

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°1 PROJECT TITLE**

**ARIADNE'S THREAD: ART AS CULTURAL IDENTITY
FROM REGIONS TO EUROPE**

B. **OBJECTIVES 2011-2014**

1) **Starting from symbols to draw our territory**

Since 2004 the Association ICS has been experimenting, through the project "Ariadne's Thread: Art as Cultural Identity", with the use of symbols consisting of images which can draw on feelings and emotions and therefore be the basis of the knowledge which loosens through a thread, Ariadne's Thread: **it is symbols, real or stylised images which are inspired by the Italian artistic heritage to find "our cultural roots"**.

2) "Saying that we live in a world of symbols is saying the least: in fact, it is a world of symbols which lives inside us". (Jean Chevalier)

We can say that visual art is a symbolic phenomenon if it links two distant meanings or rather tunes two separate individuals into a common meaning, the artist and the spectator who empathically communicate thanks to the medium represented by the work and its intrinsic symbolic meanings, therefore a sign, a shape, an object can refer to a reality which is not told or revealed explicitly but made understandable to our perceptive capacity beyond normal rational processes.

3) **Symbol as tool of understanding**

"A symbol can be represented by a graphic sign, a story, a colour, a mythic figure, a number, a cloud, a star. Everything can be a "symbol" as long as it is situated in the right scale of meaning. Our interpretative intention - the meeting of knowledge and interpretation freedom - should make a sign vibrate as a symbol. (M. Vimercati: la sintesi prossima, Ediz. Le mani Microart's, 2000)

What are the symbols? In its etymological meaning, the word "symbol" derives from the Latin word *symbolum* and in its turn from the Greek σύμβολον *súmbolon* from the roots σύμ- (*sym-*, "together") and βολή (*bolĕ*, "a launch"), and it has the approximate meaning of "putting together" two separate parts.

In ancient Greek, the term symbol (Σύμβολον) had the meaning of "identification card" or "hospitable card", according to the custom that said that two individuals, two families or also two cities used to break a card, usually made of terracotta and each of them used to keep one of the two parts after an agreement or alliance was struck, hence also the meaning of "pact" or "agreement" that the Greek word assumes metaphorically. The perfect fitting together of the two parts of the card proved the existence of the agreement.

The symbol, therefore, is a bridge linking two worlds.

First of all it is necessary to realise that the symbol does not provide a simple one-way indication of the type provided by road signs, where each image is associated with a piece of information, like "baggage" or "nurse", or "no parking"; **a symbol brings into one communication a related series of concepts which can be read at different levels.** "Icons" of symbols such as a circle, a cross, tao or swastika are, in fact, complex structures made for the intuitive mind or rather to make logic and intuition talk in that area called by Goleman "emotional intelligence".

Being loaded with analogical messages, but also resorting to criteria of representation subjected to cultural codes, the symbol presupposes, for its authentic comprehension, a synthesis of logical and deductive functions belonging to the left side of the brain and of

the analogical and inductive ones belonging to the right side. Also in this sense and not only in connecting "significant" with "significance", the symbol aspires to unite two worlds.

When a human being, relying on a symbol, tries to connect the earth and sky, the material and the spirit, the sign of the research contains all the width of the function given to it and is already a sign of the way towards awareness.

4) Symbols and territory

The territory cannot be reduced to a space where there is a very famous monument, a complex whose visit cannot be avoided. **We cannot identify our civilisation as a list of masterpieces.** Our Country is a complicated system with different types of landscape, that is ways through which men have conquered the territory. The territory is therefore the dimension within which there are important buildings, minor buildings, peripheral centres and nodal points always correlated to landscape. **The territory should be analysed through the complex stratification of events which took place over the time. We need to interpret it as a system of signs: from the division of the fields in Roman times into a square shape to the Medieval tripartition: from the cities to the Medieval narrow houses to those, very different, of the Renaissance up to the most recent buildings.** This way of considering the territory is a project of safeguard which should start from the teaching in schools and should also be a guide to the management of resources intended as an inexhaustible source of richness.

