

IL TRATTATO DI LISBONA



ANNO EUROPEO DELL'INVECCHIAMENTO ATTIVO E DELLA SOLIDARIETA' TRA LE GENERAZIONI 2012



IL FILO DI ARIANNA: ARTE COME IDENTITÀ CULTURALE



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A. **CONTEST N°2 PROJECT TITLE** **ARIADNE'S THREAD: ART** **AS EUROPEAN CULTURAL IDENTITY**

B. **OBJECTIVES FOR 2011/2014**

Following the experimentation carried out with the project "Ariadne's Thread: Art as Cultural Identity" from 2004 to 2011 with the collaboration of public and private partners, for the next three years 2011/2014 we intend to operate by referring to the following documents and priorities:

1. **EUROPEAN DOCUMENTS**

1.1 The EC programme "**The Union of Innovation**", presented in October 2010, defines a strategic approach to innovation "Europe which is coming out of the crisis has to deal with a very strong worldwide competition and, in this context, innovating is very urgent. If we do not succeed in transforming Europe into a Union of Innovation, our economies will be destined to decline with consequent loss of talents and ideas. Innovation is the key to a sustainable growth and a fairer and more ecological society. A deep change in the capacity of European innovation is the only way to create well paid jobs which can resist the globalisation pressure".

1.2. **The Green Book, The cultural and creative industries, a potential to use, 2010**, highlights how the rapid emerging of new technologies and the growing globalisation have meant for Europe and other parts of the world a breakthrough, characterised by the abandonment of traditional forms of industrial production and by the pre-eminence assumed by the service sector and innovation. **Factories are progressively replaced by creative communities, whose raw material is the capacity to imagine, create and innovate.**

1.3. The Association ICS & Partners think that this creative process should be developed according to an "Ariadne's Thread" with steps of specialised integration which, starting from the idea, arrive at an innovative prototype and from here to the production and business. In this itinerary we have also the education and training and in the future the occupation and social growth.

In this process, a priority place has been gained by the design which, in order to project its function in the dissemination of the product in a certain Country, **needs a brand starting from a cultural project relevant to the territory.** From these considerations starts what the creative and technological staff of the Association ICS and its Partners has been hypothesizing since 2004 with the project "Ariadne's Thread: Art as Cultural Identity", that is using symbols, real or stylised images which draw on representations of the Italian artistic heritage and later associated to the European heritage to find again "our European cultural roots".

2. **CREATIVITY + BUSINESS = OCCUPATION**

At the end of a creative and multimedia itinerary from the idea to the production, the Association ICS cites the European document "Small Business Act" and its entrepreneurial philosophy "**Think Small First**" which refers to the reality of small and medium-sized enterprises. **Within this context, the Association ICS intends to focus on the sector "Education and qualifications for entrepreneurship" which highlights how Europe, for its economic and social growth, needs a greater number of entrepreneurs.**

The education to entrepreneurship not only teaches young people what entrepreneurial spirit means but contributes also to stimulating creativity and the desire to take initiatives. All these are crucial skills not only for successful entrepreneurs but for any person.

The EU promotes the use of **mini-businesses, managed by secondary school pupils**, as a practical way to introduce teenagers to the business world.

The Association ICS intends to present an experimental project and a programme – in collaboration with Italian and foreign schools, and associations of entrepreneurs.

3. CULTURE IN ACTION FOR INNOVATION

Producing innovation is possible only when there is a solid cultural reference. The *learning organisations* are a reply to the need of change adopted by organisations which become capable of putting themselves into an environment characterised by continual innovation because capable of learning. It is a postmodern organisational change because it brings with itself the opening towards complex environments.

Communication represents the tool through which culture flows into organisations and makes the centrality of the symbolic dimension visible.

3.1. Humanistic disciplines in design education

The study days "Design&Humanities" of Politecnico di Milano have in-depth analysed the role of humanistic and social disciplines in today's practice of the designing and teaching of the project culture.

The objective has been to try to clarify the contribution that the different disciplinary contexts of humanistic and social knowledge give to design, their essential character and together the way in which they refer to the light of the problematic and methodological lighthouse the design projects.

In fact design is not only the expression of the modern and contemporary society, but it is its "prevailing form", that is that where all the other forms and images enter because it projects the society with the forms of material culture and daily life and the immaterial ones of the imagination, of the symbolic, knowledge and desire and not only those of the artefacts and networks. It's the man himself and the system of his knowledge which is touched, changed and contaminated. That means showing his anthropology which interrogates on behaviours, images, needs, desires and interprets them by giving them forms that make them be.

The way in which the design for projects operates is transdisciplinary and goes out of the rigid logics of fields, by implementing that "thinking differently" out of which the innovation is born; and that, for its character of border field, withdraws and uses knowledge and techniques coming from other disciplines by transporting them into the daily life and translating them into concrete and virtual artefacts, into action and communication programmes as well as by working out some of its own.

