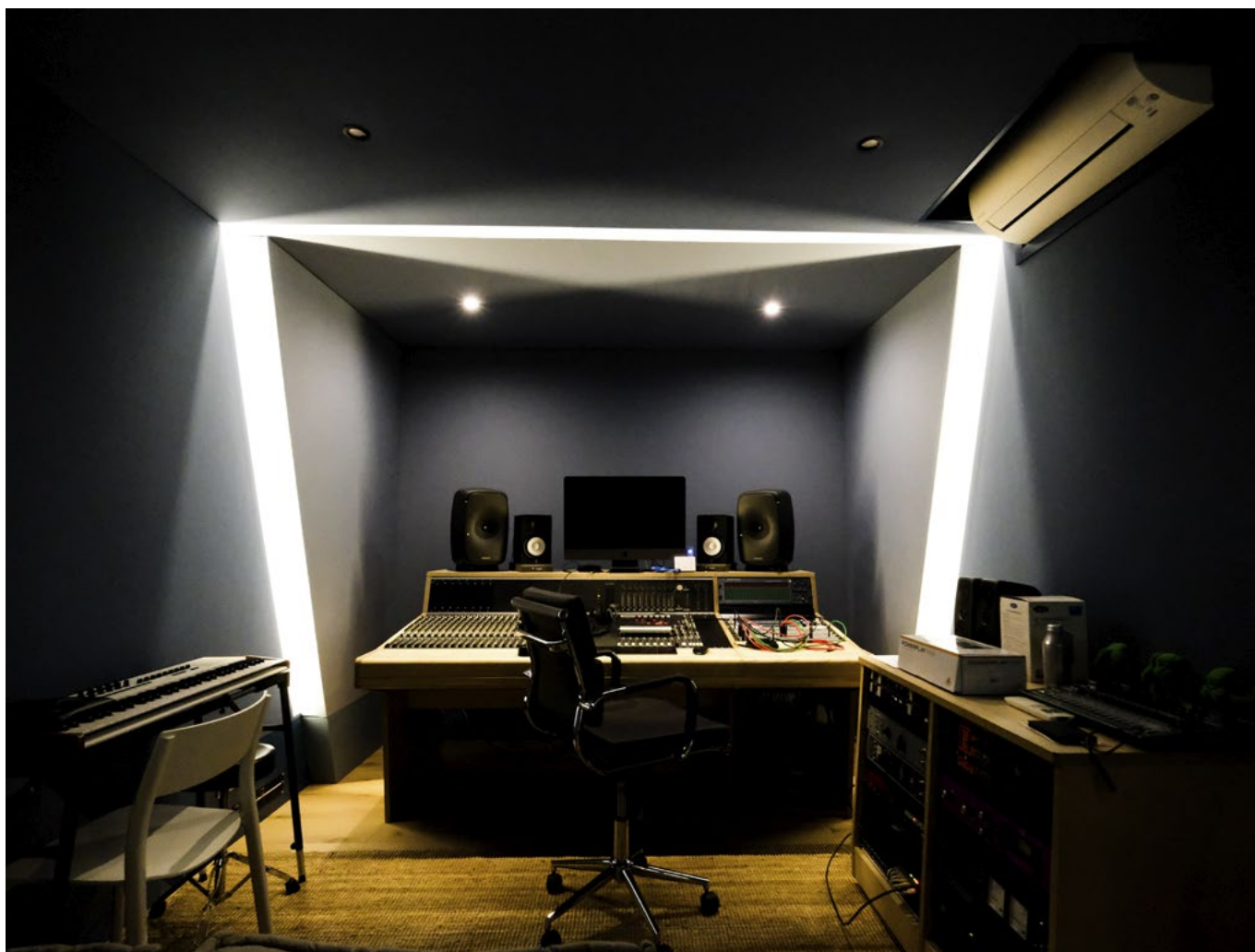
I make sartorial work and I always love to vary to offer a unique product that reflects the personality of the artist, able to make him find the ideal environment for the research and creation of a certain type of sound. Not only acoustics in the strict sense,

but also colours, shapes, materials. A nice studio that sounds good, sounds better than an ugly studio that sounds good!

For a concert hall you need to think about artists but also the public, you need to work in teams with other professionals and think of something that is appreciated, even aesthetically, by most people."

Has musical perception as a set of sensory factors, in technical synaesthesia jargon, always fascinated you?

"Yes. In 2005 for my doctoral thesis at the University of Denmark, I dealt with the acoustics of open spaces ("agorà acoustics"). Not only from a technical point of view, but also from an aesthetic point of view. It can happen that, even if the acoustics of the square is not perfect, the historical-architectural charm can still give the audience a high aesthetic pleasure for a concert. Playing in a beautiful place also makes our musical experience better."





**You can't just hear with your ear...
Let's take a step back, how do you
become an acoustic designer?**

"I got there on my own. I graduated from the Politecnico di Milano in Management Engineering over 20 years ago. After graduating and writing a thesis in acoustics, I went to work in an acoustic consulting studio in Varese (Concrete group) and in the meantime I attended the School of Acoustics at the University of Ferrara. And finally I did my PhD in Copenhagen. Subsequently, I started collaborating with IFEC as Head of Acoustics Sector Italy and in 2011 I became a freelancer specializing in recording rooms, theatres and concert halls."