Studying and understanding the Landscape means understanding places, decodifying the territory also in the many cultural identity values.

5) Communicating the landscape as design of the territory

Therefore the symbolic communication should be built through actions aimed at the elaboration/reelaboration of symbols, inclusion of them into narrative, dissemination and sharing schemes towards the territory.

The issue on the identity of the territory – to be built and made understandable to both the community of residents and the community of potential tourists/visitors and investors – is increasingly linked to an organic and effective mapping of the components of the territorial reality, in a physical, material and virtual sense, aimed at filling the forced container of the place as "destination".

A place where resources and peculiarities, to be highlighted through virtuous practices of place-making and territorial marketing as requested by the stringent competition among territories all over the world, find a space of attractive enhancement and proliferation, **with the tourism market demand aimed at looking for niches that the places should be able to offer promptly, by guaranteeing the qualitative level of the offer.** A whole framework compared to which the added value of knowledge and professional skills of the creative economy play a fundamental role and should gain an ever greater space of manoeuvre.

While the places in the world become more and more similar to one another because of the homologation connected to the globalisation processes, in what terms can we put the demand of territorial identity and development linked to design and what alternatives can we imagine between these two extreme positions? In harmony with what says Ezio Manzini (2005) a "cosmopolitan localism" could be a third way, **that is a balanced intersection between local and global dimension, strictly connected to a sustainable enhancement of local resources.** Within this context the cosmopolitan localism is the result of a condition of balance between taking root (in a place and in the community) and opening (to global flows of ideas, people, things and investments). A complex balance to reach but which can generate **a new sense of the place and community, a network like junctions which generate and regenerate the local social and productive fabric and which connect that place and that community with the rest of the world and also a new idea of wellbeing** (the awareness that some local qualities can compete with man's wellbeing).

6) Recognising, telling and giving shape to territorial identities

The territorial identity becomes, therefore, the starting point of any planning hypothesis of development of places. An identity, which should be selected among the different possible identities that a territory can express, should be recognised, renewed or planned and therefore shared and participated in the first place by local players. It passes through the awareness (internal) and recognisability (internal and towards the external), therefore the methodological process to **territorial design** can be synthesized through three main phases which focus on the theme of "personality" of a place: **-build the identity, point out diversities; -tell the identity and build suitable scenarios of development; -give shape (also communicative) to the identity.**

In order to build the identity of a place, to outline a framework of values on which to rely in order to successively propose some scenarios of development and enhancement, it is also necessary **to track down on those diversities, compared to other contexts, which can support an effective**

competitive location compared to a panorama of offer which, in an Italian territory very rich in historical, artistic, cultural and environmental presences, risks becoming more and more saturated and undifferentiated. The project of the identity passes from a critical analysis of the existing, of one's own heritage of material and immaterial values and from a **reinterpretation in a perspective of sustainable development**, that is of "regenerative" use of resources **by amplifying them through the relationship among different levels, linking for example the field of the economy and production to that of the social and cultural fabric. To transform the resources of a territory from "potential" to "real", we need a particular attention to recognise them, through a reading of the territory which allows also to interpret the deep meaning of places, an observation which, as says Giuliana Bruno in her "Atlante delle emozioni" (Atlas of emotions) involves a theoretical movement from the optic to haptic, from sightseeing to siteseeing, from motion to e-motion.**

Reading the territory, interpreting it, visualising it, building contexts of meaning and shared visions, promoting forms of participated planning, transforming the visions in action and practicable initiatives, planning the interfaces of ensuing services, promoting and realising an effective communication of the entire process are all the capacities and possibilities of the strategic design, the design of services, of scenarios, the design of communication and product. Therefore design can participate in processes of local development, with both a role of directing the entire process and in the specific realisation of oriented actions, by using a set of skills and tools useful for its orientation towards sustainability and acting with differentiated and flexible techniques necessary for the comparison with complex, dynamic changing themes linked to territories.

