

17



LANDSCAPE
ART VS
DESIGN



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
founded by Vanni Pasca in 2005

Editor-in-Chief**Marinella Ferrara**

Design Professor, Politecnico di Milano, Italy

Advisory Board**Tevfik Balcıoğlu**

Yaşar University, Izmir, Turkey

Murat Bengisu

Izmir University of Economics, Turkey

Isabel Campi

Design History Foundation, Barcelona, Spain

Eduardo Corte Real

UNIDCOM/IADE, Lisbon, Portugal

Antonio da Cruz Rodrigues

Universidade Lusófona, Lisbon, Portugal

Soumiya Mikou

Moroccan Design Association, Casablanca, Morocco

Vanni Pasca

Italian Association of Design History, Milan, Italy

Ely Rozenberg

IED Rome and Ely Rozenberg Design, Italy and Israel

Mireia Frexia Serra

Gracmon, Universitat de Barcelona, Spain

Andreas Sicklinger

Università di Bologna, Italy

Fedja Vukić

University of Zagreb, Croatia

Managing Editor**Chiara Lecce**

Politecnico di Milano, Italy

Editorial Assistant**Giorgia Bonaventura**

Politecnico di Milano, Italy

Editorial Board**Giuseppe Amoroso**

Politecnico di Milano, Italy

Helena Barbosa

University of Aveiro, Portugal

Stefania Camplone

Università di Chieti-Pescara, Italy

Roberto De Paolis

Politecnico di Milano, Italy

Cinzia Ferrara

Università degli Studi di Palermo, Italy

Francesco E. Guida

Politecnico di Milano, Italy

Ashley Hall

Royal College of Art, London, England

Elif Kocabiyik

Izmir University of Economics, Izmir, Turkey

Lia Krucken

Creative Change, Brazil and Germany

Carla Langella

Università degli Studi della Campania Luigi Vanvitelli, Italy

Giuseppe Lotti

Università di Firenze, Italy

Tomas Macsotay

Pompeu Fabra University, Spain

Nicola Morelli

Aalborg University, Copenhagen, Denmark

Alfonso Morone

Università Federico II, Napoli, Italy

Raquel Pelta

Universidad de Barcelona, Barcelona, Spain

Anna Cecilia Russo

Politecnico di Milano, Italy

Daniele Savasta

Yaşar University, Izmir, Turkey

Rosanna Veneziano

Università degli Studi della Campania Luigi Vanvitelli, Italy

Artemis Yagou

ICOHTEC, Munich, Germany

Li Zhang

Beijing Information Science and Technology University, China

Publishing Consultant**Vincenzo Castellana**, Architect, Italy**Art Direction****Francesco E. Guida****Correspondents****Amina Agueznay** (Morocco), **Hèla Hamrouni** (Tunisia),**Vesna Kujovic** (Montenegro), **Can Özcan** (Turkey),**Ana Perkovic** (Croatia), **Filip Roca** (Montenegro),**Azadeh Sabouri** (Iran), **Marco Sousa Santos** (Portugal),**Pascale Wakim** (Lebanon)**Reviewers 2019**

Alessandra Acocella, Giuseppe Amoroso, Helena Barbosa,
Silvia Bignami, Eleonora Charans, Davide Crippa, Roberto
De Paolis, Barbara Di Prete, Elena Di Raddo, Eleonora Lupo,
Anna Mazzanti, Oriol Moret, Alfonso Morone, Alessandra Pioselli,
Francesca Piredda, Elisabetta Rattalino, Agnese Rebaglio,
Andreas Silikinger, Rosanna Veneziano, Francesca Zanella

PAD

via Festa del Perdono 1 – 20122 Milano – Italy

via Roma 171 – 90133 Palermo – Italy

info@padjournal.net – editors@padjournal.net

Publisher**Aiap Edizioni** – via A. Ponchielli 3 – 20129 Milano – Italy

aiap@aiap.it – www.aiap.it

PAD © ISSN 1972-7887

#17, December 2019

www.padjournal.net

O. EDITORIAL #17

Towards a possible “liquid mapping” by Anna Mazzanti & Matilde Marzotto, *guest editors* 005

I. MAPPING THE MEDITERRANEAN. THE DESIGN THIRD SPACE

Visual Territories and Communicative Landscapes. Mapping and Configuration of Complex Phenomena by Vincenzo Cristallo & Miriam Mariani 018

The Seascape beyond the Physical Dimension. How Data Design could Display Complex Marine Environments by Matteo Aimini & Lucilla Calogero 036

Design in Digital Cartography. Evolving Landscape Narrative Tools for Territorial Exploration and Enhancement of Local Heritage by Paola Menzardi & Pier Paolo Peruccio 060

Places in Lieu. Mediterranean Sedentary and Nomadic Living Spaces by Alberto Bassi, Giuliana Califano & Tommaso Listo 077

II. DESIGN VS ART IN MEDITERRANEA AREA

Ulysses Does Not Come back Home. From Maps of Migration, Small Constellations of Artistic Influences in the Mediterranean Landscape by Marco Borsotti & Sonia Pistidda 104

Visual Grammar of the Mediterranean Landscape: Chromatic, Iconic and Object Identities by Raffaella Trocchianesi 133

Drawing the Place's Soul. Designing the Representation Experience in the Schist Villages by Graça Magalhães 160

III. DOCUMENTS. ARTISTIC PROJECTS FOR THE MEDITERRANEAN AREA

Landscape is a Space of Action and Thought by Costanza Meli 183

Becoming Garden. Notes on the Creation of a Planetary Garden by Miguel Georgieff, Michele Loiacono & Sergio Sanna 206

Adrian Paci's Art House in Shkodër: a Common and Shared Space between Cultures and Art by Martina Marolda 231

V. BIOGRAPHIES

About the authors 257

0

EDITORIAL **#17**

Towards a possible “liquid mapping”

Anna Mazzanti

Department of Design, Politecnico di Milano, Italy

Matilde Marzotto

Art Historian, Lookaroundart, Italy



Like the sailors, who for centuries have crossed their ways and their destinies plowing through the Mediterranean, this editorial marks a possible route between the different reflections proposed by the authors. Their essays are dedicated to the closed sea in all its complexity of the landscape with fluid borders, which has always been a space for sharing and exchanges, as well as a place of subtle dividing lines and dramatic human movements.

Herein, the topic is investigated according to extremely varied critical approaches between art and design. Therefore, what brings together the authors is the attention to the complex and delicate space of the border and crossing, metaphorically furrowed in the essays from the points of view of authors, as contemporary Ulysses with skills and practices that were not easy to gather and at the same time distribute in chapters.

Sometimes, unexpected analogies and comparisons between different methodological approaches intertwine and manifest. It allows us to reflect also on the theme of the similarities between the sphere of design and that of the arts. The prismatic and abstract texture that fills all this #17 cover space refers to these intertwining lines that confirm the labile and fluid boundaries between design and art. At the same time the texture, as its blue chromatic reflections, simulates the liquid Mediterranean surfaces inspired by the flooring designs by Gio Ponti, the creative architect who in the early twentieth century perhaps has more than any other included the close relationship between the arts and space design.

Follow our personal historical and phenomenological reflection on Art, three chapters are proposed. The first brings together methodological reflections and design practices related to the creation of new cartographies to envisioning the complex cultural and human landscape stratifications of the identities that inhabit the Mediterranean. The second chapter gives voice to concrete experiences, in which the intertwining of artistic methods and design skills act together on the territory; at last but not least some significant actions give back all their complexity, thanks to the voice of the actors, artists, and protagonists after which we insert our reflections.

I. Mapping the Mediterranean. The Design Third Space

In the contemporary time, it is accepted that Cartography is a complex discipline and not merely an objective transposition of the territory but a conceptual synthesis of it. From the reflections proposed in the first chapter “Mapping the Mediterranean. The Design third space” emerges the urgency to evaluate the role of design in focusing on strategies of self-representation of places and their inhabitants with the aim of an organization in possible renewed cartographic parameters.

The terms *identity*, *relationship*, *nomadic dimension*, and *fluid space* are frequent among the lines of the first four essays looking at possible alternatives to the static nature of the traditional geopolitical map, understood as an act of domination and taking possession. The ancient texts tell that Anaximander was the first to *build* a map in the 6th-century b.C., where the Earth appears as a disk surrounded by an ocean.

This fact was so daring and fundamental that the geographer Franco Farinelli (2007) did not hesitate to place it even at the beginning of all western culture. This kind of representation of an organized space allows us to categorize and know the phenomena of the world¹. Among the first reasons for measuring soil, there is the need for political and military control of the territory, together with its ownership, making the map a constitutive act of the world, as we know it.

On the zenithal view of the map of Anaximander, therefore, would have been charged the weight of having reduced the *physis*² in a diagram, having crystallized the world that lives in a rigid representation, like a tomb.

From overcoming this prejudice handed down over the centuries, the need to design “communication maps” suitable for the contemporary “complex system” starts and, therefore, re-establishes the discipline of the “communication geography” that was reformulated through the data system design. The empirical research connected to these tools of interaction represents a stimulating challenge that finds similarities with the cartographic manipulations developed in artistic projects which we will be able to talk about later.

The new dimension that Information design achieves through the use of Big Data is based on conceptual syntheses according to a linguistic organization effort. Approaching this topic,

1. In the book *L'invenzione della Terra*, Farinelli states “La mappa allora è davvero la nascita dell'occidente!” (Then, the map is really the birth of the Occident!) (2007, p. 51).

2. The term *physis* (Φύσις), that means nature, reality, was central in the Greek philosophy.

Vincenzo Cristallo and Mirian Mariani come to processes of abstraction and simplification for an immediate understanding, through the analogy with artists such as Keith Haring, although it is related to a very different communication context. On the other hand, we could find other analogies with many artistic projects in processes of cartographic reworking.

However, another storytelling is possible. The authentic explosion of cartography at the time of the great geographical discoveries revealed, among the reasons for the map, also the ability to highlight the relationships between the different components of the space it represents, making it possible to understand and explore it³.

This meaning of the maps seems pointed out by *Places en lieu*. The authors Alberto Bassi, Giuliana Califano and Tommaso Listo, compare the spaces of staying - solid and full spaces, belonging to sedentary populations - and the spaces of going - nomadic, fluid and empty spaces. The Mediterranean, as public and shared space, crossed by the multiple lines of trade and migration, is an emblematic and liquid representation of “void and nomadic spaces where people self-define themselves”.

The journey, the going, and the freedom of action, together with the ability to adapt, make what has been called *Mare Liberum* the place to imagine new possibilities of narration

3. Italo Calvino recalls how “the first need to fix places on paper is linked to travel: it is the reminder of the representation of the stages, the layout of a path. It is, therefore, a linear image, which can only be given in a long roll ...”. Connected to the dimension of the journey, the map opens up to ever new adventures, to discover (and draw) the ever-new borders of the world.

and representation, in a sort of “sentimental cartography of people and their way of living and transforming places”.

How is it possible to put into shape the identity of a landscape through a shared communication code? How is it possible to shape its ever more multifaceted and constantly changing image due to the fluidity of space, the climatic oscillations, and migratory movements? The demands raised by Vincenzo Cristallo and Miriam Mariani, as well as the reflections of Matteo Aimini and Lucilla Calogero, respond to this need for interpretation and representation of different data, not only physical and landscape, but also human, immaterial, and constantly changing. Aimini and Calogero focus on the complexity of scientific data of investigation on the Mediterranean area, the simple analytical restitution of which would not account for the degree of interconnection of different knowledge, the stratification of a ‘palimpsest’ that appears essentially dynamic, liquid, and constantly changing.

Therefore, new methods of representation take shape through the articles of this first chapter, capable of responding to the fluid and dynamic dimension as well as contaminated by the human life of this territory. From these emerge sort of digital platforms that reveal a third space able to “constitute a heterotopy of information capable of revealing a new landscape” (as Aimini and Calogero write) enhanced by the various levels of information. A third-space and a third-landscape that echoes the name of an aesthetic category in the context of the philosophy, even if completely different in content. Otherwise, they similarly landscape pursue an epiphanic aspiration to sharing identity space, as we will deepen later.

Among these processes of participatory digital cartography, Landscape for developed by the Polytechnic of Turin offers a convincing model brought to a case study by Paola Menzardi and Pier Paolo Peruccio. The “AtlasFor” generates an “active landscape” collecting images and stories by those who live in the area. It is a platform based on observation, narration, recording and listening, therefore capable of working on qualitative and non-quantifiable aspects of places that favor collective and participatory processes.

II. Design vs art in the Mediterranean area

The definition of new alternative maps, capable of recording the urban and social transformations of the Mediterranean landscape, can find resources in artistic experiences to which the design approach looks recognizing a special sensitivity and even a demiurgic action.

Then, the second chapter gives voice to concrete experiences, in which the intertwining of artistic methods and design skills act together and offer critical tools for the redefinition of Mediterranean space.

While the development of linguistic and digital systems attempt renewed mapping processes that seek to restore the complexity of the Mediterranean / liquid tabula, on the other hand, Borsotti and Pistidda observe how much the closed sea, despite the era of global and sophisticated connections, today escapes unpredictably from control and monitoring, in its jagged peculiarity as a fringe place, furrowed by infinite and indefinite anti-Ulysses. Therefore, the authors analyze numerous artistic projects and recognize new contributions and alternative ways to detect Mediterranean identity.

Art finds its subject in the migratory phenomenon in all its dynamics and stages, in the process of identifying oneself, in its environmental impact and the creation of communities and so it shows a “pluralistic approach” far from the rigid systemic cartographic expression. Focusing on these processes and behaviors based on transience and storytelling, as an epistemological device cannot be reduced to a geopolitical map but contributes to the creation of anti-atlas so defined by Oran-gotango collective. The systemic design thus arranges artistic projects that result in cultural mediation tools into different categories. These are laboratories for the active involvement of migrants; collections of travel testimonies, stories according to unexpected and plural “constellations”; iconic signs for new shared experiences like the *Porta di Lampedusa* by Paladino or the *Barca Nostra* by Christoph Büchel. Furthermore, an investigative tool appropriate to portray this widespread transience is the sketch, “a malleable transitional work” (as Borsotti and Pistidda write), an attitude that even Graça Magalhães seems to recognize in drawing as a detector of the place’s Soul in the Portuguese experience of landscape representation for Schist Villages.

On the other hand, through design empirical practices based on interpretation of data, it is possible to renew the complex map of visual communication elements of the Mediterranean identity both in the natural and anthropic landscape, as do by Raffaella Trocchianesi. Both when the designer takes the rule of an officer for critical and evaluative data towards the art system intended as perhaps the most effective current detector of the metamorphic and multi-ethnic Mediterranean

identity, as well as when he/she instead discerns the levels of a visual grammar through specific parameters (color, icons, objects), and generates a possible mapping technique in the awareness that it is not easy to extract identity features from this fluid environment.

However, as we have seen, the design approach attempts ways and strategies of delimitation on many levels. That confirms the possibility of angulating in so many ways such an elusive theme, an organism in transformation that is complex and at the same time open to multiple readings that together they give us back the identity richness of this space and enrich the topic with a lively and stimulating corollary of points of view, opening new avenues without authorial presumptions.

III. Living in the landscape

Imagining and describing a space, and acting in it is often the practice adopted today by the artists, as well highlighted by the last section “Artistic projects for the Mediterranean area”, which give direct voice to concrete and exemplary experiences, in which the intertwining of artistic methods and design skills act together.

In 2019, its dense social and historical scenery made Palermo the ideal location for the extraordinary laboratory of artistic experimentations of “Manifesta 12”, the international itinerant biennial of contemporary art. Here the paths of the artistic duo Bianco-Valente have also crossed, as mentioned by Costanza Meli in her article “Landscape as a space of action and thought”, and of the third landscape militant gardeners of Coloco collective.

In the extraordinary guiding image chosen by Bianco-Valente for *Terra di me*, where “the ‘lines of destiny’ (in their diversity) on everyone’s hands intersect the routes of the navigation routes” (Adragna 2018), it is concentrated the sense of their articulated project.

Meli carefully reconstructs all phases of the several levels project: the study of some ancient maps of the Palermo heritage, the living and dramatic testimonies of those who have crossed this sea, to underline the importance of travel experiences in defining each one’s history and destiny.

New stories and new fates intertwine in the garden imagined by Coloco in an abandoned lot of neighbourhood Zen 2 in Palermo. Something very different from a “real garden”, built according to a design or from an art installation intended to revitalize a peripheral place. Coloco’s participated garden is rather an exercise in cooperation and sharing.

Taking charge of a residual space, what Gilles Clément (2005) calls third landscape, Coloco’s laboratory has been able to conduct the work with a declaredly indirect and shared approach: “The commitment was accepted when it was clear that the people on the field, in particular those who work with the local association Laboratorio ZEN insieme, had the desire and dedication to carry out this project in a collaborative way”. Therefore, the effectiveness of the operation has been in the logic of work in progress, with an attitude open to the opportunities and risks that this entails. No man’s land has been transformed, thanks to the activation of its potential resources and of those who for a time have chosen to take care of it, in space for rediscovering sociality.

In a sense, the Art House in Shkodër by Adrian Paci, a well-known Albanian artist transplanted to Italy for many years but still deeply linked to the land of origin, is based on a re-activation action driven by the desire to generate bridges and cultural exchanges.

Martina Marolda, through direct dialogue with the artist and his wife Melisa Ballata, sees Paci's entire poetics based on those characteristics proper that the migrant society reflected: the sense of the dwelling and its loss; the status of displacement, the attitude of nomadism and its cultural consequences; the search for identity and so on. All are features that become part of an environmental and functional spatial environmental project and in the emblematic opening of the Art House. In a space and its functions an entire poetic is reflected. Therefore, the opening of the family home in Shkodër as a residence for artists becomes a cathartic process of regeneration and cultural activation. The project represents a sharing perspective to generate culturally and symbolically bridges through the artistic residences for tearing Albania from its state of cultural exclusion. It regenerates spaces and encourages communication also through emblematic physical connotations such as the series of large windows that become a symbol of crossing the "four walls", of breaking down the edges in favor of connections and contaminations and the construction of an intercultural dialogue of which finally the Mediterranean becomes a paradigmatic seat.

References

Adragna, L. (2018). Il Mediterraneo, Palermo e le Migrazioni. Intervista a Bianco-Valente. *Artribune*, 1 August 2018. <https://www.artribune.com/professioni-e-professionisti/who-is-who/2018/08/intervista-bianco-valente-mostra-palermo-manifesta/>.

Calvino, I. (1972). La città e I segni. In Calvino I., *Le città invisibili*, p. 67. Torino: Einaudi.

Clément, G. (2005). *Manifesto del Terzo Paesaggio*. Macerata: Quodlibet.

Farinelli F. (2007), *L'invenzione della Terra*, Palermo: Sellerio.

MAPPING THE MEDITERRANEAN THE DESIGN THIRD SPACE

Visual Territories and Communicative Landscapes. Mapping and Configuration of Complex Phenomena

Vincenzo Cristallo & Miriam Mariani

Sapienza University of Rome, Department of Planning, Design and Technology of Architecture

Keywords

Visual Territory, Communicative Landscape, Transfiguration, Mapping, Complexity.

Abstract

Joel de Rosnay (1977) defines a “complex system” as an organism composed of a large variety of components that have specialized functions (Bettini, 2014). Starting from its metaphorical value, the territorial system is complex by definition, or rather a multiform organism that, besides representing a symbolic archive of shared memory, is a real and rhetorical place whose resources and assets are the result of the historical combination of environmental, human and cultural factors that have marked life and development over time (Cristallo, 2004).

The reading of a territory is therefore a multiple action since it simultaneously envisages the interpretation of its characters and the construction of “meaning areas”. Understanding the territory is therefore equivalent to codifying the signs, alphabets and visual grammars that make up a stylistic and narrative figure capable of reproducing a “communicative landscape”. Landscape in the sense of “perspective and visual reconstruction”, made up of natural and anthropic characters and also those offered by a sort of long, empirical, and sometimes “poetic”

look, to compose a relational vision. Resuming what was claimed by Capra, namely that “relations must be mapped” (Capra, 2015), since it is not possible to measure or weigh them, therefore quantify them (qualitative and relational approach) the paper aims to illustrate reading models and visual restitution of the “concept of territory” in physical and metaphysical terms. An exercise that starts from a didactic and research experience developed within a representative process that identifies the passage from a “communication geography” (objective surface phenomena) to a “communication mapping” (phenomena’s conceptualization and relation).

1. From *Visual Territory* to *Communicative Landscape*

Considering the territory as a “complex system”, in accordance with what was previously defined by De Rosnay, means first identifying the multiple parts that contribute to composing the complexity of the whole. These parts, as they are also complex subsystems, need to be read hierarchically and according to a configuration of relationships (Cipro, 2015). Starting from a definition of the concept of “territory”, literally “geographical area, portion of land or land of a certain extension” (Treccani, 2019), the physical, geographical and, in a certain sense, materiality of the system emerges. Direct knowledge of the territory derives from the experience within it, just as its perception by an observer depends on the tools that he possesses to interact with it. The reading of the territory, therefore, is somehow filtered by the observer’s perceptive and cognitive structures. As Gregory Bateson argues, “the relationship between mind and world is such that it is the observer who gives contours to things. There is implication and, so to speak, co-emergency between observation and boundary” (Mori, 2014). However, considering the territorial system as a complex system, it is necessary to ask whether it is therefore enough to experience the territory in order to become really and deeply aware of it, or is it necessary to identify further instruments that provide for the interpretation and mapping of the relations that exist within the system.

Tightening the objective on the territory, in order to identify its parts, means defining *landscapes*, or focusing on “circumscribed areas, bounded and observed from a certain point of view” (Treccani, 2019), each of which can be found in a context

of stratifications and pre-existing with which they dialogue and relate. In a certain sense, the definition of landscapes constitutes the passage of scale from the territory to its parts, from the generic to the punctual, in order to identify delimited fields of action within which to construct meaning areas?

The passage of scale from territory to landscape constitutes the evolution from the *perception* of the territory to its *interpretation*, the transformation of a *visual territory* into a *communicative landscape* (Cristallo, Mariani, 2019), the *ri-semantizzazione* (as attribution of new meanings) of a place through a complex observational, cognitive and planning action (Spirito, 2015).