In the phase we are living, as we all know well, design has become the protagonist of underway transformations of the complex societies. It has affirmed itself as international competitive value for both the need that the product should have an added value and because bearer of a strategic vision capable of understanding the needs and new orientations of the production which is necessary to surf in the turbulent waters of globalisation. Therefore, given that the symbolic and the imaginary are not an appendix or an epidermis of products any more but their structure, today any type of product is influenced by the "aestheticism" processes activated by the design in order to compete on globalised markets. And this is not only true for businesses and their culture but for the country-systems. Design is one of the main instruments which allows to enhance the resources of a territory in order to enter a world network and new processes.

Hence technology is not only a technical and productive performance but also emotional, with new communication and aesthetic possibilities.

Design has to transfer the new scientific and technical discoveries into the daily life scenarios, by creating new products and services. In order to do that it has to include narrative, aesthetic, ethical and poetic instances and open not only to new iconic-sound-sensorial grammars but to new worlds. It has to imagine not only the present, but a future is the integral part of the designing steps necessary to realise them. It is here that design can be inserted as a critical axis between consumption and project. And it has to interrogate also on ethical values and codes and limits of research and planning because it is not said that what can be done should be done.

4. DESIGN: THE ART OF COMMUNICATION THROUGH OBJECTS

Objects which communicate values and emotions, objects which are a synthesis of technology, creativity and culture, objects which link tradition and innovation.

Some successful products innovate, others rediscover lost memories, some others reassure for their immobility by becoming unassailable to the time going by... However, everybody communicates. They do it in two directions: on one side they express better than others their reason to be (function, shape, colour, etc.), on the other, by affirming themselves, they describe the society which has bought them... habits, needs, tastes and vices. When thinking about a product, some universal values are synthesized with present needs and experiences but above all the future is built.

«An emotion. The communication, in order to be effective, has to pass through emotions. To obtain emotions, a designer acts on some levers which together form the product: the shape, colour, finishing touches, function, sound... Sometimes the scent... And the image...»

We choose the objects for what they communicate to us and for what we want to communicate with them. Therefore a key aspect is the value of the image linked to a product or a brand. In fact, the manufacturing companies want to communicate their own identity and values through the objects they produce and distribute. **In essence, a well designed object links and expresses the values shared by the Designer who created it, by the company which produced it and by the people who buy it. At the basis of a successful product there is always an accurate communication strategy.**

A synthesis, a delicate balance between what communicates continuity over the time, tradition and culture on one side, and discontinuity, breakdown of schemes and innovation on the other. Also within the framework of Communication, innovating means violating some conceptions, some rules... Innovating can mean playing with the expressive means and the technology to communicate a universal content in an unexpected way which arouses an emotion and replies to concrete, present and contemporary values.

In the society of scriptures, images and exchanges, the capacity of representing and making meanings and concepts visible and of making a successful communication is fundamental.

The visual language plays an important role, by putting the aspect of visual communication to the centre of the designing issue and dictating the primary need for each designer to be able to produce effective communication representations and instruments useful to activate the dialogue and sharing of the meaning. The designer should take the communication responsibility, invent personal methods to register what he or she perceives and produce artefacts useful to involve the others in new visions; show the elements of intersubjectivity and meanings which can be shared. In order to reach this goal, he or she has to resort to his or her skills of describing, above all with his/her own language, the visual one. Therefore he or she has to become a skillful producer of eclectic surveys, immediately perceivable visualisations and train himself or herself to the use of narrative skills.

The observation and narration of the designer, like those of the ethnographer, photographer or poet, are never neutral. The observer/designer takes from the flow of images and information those which are more significant and elaborates the ones which are important from a semantic and aesthetic point of view. He or she acts as a sensitive translator: he or she writes down, gives shape and gives back the meaning according to what he or she has perceived and to what he or she wants the others to perceive.

5. DESIGN AND ARTISANSHIP

The book of the economist Stefano Micelli "Futuro artigiano – L'innovazione nelle mani degli italiani" (Artisan future – the innovation in the Italians' hands) has recently aroused interest and has become the manifesto of a new imaginary world for the Italian industry: the virtuous contamination between craftwork and global economy. The book describes the many realities of our country where the skill continues to be an essential ingredient of quality and innovation. It tells about the many ways in which it is possible to give the future a heritage worth being proposed on an international scale. The rediscovery of craftwork, not only in Italy, exceeds the borders of the economy. It forces us to reflect on what we should mean today by creativity and meritocracy and on the opportunities of growth given to the new generations of our country.

For this reason *The International Paper of the Artistic Artisanhip* highlights how the artisan creativity has been the first manifestation which has accompanied the appearance of the human being. Long before any other evolutionary, organisational and productive form, the handicraft has been the first identity testimony of the presence of life. In this sense, the objects of artistic artisanship compete to create the identity of a people, intended as the whole body of traditions, knowledge and distinctive traits which confirm their recognisability and uniqueness.

The creations of the artistic artisanship are therefore to be considered as the expression of the material culture, linked to the environment where artistic phenomena and art objects are manifested or produced.

Therefore, the objects of the artistic and traditional artisanship are considered works of peoples that give a spiritual and cultural message as well as testimonies of traditions and creativity to be handed over to the next generations.