C. INFORMATION AND CONTACT

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CONTEST ITALY 2011/2012

THE SYMBOLS OF THE TERRITORY TO CREATE THE DESIGN OF ART AND LANDSCAPE

The Association I.C.S. International Communication Society, promotes the Session 2012 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 themes for research:

1. ITINERARIES

- 1.1 Industrial archaeology: the socio-economic history of the territory through industrial productive structures**
- 1.2 "Movie tourism" in cinema and television locations, that is places used for shooting a film or a TV series**
- 1.3 Landscapes and illustrious men: places linked to the great men of the Italian culture (art, literature, science)**
- 1.4 Places and the Sacred. The perception of the Sacred has shaped the territory: find out the stratification starting from the sacred architecture in relation with the town planning and the landscape design (*in collaboration with Fondazione Cardinale Cusano onlus*)**
- 1.5 History and Landscape. Landscape is a fundamental testimony of the past events**
- 1.6 Architecture of Information and Museum Design: creating new itineraries in museums.**
An often heterogeneous collection of works puts into trouble the visitor overwhelmed by the huge quantity of works, rooms and itineraries. Even if well maintained, the organisation of works and their contextualisation will never be such as to satisfy all the different types of public and different needs
How to guarantee this flexibility in a museum? The digital and the concept of network and hypertext in particular come to help us: we cannot change bricks but we can adapt itineraries and the connections between a work and another one and make them flexible. Like in a hypertext, the junctions (the pieces of the museum) are univocal (for identity and location) but the itineraries to connect them (the itineraries made by the public) can be many as well as the levels of reading.

2. EVERYBODY ON THE TRAIN TO TASTE THE LANDSCAPE

(in collaboration with *Fondazione Cardinale Cusano onlus*):

Journeys on trains and stations have always fascinated artists and aroused in painters, writers, illustrators, singers, photographers, poster designers, film lovers, the desire to reproduce with their specific arts that changing dynamic and evocative microcosm which characterises this way of travelling.

Suggest a significant itinerary with maps, characteristics of the landscape and stops to be used to visit the neighbouring places and highlight the most important aspects.

2.1 "From the window": drawers, photos, realisations with any technique which identify the landscape as seen from the window in the designed itineraries. The best works will make up a cyber murales which can be seen on the website and will be printed on various materials in copies to be distributed for example in train stations of the itinerary involved.

Participation in the contest 2011/2012:

Students from middle (aged 10-14) and high (aged 14-18) schools as well as students from universities (aged 19 – 24) are invited to participate.

Works can be made through new communication technologies (Cd Rom, Internet, Video) and on paper (in this case we also ask for a realisation of a short summary in PowerPoint). The product has to be accompanied by a summary of one page at most and by a bibliography and sitography limited to two indications at most.

No more than 2 works for each school will be admitted to the selection.

The presentation of all the multimedia works should be accompanied by a summary in digital and on paper.

For the European Year of active ageing and solidarity among generations 2012, also those who have reached the 60th year of age individually or in group (for example Friends of Museums, University of the Third Age, etc.) **can take part in the contest**

Communications:

Entries must be made by **15th January 2012**; works must be sent by **15th May 2012**.

The events for the Days of Cultural Identity 2012 will take place in November.

Upon receiving the application form attached, we will send a participation form to be sent together with the work.

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.

Selection: A qualified jury in different fields of Italian culture and new technologies, helped by the Representatives of the Regions where the final event will take place, will select the best works which will be presented and awarded with prizes in local and national events. They will find their location or be given information on the website www.CulturalIdentity.eu dedicated to the project *Ariadne's Thread*, which can be a useful tool for research activities and educational in-depth analyses with the possibility of being a real project *in progress*.

Prizes: The representatives of the select projects will be invited to events and if coming from other countries or towns they will have the reimbursement of travel costs and free hospitality where necessary.

All the select projects will be given a Diploma and the School of origin will receive a Plate.

Prizes will consist of technologies (computers and similar things), free visits to museums and exhibitions, volumes on themes of educational interest. Teachers will be given a Diploma, a Medal and a Certificate of the work carried out which will be sent for information to the Institute where they work, to the Regional School Office and to the Ministry of Education, University and Research.

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