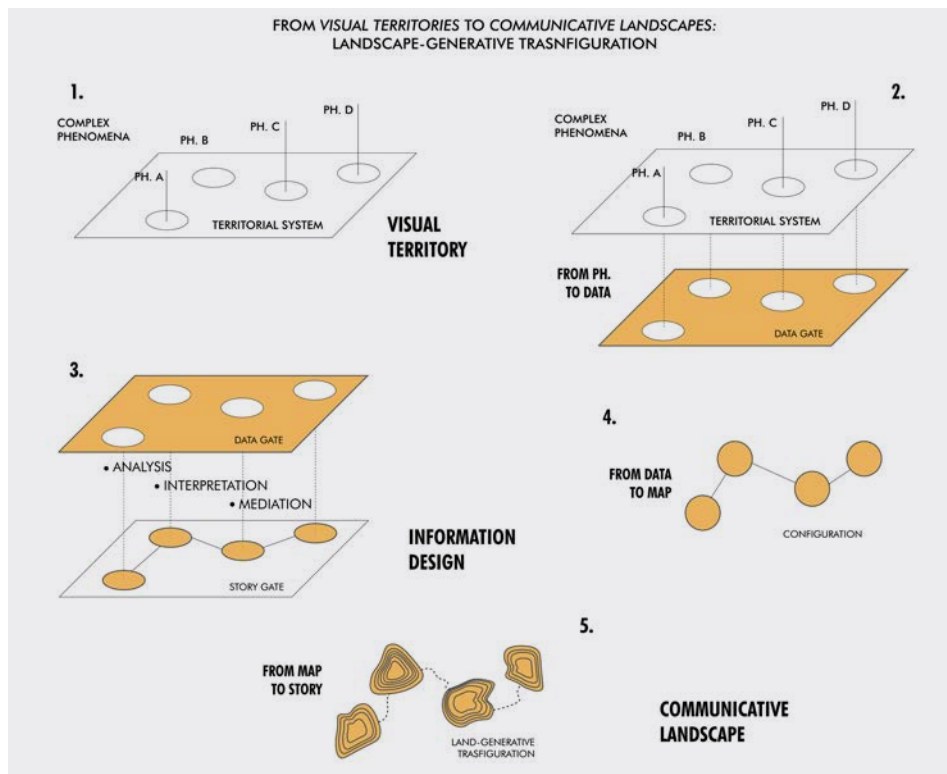


Figure 1. Design Vincenzo Cristallo, Miriam Mariani, *Landscape-Generative Transfiguration's Steps*, 2019.

In more general terms we can speak about “communication mapping”, taking up what was claimed by Capra: “Relationships must be mapped” (Capra, 2015), which makes explicit the need for a new scientific approach to relationships (as well as individual objects), since it is not possible to measure or weigh them, therefore quantify them, passing to a qualitative and relational approach, based on the analysis of processes.

The production of maps as a “searching act for the sense of place”, as “a set of identities with boundaries” (Amoruso, 2012), constitutes a project operation whose phases involve the identification of images, first mental and subsequently translated in a form, through a communicative code. However, it is necessary to consider what was stated by Alfred Korzybski about the relationship between language, map and territory: “A map is not the territory it represents but, if correct, it has a structure similar to the territory that gives an account of its usefulness” (Mori, 2014, p. 19) and adds Luca Mori: “(...) we do not really know the territory, but maps, and maps of maps. [...] Besides, we do not access the territory except through a selection of differences, remaining confined to the mapping mode” (Mori, 2014, p.30). Thus, it emerges how the mapping instrument can be considered an “intermediate world” between the observer and the territory, halfway between phenomena and their representation (Iacono, 2005).

Mapping places based on a cognitive process, taking up what was stated by Kevin Lynch in “The image of the city”, makes explicit the relational nature of the so-called “environmental images” starting from the imageability of the place, or its

figureability (Lynch, 1969). This reflection brings with it the figurative or, better to say, representative problem of perceived environmental images: the need to elaborate a “system of visual language that uses colour, shape, line, hierarchy and composition to communicate clearly and appropriately” (Woolman, in Lima, 2011, p.11).

Within the reflection on complex systems, Ross Harrison identifies as one of the key features of such systems, in addition to the “relationship”, the configurative nature of the same, understood as a hierarchy of internal system levels (Cipro, 2015). Considering literally the term “configuration” as “representation of something according to a certain disposition and a certain form similar to another object” (Treccani, 2019), the communication issue emerges strongly, both in the physical and in the metaphysical elements. It is in fact necessary to remember both the components, the tangible and the intangible, which constitute the territory system, in particular the relationships that constitute its structure. What visual restitution is, therefore, the most appropriate, together with the mapping of phenomena, in order to make the territory system communicable?

2. Mapping and *transfiguration*

The discipline of Information Design, as a process of reading and interpretation of phenomena and their restoration through visual syntheses, makes it possible to simplify very complex information to make it accessible through a communicative project. The elaboration of information is, today, a key research field about the project on the territory: contem-

porary society must be considered as the society of the immaterial, of the so-called “fifth dimension” (Cosenza, 2012), contextually to the exponential evolution of the information dimension and communication through the use of Big Data. Bertin states: “graphic representation is one of the basic sign systems conceived in the human mind in order to memorize, understand and communicate essential information” (Bertin, in Lima, 2011, p.2). The management of huge amounts of data has led to the need to investigate suitable representation tools to reduce their complexity and facilitate their understanding, the primary interest of the Data Visualization field.

For the visualization of territory’s phenomena, visual communication is based on the codification of narrative languages that allow the systematization of collected data. The coding of these languages represents the configuration phase of phenomena, having as objective the correct and easy communication of the same, through the shared understanding of the signs through which they express themselves. For this reason, the choice of visual signs cannot ignore their recognizability, however it is clear that they represent the metaphorization of reality, the filter through which science on the one hand and culture on the other, see and interpret phenomena. These signs become the mouthpiece of contemporary landscapes and their complexity, an expression not only of semantic information, but also of aesthetics (Eco, 1962), through the original and different organization of elements of already known visual grammars. More than a narrative configuration, the phenomena mapping through the tool of Data Visualization, constitutes a transfiguration, understood as

“metamorphic device par excellence (...), hypertext with various possibilities of navigation and scrolling” (Valeriani, 2004, p.33). The concept of “transfiguration” brings with it the reference to the heuristic value of the graphic composition. In an interview with D. Sheff we read: “When two distinct elements are subtracted from their element and merged together, (...) the thing born of this combination is an entirely different fact, a third intelligence with its own life” (Valeriani, 2004, p.47).

In order to clarify the concept of “transfiguration” in the field of Information Design, let’s talk about the information mapping project for the bestseller “The Game” by Alessandro Baricco, realized by the group 100 km Studio by Andrea Novali and Luigi Farrauto, graphic designers specialized in maps and *wayfinding* projects. In “The Game”, the map design is an aid in visualizing ideas and concepts, therefore in their communication to the reader. The transfiguration operation, in this case, consists in representing concepts that are completely different and far from the geographical reality, attributing to them a navigable, visible nature, tangible, from immaterial to material, from metaphysics to physics. They transfigure them in the form of geographical maps composed of portions of land, mountain ranges, rivers and islands. Even the temporal element is translated into space: on an imaginary time line, or rather a route, various concepts and their evolutions are positioned, like organisms, constructing a non-linear visual narration, but based on the construction of different maps, each summarizing a specific aspect of contemporaneity that we try to describe, on which different paths are drawn from time to time. In recent decades, what Baricco

himself has defined as a true “paradigm shift”, “a shrewd mutation” of society, which has led individuals to conform to a “mass individualism” marked by digitization and by the evolution of increasingly advanced and “dematerializing” technological systems and tools (Baricco, 2018). This dematerialization of reality brings with it, therefore, the representative problem of it, of its concepts, of its evolutions. From here, the need to transfigure these concepts, to concretize them, and therefore, net of its interpretative nature, the cartographic representation does not correspond to a simple objective transposition of the territory, but to its conceptual synthesis (Baricco, 2018). “The Game” maps are, therefore, the contemporary world’s maps, useful for a better understanding of the so-called “digital fortresses that now mark our landscape (...) as geological information” (Novali, 2019), results of a land-generative transfiguration.



Figure 2. Design 100km Studio, *The Game*, 2018.

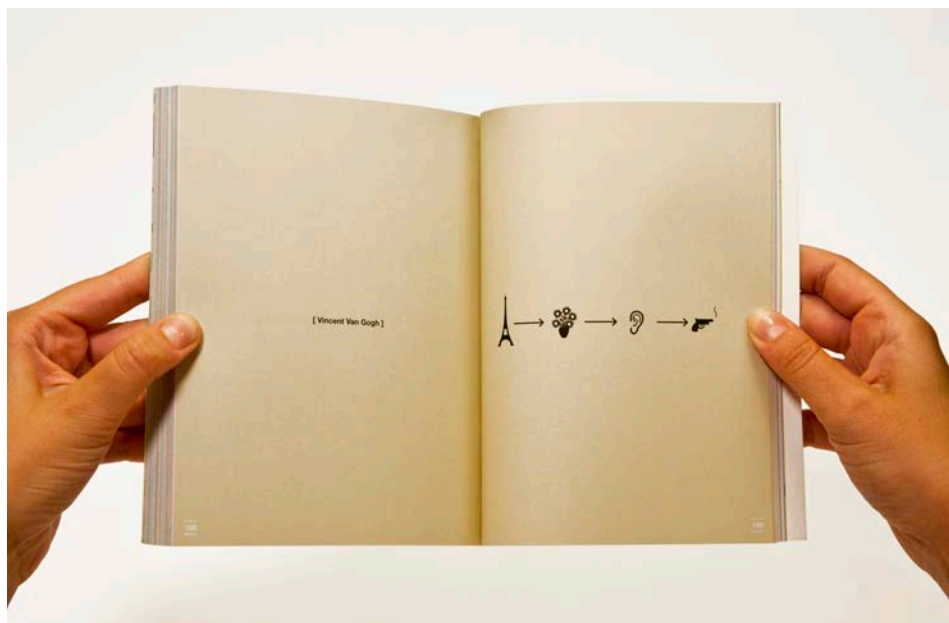


Figure 3. Design H-57 Studio, *Vincent Van Gogh - Shortology*, Shortology.it, 2012.

Taking up the concept of “transfiguration” as a “device” proposed by Valeriani, we can associate the attribute of “open work” (Eco, 1962) the Data Visualization tool, in particular through the infographic poster. Or better, as Valeriani’s “passing” work, made to be “for everyone”, based on simplicity and iconographic universality. An iconic example of so-called “passing works” is Keith Haring’s metropolitan graffiti series, to which we can add the Shortology case, from the H-57 Studio group. Both examples see the use of a system of pictograms, organized in a narration, result of the study of contemporary phenomena, reworked in a visual synthesis. The objectives of these narratives are simplification (never obvious), immediacy and comprehensibility, deriving from a wise use of the pictogram, as well as the values of composi-

tion, colour and narration. Each “scene” of the narrative, both in Haring’s graffiti and in Shortology productions, constitutes a cross-section of the contemporary, placing it in the foreground, extrapolating it from its context (reality) into an abstract and conceptual dimension.

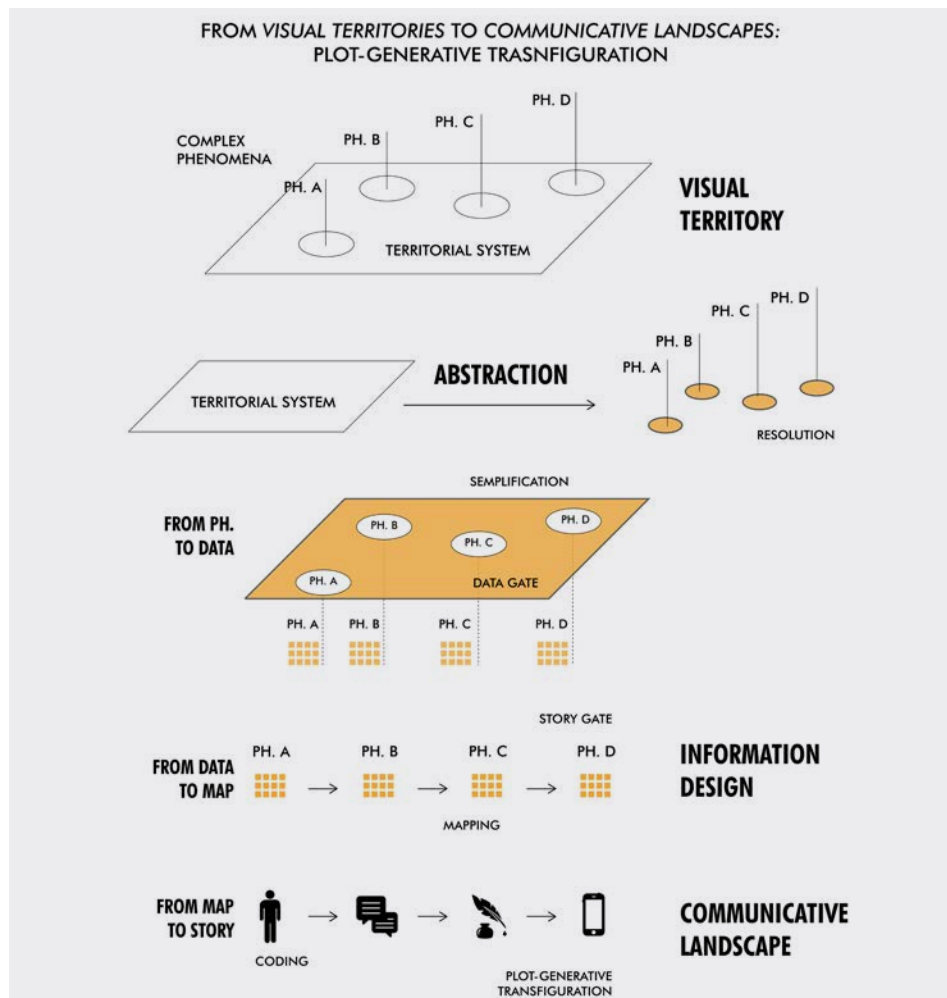


Figure 4. Design Vincenzo Cristallo, Miriam Mariani, *Plot-Generative Transfiguration's Steps*, 2019.

However, despite the abstraction, we can see (between a pictogram and the other) the background where this narrative takes shape, the scenario of the contemporary that is reflected clearly and unmistakably, among the visual symbols (plot-generative transfiguration). In fact, in this case, abstraction is understood as a process that allows the introduction of new symbols that broaden the previous field of investigation (Treccani, 2019) allowing to share a message, and which is configured as a creative act based on simplification and interpretation. The elaboration of an infographic language constitutes, as suggested by Paul Cox, the result of a process based on resolution, simplification, mapping and coding (Corraini, 2016), or a process that starts from the observation of reality (from qualitative and quantitative data) to its representation, through an operation of abstraction. This process sees graphics as a vehicle for coding information, therefore with the function of cognitive support (Cairo, 2016).

3. From *Data Visualization* to *Storytelling*

Baricco's text and the graphic and visual interpretations conducted by 100 km Studio were the starting point for a critical reflection, and subsequently a didactic-design experimentation - on the theme of the graphic representation of complex phenomena in the framework of Information Design - all of the Final Synthesis Course in Design of the Master's Degree in Design, Visual and Multimedia Communication, 2018-2019, at Sapienza University of Rome. In particular, the aim of the course was to understand the possibility that Information Design can operate transversely in several areas of communication through methods, tools, fixed and interactive visual

manifestations, of different genres and origins. That is acting through graphic and visual “representations”; data and information transpositions; processing of narrative sequences that require a communicative project that begins in the development of specific alphabets, grammars and visual syntaxes consistent with the object/subject to be communicated.

That is to say to intuit that the massive diffusion of complex, repeated, unpublished and dissimilar information – about causes and meanings – today requires an operational dimension that simultaneously combines the development of “data” and the corresponding language to be adopted to communicate them considering that there is an operation to make the transition from data visualization to storytelling possible). This ongoing process has been a critical key implemented by the “use” of a series of seminars (Inside Design - Lecture Series) that has seen professionals, researchers and scholars of Information Design telling the multiplicity of infographic communication as a “symptomatic manifestation” for mediate the dynamism and reversibility of the contemporary visual and multimedia project in the presence of data to be represented and disseminated. This was followed by a series of laboratory exercises which saw students discussing various political, social and cultural topics (Data Book, Data Film, Data Event, Data Map, Data Future and Data Service) on which to carry out documentation, comprehension and graphic-visual transfiguration operations. Peculiar is the theme of the fourth exercise entitled “Data Map”, for the possibility of connecting the mapping theme in different descriptive keys, expanding the definition of “knowledge territory” (iconic

events of world history) marked by physical and metaphysical values. In other words, to establish that mapping is equivalent to increasing the level of knowledge in the sense of democracy and the information sociality. It is not a coincidence that the work, supported by a large and substantial documentary apparatus, then ended in the possibility of returning a synthetic visual narration typical of the *manifesto* (infographic *manifesto*) which, by its nature, intends to communicate data and emotions without betraying the sense of chronicle and history. An itinerary halfway between teaching and research that has brought Information Design to the attention of students as a tool of “knowledge and conscience” to understand causes and consequences - as well as forecasts, opportunities and development of visual communication strategies - around an equitable and lay dissemination of knowledge.

4. Conclusions

Taking up the words of Reif Larsen, from “The Selected Works of T.S. Spivet” (2010): “A map is not limited to mapping, but it makes freedom and formulates meaning; it creates bridges between here and there, between different ideas that we did not know to be connected previously” (Larsen, in Cairo, 2016, p. 263). The heuristic value of the map as a visual representation that gives new meanings (*ri-semantizzazione*), in fact, is found in the possibility of exposing data and “allowing them to be analysed, explored and made discoveries” (Cairo, 2016, p. 31), attributing to the object map not only the value of a tool for designers, but much more as a tool for the public. The territories’ representation (physical and meta-physical) and, as illustrated above, their *figureability*, can be

summarized with a journey in stages, a sort of crossing of progressive gates, real “access doors” for communication. In particular, it is a matter of identifying Data Gates (from the territory to the data), proceeding by configuring Story Gate models (from the data to the information), to then stage examples of Storytelling (from information to narration) such as to make the complexity of spatial data intelligible¹ (Cristallo, Mariani, 2019). Thus, a purely perceived territory becomes a communicative and communicable landscape, transfigured in its appearance but not in its content. This is how the complexity of a system is interpreted and summarized, simplified in its form, but not reduced in its meaning: “It is not the landscape that really exists, but exists only in an aesthetic interpretation of the world we call landscape (...). Interpretation is a form of complex knowledge” (Saggio, in Zagari, 2013, p. 74). Design, including Information Design, presupposes hermeneutics as the structure of the project (De Fusco, 1990): on the basis of what “appears”, what “means” is interpreted and consequently represented in the form of languages that have a cognitive and perceptive value such as to constantly contribute to the formation and transmission of a culture of visual communication.

1. The themes related to Data Gate, Story Gate and Story Telling, have been the subject of research and study within the cycle of interdisciplinary seminars entitled *Communication and representation. From Data Visualization to Infographic* conducted within the Final Synthesis Laboratory in Design of the master's degree in *Design, Visual and Multimedia Communication*, La Sapienza University of Rome, 2018/2019, teachers Vincenzo Cristallo, Ida Cortoni, Maria Grazia Berlangieri, tutor Miriam Mariani.



Figure 5. Design Students, La Sapienza University of Rome, *Synthesis Manifesto for Data Map Exercise*, 2019.

References

- Amoruso, G. (2012). *Il disegno come ricerca. Strumenti grafici e modelli rappresentativi per il progetto*. Santarcangelo di Romagna: Maggioli.
- Baricco, A. (2018). *The Game*. Torino: Giulio Einaudi Editore.
- Bettini, C. (2014). *Processi decisionali in ambiente complesso. Sviluppare capacità adattive*. Roma: Robuffo.
- Cairo, A. (2016). *L'arte del vero. Dati, grafici e mappe per la comunicazione*. Milano: Pearson Italia.
- Capra, F. & Luisi, P.L. (2015). Storia ed evoluzione del pensiero sistemico. In S. Boria, G. Narducci (Eds.), *Riflessioni Sistemiche*, 12 (giugno). Roma: AIEMS.
- Cipro, M. (2015). *Edgar Morin. Il Prometeo del XX secolo*. Roma: Aracne.
- Corraini, P. (a cura di) (2016). *Mind, Maps, Infographics*. Milano: Moleskine.
- Cosenza, V. (2012). *La società dei dati*. Milano: 40K Unofficial.
- Cristallo, V. (2004). Design e risorse tipiche del Mediterraneo: il rapporto prodotto, contesto, identità. In R. Fagnoni, P. Gambaro, C. Vannicola (Eds.), *Medesign, forme del Mediterraneo*. Firenze: Alinea Editrice.
- Cristallo, V. & Mariani, M. (2019). Dal Data Gate allo Story Gate. Modelli e processi di visualizzazione del territorio per azioni Design Driven. *III° Conferenza Internazionale sull'Environmental Design*, Marsala, 2019.
- De Fusco, R. (1990). Design: una teoria ermeneutica del progetto. *Op. Cit.*, 79. Napoli: Edizioni Il Centro.
- Eco, U. (1976). *Opera aperta*. Milano: Bompiani.
- Iacono, A. & Gargani, A. (2005). *Mondi intermedi e complessità*. Pisa: ETS Pisa.
- Lima, M. (2011). *Visual Complexity. Mapping Patterns of Information*. New York: Princeton Architectural Press.
- Lynch, L. (1985). *L'immagine della città*. Venezia: Marsilio.
- Mori, L. (2014). Mappa e territorio. Il problema del referente nelle rappresentazioni del mondo. *Noéma*, 5-2, Ricerche. <https://riviste.unimi.it/index.php/noema/article/view/4524>

Novali, A. (2019). *Cartografica. Racconti visivi e non lineari*. Interdisciplinary seminar entitled *Comunicazione e rappresentazione. Dal Data Visualization all'Infografica*. Final Synthesis Laboratory in Design, Master of Science in Design, Visual and Multimedia Communication, La Sapienza Università di Roma.

Spirito, G. (2015). *In-between places. Forme dello spazio relazionale dagli anni Sessanta ad oggi*. Roma: Quodlibet Studio.

Treccani, *Enciclopedia*. <http://www.treccani.it/>

Valeriani, L. (2004). *Dentro la trasfigurazione. Il dispositivo dell'arte nella cybercultura*. Milano: Booklet.

Zagari, F. (2013). *Sul paesaggio lettera aperta*. Melfi: Casa Editrice Libria.

The Seascape beyond the Physical Dimension.