You are also a musician; did this help you in the profession?

"Definitely. I've always loved music. I play the saxophone and I have performed live since 1989 with Distretto 51 (band in which Roberto "Bobo" Maroni former Italian Interior Minister and former president of the Lombardy Region, who died in November 2022, ed). Playing has given me the opportunity to understand the needs and vocabulary of musicians, but playing and attending the environment helps me understand the artistic and psychological aspects behind some requests."

Sustainability is one of the issues at the heart of public debate. Is there an acoustic sustainability, an ecology of sound?

"Today the focus on the sustainability of buildings is mainly on the energy efficiency of the enclosures, but the acoustic quality of an environment is as important as heat or light. However, there is a lack of sound education and if there is no regulatory obligation, the aim is to save money. For example, restaurateurs understand only after the realization of the restaurant the importance of having a good acoustics: eating in the middle of the noise worsens the dining experience (and also the turnover!). There are many noises and sounds that we don't normally notice. For this, I bring the students of the IED of Milan, during the lessons of acoustics and soundscapes, around the city. I ask them to pay attention to everything they hear and discover sounds they usually don't realize, to learn to appreciate them all and to then figure out which ones are best checked for optimal acoustic comfort."

How do you design a recording studio?

"As far as the enclosure is concerned, there are mainly two technologies used; the dry one which consists of building a box in a box making it float on a floating floor, and the

Because, as Miles Davis said, real music is silence, and all the notes just frame silence.

modular one, which involves the use of prefabricated soundproof cabins. Inside is then the acoustic treatment for the reverberation and the control of certain frequencies and we must also take care to attenuate the noise produced by the ventilation systems.

Are special technological materials used for soundproofing?

"No. The materials are usually poor: polyester fiber, cloth, wood, even stones. Other more technological materials have higher costs without significant advantages."

Have you started a new business in Switzerland?

"Yes, in Grono, I started Flume Studio with engineer Sergio Tami. They knew us since IFEC and we are complementary. Sergio is able to better evaluate some design aspects; he has a crazy mind and an enviable synthesis ability. I am more attentive to design and other aspects. That's why we like working together."

What projects are you currently working on?

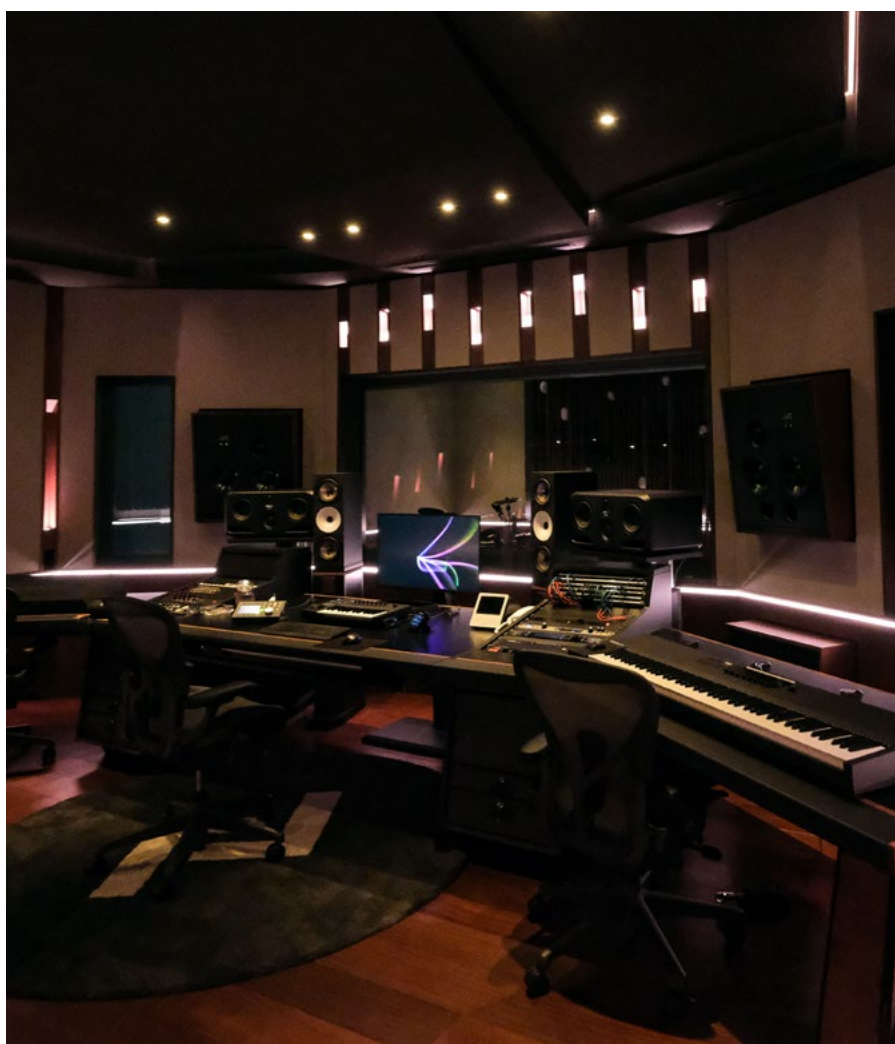
"As far as new recording studios are concerned, I have several projects "in the pot": that of the singer-songwriter Gatto Panceri and that of Michele Canova, the studio of Madame and that of Ultimo, the study of Salmo, in collaboration with Boxy, and I am fascinated by the one I am designing in Jamaica for Alborosie, one of the greatest contemporary reggae performers."