EUROPEAN CONTEST 2011/2012

THE SYMBOLS OF THE TERRITORY FOR DESIGN AND INNOVATION

Transforming ideas into occupation, growth and social progress

The Association I.C.S. International Communication Society, promotes the 2012 Session of the research project "Ariadne's Thread: Art as Cultural Identity", with the support of the Presidency of the Council of Ministers and in collaboration with the Ministry of Education, University and Research and with public and private organisations.

Following some considerations and leaving a free interpretation of the contest, we suggest the following:

The project brands to be presented:

Art as expression of the identity of the territory; Fabric as symbol of generations, today synonymous of fashion and clothing, furniture and fittings; Design not only utility but icon of lifestyle; Innovation: not only fashion; Social, emotional and constructive communication

Project background: The final product as the result of young people's experiences in their territory analysed from a custom, cultural and historical point of view and also from the creative interaction with the young people from other EU Countries

Target: Creative young people aged 15-25; versatile, they believe in the values of living together; they want to commit themselves to improve themselves and improve the world in European and non-European dimension.

Our interlocutors: Industrial and business world

Digital strategy: Our network will be www.ardesis.org which will disseminate the information on the contest. It will collect photos and videos of those users interested in it; it will help collect an online community interested in art, design and innovation; customised page on Twitter.

Participation in the 2011/2012 contest

Reserved to the students of public and private secondary and high schools (including the Professional and Technical Institutes, Laboratories of Artisans, Universities and Academies of Fine Arts) – aged 15-25 – so that they can submit their **projects for the realisation of products for multiple uses with textile material which can be used separately or also together with other materials freely proposed by the participants in the contest.**

Selection

The works, sent by the deadline foreseen by the Regulations, will be assessed by a Jury nominated by the promoters, helped by the Representatives of the Participating Organisations and Regional Institutions.

The Jury will select the works whose authors will participate, at the expense of the organisation, in other activities foreseen by the project within the framework of the events which will take place in November 2012. At the end the winning works will be proclaimed (first prize 3.000 Euro; second prize 2.000 Euro) and will participate in Fairs and Exhibitions.

However, the Jury can give reimbursements of expenses to worthy projects.

Participation requirements:

Each work to be submitted to the Contest will be the result of the development of a project which, starting from Art, through Design and Innovation, arrives at a production. The participation can be individual or in groups made up of at most 3 members each.

In order to favour the exchange of ideas and experiences at European level, we foresee the participation of one or more young people of a European Country or the presence of members of Participating Countries (one or more than one) inside the groups.

Each group will have to nominate its own member as the leader to whom full powers will be given to represent the group itself in the contest operations. The project authorship will be recognised to all the group members. A contestant cannot belong to more than one group.

Project characteristics:

The participants in the contest will have to submit their works in the following ways:

- a declaration containing the contestant's data and a declaration of acceptance of the Regulations written according to a specific model.
- No.1 table consisting of the creative idea, from the concept to the realisation of technical designs on an adequate scale which indicate and characterise the real productiveness of the manufacture. The table will have to be presented and sent in digital format (the material format will be requested in case of the selection and presentation of the work to the events).
- No.1 illustrative report describing, also through graphic scheme, technical illustrations or sketches, the ideas and objectives of the project.
- No.1 report on the meaning and identity and, if necessary, social value of the product.

Work articulation

A) ART. Starting from the art as expression of cultural and scientific identity and heritage of its own territory, create new realisations aimed at being communicated and giving ideas for design.

B) DESIGN. Transform art into design, by passing from the creative idea to the possibility of realising prototypes in design for the economic development. This project foresees that the products are realised mainly "IN FABRIC", that is by using the fabric for the following sectors:

1. Fashion and clothing
2. Home furniture
3. Objects

C) INNOVATION. The submitted project will have to indicate the type of fabric on which to project the creative idea by taking into account the innovative support of the science of materials and of the development of nanotechnologies in the textile field. In fact everybody is increasingly sharing the conviction that nanotechnologies will be one of the pulling forces of the technological development of the beginning of the XXI century with a great impact on nearly all the most important industrial sectors. The use of nanotechnologies, in the preparation and treatment of fibre, polymers and fabrics, opens new and interesting perspectives to the textile world. Some examples of the many possibilities offered by nanotechnologies in the textile field are the realisation of fabrics with better waterproof, antistatic, fireproof, antibacterial characteristics capable of not keeping the dirt or of showing particular optic or chromatic proprieties. We already have fabrics and clothes on the market which have some of these proprieties thanks to nanotechnologies. However, the real potential is still to be explored.

The European technological platform relevant to this sector, which is still being defined, individuates in the development of highly innovative products one of the most important elements to operate with success on the market. Hence the research of the industrial realisations more suitable to develop prototypes for the art-design proposals in the "fabric" sector: fashion and clothing, home furniture, objects.

Communications

**Entries must be made by 15th January 2012 with the form attached to the contest.
Works must be sent by 15th May 2012.**

Information

The contest will be disseminated on the websites of the Ministry of Education, University and Research and of the collaborating organisations. It will also be on the website of the Association I.C.S. www.CulturalIdentity.eu. For any further information, please send an e-mail to: icsociety@tin.it

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