How Data Design could Display Complex Marine Environments

Matteo Aimini

University of Trento, Department of Civil, Environmental and Mechanical Engineering (DICAM)

Lucilla Calogero

Università Iuav di Venezia, Department Culture del Progetto

Keywords

Landscape Architecture, Data Design, Data Visualization, Liquid Landscapes, Ephemeral Elements, Design of Ephemeral Elements.

Abstract

The paper addresses a reflection and explores the intangible dimension of the Mediterranean Sea, in other words everything that lies beneath and above the surface of the water. Reasoning on how this hidden dimension is a well defined landscape outlined by many scientific studies due the complexity not always accessible. The attempt to draw a palimpsest of levels for the understanding of this liquid volume inevitably passes through the design of tools needed to understand and study the raw data and how it can serve to build a “physical story” useful to tell and reveal what is not perceptible to the naked eye. The effort is to hybridise the scientific disciplines of landscape architecture and data design, indeed the understanding of physical dynamics and how they can be returned in physical form, in order to open a strand of research in support of certain scientific disciplines such as marine biology, meteorology or physics of marine environments and so on. Moving from these premises and in order to validate the proposed, some examples are presented which give evidence of how data design and analytical sensitivity can merge starting from scientific assessments.

1. Introduction¹

The *European Landscape Convention* defines landscape as “a specific part of the territory as perceived by the population, whose character derives from the action of natural and/or human factors and their interrelationships” (ELC, 2000).

This designation identifies as factors affecting the forms of the landscape both the character of the anthropic changes exerted on the territory and what is perceived by those who live it. While the anthropic load is less evident on the seas than on land, this very definition of landscape can also be associated with the liquid territory of the Mediterranean.

Today, the elaboration of datasets, as a result of accurate monitoring and environmental surveys, even in real-time, is able to provide the quantitative geographies of the transparencies of the Mediterranean landscape. In this regard, the contribution considers the use of capability of design in providing spaces for narrating data that can free the datasets from the tabular grids and give the unpublished data vital environments through which to express themselves.

It is possible to think of the resulting communicative and interactive artefacts as the rendering of an intersection of different discourses and languages. In this regard we obtain the convergence of landscape architecture and data design, through a circular process of transdisciplinary exchange of tools and contents. In the intersection between different fields of research there are substantive communication paths

1. This work was conceived and produced in its contents by the two authors. Matteo Aimini has produced paragraphs 2, 3; Lucilla Calogero has produced paragraphs 4, 5; both authors contributed to the production of paragraph 6.

where visual, physical, textual, static or dynamic forms and languages merge and interact with each other, illustrating each other.

2. The complexity of the non-visible elements of the sea landscape

The landscape architecture works in territorial environments that display complex physical characteristics of natural and artificial type. The interaction between these last components determines the soul of the landscape that we can perceive both with the naked eye and with the help of relevant instruments available to us. The recognition of these ecological areas has long been a codified and variable process (Makhzoumi & Pungetti 1999; Chen et al., 2006; Tugnoli, 2015), structured according to a process of empirical and deductive decoding. This process brings into play various cognitive devices: from cartography to drawing, from taxonomic tools for complex environments to the register of anthropic interactions, also through interviews with the populations that experience it daily. This set of information is crucial in defining a landscape, that is “Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors” (European Landscape Convention, article 1 paragraph a).

The understanding of the landscape elements and their interactions expressed through scientific classifications are propaedeutic, depending on the type of question, to a sensitive and effective project for the (built) environment, capable of acting in an accurate and rigorous manner, both for the

treatment of endangered situations, and in the transformations that also imply other factors of a more aesthetic nature. The research and the practices of the landscape project, even if they are heterogeneous because of the involved scales and contents, can be listed in different categories and families – among the best known we can mention the project of ecologies for the urban fabric (Mostafavi & Doherty, 2006); the landscape as a form for territorial structures (Waldheim, 2016); the ability to regenerate landscapes through environmental strategies (Corner, 1999).

The results of the aforementioned practices are generally measured in decades and are mostly visible in the environments and territories that our gaze, used to a positive three-dimensional vision (the perceived extruded), can detect and fathom according to principles which have been codified for centuries. What happens when using the same approach, we shift our gaze towards the end of the known, towards the physical limit imposed by the geography that makes us grasp the liquid two-dimensionality of the Mediterranean Sea at the edge of the coast?

Almost everything is known about land, thousands of treaties, tools and devices have been produced to represent the complexity of the natural and built world. First of all, our view which, if trained, is able to analyse and elaborate the morphology of what is observed through cognitive logical processes. However, there is also a hidden underworld, the result of the layers of civilizations that have settled in the world and which is systematically revealed, by means of ab-

duction and excavation operations, by the numerous archaeologists active on the planet. This is generally true for 29% of the earth's surface, while for the remaining quantity, made of the planet's hydrosphere (Shiklomanov, 1999) it is as if we suddenly become blind and lose the spatial beliefs which are typical of terrestrial mammals.

The void, the liquid cast that covers the Mediterranean basin, seems to appear like another planet, where even the laws of terrestrial physics go in derogation. It is a territory inhabited by other species, not only animal and vegetable but also other species. The landscape architecture, with its sophisticated system of interpretations and precognitive design methods for the built environment, ends where the *tabula liquida*² begins. The result is the sensation of being powerless in front of the infinite scale and with the feeling of not being able to control, as is happens on land, the natural elements we are used to manage – often in a predatory way (Baichwal, De Pencier & Burtynsky, 2018). This sensation of powerlessness generates the possibility – which is even provocative when we consider the need to deal more closely with the seascape for obvious reasons, especially climatic ones – of rethinking the figure of the landscape architect. Today the landscape architect refers above all to the terrestrial landscape and is called to work on the boundary environments between the elements, such as the coasts, trying to focus the designer's attention on the sea-

2. The *tabula rasa* was the tablet that the Romans used to write and overwrite information and data, it was a useful tool for learning but also for work. Thus the term *Tabula Liquid* metaphorically indicates the plasticity of the sea surface and the possibility of writing information, of the data it contains underneath, like the marks left by the stylus on the wax.

scape. The marine landscape architect³ would not be required to focus his work on the modelling of the built environment, but towards a project concerning the understanding of the complexity, the analysis and the interpreting of data resulting from constant monitoring, management and maintenance, then the coordination of knowledge coming from other technical scientific disciplines that have been in constant dialogue with the Mediterranean Sea system for long.

3. A dynamic and layered narrative palimpsest for the Mediterranean Sea

The body of the terrestrial landscape is a complex matter, very articulated, strongly hybridized and organized according to multiple levels of interpretation and understanding. The involved topics and issues are almost always correlated, the project operations and the spontaneous changes work for levels and plans that are apparently separate but sequential with respect to a hypothetical schedule. Transposing the consolidated interpretations, paradigms and practices from landscape architecture regarding the terrestrial environment onto the Mediterranean marine territories would lead to a strong disorientation generated by the sensation of lack of control on that set of invisible variables that characterize a living mass of such volume.

And yet a first principle to deal with this complexity and make visible the vastness of this argument is perhaps to im-

3. This professional figure it is suggested to be a new profile capable of coordinating the complexity of the information provided by other specialist figures such as the designer of environmental strategies, the policy expert, the data designer who experiments interpretation devices to understand the environment.

plement a first operation, shared with the terrestrial practices, i.e. considering the Mediterranean seascape as a palimpsest (Corboz, 1985) without any physical and cultural traces but above all without intangible layers that determine the aquatic landscape of the Mare Nostrum. We could obtain an initial breakdown and subsequent visualization of a stratified synthesis of the physical elements of this apparently flat and silent landscape thanks to the systematic use of the concept of palimpsest and through the shift from its static conception that it implies as applied to emerged lands, in favour of a differently dynamic context such as the marine environment, with a system of decoding by layers, using graphic models coded interpretations (Allen, 1999), useful both to the interpretation and to the project of complexity.

The complexity of the Mediterranean Sea is demonstrated by the substantial relevant literature and by the numerous implemented actions, as for example the proceedings of the Convention held in Barcelona in 2017 (UNEP / MAP, 2017), where the categories identified to address the future challenges posed by the sea are of environmental and socio-economic nature and they contemplate the pollution of land and water, the biodiversity of ecosystems, the interactions between sea and land. The reports of the activities are exhaustive and complex but aimed at a highly specialized public.

Another great amount of scientific content produced on the relevant topics can be found in the outcomes of the Vectors project (VECTORS, 2015), funded by the European community and structured in four macro systems and thirty-four

sub-categories: governance, commercial sectors, ecosystem/ecology, drivers/pressure, socio-economics. Analysing the specific contents, many of which are organized according to the parameters of the European reports, they are static, and present a poor communicative and informative value. Without analysing the content which expresses a specific scientific knowledge, we considered it useful highlight how these results would gain a further added value if they were codified and made dynamic, in order to train professionals who the future could be able to coordinate processes of broader strategic vision, such as the imaginary figure of the marine landscape architect previously described.

These two experiences have in common a peculiar question: all the actions of the two aforementioned experiences when they have to show representations of a general and sometimes specific nature, refer to a Norwegian ministerial communication agency Grid-Arendal, which has been associated since 1989 with the UN Environment (Grida, 2019). In fact, in their varied database of experiences, under the heading *State of the Mediterranean Marine and Coastal Environment* you can find a vast and qualified collection of static maps of the Mediterranean Sea through which we understand the will to disseminate information through a breakdown of the problems by themes, yet dating back to 2013.

Although useful, these representations show a closed world that cannot be updated in real time, reducing the Mediterranean basin to a set of static polylines instead of mirroring the idea of a dynamic and constantly moving system.

They are useful to get an idea of the identified topics of analysis but they are scarcely effective in describing the complexity of the elements at stake. When, on the other hand, we are dealing with specific scientific topics regarding themes related to marine dynamics, such as the research *Floating in the Mediterranean Sea* (Suaria & Aliani, 2014), the trend is that of a static cartographic production of moving phenomena that illustrates the sea surface in conjunction with the quantities and qualities of moving waste. The research papers frequently describe a given situation, also through graphs, numerical simulations and cartographic elements that are often understandable to a public of experts in the field. Another problem concerns the access and the setting up of databases that allow the construction of informative and scientific representations designed following the structure of *Ocean Biogeographic Information System* (OBIS, 2019), a significant platform for sharing datasets which anyway does not include a dynamic data visualization.

4. Data proliferation, extended accessibility and multiplication of interpreting tools

Technology is increasingly enabling the accumulation of great quantities of data, generating an urgent need to give a narrative sense to this apparently raw material, the understanding of which in most cases requires mastery of specialized scientific knowledge. Progressively, if the potential of studies and transdisciplinary readings is recognized as an added value and capable to foster unexpected results, the ability to couple quantitative results of scientific research with a form of communication accessible to a high number of users, becomes a widespread need.

The development of hardware and software technology which allow us to work with the pervasiveness of data is remarkable. Data accessibility is also enhanced by the increasingly rapid and far-reaching dissemination of digital media, together with the improvement of the implicit potential of the technical tools used for data storage, processing and representation.

Despite this advancement, the use of data visualization tools, performed in a wide range of disciplines, including sciences (Nielson, Hagen & Müller 1997), the research fields regarding human-machine interaction (Hogan & Hornecker 2013), art (Viégas & Wattenberg, 2007), geography (Kraak & MacEachren, 2005) the humanities (Segel & Heer, 2010), it remains in the hands of highly specialized figures.

The use of codified graphic languages and the standardization of representations, narrow the possibilities of sharing knowledge with those who do not master the topics dealt with in a specialized manner, thus leading to the flattening of the communicative outcome of technical-scientific research. However, some argue that “data visualization have already become a sort of “lingua franca”, a common global language that crosses the boundaries of culture and politics” (Barlow, 2014, p. 20), Nathan Yau states instead that the data visualization, rather than fulfilling the function of a specialist tool, must function as a medium for conveying meanings (Yau & Lowe, 2013, p. 30), recognizing in fact the role that “alid data visualizations do not constitute the final reduction of analytical processes but they are rather useful platforms to tell stories, to transmit knowledge, to stimulate curiosity” (Yau & Lowe, 2013, p. 30).

This way of understanding the “medial potential” of data visualization is reasserted by the great diffusion of tools which facilitate the process of decoding the relationships intervening in the datasets together with their representation. This is exemplified by software such as RAWGraphs, Flourish, Airtable, MapStory (Bosco et al., 2019), most of which were developed by designer providing software whose more natural interface facilitates searching of meaning in this mass of information. This fact is a further confirmation of the renewed design attitude of designers within these issues that is not limited to the application of data visualization methodologies aimed solely to communication purpose.

A further non-negligible factor encouraging an in-depth reasoning regarding the formats available to process and make accessible this information is the impact of the increasingly huge amount of data to which contemporary society is exposed.

Starting from the topics covered in this work, the opening of the project to a non-specialized and large audience to make the complexity of the phenomena visible, accessible and usable through representation, we aim at giving evidence of how the visual representation, the static and dynamic physics of data with the adoption of approaches that overcome the codes imposed by data visualization can foster the interaction and improve the qualities of their communication skills.

5. Data as raw material: visibility, accessibility and usability

Starting from the point of view that the control of the current abundance of data and of the resulting flow of information can be limited by disciplinary boundaries, in the variety of

interdisciplinary contributions that the experts can provide, design can play a key role. On the one hand, design can be useful in solving the formalization and visual expression of masses and data flows; on the other it is able to operate in order to detect new orientations and scenarios for the use of data, researching ways to translate their variable trends and resorting to a plurality of communication solutions on a macro and micro scale.

“Going beyond the traditional models of visual representation of data, which give priority to the presentation of data”, the design intervenes to give coherence and structure to the discourse that springs from the alphanumeric sequences – not easy or immediate to understand –; “Design provides real spaces of re-presentation” (Bihanic, 2018, p. 4), facilitating an interpretation which is more sensitive to the dynamics of relationship among them, as well as providing useful devices to detect significant forms. This way of understanding data design materializes by giving visual or physical form, static or dynamic behaviour to aggregations, congestions, fluctuations and circulation of data, which are considered as immanent, ductile, malleable presences and endowed with an incomparable plasticity: in this way the data can be considered raw material. Data design in this sense is aimed at identifying and facilitating ways of interaction between data.

Data visualization is traditionally considered a tool for data exploration aimed to the formulation of hypotheses. Due to the fact that historically its roots lie within scientific disciplines, data visualization represents the result of an analytical

process. Considering data as a raw material implies to know its properties and specific uses. The specificities at the basis of the data design can in fact be knowingly employed to support the production of different forms of value. The initial use of the data implies their interpretative, critical and expository use, aimed at promoting the production of new knowledge (epistemic value). Another possibility concerns the design of artefacts that respond to more descriptive, explanatory logics of datasets, which want to facilitate the development of new methods, techniques and processes of analysis (praxis value). The third use is exploratory and heuristic, aimed at supporting the production of poietic value (Bihanic, 2018, p. 10).

Artists and designers are expanding the significant scope of data visualization (Viégas & Wattenberg, 2007), getting to the formulation of targeted design interventions. There has been talk of “data narrative” (Lupi, 2015) when, through a humanistic approach, the intent to “give human life to data” combines the traditional codes of data visualization with cognitive studies on perception, with the result of new visual syntax. A second significant drift is identified by the “data physicalization” (Hogan et al., 2016) where the data become tangible, which can be experienced through physical and material forms, conveying information through unusual physical paradigms. A third practice is “data sensification” (Hogan, 2018); in this case the data acquire real environmental dimensions in which the emphasis is placed on the interaction modes with the data represented by the users.

6. How data design could serve the “physical story” of the seascape layers

As considered in the first paragraph, considering that the landscape architects have to deal with the interpretation of marine dynamics, they will need new cognitive tools. Some theoretical reflections (Giroto & Imhof, 2016), ongoing research (Picon, 2017) and carried out experiments (Donika, 2015) show how it is possible to combine interpreting levels of a landscape, data and physical elements in real time, in order to make visible the invisible, even in maritime contexts. The broad scope of scientific knowledge produced in the Mediterranean Sea is negatively affected in some cases by poor readability and organizational coherence of materials; in order to work on the sea, it will be necessary to rely on content produced by other scientific disciplines that are expressed through specialized languages.

Some examples are presented below which give evidence of how design and analytical sensitivity can merge starting from scientific assessments (Kirk, 2018). In these cases, “the stratification of the different discursive levels arises from different writing practices: the writing which are typical of design and other improper writings innervate the artefact designed as a sheet music where, with specific languages and specific modes of representation, they move together” (Baule, 2013, p. 35). In the event that strictly artistic practices are involved in this process, the risk is that the result will be in favour of an imbalance towards aesthetic-conceptual drifts to the detriment of the loss of the content associated with data: unlike the design disciplines, the artistic practice does not always consider in fact the purpose of usability.



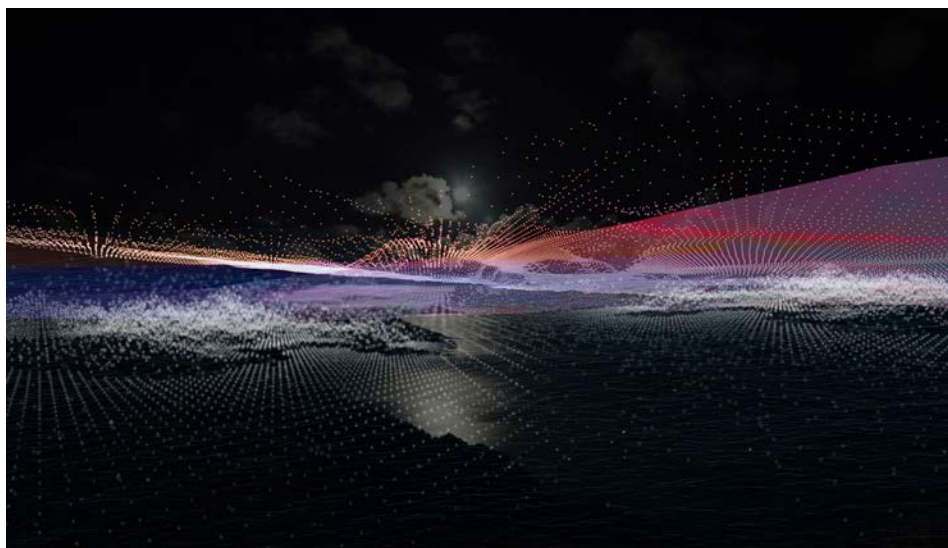
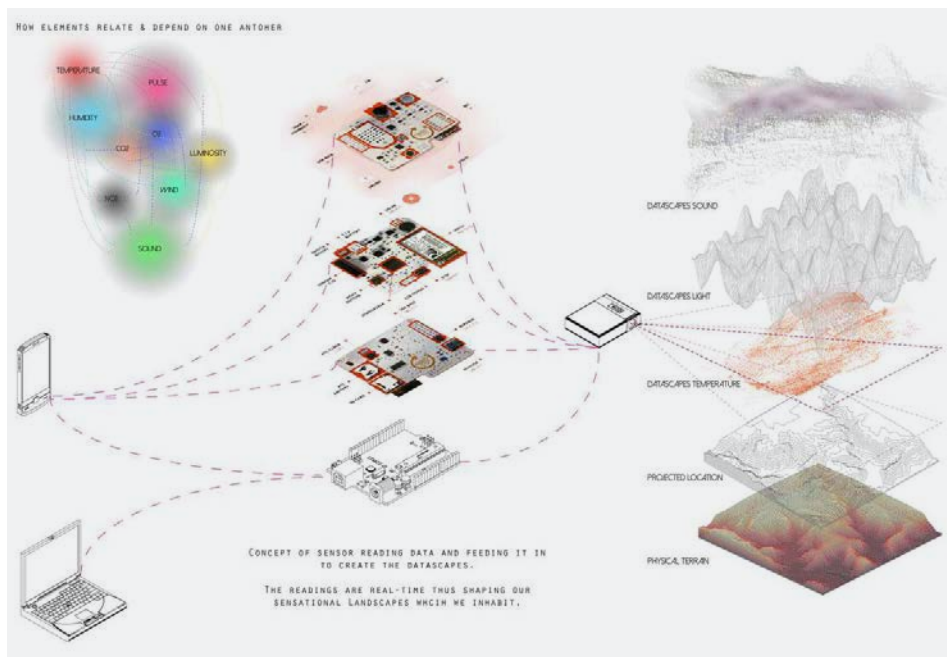
Figure 1. *Tracce di Marea*, Federico Polloni, 2019, from the research of Georg Umgieser et al. entitled *Verso l'omogeneizzazione delle lagune Mediterranee e perdita della loro biodiversità.*



Figure 2. *Mare Superum*, Cecilia Maran, 2019, from the research of Alessandro Ceregato entitled *Vite primordiali negli abissi (Biodiversità, comunità chemiosintetiche, cold seeps, Mare Mediterraneo)*.

The collaboration between the Institute of Marine Sciences of the National Research Council (CNR – ISMAR) and the Academy of Fine Arts of Venice, led to the results that converge in the exhibition *The Art of Marine Sciences. The oceans portrayed by artists and researchers* curated by Francesco Marcello Falcieri Gabriella Traviglia (2019). Figures 1-2 give an account of a way of interpreting the data that supports the production of poetic value in the way they research meaning in the traces of the lagoon biodiversity left on a strip of cotton left soaked in water.

More closely related to the objectives contemplated by the topics discussed here is the result of the research work *Sensational Landscapes of Data scenarios Experience through invisible Architectures* (Donika, 2015) (Fig. 3-4). The research carried out by Donika Llakmani focuses on the relationship between landscape and sense perception, on the immaterial world that surrounds the physical and real world and how it is possible to implement a transfer of knowledge and experiences capable of restoring the architecture of natural elements such as temperature, humidity, light, sound, carbon monoxide, nitrogen dioxide. This planning materializes through real-time landscape recordings that seek a dialogue between the body, the atmosphere and technology. The ambitious goal of this work is to attempt to generate “an architectural experience of atmospheric consciousness”, where the bodies do not represent static but adaptive components with respect to the surrounding environment. Donika states that this approach can lead to the development of a greater awareness of the surrounding environment, facilitating the understanding of the invisible architectures that exist in the *empty* space.



Figures 3-4. *Sensational Landscapes of Data* scenarios. *Experience through invisible Architectures*, Donika Llakmani, 2015. Retrieved from <http://futurearchitectureplatform.org/projects/12cd64ad-d0b0-469e-b2f2-8cba107996a3/>.

In order to pursue this vision, architects play an active role in understanding and activating new dialogues, generating data languages that breathe through the senses.