Projects in Canton Ticino?

"Yes, a very important one: that of the new RSI radio studios in Comano, in collaboration with IFEC Ingegneria. In this case I collaborate with the architecture studio CCRZ, but it is very interesting because there is a continuous comparison also with scenographers and directors, since a radio studio nowadays must also be evaluated with a television eye, because, from TV to the web, radio programs are also seen today."

One last question. He calls himself Noise Maker and Silent Seeker, noise producer and silence seeker. Why?

"I think it represents well, the ambivalence, and also the contradictions, of working in the field of acoustics within acoustics. Because, as Miles Davis said, real music is silence, and all the notes just frame silence."



Soundtrack

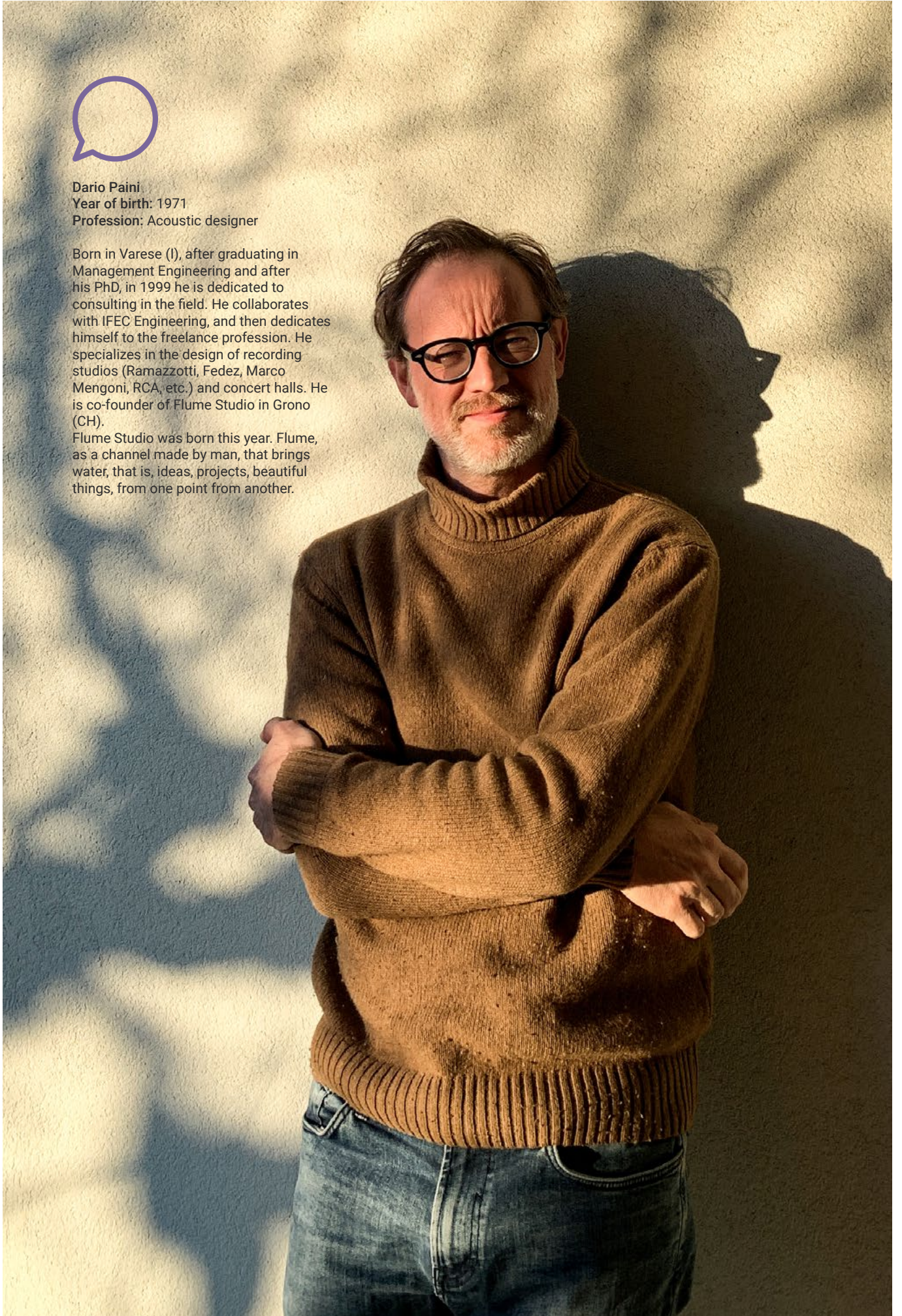




Dario Paini
Year of birth: 1971
Profession: Acoustic designer

Born in Varese (I), after graduating in Management Engineering and after his PhD, in 1999 he is dedicated to consulting in the field. He collaborates with IFEC Engineering, and then dedicates himself to the freelance profession. He specializes in the design of recording studios (Ramazzotti, Fedez, Marco Mengoni, RCA, etc.) and concert halls. He is co-founder of Flume Studio in Grono (CH).

