

***Tasty maps. Cartography and patrimonialisation of food between simplification, stereotypes and territory.***

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*Imago cibi. Food products, gastronomy and agri-food productions, represented on the Italian cartographic - 19th and 20th sec.*

Since the second half of the nineteenth century, agri-food in Italy has been subject to valuable cartographic representations which, albeit limited in number, together with the aid of contemporary documentary sources, allow us to reconstruct the evolution of the history of the food on the peninsula.

Based on an iconographic and iconological reading of historical and coeval cartography, authors reconstruct the economic and cultural value of food from three points of view: local agri-food production, gastronomy and quality brands. The first image is provided by the Charter of food products of the Continental Provinces of the Kingdom of the Two Sicilies, B. Marzolla, who provides an image of local food supplier; conveying the idea of fertile lands made by human's labour and the Bourbon's policies. For the second, the Gastronomic Guide of the Touring Club of Italy (1931) and the Enit's Carte des principales spécialités gastronomiques des régions italiennes are clear evidence of the cultural value of food, an image of nutrition but also of taste. As for the third point, at the end of the 20th century the quality productions, guarantors of cultivation and cultural traditions, as well as the safeguarding of regional peculiarities, are represented, thanks also to the interest of the CAP, by new cartographic themes, linked to quality brands European (PDO, PGI, TSG and BIO) and national (TAP).

Daniela Stroffolino

*Gastronomic cartography: a travel through typical dishes and agricultural productions in the 20th century*

Since 1809, thanks to the remarkable Carte gastronomique French publication – kitcard of Charles-Louis Cadet's book Cours de gastronomie – an original cartographic type has begun, merging topography with food products portrayal of a specific region. For nearly 50 years the French map had been exclusive and only in 1856 the effort was repeated by the Italian geographer Benedetto Marzolla, with his Carta dei prodotti alimentari delle Province Continentali del Regno delle due Sicilie, clearly with different purposes, yet with a undeniable derivation of the French prototype. This introduction was necessary to understand the topic of gastronomic maps analysis, that aims to be the focus of this dissertation. Recent studies of Annunziata Berrino e Marco Petrella highlight the iconographic current, which is often neglected in the current scientific debate, showing its heterogeneity regarding the commissioning, the representative modalities, the goals and the production contexts, which are still to be examined. The local promotion for cultural and tourism industries – since early 20th century- even more during Fascism – became important for the development of these maps, from national to regional and provincial level, indissolubly tied the local territory to culinary tradition. This report aims to extend chronological parameters, involving culinary maps made from II° post-World War period to the digital era, in order to evaluate their conversion, and to increase the topic of agricultural and food thematic maps- not only for travelers focused on the knowledge and preservation of regional specialties, as it was for the nineteenth

century maps

Francesco Federici

*See, Taste, Share. The Experience of the Territory through Digital Popular Cartography*

If the territory is often resulting in heterogeneous elements, the visual representation of its gastronomic features has increasingly influenced its perception. That is not a new phenomenon: there are several examples of gastronomic cartography linked to the description of a territory starting from the *Carte gastronomique de la France* by Charles-Louis Cadet de Gassicourt and several travel guides (Csergo 1997). Furthermore, it has been shown how cartography in general and popular cartography (Cosgrove 2005) more specifically have become fundamental for the heritage of local food production, as it happened in Italy (Petrella 2019). These traditional forms have been renewed more recently in the fields of visual arts and graphic design and have found an important space on social networks and popular gastronomic magazines. The Food Maps project by Caitlin Levin and Henry Hargreaves, for instance, has had a broad resonance, although built on the use of stereotypes. The maps designed represent a country or even a continent with a single product: pasta for China, tomato for Italy, cheese for France. It is generally within the framework of food and wine tourism where we should look for new forms of visualisation, showing us how digital visual culture has absorbed popular cartographic devices. In particular, the "Taste Atlas" site plunges us into an interactive and participatory map that aims to "cataloging, preserving, and promoting local ingredients, traditional recipes, and authentic restaurants". This paper aims at proposing, through the study of recent examples, an analysis of new forms of popular gastronomic cartography, especially participative, linked to the world of graphic and interactive design.