David Bowen's approach in *Underwater* (David Bowen, 2012) (Fig. 5-6), a large-scale kinetic installation, suspended, that takes shape and comes to life nourishing itself with data deriving from the movements of the water surface in Lake Superior (North America), supports a design direction attributable to what Bihanic calls "praxis value". In fact the simulation of water motion is generated in real time by the operation of 486 servomotors, as well as providing remote physical evidence, it facilitates the search for new methods, techniques and processes of analysis of the data produced. Also, by Bowen, *Tele-Present Water* (2019) consists of the plastic evocation of a remote dynamic topography. Even in this case it replays the movement of a part of the Pacific Ocean thanks to the real-time transmission of the recordings made by the sensors placed on a buoy by the National Oceanic and Atmospheric Administration (NOAA).



Figure 5. *Underwater*, David Bowen, 2012. Retrieved from <https://www.dwbowen.com/>.



Figure 6. *Underwater*, David Bowen, 2012. Retrieved from <https://www.dwbowen.com/>.

7. Conclusions

If we imagine a near future, where the complexity of atmospheric agents at play, of tides, temperatures, emissions, currents, merchant routes, fish populations, water temperatures, plastic islands, exotic contamination of the Mediterranean flora and fauna, of migratory flows, of wrecks deposited on the seabed over centuries of civilization, of thermal trails emitted by radioactive waste, were data designed and organized per layers in dynamic cartographies updated in real time, to constitute a heterotopy of information capable of revealing a new landscape both at two-dimensional and three-dimensional level and simultaneously visualized on a single digital, open-access platform. Thanks to this device the intangible would obtain a more tangible rendering, thus giving the possibility to reveal not only a simple, wavy surface but a liquid organism with which we are constantly called to interact.

Although the topics addressed here relate to an initial phase, the issues that have emerged are the first useful elements for

the launch of a research strand that addresses the different ways in which a tool for knowledge, monitoring and research, for the first time the scientific structure of a European Agency for the Mediterranean could be built on technology and shared knowledge. A project also at political level that interprets the “tabula liquida” not only as a set of geographical boundaries to defend, but as a transpiring and constantly changing organism whose care is above all the responsibility of the populations that inhabit it.

References

- Allen, S. (1999). *Points + Lines: Diagrams and Projects for the City*. New York: Princeton University Press.
- Baichwal, J., De Pencier, N. (Director) & Burtynsky, E. (Writer) (2018). *Anthropocene: The Human Epoch* [Documentary]. Canada: Mercury Films.
- Barlow, M. (2014). *Data Visualization: A New Language for Storytelling*. Sebastopol, CA: O'Reilly Media.
- Baule G. (2013). Intersections. The extended practice of project writing. In A. Penati (Ed.), *È il design una narrazione?* (pp.33-48). Milan; Udine: Mimesis.
- Bihanic, D. (2018). *Data design: les données comme matériau de création*. Paris: Gallimard.
- Bihanic, D. (2015). Giving Shape to Data. In D. Bihanic (Ed.), *New Challenges for Data Design* (pp. 23-53). London: Springer London.
- Bosco, A., Zannoni, M., & La Maida, E. (2019). Visual and Interactive Tools for a Multiple Cross-Reading of a Database Source. *SCIRES-IT - Scientific REsearch and Information Technology*, 8, 2, 121-133.
- Chen, J., Saunders, C., Kimberly, D. Brosofske, Crow, R. (2006) *Ecology of Hierarchical Landscape. From Theory to Application*. New York: Nova Science Publisher.
- Corboz, A. (1999). Il territorio come palinsesto. *Casabella*, 516, 23-27.
- Corner, J. (1999). *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New Jersey: Princeton University Press.
- Donika, L. (2015). *Sensational Landscapes of Datascenarios. The transference of Experience through invisible Architectures* (Doctoral dissertation, AA London 2015).
- ELC (2000). *European Landscape Convention*, Florence.
- Giot, C. & Imhof, D. (2016). *Thinking the contemporary landscape*. New York: Princeton University Press.
- Grida (2019). *State of the Mediterranean Marine and Coastal Environment. United Nations Environment and Grid Arendal*. Oslo: Norwegian Government.

- Hogan, T. (2018, June 26). *Data Sensification: Beyond Representation Modality, Toward Encoding Data in Experience*. Presented at the DRS 2018 Design Research Society, University of Limerick, Limerick.
- Hogan, T., Hornecker, E. (2017) Towards a Design Space for Multisensory Data Representation. *Interacting with Computers*, 29, 2, 147-167.
- Hogan, T., Hornecker, E., Stusak, S., Janse, Alexander, J., Vande Moere, A., Hinrichs, U. & Nolan, K. (2016 February 14-17). Tangible Data, explorations in data physicalization. *Proceedings of the Tenth International Conference on Tangible, Embedded and Embodied Interaction*, 753-756.
- Kirk, A. (2018). *Data visualization: a handbook for data driven design*. Los Angeles: Sage Publications.
- Kraak, MJ, & MacEachren A.M. (2005). Geovisualization and GIScience. *Cartography and Geographic Information Science*, 32, 2, pp. 67-68.
- Lima, M. (2011). *Visual Complexity: Mapping Patterns of Information*. New York: Princeton Architectural.
- Lupi, G. (2015). The New Aesthetic of Data Narrative. In D. Bihanic (Ed.), *New Challenges for Data Design* (pp. 57-88). London: Springer London.
- Makhzoumi, J. & Pungetti G. (1999). *Ecological Landscape Design and Planning*. London: Routledge.
- Mostafavi, M., Doherty, G. (2006). *Ecological Urbanism*. Zurich: Lars Müller Publisher.
- Nielson, G., Hagen, H., & Müller, H. (Eds.) (1997). *Scientific Visualization: Overviews, Methodologies, and Techniques*. IEEE Computer Society.
- OBIS (2019). *Ocean Biogeographic Information System*. UNESCO. <https://obis.org>.
- Picon, A. (2017). Urban Sensing: Toward a New Form of Collective Consciousness. *Humanizing Digital Reality: Design Modeling Symposium Paris*. Singapore: Springer Nature, 63-72.
- Segel, E. & Heer, J. (2010). Narrative visualization: Telling stories with data. *IEEE Trans. Visual. Comput. Graphics*, 16, 6, 1139-1148.
- Suaria, G. & Aliani, S. (2014). Floating debris in the Mediterranean Sea. *Marine Pollution Bulletin*, 86, 494-504.

Viégas, FB & Wattenberg, M. (2007). Artistic Data Visualization: Beyond Visual Analytics. *Proceedings of the 2nd international conference on Online communities and social computing*, Springer-Verlag, 182-191.

Shiklomanov, A. (1999). *World Water Resources and their use Beginning of the 21st Century. Prepared in the Framework of IHP UNESCO*. St. Petersburg: State Hydrological Institute.

Tugnoli, A. (2015). *Paesaggi in ombra. Imparare a riconoscere il «paesaggio» attraverso la percezione visiva consapevole*. Bologna: Format.

UNEP / MAP (2017). *United Nation Environment Program. Mediterranean Action Plan* [Convention]. Barcelona. <https://www.medqsr.org/>.

VECTORS (2013). *Predicting future thermal habitat suitability of competing native and invasive fish species. 7th Framework Program of the European Union's Research and Innovation funding program for 2007-2013*. EU. https://www.marine-vectors.eu/Core_pages/Predicting_future_thermal_habitat_suitability_of_c.

Waldheim, C. (2016). *Landscape as Urbanism*. New York: Princeton University Press.

Yau, N., & Lowe, J. (2013). *Data Points: Visualization That Means Something*. Hoboken, NJ: John Wiley & Sons.

Design in Digital Cartography. Evolving Landscape Narrative Tools for Territorial Exploration and Enhancement of Local Heritage

Paola Menzardi & Pier Paolo Peruccio

Politecnico di Torino, Department of Architecture and Design

Keywords

Design for Territories, Digital Cartography, Participated Territorial Narratives, Active Landscape, Territorial Enhancement.

Abstract

Design for territories expands its gaze to the entire spatial experience, which acts and feels in relation to a place. Here, space is a fluid and dynamic element “contaminated” by mutual interaction with human life. This interaction shapes both space and human experience, making them recipients and interlocutors of a project at the same time. One design approach in territorial enhancement is exploring the match between digital cartography and community mapping as tools for the promotion of territories starting from their local identities.

Visual narratives of the “active landscape” are thus probed to represent territories as places of submerged heritage worth discovering. Within this framework, the AtlasFor project is presented to create participatory storytelling of the territory, in order to stimulate interest in social capital and culture.

1. People and space, a relationship of symbiosis, planning and rediscovery

The relationship between mankind and space has something inherent and primordial that leads back to the fragile, but extraordinary, loneliness experienced by nomads when many territories and wildlife were still unknown. For thousands of years man has evolved as the errant traveler with the instinct to set out for a destination, to continuously look for new places. This was undoubtedly due to necessity for survival but is also an expression of a reaction to a natural-born need to discover, know, understand what exists beyond his own visible horizon.

No man can exist without an environment that can provide the conditions and contexts in which to live and from which new places could be explored. By the same token, there would be no physical space that could be penetrated and inhabited, without someone to take care of it, to make it suitable for himself, to preserve it. Space as territory, and as landscape, is the other, the first “individual” in a person’s life, so viscerally grafted within us that it is an inseparable element.

Man becomes active intervening in space in order to modify, design, build, transform it in another substance. Space is the first original subject of intervention, where man first created the right dimensions for living. From there on, he widened his action to other elements, to objects, instruments, buildings necessary to equip himself with the intelligence, albeit with its degrading effects, of which the pristine environment is naturally devoid.

More recently, man has recognized his ability to create what he needs with method. Historical times, technological development, culture and market laid the basis so that these circumstances rapidly accelerated and carried the mechanism almost to an extreme. In the second half of the 20th century, man the inventor, creator and manipulator, took on a specific and recognized role as designer, alongside other professionals related to design, architects, engineers, urban planners. Design flourished in those years and dealt for the most part with objects and communication products. The concept of the man stripped of everything except of the space in which he is immersed, was replaced by the concepts of man in relation to anthropized space, gradually losing disintermediate contact with the pristine and original shape of its environment. As a sentiment of attachment, this concept has been recently rediscovered, and a remarkable phenomenon has highlighted an overall reactivation, a widespread engagement of citizens in the creation of geographic information (Goodchild, 2007).

The issue of communication is not restricted to geographic data and to physical aspects of the landscape: it concerns a widespread phenomenon of recapture and participation. The aim is to communicate the totality of local heritage in its uniqueness by using different tools (Summa, 2009). Experiences and experimentations have emerged in this regard to extend the modalities and the contents of the narrative of places to perceptions, symbolic and synesthetic dimensions. This means that the ways through which places are experienced are broadening as people are more aware that territory is made of different and overlapping factors.

This widespread phenomenon of user-generated contents in describing territory certainly involve an innovative improvement not merely of the Geographic Information System (GIS) but more generally in the overall relationship with the territory. New stances even from the field of cartography are opening up to the integration of ways of representing and visualizing territories to give haptic perceptions and the poetic intensity enclosed in them. These reflections bring current studies back to look at the approaches of psychogeography and design in particular to analyze the methodological possibilities based upon “drifting” and the experiential dimension (Krucken, 2018). Communicating and visualizing territory is reinterpreted to translate into a non-verbal but multidimensional reading. The world of design now extends an interested and proactive look at the territory, aware of a relationship that thinned out and was no longer exactly focused. This is a sign of a desire to rediscover the identity and the origins of places, a rediscovery of the potentialities, of the need to take charge of design and to turn it, towards the care and management of territories.

2. Design for the territories and the issue of promotion.

The participatory cartography *AtlasFor* project, towards new ways of disseminating local identities

The ways in which design has interpreted the concept of territory, have gone through several phases that have developed its intrinsic sense. The first approaches turned to “design *in* the territory”, referring to the context. They paid attention to what was going to be created in relation to a place that, due to its distinctive features, was considered an integral part of the act of

intervention. The territory was the scenario in which particular design and production were built based on the interpretation of local knowledge and materials, for planning that continued over time and was consistent with the spirit of the place. The intermediate step took place with the “*design of the territory*” and the design of products that were directly an expression of the values and specificities of the place, to be spread into other contexts to make them better known. Today’s design can be defined “*design for the territory*”, and has shifted the objective to an even higher level by dealing with the enhancement and development of places. It moves towards the recovery, knowledge and dissemination of local identities and resources with a view to promoting and preserving assets and empowering local communities (Parente & Sadini, 2017). It is interesting to note how the gaze on the territory, from the 1990s when the first reflections in the design field appeared (Parente, 2016), has been enriched by ever-increasing declinations and implications.

Design *for* the territory is engaged in the field of participatory digital cartography and explores, in the wake of these past experiences, decisive and effective methods for the revitalization of places. It proceeds on projects that combine atlas geography with contents that push to describe beyond what is visible, extending to specific aspects that have more to do with the emotional sphere, or elusive, fleeting, seasonal, sensorial, immaterial things. Indications on points of view of interest on landscape, points of observation of vegetation and fauna, suggestions on local events and activities in progress, narrations of stories and anecdotes, hints about people holding local knowledge to meet, it is all data included in

this new understanding. The aim is to succeed in producing a cartography of the “active landscape”, of the life and identity of territories capable of making known the multitude of their typical and unique traits in a representation that is a dynamic, participatory, interactive and continuous process. This way to intend cartography resumes along the line system maps (Jones & Bowes, 2017) with the purpose of representing relationships among parts and their complexity overcoming the limits of human understanding and visualization.

Thus, design relies on the fundamentals of the net. It proceeds in giving a systemic view of the many existing relationships generated by the correlation with the space. It also creates networks among public and private actors of territories. As a discipline that mediates among knowledge, it assumes a strategic value in the ability to generate, organize and manage activities designed to connect knowhow to places, to disseminate it and promote cooperative actions. Design for territories is intended to foster collective, participated and systemic processes which are at the basis of local development.

One of the projects carried out by Politecnico di Torino is *AtlasFor, Atlas of Heritage and Active Landscape*. It gives concreteness and implementation to community mapping through a digital platform of participated cartography.

The work, promoted by the LandscapeFor cultural association, is an open-source online georeferencing project of places of cultural interest, subjects and initiatives that constitute the so-called “active landscape”. It is accessed from the landscapefor.eu website and is responsive for use by smartphones and tablets. Launched in 2017 together with the APPA (Atlas of Heri-

tage and Active Landscape) publishing project that collects materials, it is continuously updated with the goal to reach a larger number of Italian regions and Unesco sites in a few years. It is a real atlas based on visual language. The objective is to create a participatory storytelling of the territory starting from a basic cartographic level to which are added images, short texts and references to in-depth analysis. The narration includes news, traditions, music contents, filmography, and other un-intelligible details. History, projects, activities, people are all active elements participating in this narrative. They contribute to make the landscape vital through services, productions, enhancement projects and initiatives for a better quality of life. This mapping includes, among the others, the most fleeting and ephemeral aspects, the impressions arose by both the over-all and detailed views, and the seasonal characteristics.

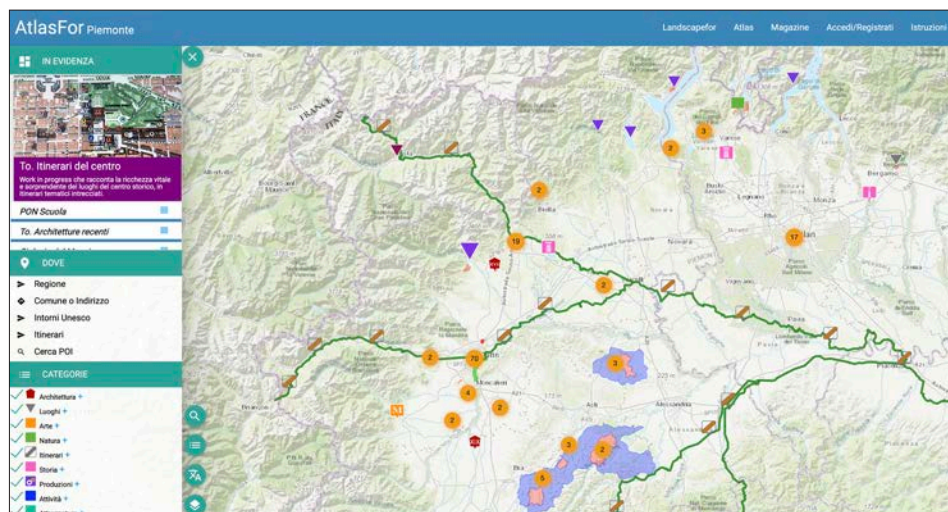


Figure 1. LandscapeFor, AtlasFor, homepage of the AtlasFor platform. On the left, a pop-up menu allows to select information layers categorized in clusters of projects, places or themes. Retrieved from atlas.landscapefor.eu.

AtlasFor is a digital cartographic platform, organized into categories and sub-themes. The information presented concern architecture, places, art, nature, itineraries, history, productions, activities, receptivity and panoramic viewpoints. The toolbar allows to choose the regional level from which to enlarge or restrict the field or select from the other search options individual municipalities, routes or sites. The process is participatory and proceeds as a result of calls and meetings organized in order to involve communities, citizens and other actors. They contribute autonomously to *AtlasFor* with contents and even news such as in progress events. The aim is to rediscover local identities, strengthen relationships, enhance collaboration among people, promote knowledge and systemic practices (Peruccio, 2016). The atlas wants to reveal again awareness of diversities that give value to territories as well as the time to see hidden features, what landscape offers to the gaze of those who can grasp its physiognomy but also its character.

3. Territories from the perspective of design.

Contaminations with cartography, mapping technologies and IT for new augmented narratives

The term *design territoriale* (territorial design) was already used by Ugo La Pietra in 1988 at the exhibition *Genius Loci* in Verona, to recall the evocative power of local and material cultures able to interpret territories and define their identity. That exhibition opened again in 2019 during the Milan Design Week reiterating the interest in bringing out the great heritage enclosed by submerged culture of territories. It was intended to encourage the advancement of a territorial design, i.e. a design for a specific region, starting from the analysis of the

tangible and intangible local heritage. Ezio Manzini stated an analogous concept in reference to the territory as a project dimension and to design as an instrument of reading and action. He has identified this branch of design in its “ability to recognize potential resources, to transform them into effective resources, and to cultivate them in the perspective of their sustainability” (Manzini, 2005).

The first signs of a renovated care about territories as a vital element of human life, was driven by the degrowth of urban progress that in the late 20th century involved urban and industrial areas. They highlighted an image of the territory outside the city that basically had kept identity and authenticity alive. The built environment instead had lost and destroyed them. Citizens and intellectuals also realized that processes of change which had affected territories had also in some cases led them to become uniform, lacking their authentic particular identities (Castelnovi, 2015). At the same time, many disciplines (not only belonging to the area of architecture, urban planning and urban geography) started to deal with the topic of territory as a complex field of study.

They focused on mechanisms, relationships and systemic understanding of the territory as a whole given by its elements and interrelations (Magnaghi, 2000). A universe to be conceived more in terms of sustainable enhancement and responsible development instead of in terms of exploitation and production. Design at the beginning of the 2000s definitely focuses on its role as reader and interpreter of the territory, capable of identifying its meaning, its nuances, the intimate

soul in an approach that is analytical-perceptive-sensorial. The transdisciplinary design assumed a greater degree of importance over the years. It has been validated by the increasingly contamination and synergy with other disciplines in an integrated approach. If design is not assignable to a unique area of study (Deserti, 2011), design for territories occurs across several areas of expertise, building relationships and coordinating stakeholders also at the local level (Parente & Villari, 2010). It has many points in common with the fields of research of engineers and architects among others, who work on technologies and geo-location platforms. These cultures work together to reach a common vision of valorization of territories. From the known to the unknown, their purpose is to give value to the specificities as trigger factors able to rise interest in discovering territories. It concerns exploring invisible dimensions of the space with the appropriate data (Claudel & Ratti, 2018). These areas work in order to invite and lead people to places providing them with adequate geo-location tools. The presence of people and the evidence of interest in exploring territories are in opposition to phenomena of degradation, abandonment and impoverishment. On the one hand, territorial marketing strategies, services and infrastructures are put in place to be effective in allowing people to travel through places. On the other hand, tools help visitors to orient themselves. Design for territory has pointed out that all experiences may strengthen territorial promotion. Design in this frame play the role to enable the community to envision desirable concepts, design, act and communicate (Maffei, Villari, 2004). Culture, art and design, are together sharing the same objective: they accompany and teach peo-

ple how to develop scenarios and visions of possible worlds, to feel active and responsible part of it. They also contribute to understand and raise the profile of community values. In particular, design has the practical task to mediate, build collaborations, partnerships and networks. Moreover, it provides distinctive visualization to translate complexity for everyone like an elastic mind (Antonelli, 2008).

Design and cartography are no longer just geographical tools but instruments to enhance, by the use of digital and internet technologies, new narratives to encourage participation and collective actions. Today mapping projects for the narration and enhancement of territorial heritage have multiple roots in humanities and IT.

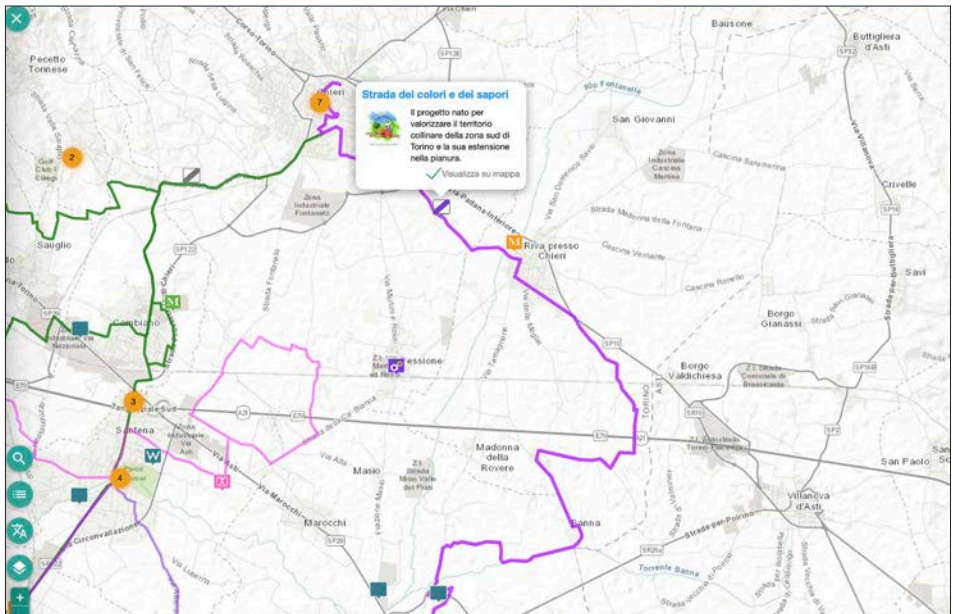


Figure 2. LandscapeFor, AtlasFor, detail of a cultural itinerary on the outskirts of Turin, “Strada dei colori e dei sapori”. Retrieved from atlas.landscapefor.eu.