Flume Studio was born this year. Flume, as a channel made by man, that brings water, that is, ideas, projects, beautiful things, from one point from another.





Why read this article?

To experience the thrill of uniting the hearts of sportsmen and women to the smiles of families facing the challenge of giving care and support to their children suffering from oncological diseases.

➔ #solidarity #sport

THE HOPE THAT COMES FROM SPORT

“Happiness can be found even in the darkest moments, if only someone remembers to turn on the light.” Thus recited Albus Dumbledore, the master of Harry Potter. The discovery that a son or daughter has cancer is one of the darkest moments for a mother or father. There follow equally dark periods of care, in which one wishes for a magic wand, but it would already be important if someone remembered to turn on the light of hope.

Greenhope is a special foundation. It offers, throughout Switzerland, moments of encounter and recreation for families with children and young people suffering from cancerous diseases and has chosen to do so by combining support to young athletes and thanks to the support of champions. The president and co-founder Luca Cereghetti tells us about it.



We receive self-nominations and choose those who seem to us to have understood best what our approach to sport and life is - our philosophy.

Yours is a solidarity activity that combines a passion for sport and helping young athletes to support families with children suffering from cancer. We can say that it is an unusual foundation.

"In fact, me and the other founder, Claudio Andenmatten, in 2011 we were at the head of a team of young bikers. A very interesting platform, but typically sporty. However, we had also experienced loss of a loved one who had fallen ill with cancer. So we decided to do something for the fight against this disease starting from our passion for MTB, and so the project Greenhope with the motto 'biking against cancer' was born."

When was the transition to the Greenhope Foundation?

"In 2015, seeing the growing interest in the initiative, we established ourselves as a foundation, and we expanded our support to other sports besides MTB. Year on year we have expanded, reaching (pre-Covid) up to a thousand families of children with cancer. In 2022, we were aiming for 800 families."

What kind of support do you offer young athletes?

"Mostly financial, in cash, but it can also provide technical materials. In addition, we support sports clubs with projects dedicated to promoting our values. We would like tomorrow's

champions to be people who are also attentive to the social aspects. Generally, about 30% of our resources are allocated to this activity.”

How is the selection of athletes done?

“We receive self-nominations and choose those who seem to us to have understood best what our approach to sport and life is - our philosophy. The results are important, but it is equally important to understand what Greenhope means and then find the right approach.”

What disciplines do they practice?

“They are different, ranging from skiing to fencing, swimming to cross-country skiing, biathlon and athletics. Then there are the sports clubs: ice hockey, football, basketball, MTB and so on.”

What do you propose to the families of children with cancer?

“Our idea is to offer moments of relaxation and recreation in which to recharge your batteries, but also to exchange views among parents, while their children play and have fun. We offer experiences for everyone. Their value lies, above all, in the support offered to those who have seen their lives transformed by their child's



illness. Often it means giving up work for one of the parents, it means facing expenses that can put family finances in difficulty and you have to give up holidays or leisure. Instead it is crucial in this situation to be able to meet, share, relax, recharge oneself.”

Where do families come from?

“From all over Switzerland, and this is another special feature. To be in contact with associations



Luca Cereghetti
Year of birth: 1982
Profession: Head of Communication and Marketing of Pini Group

Originally from Mesocco, in the Mesolcina valley, and raised in Lugano, Cereghetti, after his Master in Economics at the Università della Svizzera Italiana, developed his professional skills in the field of communication and marketing, working in the automotive and construction industries. Since 2022 he has been head of communication and marketing at Pini Group. He is president and co-founder of the Greenhope Foundation and happy father of three.

Because sometimes, to create moments of unexpected happiness, the important thing is that someone remembers to turn on the light of hope.

of all linguistic areas, to make multiculturalism and inciseness a distinctive feature.”

In Switzerland, on average, 200 children under the age of 14 and 100 adolescents develop cancer. How do you choose the families to invite to your events?

“Local associations of parents of cancer patients invite their members according to their criteria. Where they are not present or still well structured, as in Italian Switzerland, we were committed to create databases ourselves.”

How do you finance yourselves?

“We have four pillars. There are

donations from those who believe in the project. There is also the sale of gadgets and merchandising: hats, t-shirts, etc. and there are fundraising events. Thanks to the fourth pillar, our corporate and institutional partners, which cover the costs of managing the foundation. All proceeds from donations, gadgets and events can be allocated to young athletes and families.”

Examples of the activities you propose to families?

“Some are nationwide, some local. Some are aimed at everyone, others just teenagers. For example, last year was the first ‘Teenager Weekend’, a two-day event in Ticino,





born from a specific request of the Kinderkrebshilfe Schweiz and in collaboration with the Golf Club Le Gerre of Losone. Every year in summer there is the Greenhope Family Day. From 2017, we proposed a Lego Day. Last year, we were guests of our main partner AFRY in Zurich; children and engineers were engaged on the topic of energy creating wind turbines and solar plants with the bricks. The calendar of appointments is very busy and is scheduled well in advance. Then there are the 'Charity Games', which are events in which teams of different sports compete in front of children and their families and an audience that helps support the foundation." To hear Luca Cereghetti describe his more than ten years' experience with Greenhope seems to be the most natural thing in the world to put together athletes, collect donations,

gain the trust of families, and organize everything with a group of a few volunteers.

Cereghetti explains: "At the beginning we too were surprised about the interest that arose around the project. The support received from the sports world, from those who have become our ambassadors, has been amazing. For us it was fundamental to have created this empathy, it allowed us and allows us to move forward, always setting new goals.

Because sometimes, to create moments of unexpected happiness, the important thing is that someone remembers to turn on the light of hope."

Soundtrack



Disability, technology and common sense

Changing social awareness and more careful legislation and technological improvements. In recent years, the quality of life of people with disabilities has increased on average in Italian-speaking Switzerland. A change that has not yet filled the glass with differences in opportunities, but one which leads Christian Broggi to say that the glass is nevertheless half full. Broggi had an accident when he was studying engineering that resulted in the paralysis of his legs. Since then, he has been moving around in a wheelchair but has a busy life between his family - his wife Tosca and children Eon, Ian and Nina - and the Ticino cantonal administration, where he works in the forestry section. We interviewed him to find out his view of the relationship between society, technology and disability.



Why read this article?



Per comprendere come si vive il territorio muovendosi su una carrozzina e capire che molti interventi sono stati fatti ma si può fare di più per rendere il Ticino un Cantone senza barriere.

 #disabilità #senzabarriere

In 2018, two barrier-free paths from the Mobile Switzerland network were inaugurated in Acquarossa, in the Blenio Valley and there are a number of associations in Ticino that are very sensitive to the issue.

When was the accident that forced you into a wheelchair?

“In 2009, during my last months of studies in forest engineering, I was on a school excursion near Berne, on a viewing tower. The floor collapsed; I fell and broke a vertebra. After months in hospital and rehabilitation, I managed to finish my studies in 2010, but I never walked again.”

In these 14 years in which you have lived your life in a wheelchair, have you noticed any changes in society with regard to relations with people with disabilities?

“I notice that there is more and more sensitivity with regard to the removal of architectural barriers, partly because legislation on new buildings and renovations imposes regulations to make buildings barrier-free.

In addition, there are several associations and foundations that have a widespread presence in the area and are committed to making people aware of the issue of disability.

People often talk and write about disability to denounce and highlight the things that are wrong and that is fine, but we should also say that the glass is ‘half full’ and that a lot of progress is being made.”

What about in the field of transport?

“You can always do more and do better. For example, the Biasca station is still not accessible, but many situations have changed. Also, because let’s not forget that accessibility is not just a matter for paraplegics, there are parents with pushchairs, elderly people with shopping bags, the visually impaired etc. In short, making means of transport barrier-free makes them

more attractive, because it simplifies and improves the quality of life for everyone.”

So where are the problems?

“Obviously when we are confronted with old structures, or if we think of monuments or museum structures in old buildings, I accept that I can’t go everywhere. However, today we work very well with 3D reconstructions of environments and you can do virtual tours, even if it is not the same thing. What I do not accept is trivialising the problem. If I call to find out if a structure is accessible, I cannot be told: yes, there are a couple of steps, but we will find a solution. Because if the solution is to be carried in one’s arms, in front of other people in a museum or restaurant, it may be that one feels embarrassed and annoyed by having eyes on one. If there are ramps and spaces that are not accessible, just say so.”

In recent years has technology at the service of people with disabilities also improved?

“Yes, in many ways. For example, there are apps that indicate in every city or town where there are parking spaces for people with disabilities but also accessible public toilets. There are also other digital apps that have certainly improved the lives of people with different types of disabilities than mine, I am thinking of the visually impaired, the deaf and dumb people.

In the case of quadriplegia, i.e. cervical spinal cord injuries, in addition to the lower limbs, hands and arms also cannot move. Technology, particularly robotics, is making great strides to make life easier for quadriplegics. Progress has also been made on the pharmaceutical front with drugs

Soundtrack





to reduce pain, urinary infections and counteract other side effects of paralysis, bearing in mind that the complications are different if a person is 20 years old or 70 years old and paraplegic.”

Today there are also experiences of barrier-free nature trails, are they spreading?

“In 2018, two barrier-free paths from the Mobile Switzerland network were inaugurated in Acquarossa, in the Blenio Valley and there are a number of associations in Ticino that are very sensitive to the issue. Obviously you can’t work miracles, but even if we are not talking about forest paths, making certain routes safe and accessible to wheelchairs is a great opportunity for people with disabilities, the elderly and families with small children, it gives them an opportunity to discover the area and move around in nature.

I was recently contacted by the Bobosco association in the Verzasca Valley to ask for some advice on

how to make a forest path partially accessible for special wheelchairs. There has certainly been no lack of interest and commitment on the subject in recent years.”

Paralympic sports are also becoming increasingly popular.

“Yes, I’m a member of the Gruppo paraplegici Ticino, a sports and recreational association, and I personally practise hand biking and tennis on an amateur level, and in winter cross-country and downhill skiing.”

Has technological development also brought innovation to paralytic sport?

“Definitely. There are lighter and stronger materials, increasingly high-performance wheelchairs made of titanium and carbon fibre. Marcel Hug, Swiss multiple Olympic champion in wheelchair athletics, raced in Tokyo with a new model developed in collaboration with Sauber.”