These new cartographies arose from the urban computing research and the amount of data produced by the collective use of devices. Lev Manovich defines “geo media” the location-based data on the behavior of people in relation to places where they have travelled (Resch, Britter & Ratti, 2012; Di Lorenzo, Reades, Calabrese & Ratti, 2012). It means that the data relating to the movement create new relationships between people and places, shared interactions and participation (Willis, Corino & Martin, 2012). They allow us to detect patterns of habits concerning movement and frequented places.

IT shapes patterns, influences them and directs experiences we perform with respect to the space that surrounds us (Dourish, Anderson & Nafus, 2007; Nabian, Ratti, Biderman & Grise, 2009). The term “social navigation” has been coined to define the way how people move by the influence of observed or known behaviors. These considerations not always have focused on the enhancement of territories, but they are framed within a broad reflection on the role that internet and technologies have as a means of cultural dissemination (Glaeser, Kolko, & Saiz, 2001). ICTs and Big Data, among others, are recognized as essential basis for destinations’ competitiveness, tourism development and territorial innovation. (Del Vecchio, Mele, Ndou, & Secundo, 2018). Locative media have developed digital and real environments able to enhance the knowledge of the place and create engagement, therefore social and cultural practices. In this way technology, design and territory became closely intertwined. Digital data and humanities offer opportunities for a better knowledge and discovery of territories (Formia & Zannoni, 2018) supported by the concepts of

“immaterial geography”, “subjective cartographies”, “emotional maps”, “psycho-geographical explorations”. These practices give the chance to experience places in a synesthetic dimension and explore different narrative modalities. And the promotion of these territories depends on a deep knowledge of the place (i.e. identity, language, material culture and symbols), a reading of digital cartography and other tools to navigate and get different stimuli from the site.

“Places have a great strength in their identities that actively intervenes in our personal and collective existence, in cognitive, linguistic, perceptual and sensorial processes, even though often as underlying elements.” (Magnaghi, 2000). AtlasFor is a practical platform in this direction.

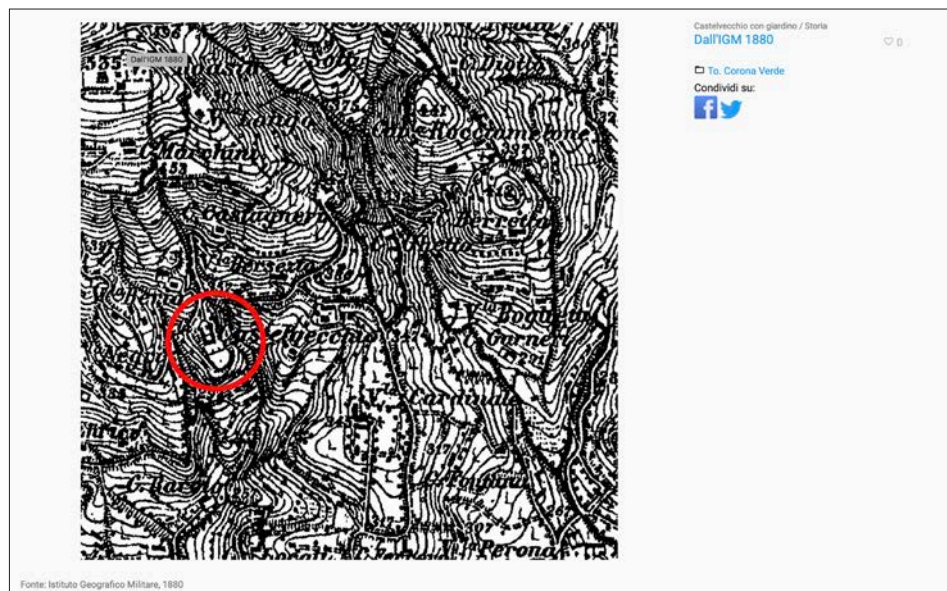


Figure 3. LandscapeFor, AtlasFor, an example of documentary cartographic material relating to the territory of Castelvocchio, retrieved from the local historical archives. Retrieved from atlas.landscapefor.eu.

The participatory attitude has become a key point in this context since the first half of the 2000s. Some experiments of digital mapping services began to add the possibility for users to publish feedbacks and new contents. The purpose is to increase the immersive relationship with the context giving the chance to interact in a totally different way. Particularly relevant are feedbacks about governance from the citizens and local people (Castelnovi, 2015). Design mediates at a local level, fosters a sense of community and promotes a public debate for a collective action plan.

4. Conclusions

Designing for the territory and for its enhancement is an action that can take on multiple meanings and actions and implies a contribution extended to several areas that operate in a frame of reciprocal collaboration and contamination. Reactivating the lymph that gives life and future to the territories it is necessary also a general rethinking that includes a vision extended to qualities, values, and identity. It requires a sincere interest in their discovery. This paper aims at a vision of design for territories that goes far beyond physical resources, infrastructures and evidences of places. It presents territory as a subject that needs to be reactivated starting from its intangible social dimensions, giving identity and vigor to the social capital. New scenarios of relationship with territory are opening up by acting on processes that organize and display data, juxtaposing them to multiple levels of representation and language. This investigation has recognized a space of research-action about territory at the intersection of these spheres. It extends the cartographic possibilities to new inti-

mate, multisensorial experiences on the basis of fresh, innovative ways of mapping.

Design can contribute to the emergence of a system that is under track, configuring products-services for the understanding of territories. These interventions are in the long-term instrumental to the collective memory, and to generate cultural values for a positive impact on the territory and communities.

References

- Antonelli, P. (2008). *Design and the Elastic Mind*. New York: Museum of Modern Art.
- Castelnovi, P. (2015). Multi-scalar and Inter-sectorial Strategies for Environment and Landscape. In R. Gambino & A. Peano (Eds.). *Nature Policies and Landscape Policies. Urban and Landscape Perspectives*, vol 18 (pp. 291-298). Springer, Cham.
- Deserti, A. (2011). Mappe dell'Advance Design. In M. Celi (Ed.), *Advance Design. Visioni percorsi e strumenti per predisporre all'innovazione continua*. (pp. 47-63). Mc Graw-Hill.
- Del Vecchio, P., Mele, G., Ndou, V., & Secundo, G. (2018). Creating value from Social Big Data: Implications for Smart Tourism Destinations. *Information Processing and Management*, 54(5), 847-860. <https://doi.org/10.1016/j.ipm.2017.10.006>.
- Di Lorenzo, G., Reades, J., Calabrese, F., & Ratti, C. (2012). Predicting personal mobility with individual and group travel histories. *Environment and Planning B: Planning and Design*, 39(5), 838-857. doi:10.1068/b37147.
- Dourish, P., Anderson, K., & Nafus, D. (2007). Cultural Mobilities: Diversity and Agency in Urban Computing. In C. Baranauskas, P. Palanque, J. Abascal, & S. D. J. Barbosa (Eds.), *Human-Computer Interaction – INTER-ACT 2007. INTERACT 2007*. pp. 100-113. Berlin: Springer.
- Formia, E. & Zannoni, M. (2018). “Geo-media” e Data Digital Humanities. Il ruolo della memoria collettiva nel progetto del territorio. *MD Journal*, 5, 116-129.
- Glaeser, E. L., Kolko, J., & Saiz, A. (2001). Consumer city. *Journal of Economic Geography*, 1(1), 27-50.
- Goodchild, M. F., (2007). Citizens as sensors: the world of volunteered geography. *GeoJournal*, 69(4), 211-221.
- Jones, P., & Bowes, J. (2017). Rendering systems visible for design: synthesis maps as constructivist design narratives. *She Ji: The Journal of Design, Economics, and Innovation*, 3(3), 229-248.
- Krucken, L. (2018). Leggere il territorio e la geografia immateriale: creatività urbana ed empowerment. In M. Parente & C. Sedini, *D4T Design per i territori. Approcci, metodi, esperienze* (pp. 189-201). LIST Lab.

Maffei, S., & Villari, B. (2004). Designer as a learning enabler for strategic design processes in local development. In Y. Sotamaa, E. Salmi, & J. Lantto (Eds.), *Cumulus Working Papers Publication Series G* (pp. 90-98). Oslo: University of Art and Design Helsinki. https://www.cumulusassociation.org/wp-content/uploads/2015/09/WP_Oslo_12_04.pdf.

Magnaghi, A. (2000). *Il progetto locale. Verso la coscienza di luogo*. Torino: Bollati Boringhieri.

Manzini, E. (2005). Enabling solutions for creative communities. *Design-matters*, 10, 64-68.

Manovich, L. (2009). Cultural Analytics: Visualising Cultural Patterns in the Era of 'More Media'. *Domus*, 923.

Nabian, N., Ratti, C., Biderman, A., & Grise, G. (2009). MIT GEOblog: A platform for digital annotation of space for collective community based digital story telling. *2009 3rd IEEE International Conference on Digital Ecosystems and Technologies, DEST '09* (pp. 353-358). IEEE.

Parente, M., & Villari, B. (2010). Design, system, territory: a multidisciplinary didactic activity to enhance places. In G. Forsyth (Ed.), *Connected 2010 - 2nd International Conference on Design Education*. Sydney: University of New South Wales.

Parente, M. (2016). Design for Territories as reflective practice. *PAD Pages on Arts and Design*, 13, 10-27.

Parente, M., & Sedini, C. (2017). Design for territories as practice and theoretical field of study. *The Design Journal*, 20(1), S3047-S3058.

Peruccio, P. P. (2016). Design, informal economy and material culture. In L. Bistagnino (Ed.), *MicroMacro. The whole of micro systemic relations generates the economic-productive model* (pp. 87-92). Milano: Edizioni Ambiente.

Ratti, C., & Claudel, M. (2018). Senseable City. In M. Del Signore & G. Riether (Eds.), *Urban machines: public space in a digital culture* (pp. 208-213). ListLab.

Resch, B., Britter, R., & Ratti, C. (2012). Live urbanism - Towards SENSEable cities and beyond. In S. T. Rassia & P. M. Pardalos (Eds.), *Sustainable Environmental Design in Architecture* (pp. 175-184). New York: Springer.

Willis, K., Corino, G., & Martin, K. (2012). Developing a Neighbourhood Locative Media Toolkit. In *4th Media Architecture Biennale Conference* (pp. 75-78). Aarhus, Denmark: ACM New York.

Places in Lieu. Mediterranean Sedentary and Nomadic Living Spaces

Alberto Bassi, Giuliana Califano & Tommaso Listo

Università Iuav di Venezia, Department Culture del Progetto

Keywords

Interface between Union and Division, Nomadic Transhumance, Full and Void Spaces, the Third Space, Co-Design with Communities.

Abstract

The Mediterranean landscape represents an interface between two different shores, a skin dividing an inner from an outer space, a fullness from a void, which are generated by two symbolic ways of living and construction of space: the *space of staying* that is sedentary, solid, full and the *space of going* that is nomadic, fluid, void (Careri, 2006).

This research proposes a reflection on how the territory's surface is invested with meanings, playing the role of link between different languages and means of identity construction (Dal Buono & Scodeller, 2016), thus offering a double overview. On the one hand, on how the nomadic transhumance of several populations affects the creation of a new Mediterranean landscape and on new forms of living the individual and common spaces, which generate a different aesthetics and a new way of experiencing the city time. An unpredictable aesthetics that in some places becomes void, as in the abandoned and depopulated Mediterranean areas, while in others it gets full of new migrants thanks to resettlement measures.

The void left by the old inhabitants, abandoned spaces waiting to be repopulated, residues devoid of an apparent function that get new meaning and become shelters for diversity (Clément, 2005): for plants, as well as for allochthonous people that driven by force majeure, move from one garden to another, generating a reborn and an increase in the biodiversity hotspots (Clément, 2011).

On the other hand, we wish to investigate the role of design in its various facets, methodologies and contemporary tools as a means to foster the relationship between landscape and citizenship, to let them achieve its own identity representation and fill the socio-cultural void of the territory. The project's practice can be a tool to trigger policies of self-determination of the imaginary, allowing those who live in the territory to be involved in making their own story, according to a sense of belonging when they make a representation of their community (Colafranceschi, 2015).

Focusing on design actions and multiple case studies – such as urban regeneration labs, social cooking, social engaged art and participatory interaction practices through digital media – which have been able to generate and encourage relationships between different cultural, identity and aesthetic aspects of the Mediterranean area, sparking short and long term moments of contemplation, sharing and discussion.

1. Introduction

Our aim is to broadly investigate the Mediterranean landscape trying to describe its spaces according to macro-categories taken from a series of works and projects without however delimiting its geographical or political boundaries. We will therefore have in-between spaces or border spaces, solid spaces and fluid spaces, nomadic spaces and sedentary spaces, full spaces and void spaces. Landscapes where man's action, both tangible and intangible, can generate a representation of a Mediterranean seen as a shared public space.

2. Mediterranean: interface and integument of union or division

In-between spaces and border spaces. Solid spaces and fluid spaces.

Borders divide space; but they are not mere barriers. They are also interfaces between the spaces they separate. As such, they are subject to opposing pressures and are therefore potential sources of conflict and tension (Bauman, 2009, pp. 24-25).

Is to live in a place to take possession of it? What does taking possession of a place mean? As from when does somewhere become truly yours? (...) Is it when you've experienced there the throes of anticipation or the exaltations of passion, or the torments of a toothache? (...) To put down roots, to rediscover or fashion your roots, to carve the place that will be yours out of space, and build, plant appropriate, millimeter by millimeter, your "home" (Perec, 1974/2004, pp. 84 e 34).

Tracing lines on a page, describing the space between these lines and then name it; this gives man the right to appropriate his spaces.

Yet it is strange to think that a strip of land and even more a portion of sea can be *territorialized*, charging it with symbols and geopolitical ideologies (Paci, 2018). “Every nation is free to travel to every other nation, and to trade with it” claimed Hugo Grotius, a Dutch jurist of the seventeenth century in his *Mare Liberum*, stating in the first chapter of *The Freedom of the Seas*, that by the laws of nations navigation is free to all person whatsoever. Therefore, the sea should have been regarded as a common good of non-exclusive property, which served to communicate and for the transit of people and goods (Carnimeo, Di Caffio & Leandro, 2013, p.42).

The Mediterranean has always represented a place/non-place, interface between union and division, between North and South, East and West, Christianity and Islam, above and below, between those within the system and those who are outside it, by choice or due to historical circumstances.

The word interface¹ expresses an idea of connection between two entities and from the IT world it can be transposed to identify any tool that allows us to interact with the outside world (Francavilla, 2004). Connecting something inside with

1. According to Luigi Comi: the interface is the control room through which instructions are entered to perform the tasks for which the computer is designed (Comi, 1997, p. 50), or the set of devices, hardware and software, which allow us to interact with a machine or a program in the simplest and most intuitive way (Ciotti & Roncaglia, 2000, p. 182). According to another definition by Clemente Francavilla the interface represents the channel that allows the exchange of information through a correlation of input-output data (effectors-receptors) between human-computer where communication, that is the form of language between them, represents the interface (Francavilla, 2004, p. 27)

something outside, creating a link with the spatial and imaginary aspects of a territory. We can consider this space of union/division of several territories as the border place and a space to think, with the aim of delimiting and separating one thing from another, but also of encouraging exchanges and relationships. Therefore, the sea as a conveying surface, a liquid surface useful for transport, but also a solid surface, like a wall that is interposed between one bank and the other. Continuing our reading of the Mediterranean in a metaphorical key, the terraqueous interface (Schmitt, 2002) seems to have two images of the system that do not match: the two entities above and below the sea are not connected, and the inputs entered by one side, often generate unintelligible outputs on the other side; not only due to different communication systems, but also to different needs and expectations of users at either side of the interface. And this without taking into account the objectives behind the political and economic dynamics of the two connected entities, which do not allow a clear understanding of the interface. The perfect interface, on the other hand, would be invisible, since it would establish apparently immediate relationships – that is not mediated – with the environment and with the other human beings that are part of it (Bergamo, 2016, pp. 120-129) as well as the human epidermis. The skin, in fact, is a protective and sensitive surface likewise and represents the ideal means of mediation between inside and outside, perfectly adjusting the temperature, absorbing the sun's rays, communicating tactile stimuli to the brain, and functioning as a sexual stimulus through the emanation of odors and hormones (Dal Buono & Scodeller, 2016). Moreover, the signs of the time are engraved on the skin as well as those

of previous experiences and the same analogy of a functional, but also symbolic nature, can be applied to the Mediterranean landscape, which can trigger relationships and exchanges, as well as isolate and protect. The body, like the landscape, presents sagging, fractures, scars. It is made of shaded or light areas, soft or angular curves, glabrous or hirsute areas, rugged or smooth parts. If we considered the landscape as part of our body, would we treat it the same way? The landscape is not static, but it is a variable space like our bodies, and it changes in relation to the entity that it contains; moreover, it is potentially inclusive, because it could incorporate all the settlement, production and economic actions of man, stratifying them in the cultural and rocky sediments of the territories, leaving useful information to the next users.

The Mediterranean as an interstitial space of communication between countries, religions and ethnic groups, join many territories, not only for its mild climate, the kinds of plants, the proxemics of the space and human behavior in landscape geography, but also for those common stories of populations and migrations that have characterized the border areas. The concept of the border, however, recalls the idea of a frontier - an image opposed to that of a communication interface - that is linked to a national identity to be preserved and to a place belonging to a small group of people. In the Maltese pavilion of the 58th International Art Exhibition of *La Biennale di Venezia*, the video installation *Between the Lines*, which includes *Atlantropa X* (Fig. 1) by the artist Klitsa Antoniou, tells us about the trauma of geographical dislocation, shared by the populations on the edge of the Mediterranean.



Figure 1. Klitsa Antoniou, *Between the lines* and *Atlantropa X*, Maltese Pavillion, 58th International Art Exhibition of *La Biennale di Venezia*, 2019. Image credits Klitsa Antoniou. Retrieved from www.klitsa-antoniou.com/

This is represented by fluid topographies with ongoing cultural, social, political and economic transformations, which however do not take into account the silent memories of people rejected and then erased and forgotten, both in life and in death. By *Atlantropa* the artist tries to recreate the fragments of these crashed memories, referring to the engineering and utopic project of the German architect Herman Sörgel

(Fig. 2), which in the 1920s proposed a Eurocentric vision of union between Africa and Europe in a single supercontinent, as opposed to Asia.

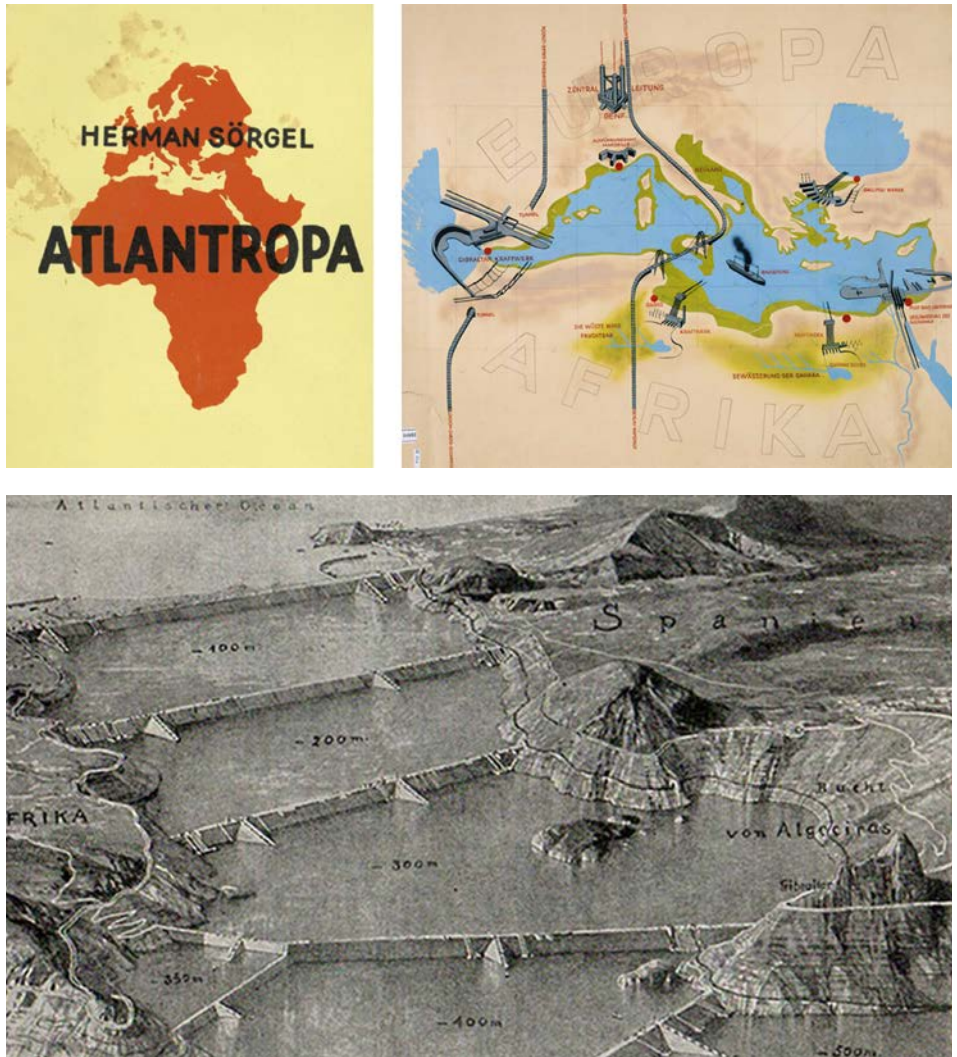


Figure 2. Herman Sörgel, *Atlantropa*, archive images from 1927. Image credits Rivista Studio, retrieved from www.rivistastudio.com/atlantropa/ and Italia Star Magazine, retrieved from <https://bit.ly/2kKW4HJ>.

Through a series of hydroelectric plants, dams and bridges, to lower the level of the Mediterranean Sea, the idea was to exploit both more agricultural land which was born out from the drying up of areas in southern Europe and northern Africa, and to get more easily the resources on the African continent. Beyond its idea of exploitation of new resources – which initially began as a collaborative project among all the countries that overlooked the Mediterranean and then it changed following the Nazi's rise to power – the project was welcomed with enthusiasm, because it would have allowed millions of Europeans rebuild their lives in the new Euro-African coast of the supercontinent. However, these marine bridges, figment of the imagination, are today closed, forgotten, hidden and keep being voiceless memories. If we overturn the full (the continents) with the voids (the sea) to think on the idea of exchange of lives and geo-political events, on reversal of conflicts, climate and social dynamics, we would still like these marine bridges to remain silent? Men feel more protected by barriers as it is a natural instinct, but at the same time barriers limit the discovery of the “elsewhere” and of the “other-selves”. Building imaginary bridges to get in touch with the stranger has become the focus of many artists and designers today.

3. Full space and void space

Aesthetics of nomadic space.

Walking is an indicator species for various kinds of freedom and pleasures: free time, free and alluring space, and unhindered bodies (Solnit, 2001).

The history of mankind is linked to walking from the beginning of its existence. Crossing the space has always been a basic human need since its birth, to search for information and interpret the context, but above all to address basic needs, such as the search for water and food or more favorable weather conditions. As a way of example, over the centuries, the transhumance has linked mountains to plains, leaving indelible routes on the territory, like scars on the skin. Routes to which each population has given a name: *cañadas* in Castile, *camis ramadas* in the eastern Pyrenees, *drailles* in Languedoc, *carraïres* in Provence, *tratturi* in Italy, *trazzere* in Sicily, *drumul oilor* in Romania (Braudel, 1977/1995, p. 23), and which today are crossed by hikers, rather than by nomadic populations or shepherds.

When the perspective of walking is detached from the basic needs of survival, it becomes *transurbance* (Careri, 2006), that is art practice and symbolic act through which man interacts with the territory and transforms it. The path becomes a personal narration to catch traces of existence, but also a critical tool to investigate the landscape and the housing patterns of the places. First with the *urban ready made* of the Dadaists, which gave value to the empty, banal and useless space – and no longer to the artwork – then with the surrealist *deambulation*, in which the artists made a mental map of the territory to carry out an automatic and unconscious writing at the edge of real space; walking becomes a playful-creative art practice that invites you to get lost in space. But it also becomes a way of reading and appropriating the territory with the *cartes mentales* of the Situationists' cartographies or the

cartes psychogéographiques of the Lettrists, whose aim was to describe through the use of different colored backgrounds, a map of feelings and psychological effects associated with places. Guy Debord's *Naked City map* of 1957 (Fig. 3), for example, is made of pieces of a tourist map of Paris, which was then reassembled randomly by the artist. This gives rise to itineraries conceived as *drift* or *dérive*, that is where people follow random trajectories. Now as then there were full spaces typical of the sedentary space, *the space of staying* with long-lasting architectures and artifacts made to occupy and use a place, digging and leaving indelible marks on the territory; and void spaces typical of *the space of going*, conceived with artifacts and nomadic architectures that do not leave any lasting marks on the territory (Careri, 2006). The tent is good example of nomadic artifact, as it occupies the territory without seizing it. It has often been associated with catastrophes (the tent cities of the earthquake victims or those of war refugees – such as those in the Darfur refugee camp in Chad or in the Za'atri one in Jordan), has had negative connotations

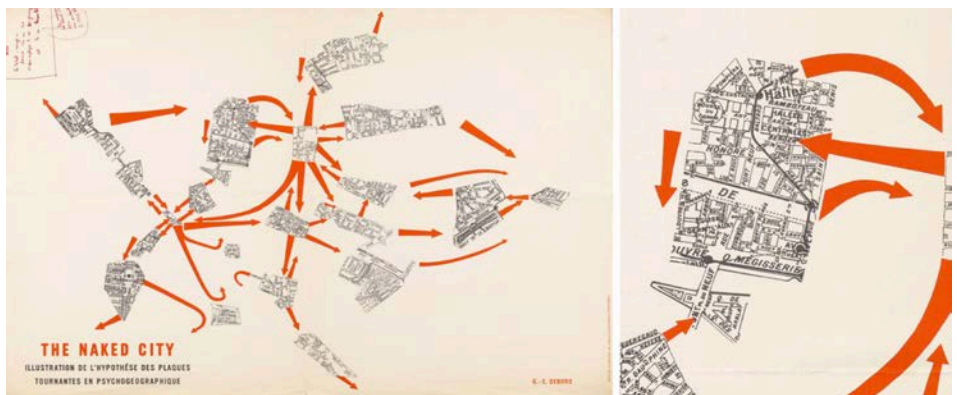


Figure 3. Guy Debord, *The Naked City map*, 1957. The artist reassembled a Paris' tourist map connecting it randomly. Image credits Frac Centre. Retrieved from <https://bit.ly/2HsVKGJ>.

(the imaginary of the gypsy tent cities), but has also become a symbolic element of the eternal wandering (the tents of the Bedouins of the desert), or a political instrument of protest, which transforms and gives the landscape new meanings. Like the black plastic tents of the *Sem Terra Movement* (MST) in Brazil, which have become the symbol of the resilience and civil disobedience of a part of the population (Losano, 2006), which occupies portions of land for cultivation, often exploited lands from landowners, who deplete the land with monocultures and then abandon it (Fig. 4).

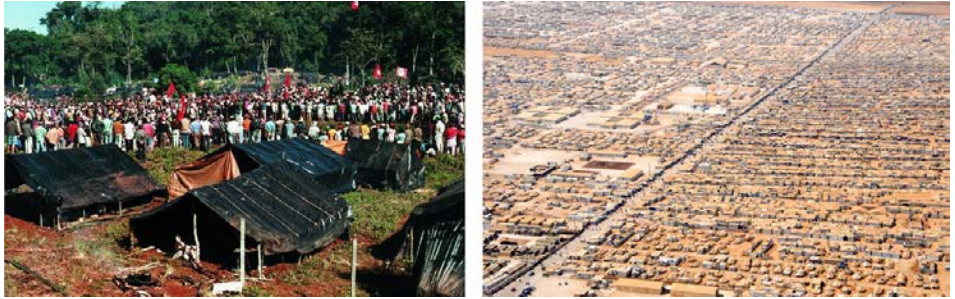


Figure 4. On the left: Tent camp *Hugo Chavez*, Movimento Sem Terra, Brasil, 2016. Image credits MST Rondônia, 2016. Retrieved from <https://bit.ly/2lQ9MJy>. On the right: Syrian refugee's camp in Za'atri, Jordan, 2013. Image credits United States Government Work. Retrieved from <https://bit.ly/2mdFWPy>.

Nomadic artifacts that have inspired over time utopic projects such as *Terrains vagues* by Constant (Fig. 5), hanging dwellings like infinite constructions and tents that integrate each other, in a succession of full and empty spaces, a nomadic camp on a planetary scale, inspired by the tent cities of some gypsies that the Dutch architect saw in the Italian town of Alba in Piedmont region. And yet, *Le Città Ideali* by Superstudio, the Fuller's geodesic dome, the nomadic furniture by Papanek and Hennessey, pioneers of nomadic design, and the many examples of inflatable design (Fig. 6).



Figure 5. On the Left: Nieuwenhuys Constant, *Terrains vagues* example. In Careri, F. (2001). *Constant. New Babylon, una città nomade*. Torino: Testo & Immagine editore.
On the right: Superstudio, *the 6th city, The magnificent and fabulous Barnum jr.'s city*. Retrieved from <http://raecordi.blogspot.com/2012/07/le-dodici-citta-ideali.html>.



Figure 6. On the left: Pierre Stephane Dumas, *Casabubble*, example of inflatable design. Retrieved from <https://bit.ly/2m8XNqH>.
On the right: Victor Papanek and James Hennessey, *Relaxation Cube*. In Hennessey, J. & Papanek V. J. (1973). *Nomadic Furniture 1*. New York: Pantheon Books.

However, the two spaces, sedentary and nomadic are linked by some sort of osmosis: the sedentary spaces take advantage of the nomadic spaces for commercial purposes as well as nomadic spaces live thanks to the sedentary ones, which are used for short/medium periods, before moving again. This relationship takes place through in-between spaces like the Mediterranean, an intermediate space between the sedentary city and the nomadic city, between full, solid and dense spac-

es, circumscribed by walls, and void, liquid, smooth spaces, made of dynamic paths that constantly keep moving.

The only trace is left by walking, like the work *A Line made by walking* of 1967 (Fig. 7) that Richard Long makes trampling the grass on the ground just by walking back and forth. The artifact completely disappears, what remains is art in its pure form, the creative and symbolic act made with his body as the only tool to measure the space. An act that becomes a non-violent action to leave a temporary mark on the ground, a line that represents both the presence and the absence of the action and the artist.

But when the action of walking is made again as a basic need for the survival, for a better future, for climatic reasons or



Figure 7. Richard Long, *A Line made by walking*, 1967. Image credits Richard Long. Retrieved from <https://bit.ly/2kIg1z3>.

wars, can also a symbolic transformation of space – intentionally or unintentionally – take place? This is what the contemporary artist Hiwa K is wondering with his sculpture and performance *Mirror* (Fig. 8), an artifact arising out from the combination of prefabricated objects, a *ready made* composed of motorcycle mirrors mounted on a stick and kept in balance on the nose, while he crosses the landscape. The experience of the path itself becomes a form of art, but above all it becomes a way of self-determination and a political act. The sculpture reflects the journey that the artist made as a child, when he fled from Iraqi Kurdistan, walking through Turkey, Greece, Italy, to Germany, where he still lives.



Figure 8. Hiwa K., *Mirror project*. Image credits Hiwa K. Retrieved from www.hiwak.net/projects/mirror/.

Where are you based?

On my feet.

Then where are your feet based?

Feet are never based.

This way Hiwa K describes its sculpture, as an extension of his body, organs and senses, useful for those who can get lost in the cities they pass through. The landscape, fragmented in the mirrors, is deconstructed and filled with new meanings, through walking. The sculpture becomes a survival kit to adapt to the landscape and to balance not only the body in space, but above all the mind during the journey, in order not to lose the will and the reasons for shifting and help the artist complete his journey. The mirror represents the nomadic work par excellence, useful to reconstruct personal geography and the map of places constantly evolving, so as not to lose landmarks in void and abandoned spaces, often invisible to the natives. Holes that are filled and come back to life thanks to allochthonous settling there.

4. The third space as a refuge for biodiversity

The void spaces of the possibility.

The city is a psychic landscape constructed by means of holes, entire parts are forgotten or intentionally suppressed to construct an infinity of possible cities in the void (Careri, 2006, p.72).

A double Mediterranean: the visible one – ours – and the invisible one – of the stranger, of the immigrant, or as Geneviève Makaping defines migrants' *eccentric subjects*, that is those far

from the center or who possess a different center (Lavia, 2018). A double Mediterranean that meets seldom in the interstices of the possibility, in the middle areas between the Sicilian/Calabrian/Campania/Emilia/Veneto countryside and the cities. Void and nomadic spaces where people self-define themselves. Normally suburban spaces, abandoned and difficult to control, which are at the edge with other nomadic spaces and then tend to modify their space-time faster than the one in the center. Fluid spaces to escape rules imposed from above, from the power that tries to reclaim them, because they represent a threat to the urban project on language, aesthetic, economic and political homogenization. We defend ourselves against the invasion of the foreigner by raising walls, using the sea as a frontier and impassable boundary, enhancing an apparent pure cultural identity.

Even plants, dear memories of Mediterranean traditions – such as the orange trees of the Riviera, the cypresses of Tuscany, the chili peppers or dried tomatoes of southern Italy – as well as human beings, represent a Mediterranean resulting from a graft of different populations, of salt and water, of fluid space bounded by straits and mountains, that are the solid space of continents. Mountains with moving shapes and that, like a stone skeleton, pierce the skin of the Mediterranean territory (Braudel, 1977/1995, pp.11-15), changing over the centuries with man's passage, through the culture of terraced cultivation, dry stone walls, quarries and mines.

Through the anthropization of the landscape, man uses the environment and, unlike the other animals that live in it, he

lives on it, modifies it to make artifacts, unsatisfied with his ecological niche but constantly looking for new needs (Francavilla, 2004). However, when he tries to uniformly transform the landscape, it generates a decrease in the variety of behavior of rural space, as well as urban space. The homogeneous design of the landscape leads, therefore, to a reduction in the possible spaces of diversity, while the landscape used and then abandoned by man, because no longer useful, generates empty spaces, undefined and unproductive, the *friche* (brown-field): marginal landscapes deriving from previously useful spaces, that become a reserve of biodiversity that is expressed through the number of species on the planet and the variety of behaviors (Clément, 2005, p.27). The lack of interest among institutions of these abandoned residual spaces makes possible *the third landscape*, whose behavior will depend on the freedom of action and the capacity of adaptation as much of plants as of people. The void spaces of the Mediterranean landscape redesigned as a *third space* – which recalls a third state – that is: the extra space (...) in which different cultures, although they are neighboring and contiguous, do not add up nor are opposed, but give life to new forms of meaning and new strategies of identification, as stated by Lidia Curti (Lavia, 2018, p.125).

If we imagine these marginal territories as spaces of possibility, prearranged to constantly re-invent themselves, we can imagine a *garden in motion* (Clément, 2011, own trans.), which refers to the *Walking City* by Archigrams, making-itself by respecting the movement of the already existing entities and energies. Giving shape to the landscape is indeed just an illusion

of forming a living thing like a plant, which keeps moving. Rather than designing a living ecosystem as the landscape, it is better to co-design with nature, making use of the diversity offered by the territory.

The designer of urban spaces and gardens begins to resemble to a *spontaneous designer* (Clément, 2011), who does not have any utopian expectations, but is concerned with investigating a place, observing it and studying its behaviors and hidden dynamics, as well as the culture and the vernacular expressions of both geographical and human environments. People who live in that place, for their side, whether for short or long term, actually live the space only when they participate in its representation, when they fill it with old and new symbols to establish a more conscious and responsible relationship. Co-designing, as with nature, even with permanent or temporary inhabitants, in order to have a common representation of the territory, suitable to establish relations both between different individuals and between individuals and places. This encourages an “empirical bond that combines the ideation and the realization/transformation”, which in turn convert the landscape into something that conveys a sense of ownership with regard to the object we have transformed and a sense of taking care of it (Colafranceschi, 2015, p. 214).

An example is the *ReCollocal* project, an urban regeneration platform that pays attention to marginal places, especially the small communities in the abandoned villages of inland areas, and launches processes of co-design and co-production between permanent and temporary communities, inter-

twining different fields, ranging from architecture, urban planning, video-storytelling, and ethnography. *Transluoghi* is one of the projects on nomadic residencies that since 2016 the platform relaunches every summer for a week in the Cilento area of Campania region in Italy. The residence is combined with the discovery of landscape and on-site informal learning through design and self-construction workshops, urban regeneration, landscape photography, social cooking, video-storytelling and participatory social-interaction practices, community branding and soundscape design. The residences allow the user to experience the landscape by interpreting the needs of the two communities, sedentary and nomadic, through the design of spaces of interaction and exchange, which over the years have produced lots of outputs, whether tangible or intangible, including: realization of country-style and street furniture to live the landscape in a slow way (from the seats, to the nomadic work stations, to wooden cones where to rest in the nature and amplify the sound, up to olfactory cones left in the middle of the historical center, covered with plants and typical Cilento spices); photographic installations; soundscape or acoustic environment performances; digital and virtual media taken from video-storytelling labs, and culinary products used as relation activators (Fig. 9).

Among Italian migrants there were landscapers, architects, designers, storytellers, photographers, artists, cooks and walkers, and also African and Bangladesh migrants joined some editions, such as during the *Magnète* Kitchen and Design lab, an experiment of social eating led by *Cozinha No-*

made (Fig. 9). *Sui generis cuisine* from Bisceglie in Apulia, Italy, which uses food as a storytelling about the territory and an opportunity for dialogue with the neighbors and with culinary nomads coming from different countries.



Figure 9. Above: *Transluoghi* event, during the *Design and self-construction Lab* in Morigerati, 2018. Image credits ReCollocal. Retrieved from <https://bit.ly/2kffkNl>.

On top left: *Transluoghi* event, during the *Soundscape Design Lab* in Morigerati, 2018. Image credits ReCollocal. Retrieved from <https://bit.ly/2kylPw9>.

On top right: *Cozinha Nomade* during the event *Cozinha dal mondo: Marocco, Bisceglie*, 2019. Image credits Cozinha Nomade. Retrieved from <https://bit.ly/2lM3CKL>.

Food as a convergence point was also the focus of another social experiment, the *Chikù* tavern held in the often vilified areas of the Neapolitan district of Scampia, set up by a non-profit organization *chi rom e ... chi no* and by the company *La Kumpania srls*. Among the various activities that the two associations carry out in the district, which for years have faced the issue of accepting gypsies – in particular the gypsies from the *Cupa Perillo* illegal camp set up 20 years ago – there is the *Chikù* experiment of integration and cross-cultural food (Fig. 10), which includes a group of women from the district, who over the years emancipated themselves through the valorization of food. Again food becomes a means to combine knowledge and flavors, breaking down that wall of initial mistrust towards the gypsies, and above all, it allowed women – both gypsies and Neapolitans – to generate micro-economies.



Figure 10. *Chikù*, intercultural gastronomy group in Scampia, Napoli. Image credits *Chikù*. Retrieved from www.chiku.it/.

And between a dish and the other, the women talk about their choices, sacrifices and how to win respect in marginal territories, abandoned by local administration, such as Scampia. But this lack of interest of marginal territories among the political and administration bodies makes the *third space* pos-

sible, where experimentation and sharing become possible, as well as the re-imagination of the territory. Interpreting the image of a territory from its margins, its suburbs, from the subdued people, the losers, the new nomads, those who reject definitions and who do not consider “any identity as permanent” (Scorza, 2018, own trans.).

In Italy there are many deteriorated and abandoned spaces, left to themselves, just as there are so many potentialities to readapt them, even through small acts, aimed at a direct involvement of the inhabitants of a district, rather than at pursuing a utopia of the form by designers. By building connections and events through markets, urban gardens, sports facilities, or just encouraging people to get involved, many Italian realities straddling urban regeneration, art, participatory design and social movements “from below” give us the idea that another Mediterranean is possible.

Practices that become a tool to investigate the social issues of a territory, which can help overcome traumas arising from “belonging” to one category rather than another, which may defuse a forced identity and give voice to a plurality of identities (Lavia, 2018).

Art and design practices – which also broadly incorporate the co-design of community services – become a playful means of re-appropriation of space and territory, and self-determinate alternative way to re-create the collective space. Mediterranean as a possible space to re-imagine one’s territorial community (Messina, 2018). Re-appropriation of space to reclaim one’s life.

5. Conclusions

Unstable and inclusive spaces.

We want to build walls ... We build besieged civilizations In a besieged civilization nothing can arise in creative terms (Galiberti, 2019).

Those born in one of the many territories of Mediterranean need to look for links between the various civilizations that have populated these lands, relating history, the present and the questions about tomorrow, often to answer the contradictions of our era, which see forced readings aimed at creating divisions among peoples, rather than re-establishing their connection points.

It is difficult to observe history only from a stable point of view and from a temporal primacy, likewise one cannot observe the landscape, both natural and artificial, considering spatial geographies as stable and unchanging. We rather have looked to the Mediterranean space considering the human traces left in crossing the territories, both for short and long periods; such as cartographers, who consider territorial representations as unstable, and where the drawing accompanies the transformative movements of the landscape, not only from the geographical perspective, but also from the psycho-social one, as a sort of *sentimental cartography* (Rolnik, 1989) of people and their way of living and transforming places.

References

- Bauman, Z. (2009, May 24). Nascono sui confini le nuove identità. *Corriere della Sera* (pp. 24-25). <https://bit.ly/2lEyaOl>
- Bergamo, F. (2016). L'interfaccia come tegumento. Prospettive critiche a confronto sulla metafora della pelle. *MD Journal*, 1, 120-129. <http://mdj.materialdesign.it/index.php/mdj/issue/view/4>
- Braudel, F. (1977/1995). *Il Mediterraneo: lo spazio la storia gli uomini le tradizioni* (E. De Angeli tran.). Milano: Bompiani.
- Careri, F. (2001). *Constant. New Babylon, una città nomade*. Torino: Testo & Immagine editore.
- Careri, F. (2006). *Walkscapes. Camminare come pratica estetica*. Torino: Giulio Einaudi editore. Translation from Careri, F. (2017). *Walkscapes: walking as an aesthetic practice* (S. Piccolo, trans.). Ames: Culicidae Architectural Press.
- Carnimeo, N., Di Caffio, F. & Leandro, A. (2013). *Elementi di diritto e geopolitica degli spazi marittimi*. Bari: Cacucci Editore.
- Translation from Grotius, H. (1609). *The Freedom of the Seas*. Revisited by Van Deman, R. (1688). New York: Oxford University Press.
- Clément, G. (2005). *Manifesto del Terzo Paesaggio* (F. De Pieri, trans.). Macerata: Quodlibet.
- Clément, G. (2011). *Il giardino in movimento* (E. Borio, trans.). Macerata: Quodlibet.
- Ciotti, F. & Roncaglia, G. (2000). *Il mondo digitale*. Bari: Laterza.
- Comi, L. (1997). *Computer flash*. Milano: Apogeo.
- Colafranceschi, D. (2015). *Un Altro Mediterraneo. Progetti per paesaggi critici*. Firenze: Altralinea Edizioni.
- Dal Buono, V. & Scodeller, D. (2016). Integumentary Design. Involucri sensibili e sinestesie di superficie. *MD Journal*, 1, 14-19. <http://mdj.materialdesign.it/index.php/mdj/issue/view/4>
- Francavilla, C. (2004). *Il Design dell'interfaccia. Ovvero Integrazione uomo-macchina*. Fasano: Schena Editore.

Galimberti, U. (2019, March). *Paura* [Video]. Seminar held at the 5th meeting of the cycle *Le passioni degli antichi e del moderno*, cultural association *Casa della Cultura*, Milano. YouTube. <https://www.youtube.com/watch?v=jMuLimynwys>.

Hennessey, J. & Papanek V. J. (1973). *Nomadic Furniture 1*. New York: Pantheon Books.

Lavia, R. (2018). Il Mar Mediterraneo tra storia, memoria e narrazione. In D. Paci, P. Perri, & F. Zantedeschi (eds.), *Paesaggi Mediterranei. Storie, rappresentazioni, narrazioni* (pp. 125-139). Canterano: Aracne editrice.