Christian Broggi
Year of birth: 1984
Profession: Forest engineer at the Ticino cantonal administration

Broggi is an SUP Forestry Engineer and it was during the last months of his course, in 2009, that he broke a vertebra during a school hike up a lookout tower near Bern. The accident left him with paraplegia. He currently works for the Ticino cantonal administration, in the forestry sector of the Land Department.



One last question, on parks and outdoor facilities. What barriers are there?

“You can find ramps with excessive slopes, steps, gravel and uneven ground that make it difficult to pass. In these cases, you can report the problem to the manager and sometimes he himself makes an effort to solve or mitigate the problem. Certainly, the approach counts a lot, the way you present yourself and how you report it. I think common sense counts a lot, many problems could be solved by looking for solutions together, sometimes problems arise because of underestimation, because you don't think about it or don't have

the vision of a wheelchair user. Just explain it politely and people are usually ready to commit to change.”



The app for the blind

One use of technology for video calls and the social network system is Be My Eyes, a Danish mobile app that aims to help blind and visually impaired people recognise objects and cope with everyday situations. The blind person starts a live stream showing what is in front of them from their mobile phone camera. The stream is assigned to a random volunteer who speaks the same language and is in the same time zone. This allows the volunteer to describe what is in front of the blind person and help them deal with unforeseen situations, solve solutions or read instructions, making them more independent.

The five-circle wheelchair

OT FOXX is the first racing wheelchair entirely created in Switzerland. It was created by Orthotec (a subsidiary of the Swiss Paraplegic Foundation), the Sauber Group and other Swiss partners such as the Swiss Federal Institute of Technology Zurich, the wheel developer and manufacturer Swiss Side and Swiss Paraplegic Research. The wheelchair was used by Swiss athlete Marcel Hug at the Paralympic Games in Tokyo. Hug won four gold medals in the 800m, 1,500m, 5,000m flat and the T54 marathon. He also set a world record in the 1,500m. The research used to make the racing model, which is made entirely of carbon, will also be applied outside of competitive sport, by optimising wheelchair seating and reducing wear and tear on the shoulder joints, thanks to a special simulator called an ergometer.

In nature without barriers

The Barrier-Free Trails are a hiking proposals specifically intended for people with disabilities and mobility difficulties, officially recognised by Mobility International Schweiz (MIS) and has been included in the national network dedicated to slow traffic by SwitzerlandMobility. In Ticino, there are, for example, the two Acquarossa circuits (651 and 652) promoted by the Ente regionale per lo sviluppo Bellinzonese e Valli (ERS-BV) with the municipality of Acquarossa and the collaboration of other important partners. The Dongio-Motto Circuit (651) is marked with a blue stripe and is easy to navigate. The Dongio-Satro Circuit (652), on the other hand, is marked with a black band as it passes through some rather challenging points in the area of the Grotti di Dongio. The circuits offer everyone the chance to discover the natural landscape along the Brenno River in the Blenio Valley, which is also rich in cultural-historical elements such as the Romanesque masterpieces of San Pietro di Motto and San Remigio (svizzeramobile.ch)

Why read this article?

To breathe in the atmosphere of the Rabadan, Bellinzona's historic carnival and the commitment of those who give it its soundtrack with wind and per-cussion instruments. A journey into the world of Guggen.

➔ #guggenmusik #rabadan



Bistrot

MASKED MUSIC

The Rabadan, the Bellinzona Carnival, celebrated its 160th anniversary this year. Among the characteristic elements of the festivities, together with masks and floats, have long been the Guggenmusik, colourful brass and percussion bands whose rhythm helps to get the masked people dancing. Although they represent a goliardic approach to playing together, behind those performances there is organisation and work made up of musical rehearsals and tailoring skills that begins months beforehand. To find out what lies behind the Guggen costumes and songs, we interviewed Lucas Dürr, president of the Ciod Stonaa - the oldest Guggenmusik in Canton Ticino.



Lucas Dürr
Year of birth: 1980
Profession: CFO Ritom SA

After studying Engineering, Lucas Dürr completed a Master's degree in Industrial Management and Manufacturing at the ETH Zurich. He is a Project Management Professional and CFO of Ritom SA (a company owned by SBB CFF SBB & Canton Ticino). He combines his professional activities with his passion for Guggenmusik and is president of Ciod Stonaa in Bellinzona.



How did your passion for Guggenmusik start?

"It was 1999 and a scout friend of mine had a fellow student who played in the Guggen of the Ciod Stonaa in Bellinzona. So I heard that they were looking for new recruits. I always liked Carnival and I liked music too, so I joined and learnt to play the bass drum."

Did you already have any musical experience?

"I play the guitar for pleasure and as a boy I played the piano, but I had never played the bass drum."

Do the other Guggen colleagues also play amateurishly?

"Yes, most only play with Ciod Stonaa. Then there is a dozen or so who also play in groups, bands or philharmonic societies and have a good musical knowledge, but most play for fun."

How many of you are there?

"On paper we have 60 members; then for various reasons at the end there are usually about 40 of us."

When does song preparation begin?