Losano, M.G. (2006). *Il movimento Sem Terra del Brasile. Funzione sociale delle proprietà e latifondi occupati*. Parma: Diabasis.

Messina, M. (2018). La canzone meridionale “post-italiana” e il Mediterraneo. In *Paesaggi Mediterranei. Storie, rappresentazioni, narrazioni*. Canterano: Aracne editrice, pp. 153-170.

Paci, D. (2018). Mare nostro, mare amico. La longue durée delle rappresentazioni francesi del Mediterraneo (1830-1930). In D. Paci, P. Perri, & F. Zantedeschi (eds.), *Paesaggi Mediterranei. Storie, rappresentazioni, narrazioni* (pp. 95-110). Canterano: Aracne editrice.

Perec, G. (1974/2004). *Specie di Spazi* (R. Delbono, trans.). Torino: Bollati Boringhieri. Translation from Perec, G. (2008). *Species of Spaces and other Pieces* (J. Sturrock, trans.). London: Penguin Classics.

Rolnik, S. (1989). *Cartografia Sentimental: transformações contemporâneas do desejo*. São Paulo: Estação Liberdade (own trans.).

Scorza, A. (2018). Uno sguardo postcoloniale sul Mediterraneo. Ri-narrativizzazione della memoria storica italiana nell’opera di alcune scrittrici postcoloniali. In D. Paci, P. Perri, & F. Zantedeschi (eds.), *Paesaggi Mediterranei. Storie, rappresentazioni, narrazioni* (pp. 141-151). Canterano: Aracne editrice.

Schmitt, C. (2002). *Terra e mare*. Milano: Adelphi.

Solnit, R. (2002). *Storia del camminare* (G. Agrati e M. L. Magini, trans.). Milano: Bruno Mondadori Editori. Translation from Solnit, R. (2001). *Wanderlast: A History of Walking*. London: Penguin.



DESIGN VS ART IN THE MEDITERRANEAN AREA

Ulysses Does Not Come back Home.

From Maps of Migration, Small Constellations of Artistic Influences in the Mediterranean Landscape

Marco Borsotti & Sonia Pistidda

Politecnico di Milano, Department of Architecture and Urban Studies

Keywords

Art, Migration, Built Heritage, Mapping, Counter-Cartographies.

Abstract

Ulysses, hero of Greek mythology, spends ten years of his life in war and as many again to come back home. On the return journey, he crosses the entire Mediterranean area. The map of his pilgrimage for centuries has represented an ideal thread that weaved the image of the Mediterranean as a place of shared history. Today Ulysses does not come back home, he still travels along the same waters, but to escape from it. Other Omero have felt the need to design these new routes to testify, with the evocative power of art, a new topography of the Mediterranean Odyssey. These cartographies, experienced by anti-heroes whose name is “no one”, trace paths that intersect men, things and landscapes, in a meeting that generates changes.

Art does not finish its role with the story telling: while it follows the traces of these new journeys, it generates transformations. Artistic actions contribute to define new identity of the places; they transform the memory of them and promote the construction of the sense of belonging of new community profiles. The paper wants to explore a wider role of the art in the urban and landscape transformations, by reading in a critical way different experiences.

1. Introduction

Ulysses, during his pilgrimage, crosses the entire Mediterranean, from Asia Minor to North Africa, to Central and Southern Italy, helping to draw the image of a closed sea, surrounded by lands not so far one from the other but plenty of cultural diversity often, unconsciously, mutually assimilated. A place of conflicts, but above all a place of exchanges.

Ulysses crosses this ancient sea in order to end his life path by regaining his origins. While doing this, he becomes a witness of the many expressions about himself that the Mediterranean owns. For him, Omero traces roads full of mystery and discoveries but, among dangers, suffering and losses, a strong reality is clear: Ulysses knows where he wants to go. His destination is home; his personal cartography takes shape as an emotional conquest anchored into an unshakable certainty: his pilgrimage is a return act.

The contemporary Mediterranean Sea no longer hides mysteries: its cartography is official and, by now, taken for granted. Nevertheless, in the millennium of global connection and individual georeferencing, this secular sea has become, once again, an unknown and deadly surface, on which to trace thin escape routes. They are uncertain lines into a dark sea that separates people from “other” worlds, where it seems possible to conquer the minimal human dignity, which represents the right to survive. Today, therefore, other Ulysses still sail, but they will never go back to home. They sail through the same sea, but their destination is the escape itself. Their journey has become an unknown trip, a painful choice without alter-

natives. Other Omero felt the need to describe new routes to testify, with the evocative power of art, the beginning of a new topography of the Mediterranean odyssey.

Others have settled along these paths, placing tangible signs oriented to honor, to testify and sometimes, to increase the encounter and the mutual knowledge as an opportunity for human enrichment. Art plays a not secondary role in these scenarios, thanks to the universality of its languages. So, small constellations of artistic contaminations born in the Mediterranean landscape and their mapping, still to be designed, could reveal unexpected geographies.

The following paragraphs want to explore the contribution of the art in the urban and social transformation, by presenting, through a common thread, different experiences developed in recent years. The case studies analyzed have been chosen following a thematic and virtual journey:

- the construction of a new narrative geography (Orangotango collective; Philippe Rekacewicz),
- the role of mapping as transitory re-elaboration of the travel experience of migrants (Crossing Maps; the work of Bouchra Khalili, Studio Azzurro),
- the construction of community building practices for places (Mimmo Paladino; Isaac Julien; Christoph Büchel),
- active actions for the reinforcement of the intercultural dialogue and the sense of belonging (Matera, Belmonte Calabro, Rosarno, Arte Migrante, City Art).

2. Migrant counter-cartographies: revolutionary representations and sensitive narrations

The new Mediterranean cartographies trace paths that intersect people, things and landscapes, inevitably generating changes. This requires a change in the interpretation of the connection between individual and environment and between “form and background”¹ (Bollini, 2011). They are not conventional maps: they are, rather, narrative processes that arise from a challenge within the classic representation of hegemonic spaces.

The *Orangotango collective*, which edited *This is Not an Atlas* (2018), a summary of counter-cartography for political actions, talks about “three c”: criticism, countertrend and cartography.

Maps, atlases, globes seem to offer a neutral and realistic look at the geography of our cities and of the planet. In reality, they fail to inform their audience of scale distortions in their representations and of their Eurocentric character. Historically and politically, cartography has been, yesterday as today, a domain instrument. It serves to establish boundaries, to signify properties and to establish power. The non-atlas proposes to break with this use² (Nigra, 2019).

1. “Following a sort of inversion in the ‘connection between shape and background’ the physical context is carried in front and is getting studied and conceptually defined with deeper detail than the individuals and the groups. The approaches to the subject are very different. Following the psychological perspective different interpretations of the connection environment-individual are proposed: the first one attributes to the environment the role of independent variable that – by means of the actual stimulations – produces effects on the individual behaviour; in a second perspective the persons are interpret of the environment according to the specific peculiarities; finally an hypothesis assumes that people and the environment due to the mutual interactions give rise to reciprocal influences” (Bollini, 2011).

2. “Les cartes, les atlas, les globes semblent offrir un regard neutre et réaliste sur la géographie de nos villes et sur celle de la planète. En réalité, elles omettent d’informer leur public des déformations d’échelle de leurs représentations et de leur caractère eurocentrique. Historiquement et politiquement, la cartographie a été, hier comme aujourd’hui, un instrument de domination. Elle sert à fixer des frontières, à signifier la propriété et à asseoir le pouvoir” (Nigra, 2019).



Figure 1. Julia Risler, Pablo Ares, *Iconoclastas*. Critical mapping and collaborative practices. Source: Kollektiv Orangotango+, 2018, p. 88. Creative Commons Attribution-NonCommercial-ShareAlike 4.0 License (CC BY-NC-SA 4.0).

The purpose is to experiment alternative ways of visualizing the world, safeguarding personal experiences, in order to make visible what people really perceive and experience in the immediacy of their everyday life, projected into the exceptional nature of epochal phenomena.

Who traces these cartographies becomes a sensitive mediator – and the artists are spontaneously fitted to this role – of collective practices as well as of intimate confessions: the result is the discovery of lines and routes and their distortions describe the real geopolitical and social dynamics of our complex contemporaneity.

Atlases are valuable objects because they appear to provide a science-based representation of territorial divisions and present a

unifying glance at the world as a whole. (...) While atlases express stability, or rather give the illusion of it, the antiAtlas wishes to reintroduce borders dynamic nature and complex manifestations, and to provide a critical approach to border representations. (...) Maps are not only political but also epistemological devices (Pari-zot et al., 2014).

Cognitive, community, participatory and narrative mappings: the experiments developed with these new tools of knowledge are many and they have proved to be particularly suitable in formulating alternative perspectives for understanding migratory phenomena. In the contribution, some of these experiences will be retraced, in order to track down some of the places where the encounters of routes and territory generates, by means of art, story-telling opportunities. These are experiments where the landscape is modified by events tracks but also by the reconquest and regeneration of spaces; where different projects generate inclusion and identity, rather than separation and sense of not belonging.

2.1. Geographical sketches

Philippe Rekacewicz, geographer, cartographer and information designer, often creates freehand drawn maps.

The sketch is a malleable “transitional work”; it is the place of graphic experimentation, a more authentic detector and more faithful to the thought of the cartographer than the computer, which instead betrays it: it crystallizes in a cold and artificial way often changing situations (Rekacewicz, 2009).

Figure 2. Philippe Rekacewicz, *La grande roue africaine*. Sketch presented at the Museum of Modern Art in Vienna in November 2007, during the exhibition “Waypoint to Sharon Stone”. Source: Wikimedia commons. License Creative common CC 4.0: <https://creativecommons.org/licenses/by-sa/4.0/deed.en>.



It is an experimental and analytical cartography, used as a tool for developing socio-geographical projects. It is often generated by two-dimensional transpositions of individual narratives that, by their different perception of borders, review the representation and self-assertion rules, investigating the relationships between cartography, art, science and politics.

It is impossible to talk about the migration of human beings without evoking the boundaries that other human beings erect. (...) Borders at the same time gather men and separate them. They move in time and space when history upsets the geography of the world. (...) The cards, firstly respond to the question “where?” and then they allow us to understand “what”, ie how human communities produce their territory. Behind every map, there is an intention. The map borns from an idea; it is a mental construction before a paper (thegreateachers, 2011).

2.2. Cartographic meetings

The experience of *Crossing Maps*³ is an experimental and participatory mapping laboratory based on a pluralistic approach between humanistic and artistic disciplines. This laboratory joins artists⁴, geographers and photographers, who supported some migrants in visualizing their travel experiences. “We reinvent the figurative meanings that generally reduce a border to a line and migration to an arrow, and take account of the political and practical complexity of the crossings (...)” (Mekdjian, Amilhat Szary, 2015).

3. *Crossing maps* is an artistic-scientific experiment that is part of the *anti-Atlas of Borders collective* (Mekdjian, S., Moreau, M., 2016).

4. Including Marie Moreau, Lauriane Houbey e Fabien Fischer.

The laboratory activity was carried out with twelve asylum seekers from a day shelter in Grenoble (CH), invited to use among them improvised maps, designed like visual tools capable to overcome their language barriers and permitting exchange information about their origins, their travels, but also about useful city information.

(...) Cartography serves as an act of communication and as an act of presenting oneself. Few words are used, mostly just features. Maps are also drawn to help others in the community: to show where to sleep, where to eat, and where to receive medical treatment in Grenoble. Cartography thus becomes tactical (Mekdjian, Amilhat Szary, 2015).

The map drawing becomes an act of self-identification, but also a tool for the construction of perceptive relationships with the places: an act of mental, transnational and transcultural reconstruction of the person/space relationship. The process starts with a key words collection: a symbolic meanings system representative of the different personal experiences that intersect with the geographical sketches of the participants, enriching themselves with further words. In this way, “adhesive maps” (drawings accompanied by post-it with the keywords) have took shape, as well as works embroidered on tablecloths or tracks molded into clay.

Crossing Maps shifted the focus towards individual experiences of crossing borders. In doing so, the project helped to re-humanize what surveillance tools have sought to dehumanize. (...) Maps, drawings and audio recordings created during the workshop draw on polyphonic narrations that assist us in seeing and hearing the

multiple points of view on contemporary border crossing and asylum (Mekdjian, Amilhat Szary, 2015).

2.3. A black marker

Between 2008 and 2011, the French-Moroccan artist Bouchra Khalili, sensing the centrality of migratory crises as a political subject and as a dramatic human event, merges into the geographical epicentres of these new scenarios, to meet its protagonists.

Her listening action is apparently neutral: Khalili, in fact, records these random encounters on video, without ever appearing or speaking and never framing the faces of her interlocutors, who, in these way, become pure narrative voices.



Figure 3. Lorenz Seidler, ESEL0866. *Bouchra Khalili, The Constellations*. Source: <https://search.creativecommons.org/photos/d0d61378-b76c-46e0-9b4b-3249cb17cdcb>. "ESEL0866" by eSeL.at is licensed under CC BY-NC-SA 2.0

“(…) The artist asked these people to tell the story of their journey from their birthplace to their current position, tracing the path with a marker on a large map” (Carrion-Murayari, 2017). The result is the artistic-political installation *The Mapping Journey Project*: eight videos and likewise voices, speaking with different languages and English subtitled, but, above all, eight hands that simply draw the course of their journey between the Mediterranean Sea and the lands. “What emerges is an alternative geopolitical map (…)” (Baldini, 2016).

The film technique adopted by Khalili lies in the conceptual substance of her intentions: the poor visual quality of the image gives way to an inflexible formal minimalism, where the rigorously fixed scene is filled by the narrative voice of who is drawing his own dramatic wandering. “It is a methodology that gives precedence to the storytelling voice as constructing reality” (Nawi, 2015).

The stories reveal to be authentically epic, both in words and in the evolution of the drawn paths: unimaginable, twisted, endless. These are travels defined by a continuous tension to the “crossing” (the sea, the border, the artificial and militarized obstacle) and by an equally recurrent get away from the final destination, often never reached. These paths consume life years and they are so incredibly close to Ulysses’ journey, for that obvious unwavering will to arrive. Khalili does not use any kind of the classic iconographies of the media migration narrative and she leaves us alone and unarmed in front of the development of rationally inconceivable geographies as well as of temporal paths expansion, true expression of human resistance.

Khalili uses mapping to unhinge the possibility of any fixed ideas of regionalism or nationalism; of past as distinct from present, or of centre as discernible from periphery. In her work, mapping becomes the outgrowth of the storytelling, and the vivid three-dimensionality of history guides her understanding of geography (Nawi, 2015).

Finally, Khalili reinterprets these maps in the project *The Constellations* (2011), where the wanderings of her migrant narrators become eight constellations: white dots lying on a compact blue background. In this way, physical places generate imaginary and abstract forms: an astronomical geography that gives a sky corner to these contemporary Ulysses. “A sort of geographical and human ‘recognition’” (Grella, 2018).

3. Small constellations of connections and contaminations

Art does not finish its role with the story: while it retraces the tracks of these new journeys, in fact, it is able to generate real transformations into the territory. Artistic actions become a real presence and contribute to define new places identities, transforming their memory and by promoting the construction of the sense of belonging of new community profiles.

Art, design and landscape are increasingly linked by mutual influences and relationships. Art goes beyond disciplinary boundaries to embrace multiple contexts: from the landscape to the built heritage, it produces significant transformations in the urban contexts, in landscape design and, today more than ever, in the social context.

3.1. About doors, boats and people. Art & Migration: community building practices for places

A new Mediterranean awareness could also be defined by tracing the presence of many places where alternative collaborative forms take form. They are experiences that, among the mediation of suffering and the self-representation affirmation, place, side by side, migratory cartographies with small constellations of connections and contaminations.

A new mapping could start from the *Porta di Lampedusa-Porta d'Europa*, a sculptural presence, made by Mimmo Paladino (Celant, 2017), which faces the sea from the cliff of the small Italian island. An ambivalent symbol that offers itself like an open passage, but, above all, like a silent simulacrum that looks at the thousands of anonymous Ulysses who lost their lives facing the many dangerous routes of the African and Middle Eastern diaspora. Mimmo Paladino comments:

“The artist should not celebrate but tell. I tried to explain something that had to do with a forced exodus, something understandable to all peoples. This is why I wanted to bring it as far away as possible from the town and as close as possible to the sea and therefore to Africa” (Bolzoni, 2008).

The *Porta di Lampedusa* overlooks a different idea of the practice of the border: a paradoxical, impassable and yet porous place, simultaneously interior and exterior. A border that continuously moves itself, settling down, along the daily routes of migration, where the boats arrive, be it a landing place or a shipwreck.

The boats are a powerful and inevitable icon of migratory drama and they mark the first places on the map to follow that we are still tracking. The British director and artist Isaac Julien films them in *Western Union: Small Boats* (2007), appropriating their undeniable and perverse aesthetic presence. They fleetingly appear as actors in a narrative that displaces people, environments and actions, by altering the boundaries of places and times, in order to disorientate our apparent certainties and reverberating the human traumas of the migration between nature and architecture, filtered through the poetics of images. “(...) It is through the emphasis on aesthetic experience that *Western Union* explicitly takes up the image of Europe as a utopian fantasy and Promised Land that subtends many depictions and analyses of contemporary migration” (Chubb, 2016). Boats are abandoned at the extreme edges of the Mediterranean as visual disturbances, perturbing interferences. Actually, they are places that modify the surrounding space with their presence, defining new terms of habitability and new forms of interiority.

Barca nostra is its errant testimony. It sunk in 2015 in the Sicilian Canal, with of 700 to 1000 people on board and it is recovered two years later, to remain in custody at the Nato army base in Melilli (Siracusa). In 2019, the artist Christoph Büchel took the boat to the Venice Arsenal, as part of the *58th International Art Exhibition*, thanks to a complex agreement that changed its status from a “special waste” under seizure, to an art work. This will allow its final repositioning in Sicily, in memory of its victims. *Barca nostra* contaminates landscapes with its intrusive presence, being monument and memory of

itself: architecture of the impassable and the unacceptable geography, but also foundation of the inhabiting of a collective conscience that does not cancel, but honours and dismantles every geography of the limit.

(...) work of caesura, a radical approach, from which arise questions on an ethical and aesthetic level. No mediation, decoration, caption, symbolic re-elaboration. No aestheticization or possible narration. (...) a ‘reverse Trojan horse’, in the battle of contemporary political strategies. So Büchel wanted to call it (Marsala, 2019).

Art contaminates the Mediterranean landscape with multiple strategies: sometimes it traces signs that transforms into disturbing elements, often settling just where the usual social systems of territorial government demonstrate their strongest structural limits, to act as a mediation tool and triggering new collective and shared experiences.

For example, in the program of *Matera European Capital of Culture 2019*, *Silent Academy* finds space. It is a “school of trades”, where “to give voice to the ‘silenced’ competences of refugees and asylum seekers (...) The teachers will be the migrants, with the aim of involving those who have acquired professional and training experiences in the countries of origin, but cannot exploit them in Europe for reasons linked to their own status and their own integration path”⁵.

5. See the website <https://www.matera-basilicata2019.it/it/programma/temi/riflessioni-e-connes-sioni/1356-the-silent-academy.html>.



Figure 4. *A new dress for Tessy*, BR1. Photo credit ©Pietro Micucci. Courtesy Silent Academy.



Figure 5. *The school of trades* of Silent Academy, Matera 2019. Photo credit ©Luigi Porzia. Courtesy Silent Academy.



Figure 6. *The school of trades* of Silent Academy, Matera 2019. Photo credit ©Antonio Sansone. Courtesy Silent Academy.

Here the new Ulysses can speak through the concreteness of their craft knowledge and interact with the territory by exchanging and disseminating skills: a logical reversal that transforms a generally perceived presence as a social and economic burden into a generator of opportunities. The most intimate identity of one's know-how becomes a community asset.

4. Art and built heritage *for* the intercultural dialogue

The new geographies traced by the moving populations have brought to the attention of the international community the theme of intercultural dialogue since the beginning of the new century. Starting from the Universal Declaration of UNESCO on the Cultural Diversity of 2001, to the Convention on the protection and promotion of diversity in the cultural expressions of 2005 up to the proclamation of 2008 as the year of Intercultural Dialogue, the theme of *care* for diversity has been the *leitmotiv* of numerous actions proposed to address the complexity of the issue.

How do art and cultural heritage intertwine with the new paths designed by the wandering populations? Norberg-Schulz (2007, p. 22) stated that “the identity of man supposes the identity of the place”, indissolubly linking the practices with the space.

Art has the ability to insert itself in this relationship between man and context, establishing permanent links and generating unexpected consequences: artistic initiatives are very often *site specific* and implemented on a reduced scale, which favors the interaction between the different subjects involved.

The built heritage, even in its less “monumental” expressions, represents the physical evidence of cultural memory, a place where the population reflects and recognizes itself, strictly linked to the local identity. Exploring the space once again through the art, therefore means rereading and re-interpreting its reference points; it means sharing a common heritage to reconstruct a complexity of lost relationships, by reorganizing our environment so that it can give life to open and inclusive practices.

The art can represent a tool to look at these phenomena in a new way, assuming the role of *driver* in the promotion of inclusion processes and transforming the built heritage into an exchange place. A strongly “regenerative” action able to activate new “relational geographies” and capable to trigger chain reactions with direct repercussions on the cultural and human capital of the places.

The integration process requires places of sociality: art enters into relation with urban spaces rehabilitating them with actions that, despite their brevity, are able to link the relationship between people and contexts, starting to weave resistant connections. In this sense, art increasingly takes a “social” connotation, promoting integrated regeneration processes that involve multiple categories of people, also able to reactivate economic and productive cycles, generating plus value for the territory. In this process of physical and social modeling, the recognition of the “other” as resource and the active participation of citizenship are the ingredients capable of welcoming diversity and thus prefiguring new scenarios.

At the completion of the process, the art returns the place and its cultural heritage as a reference point to host the new identities.

In February 2019, the small medieval village of Belmonte Calabro (CS) was the “creative yard” of an interesting experiment guided by the London Metropolitan University and by the Mediterranean University of Reggio Calabria, together with the architectural collective *Orizzontale* and the cultural association Le Seppie (Debellis, 2018). For four days, students, migrants and local workers have designed and built together temporary structures with the aim of promoting the discussion between different cultures and encouraging the inclusion. This vision seeks to contrast the depopulation of minor centers through the integration of new community profiles, also creating new professional opportunities.