"We usually meet up in the last weekend in August and then continue with rehearsals every Friday evening from around 8pm to 10.30pm in Bellinzona. It is also a date to get together, to have a beer or a pizza before or after rehearsals. Some sections, particularly the wind instruments, also rehearse during the week. Then in January the performances begin. Because it is true that our spirit is goliardic and carnivalesque, but we also want to play things that are pleasant to hear."

What kind of tracks do you have in your repertoire?

"We have about 20 songs and every year we leave three of them behind and offer three new ones. They are almost all established hits, well-known pop-rock tunes, because our motto is to entertain while having fun, which is why we choose songs and music that bring the audience to dance."

Who chooses the pieces?

"The members make their proposals, but then it is our maestro Daniele Cavallipi who ultimately decides. The maestro is a very important figure because during performances he has to have the ability to pick up the pace when it drops. Rhythm understood musically, but also as the environment of the group."

How many performances do you do during the Carnival period?

"It depends. Let's say that from mid-January for 6-7 weekends we are engaged in about twenty appointments in the different Carnivals and on each occasion you perform 3 or 4 times."

Is there a generational change in the Guggen?

"As far as ours is concerned, I can say that it goes in waves in general; maybe groups of friends join or leave together. We go from 18 to 70 years old, with an average age of around 35-40 and both female and male participation. We are very transversal because what unites us is the desire to have a carnival, to have fun and to take a break from everyday life."

Guggen is not only music but also masquerade, how do you choose and make the costumes?

"First of all, it should be mentioned that there is a seven-person committee, consisting of: myself as president; Barbara Guggiari, events manager; Joel Casada, cashier; Andrea Leoni, secretary; Michele Pedrioli, archivist; Jessica Buloncelli, programme manager and vice-president and Nancy Zaharulko, artistic committee. It is the latter commission that takes care of the costumes."

How is the choice made?

"During the closing assembly, after Carnival, each member can bring proposals, with a minimum of documentation on the costumes and theme for the following year. The assembly votes on two. Then at the following assembly in June, prototypes of the two options are made. A vote



is taken on the favourite and in the summer the committee works out the production details with the tailoring professionals."

How much does a dress cost?

"The dress is a not inconsiderable commitment from an economic point of view. Let's say that on average it costs around CHF 300 each, so we have outgoings of around CHF 25,000. To finance this, we have the social tax, the fees from the various Carnivals and then we organise other events during the year to self-finance ourselves."

Your favourite costume?

"In 2019 we had a beautiful one inspired by the Carnival of Venice, although the theme was nicely titled 'Raisins and dried figs'."

And in 2023?

"This year the theme is 'Love is... rebound relationship' But we are sure that the love for Guggenmusik will always see Bellinzona's Ciod enjoying themselves playing masked music at Rabadan."



Soundtrack



01
23

THE GUGGENMUSIK

Tradition has it that Guggenmusik dates back to the 16th century and to rituals to ward off winter. It was mainly practised in Southern Germany and German-speaking Switzerland. The players in these bands used masks and noisy instruments in the hope that the noise produced would drive away the spirit of winter. However, it was in the 20th century that Guggen began to have their own codified role in carnivals. In 1934, there were already several Guggen in Basel during carnival, structured with wind instruments, particularly trombones and the like, and various percussion instruments. For the Guggen, the important thing is to convey rhythm and invite people to dance.

THE CIOD STONAA

For years, the Ciod Stonaa were Ticino's only 'Guggenmusik'. The idea to create it was launched on 10 November 1958 at the Ristorante Teatro in Bellinzona when the then president of the Rabadan society, Renzo Apuzzo, one of the past faces of Re Rabadan, Emilio 'Milietto' Imperatori, a well-known cabaret performer, and Otto Schwarz, a Carnival-loving Basel man who had an upholstery shop in town, met. They thus began to look for carnival players, especially among the confederates, where Guggen were already widespread. The name of the Guggen was already ready: Ciod Stonaa (Ciod is the nickname of the inhabitants of Bellinzona). The musical debut took place with a line-up of about ten elements. In the decades that followed, the association expanded to include dozens and dozens of Bellinzone, who, over the years, took turns enjoying themselves to the rhythm of the Guggenmusik.

DESIRE FOR FIVE CIRCLES

Why read this article?

To find out how to get ready on a mountain bike for the Olympics and how in Ticino it is possible for bikers (including e-bikers) to coexist with hikers.

➔ #mtb #olimpiadi



In 2021 he tasted the thrill of racing in an Olympic competition, and for an athlete it is an indelible experience. So, after Tokyo, Filippo Colombo now also wants to get into the saddle in Paris 2024, to compete in cross country - the Olympic mountain bike speciality. It will be partly for redemption, for two years ago he arrived at the five-circle challenge after a serious injury and wasn't in the best condition. The 25-year-old Ticino cyclist has witnessed the development of the discipline at cantonal level and the technological evolution of the medium over the past 15 years, managing to turn his passion into a profession with 16,000 kilometres a year in his legs. We interviewed him about the future of the discipline and the growing number of practitioners.



Filippo Colombo
 Year of birth: 1997
 Profession: cyclist

He grew up in Bironico, a small hamlet in the municipality of Monteceneri, in the canton of Ticino. He approached cycling thanks to the passion passed on to him by his mother and uncle. Over the years he specialised in MTB, winning the title of World Champion in the team relay race in 2018.

He graduated in Economics from USI and is currently a pro-fessional cyclist with the Q36.5 Pro Cycling Team.

When did your passion for cycling begin?

“As a child, but at the time, there were no MTB clubs in Ticino. If you wanted to ride a bike you could only do it through road cycling teams. So, I started competing in the under 11 category in the ranks of the Velo Club Monte Tamaro and up to the Under-15s I participated in mixed races, both road and MTB.”

When did you realise your preference for MTB?

“At the age of 15 when I switched to the rookie category, and in that year (2012) the Velo Club Monte Tamaro created the first cantonal MTB team. There were five of us youngsters and in the first year we faced heavy defeats as we were up against teams that had specialised in MTB for some time. The following year, however, I won my

first victory at the Swiss Cup. I was on the right track, so when I made it to the juniors in 2014, I won the Swiss championship title and was called up for the national team.”

Then came the international laurels...

“Yes, the podium win at the World Championships in Nove Mesto, Czech Republic, came immediately after my final exams. In 2017, I claimed the silver medal at the European Championships and in the World Cup.”

And in 2021 the Olympics...

“I almost missed them because the year had started with a bad injury that forced me to sit out for almost three months. Fortunately, I managed to recover in time, which was a great experience, but I didn't get there in the physical shape I would have liked and I finished in 12th position.”

So the goal now is to go to the 2024 Paris Olympics?

“Yes, although it will be even harder to qualify because there will only be two places for Swiss athletes. But in the coming months the goal will definitely be to arrive in the best condition at the start in Paris.”

Compared to 11 years ago, when the first Ticino MTB team was born, how has the movement evolved at Tici-no level?

“Now there are two clubs with MTB teams, which have a lot of young people in their teams who want to try MTB and learn this discipline. The high-level competitive results aren't there yet because it's difficult to make the leap into the professional world, but it's only a matter of time. With these numbers, some very good individuals will undoubtedly emerge in the coming years.”

What is the offer of MTB routes in Ticino like?

“Finally, for some years now, we have started to fix and re-port paths and trails. I live in Bironico, so my routes are those in the Lugano region, starting with Monte Tamaro. These are the paths I train on every day.”





Does the increase in practitioners of the discipline risk a difficult coexistence with hikers?

"I am an advocate of common sense. I believe that in 95 per cent of cases, with the right precautions and respecting each other, there are no difficulties in coexisting on the same trails. Of course, you can't go 200 mph, perhaps at critical points. That's how it is for now, but if the curve of practitioners continues to rise as it has in recent years, we will have to consider, on the most popular routes, reserving some trails for bikers and others for walkers."

How do you rate the spread of electric mountain bikes?

"I too have an e-bike and I really like it as an alternative means of discovering our area. In general, thanks to e-bikes there are many more people who would never have imagined climbing to the top of certain mountains in the area. Now, however, getting to the top of Monte Bar by pedalling is an

experience for almost everyone. The e-bike is a beautiful piece of equipment, a formidable technological aid, but it clearly has some problems. Those who are neophytes to the discipline, who do not know the terrain, the routes, the riding technique and their abilities well, run the risk of committing themselves to itineraries that are not within their grasp and ending up in risky situations. That is why it is essential to focus on awareness-raising and on technique and riding courses for those approaching e-MTBs."

A mechanical failure, even more so than in road cycling, can cause an MTB race to be lost. How have MTBs evolved technologically?

"They are vehicles that today go faster and faster downhill, and this means that it is easier to fall, puncture, or have mechanical failure. That's why work has been done to find a compromise between speed and endurance. For example, at the 2012 London



Olympics we raced with 8Kg bikes, whereas in Tokyo none of us had bikes under 10Kg."

Can you make a living from MTB?

"Yes, there are not many of us, but once we enter the professional circuit, there are several brands that invest in the teams."

But is it a job that doesn't leave room for much else?

"Let's say that the preparation involves about 15-17 thousand kilometres in the saddle, which is about 800-900 hours of cycling a year. You go out on your bike every day, often twice a day."

In your spare time, what are your other passions?

"I like winter sports but also as soon as the competitive season is over I go windsurfing with my brothers and the family."

you finish your competitive career?

"I graduated in economics from USI two years ago. I wouldn't mind one day being able to combine my studies with cycling. It's a sector that has generated a lot of business in recent years, so we'll see..."

For now, however, the values that interest Colombo are not those of the stock market, but those of the Olympic motto 'Citius, Altius, Fortius' (faster, higher, stronger), with the aim of putting them into practice in Paris 2024.

Soundtrack



How do you see your future when

THE BFU'S ITINERARIES AND ADVICE

There are over 415 km of mountain bike routes in the Lu-gano region, divided into dozens of routes with indications of difficulty, equipment and required preparation. They can be discovered at: www.luganoregion.com/mtb
It is worth remembering the 5 main pieces of advice drawn up by the UPI (Swiss Council for Accident Prevention) for those riding a MTB.

- 1) Use a helmet, sports goggles, integral gloves and protection.
- 2) Choose a route suited to your abilities.
- 3) Ride in a focused and defensive manner.
- 4) If riding on the road, make yourself visible to other users.
- 5) Have your mountain bike checked by a specialist.





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