In Rosarno, another small village in Calabria, famous in 2010 for strong controversy due to the widespread phenomena of illegal recruitment, the *A di Città*⁶ festival has carried out for several years an important job to mend the relations between the resident communities and migrants, by organizing an annual festival of Urban regeneration. Founded on the concepts of Participation, Laboratory and Sharing, the experience, today concluded, has left an archive of the memory for a new idea of city, also thanks to an international opening to students and artists.

6. *A di città*. Retrieved from <https://adicitta.wordpress.com> [26-9-2019].

4.1. The “art of integration”: artistic actions as mediation device

The migrant experiences a condition of fragility of social relations, he does not feel part of a place.

The search for identity therefore requires a continuous process of exchange and interaction and the art can represent in this sense a device of *cultural mediation*, effective in favoring these processes.

In fact, the artistic actions allow to build spaces for meeting and dialogue between the native communities and the new arrivals, building relationships of sharing and exchange. Art also has a very strong narrative potential, it can tell stories, giving voice and translating the memories of migrants, thus promoting a reworking of the journey and the *trauma*.

This environment thus prepares to welcome new identities and even the territories, due to the contamination of practices, undergo transformations.

In 2017, on the anniversary of the shipwreck near Lampedusa, Studio Azzurro realizes a video installation entitled *Migrant Children. Stories of travel and hope* (Studio Azzurro, 2017).

Five children tell of their interminable journey and during the storytelling, their words charged with a very strong symbolic dimension. The art thus becomes the instrument to give voice to the hopes and projections of these *small* travelers, facing and exorcising themes such as the threshold, the border, oppression but also opening positively to new meetings, and throwing the hope of what Mimmo Lucano, speaking of his Riace experiment called an “utopia of normality” (Dietmar Sokoll, 2018).

Arte Migrante is instead a project born in 2012 and today it has several active groups scattered throughout the national territory that uses art in all its forms as a *bridge* to favor the expression and comparison of diversity. Through the organization of open evenings and using art as a *mediator*, moments of active community are created, where each individual is free to affirm and enhance their specificity and their right, also to a *cultural inclusion* (Connecting Cultures, 2013).

4.2. Suspended identities: Art for the construction of the sense of belonging

In the current global context, the concept of belonging does not have very defined boundaries: it represents the clearest evidence of the identity and of the need of people to relate to others and to the place, by expressing themselves through a multiplicity of forms. The need to recognize oneself part of a community and to anchor the identity to some material reference points, represents a natural tension of the human being. In the figure of the migrant, the symbolic reference points that define the sense of belonging are interrupted.

The psychiatrist Amilcar Ciola (1997) has well described the condition of the migrant as a “person sitting between two chairs”, effectively describing the condition of those who live perpetually in precarious balance between the belonging to the original context and the research of new links. This condition of imbalance is difficult to manage, especially due to the painful past and to the uncertain future. Therefore, the identities of migrants are *suspended identities*, in search of a synthesis between the multiple reference points that the migratory journey has multiplied.

The formation of a cultural identity and therefore the construction of the sense of belonging, that includes the definition of all those elements that contribute to a process of self-identification, necessarily arises as the result of a difficult synthesis. The concept of *place attachment*, at the center of environmental psychology studies, summarizes the connection between people and places from an emotional point of view but also *physical*, as it is closely related to the nature of the place and *social*, for the sharing process.

The place in all its manifestations represents an indisputable reference point for the definition of identity and for the construction of the sense of belonging as an expression of a primordial need. Belonging to a place means recognizing oneself through its reference points and the condition of displacement calls into question these key principles. To settle the sense of belonging, it is necessary for the place to be experienced and this is precisely what art does, thus contributing significantly to the process of empowerment and favoring a positive perception of places and of living.

The effects that art can generate through these actions are many: it increases the *care* for territory, it intensifies the perception of security of places, it reduces prejudices. Art thus actively participates in the processes of social inclusion, rethinks the public sphere and contributes to building new identities. The cultural association *CityART* has been working for several years on the possibility of using art as a mediation device for conflicts, invading different places in the city of Milan with “creative incursions” of Community art.



Figure 7. Roger Ranko, *Mondo In Fame*. Sculpture with iron recovered from disused industries (80x60xh93). Basa_Menti project, CityArt. Photo courtesy CityArt.



Figure 8. *Contact_Open (your) house project*, CityArt. Façade colors. Photo credit ©Angelo Caruso. Courtesy CityArt.

In particular, in the 2016 the *Basa_Menti* project, led into the Municipality 2 of Milan, one of the most *difficult* areas of the city due to its strong multi-ethnic presence, 28 artists who, through their works, have used art to trigger the social change, activating inclusive strategies.

“(...) each of the invited artists was provided with a cement base, previously used for another temporary public micro-architecture event. City Art, in the logic of recovery and recycling, asked the artists to use these bases to transform them into a work that relates to the context in which the project was born: confrontation and contact between cultures” (CityArt, 2019).

In this way, art takes on a didactic/formative function and the final product of these actions is not only an object to be contemplated, but a real experience to share: “To respond to degradation with art and beauty, the project involved young artists to paint the shops’ shutters and turn the street into an open-air art gallery. To foster relationships and dialogue, including intercultural ones, he organized meetings in condominiums to guide and inform about the proper management of separate waste collection” (CityArt).

The other project *Contact_Open (your) house* developed in 2017, always focusing on zone 2 in Milan, has worked through the art for the construction of a “network of closeness and solidarity” among the inhabitants in order to combat housing distress (CityArt). The building in Padova 36 street, *A house, many stories*, where an interesting experiment in social housing is underway, represented the core of the project.

To the demand for inclusive and transcultural spaces in the new millennium, social art develops a plurality of ways of collective participation, using public and private spaces, and the residence in Padova street has transformed the courtyard into a “*relational sculpture*”, with ephemeral works created *in situ* by artists of different ages, backgrounds, techniques and languages, with integrative intercultural purposes (CityArt, 2019).

Acknowledgment

Although the paper is a result of the joint work of all the authors. Marco Borsotti is in particular responsible of paragraphs 1, 2, 2.1, 2.2, 2.3, 3 and 3.1 and Sonia Pistidda is author of paragraphs 4, 4.1 and 4.2.



Figure 9. *Crossings 2019*. Photo credit © Giovanni Amendola e Nicola Barbuto. Photo courtesy LaRivoluzionedelleSeppie.



Figure 10. *Crossings 2019*. Photo credit © Giovanni Amendola e Nicola Barbuto. Photo courtesy LaRivoluzionedelleSeppie.

References

- Baldini, A. (2016, June 6). Crisi profughi entra in museo: al MoMA il Mapping Journey Project di Bouchra Khalili. *OnuItalia.com. Il Giornale Italiano delle Nazioni Unite*. <https://www.onuitalia.com/2016/06/05/crisi-profughi-entra-museo-al-moma-il-mapping-journey-project-di-bouchra-khalili/>
- Bollini, L. (2011). Territories of digital communities. Representing the social landscape of web relationships. In B. Murgante, O. Gervasi, A. Iglesias, D. Taniar, & BO. Apduhan (Eds.), *Lecture Notes in Computer Science - ICCSA 2011*. ICCSA 2011, Vol. 6782 (pp. 501-511). Berlin Heidelberg: Springer-Verlag.
- Bolzoni, A. (2008, June 26). A Lampedusa un'opera del maestro Mimmo Paladino in omaggio a tutti i morti delle traversate del Mediterraneo. La porta che guarda l'Africa in ricordo di chi non è mai arrivato. *La Repubblica, Cronaca*. https://www.repubblica.it/2008/06/sezioni/cronaca/sbarchi-immigrati-1/porta-immigrati/porta-immigrati.html?refresh_ce
- Carrion-Murayari, G. (2017). Bouchra Khalili. In Fondazione La Triennale di Milano, Fondazione Nicola Trussardi (Eds.), *The restless earth. La terra Inquieta* (p. 294). Milano: Mondadori Electa.
- Celant, G. (2017). *Paladino*. Milano: Skira.
- Chubb, E., (2016, May 5). Small Boats, Slave Ship; or, Isaac Julien and the Beauty of Implied Catastrophe. *Art journal*. <http://artjournal.collegeart.org/?p=7197>
- Ciola, A., (1997). Stare qui, stando là (Star seduto fra due sedie, o la condizione del migrante. *Terapia Familiare*, 54. Milano: Franco Angeli.
- CityART. (2019). http://www.cityart.it/wp-content/uploads/2016/03/Catalogo_Basa_Mento.pdf & <http://www.cityart.it/eventi/contactviapadova36/>
- Connecting Cultures (2013). *Arte, Patrimonio e intercultura. Riflessioni e indagini sul diritto alla cittadinanza culturale*. Prinp Editoria d'arte 2.0. <http://www.connectingcultures.it/>. See also: <https://www.artemigrante.eu>
- Debellis, A. (2018, July 29). Crossing Belmonte: l'utopia multiethnica nella provincia calabrese in un workshop. *Artribune*. <https://www.artribune.com/progettazione/architettura/2018/07/crossing-belmonte-calabria-workshop/>. See also: <https://larivoluzionedelleseppie.org/>
- Dietmar Sokoll, G. (2018). Rigenerazione urbana e accoglienza. Il ruolo del territorio. *Scienze del Territorio*, 6. Firenze: University Press.

Grella, M. (2018, September 7). Le costellazioni marine di Bouchra Khalili". *La voce di Novara*. <https://www.lavocedinovara.com/idee/le-costellazioni-marine-di-bouchra-khalili>

Kollektiv Orangetango+ (2018). *This is not an atlas*. Bielefeld: Verlag.

Marsala, H. (2019, May 12). In memoria di un naufragio. A Venezia il barcone-monumento di Christoph Büchel. *Artribune*. <https://www.artribune.com/arti-visive/arte-contemporanea/2019/05/in-memoria-di-un-naufra-gio-a-venezias-il-barcone-monumento-di-christoph-buchel/>

Mekdjian, S., Amilhat Szary, A-L., (2015). *Crossing maps: spaces of never-ending arrival*. <https://visionscarto.net/crossing-maps>

Mekdjian, S., Moreau, M. (2016, June 30). Re-drawing the experience: Art, science and migratory conditions. *antiAtlas Journal*, 01. <http://www.anti-atlas-journal.net/01-re-drawing-the-experience-art-science-and-migratory-conditions>

Nawi, D. (2015, January 22). Other Maps. On Bouchra Khalili's Cartographies. *Ibraaz, Platform 008*, Essays. <https://www.ibraaz.org/essays/115>

Nigra (2019, February 19). "Ceci n'est pas un atlas!": comment contre-cartographier le monde. *Visionscarto, Recencion*. Trans. by N. Zwer (2019), from a German article published in *Gai Dao*, 98. <https://visionscarto.net/recension-this-is-not-an-atlas>

Norberg-Schulz, C. (1980). *Genius Loci. Towards a Phenomenology of Architecture*. London: Academy Editions (Italian Edition: Norberg-Schulz, C. (2007). *Genius loci. Paesaggio Ambiente Architettura*. Milano: Electa).

Parizot, C., Amilhat Szary, A-L., Popescu, G., Arvers, I., Cantens T., et al. (2014). The antiAtlas of Borders, A Manifesto. *Journal of Borderlands Studies*, 29 (4), pp.503-512. Taylor & Francis (Routledge). <https://www.tandfonline.com/action/showCitFormats?doi=10.1080%2F08865655.2014.983302>

Rekacewicz, P. (2009). Confini, migranti e rifugiati. Studi Cartografici. *Storicamente*, 5, p. 2. <https://storicamente.org/migrazioni-rekacewicz-intro>

Studio Azzurro (2017). <http://www.studioazzurro.com>

Thegreteachers (2011). *Philippe Rekacewicz, Frontiere, Migranti e Rifugiati*. <http://thegreteachers.blogspot.com/2011/10/philippe-rekacewicz-frontiere-migranti.html>

Visual Grammar of the Mediterranean Landscape: Chromatic, Iconic and Object Identities

Raffaella Trocchianesi

Politecnico di Milano, Department of Design

Keywords

Territorial Identity, Mediterranean Landscape, Visual Communication, Design for Cultural Heritage, Perception.

Abstract

The paper deals with the enhancement of the Mediterranean identity in terms of visual communication starting from the landscape as the crucial aspect in creating a coordinated theme for the territory. In this context the landscape is read both as natural environment and as an extension and expression of the collective self (in anthropological and sociological terms), of a people's culture and their way to relate with spaces. Therefore it is important – in the design approach – to isolate some identity elements able to summarise the values, qualities and features of a territory.

We are interested in communication design of Mediterranean visual identities and in the dynamics of building visual common codes. This research collects some case studies about the territorial communication field divided into three categories:

Colours: in this category we can find those projects that are focused on the color as a visual code able to return the complexity of a place and its recurrent chromatic features.

Icons: this category includes those projects that use the iconographical language to represent shapes and figures that are part of the collective imaginary and/or can be considered a possible “grammar of Mediterranean signs”.

Objects: herein we can find those projects that connect the material culture present in the traditional handcrafted objects with the natural landscape in a mutual relationship of tangible and intangible values.

From this critical analysis some interesting issues emerge:

- the relationship between *stereotypes* and *visual recurring themes* in interpreting the system of values and creating the territorial identity;
- the relationship between *abstraction* and *description* in choosing a communication style able to synthesise the soul and mood of a place.
- the creation of a “*grammar*” of *minimum elements* of a graphic language mixing *art and design*.

1. Introduction. The languages of the territory

Valorising the identity of a territory means to face with a complex system of values. Nowadays, designers find themselves in the condition of designing in a very complex context.

Designing complexity requires a design process structured in simple elements: “An intelligence exercise based on the production and interpretation of symbols, codes, and languages” (Pizzocaro, 2004, p 66).

However the modern western culture – following the avant-gardes around the turn of the last century – tends to break complex systems into minimum elements in order to isolate signs and icons and catch the identity of things. Furthermore, we can suppose that in front of a complex system (like the territorial one), the individual is led to reduce the perceived reality into modules.

This action is not present only in the design approach but also in the daily life experience: Augoyard (1979) suggests two “linguistic figures of walking”: synecdoche and asyndeton. The first one thickens, that is amplifies the detail and reduces the totality. The second one separates, that is fragments the continuity.

Measuring a place means to deconstruct it, fragment it in several scales, to catch those elements which make it homogeneous highlighting its discontinuities; measuring a place also means to identify an interpretation able to represent and communicate it.

Indeed, when we manage a territorial analysis we have to follow three steps: collection, organisation and interpretation of data (Cavalleri, 2008).

In the case studies presented here, the treatment of data is crucial: we can recognise both an analytical approach and a synthetic one; indeed, some of them are based on the reinterpretation of recursive elements present in the actual Mediterranean context and in the collective imaginary while other ones are focused on a graphic synthesis able to communicate a “unique” image.

As we already said, the topic is the enhancement of the Mediterranean identity in terms of visual communication starting from the landscape as the crucial aspect in creating a coordinated theme for the territory.

The Mediterranean land is an interesting mix of different cultures, influences as well as geographical and anthropological crossings; for this reason we won't speak about a unique identity but about a “plural identity”. This aspect – understood as a value – affects the synthesis of the visual representation and the modalities with which we select the traceable constants both in the natural and anthropic landscape.

Indeed in this context the landscape is read both as natural environment and as an extension and expression of the collective self (in anthropological and sociological terms), of a people's culture and their way to relate with spaces. Therefore it is important – in the design approach – to isolate some identity elements able to summarise the values, qualities and features of a territory.

We are interested in communication design of Mediterranean visual identities and in the dynamics of building visual common codes.

Between 2001 and 2004 an interesting research project named *Medesign* focused on the studies and potentials of the design

applied to Mediterranean area as well as the valorization of the Mediterranean heritage, has been carried out by a network of Italian design universities. In the plurality of the contents, the research touches also some topics very close to the visual identity: a path through the signs and a reflection about the Mediterranean aesthetics. “The Mediterranean is not simply the place when human made landscapes vibrate with history and are lavish in smells and colours, light and form. It is less a geographical space than a symbolic one”. (Fagnoni 2004, p. XXIII). This region is made of changes, conflicts and migrations; also for this reason is interesting to reflect about the identity or – better – the identities of a place so much complex and “plural”.

Before moving to the specific analysis through the case studies which represent a Mediterranean portrait of places, we have to locate this approach in a perceptive framework. We have to mention some spatial modalities expressed in a formal organisation of elements: *paths*, *references*, *edges*, *knots*, *zones*. According to Lynch (1964) these categories are related to three analytic components: *identity*, *structure*, *meaning*. *Paths* are canals along which the observer habitually or occasionally moves around, they are not only streets but also rivers or railways, they are each and every longitudinal sign able to guide directions. *References* are punctiform elements where the observer does not enter but perceives from outside: signs, stores or – in the landscape – towers, hills, trees. *Edges* mark a threshold, a change of perception like shores, banks, walls.

Knots are focal points, strategic places where the observer can enter. They are connections, crossing points where a change of direction happens. They are defined places like squares or monuments “Knots are conceptual mooring points in our cities” (Lynch, 1964, p.113).

Zones are parts of areas that determine an “inside” readable also from outside, they have a border.

All these elements take meaning in the relationship among them in order to compose an urban and landscape syntax of the territory. An integrated system of signs, each of which takes meaning in the totality.

In parallel to this approach we are going to trace other visual paradigms based on the adjectivisation of the shape:

Relationship between figure-background: the outline of some elements of a building or a landscape can be either clear or unclear, making the readability of the subject more or less understandable and giving more relevance to the figure or the background.

Shape simplicity: when the observer tends to simplify the figure in elementary shapes especially, the subject is not perceivable as a totality.

Continuity: continuity of edges, areas, surfaces, colours, materials. In this case the concept of rhythm and frequency intervenes. This element fosters the perception of a complex physic reality highlighting its gradients of homogeneity.

Preeminence: each place – as an aggregator of single elements – has signs more visible or recognisable than others. These signs can confer a symbolic value to a place; they become attention attractors and catalysts.

Directional variation: directrices – and their symmetric or asymmetric, regular or irregular trend – become elements of union or cuts of a place. They articulate the rhythms of the following contrasts: close-faraway, high-low, indoor-outdoor. *Vision corners*: privileged standpoints from which discovering pieces of landscape, like the movie frame with filters (i.e. fog, glass walls...).

Mouvement awareness: all those elements that foster the spatial synesthetic perception, that follow the ground course and, therefore, they allow to perceive a slope, a difference in height in a dynamic way. It means to be able to remember the place more easily and – in a certain sense – to own it.

The above-mentioned elements (Lynch, 1964) contribute to read a territory and to extract its identity features. For this reason we will use some of these key-points in reading the representation of the Mediterranean identity in the following cases.

2. Case studies

This research collects some case studies about the territorial communication field divided into three categories: *colours*, *icons* and *objects* according to a visual semiotic approach that interprets messages in terms of signs and patterns of symbolism. In this choice we took into account some criteria: those projects which outline a Mediterranean identity not just focusing on a unique and representative image but through an articulated system of communication (visual grammars, codes and so on); those projects which focus on the culture as a main lever to ground the visual identity; those projects

which are based on values of the tangible and intangible cultural heritage.

Indeed, according to the Saussure's theory (1916) a sign can be a word, sound, or visual image; he divides a sign into two components: the signifier, which is the sound, image, or word, and the signified, which is the concept or meaning the signifier represents. Following this statement, we can trace a sort of "plural identity" of Mediterranean area made of different interpretations on the part of international visual communication designers.

2.1. Colours

In this category we can find those projects that are focused on the colour as a visual code able to return the complexity of a place and its recurrent chromatic features.

Herein, we will trace a path where the communication design for valorising the territory will focus on colours as a visual code able to transmit the richness and the complexity of a place.

The identity value of the chromatic gradient is readable in the naturalistic aspect of the territory - both in landscape expanses and in architectural landmarks - as well as being recognisable in the anthropic field where signs, colours and materials connote the environment.

Herein, we define "chromatic" those landscapes made of "minimum chromatic units of the landscape" (natural and anthropic) deduced from the study of the analysis of the territory and necessary to synthesise its identity.

2.1.1. *Riminintorno* by Studio Caputo, Gs Associati, I-Design, Agenzia Image, Stefano Mariani, Massimo Casamenti (2001)

The project *Riminintorno* – focused on a system of roundabouts in Rimini province – follows a design approach very interesting in terms of colour application.

The landscape elements are arranged in an analytic abacus divided in: seaboard, river and hill.

For each territorial strip, materials, flower essences, and colours have been mapped in order to define a matrix useful to extract guidelines for infrastructure artefacts.

These roundabouts are not simple elements of connection and intersection but an integrated system of places. Indeed each of them has a specific identitary function: this identity is expressed through the colours taken from the matrix explained before, which is able to define a sort of “territorial alphabet” made of capital letters (initials) that correspond to specific words (identitary values).

In this way the seaboard, the river and the hill present an alphabet of values like “G” as “Genuine”, “C” as “Cordial” spreading out identitary elements in the territory.

Recognisable perceptive element: *preeminence* > the roundabout from a passage intersection becomes a focal point, an attractor and a catalyst.

2.1.2. *Regional cromatic samples* (Emilia vs Sicily) by Raffaella Trocchianesi (2009)

This project communicates the identity of these two regions through a series of chromatic samples related to natural atmosphere and environment, food, materials.

In this way we have a synesthetic vision that intertwines different levels of perception of the territory features.

The representation is inspired by a chromatic palette used in the graphic field. The chromatic sample referred to Emilia is made of “red Lambrusco”, “Green Appennino”, “Grey fog” and other colours/references that represent this land. While Sicily region is made of graduations that remind to “Pistachio green”, “yellow citron”, “pink bougainvillea” and other Mediterranean hints.

Recognisable perceptive element: *vision corners* > the reality is expressed and synthesised through the filter of the colour.

2.1.3. a7 motorway signage in Valencia Community by Paco Bascuñán, Nacho Lavernia and Daniel Nebot (1985) by a request of the industry Trade and Tourism Ministers of the Valencian Community.

They develop a system of illustrations through the technique of silk-screen printing paper collage; herein, the Mediterranean mood – merry and coloured – is well recognisable communicating the variety of touristic offers in Valencian coasts. The designers cut and paste serigraphied papers with loud and flashy colours, trying to catch the Mediterranean and festive spirit of the touristic area around Valencia along the Motorway 7 route.

The illustrations were done on billboards with extruded aluminium while the headlines were done with letraset.

Indeed, the design of this signage system has become one of the identification of the Valencian Community. The motorway layout along the Valencian territory is a route from where discovering the Mediterranean coast landscape.

The project is not based only on architecture references but on other elements like climate, beaches, gastronomy: more abstract and constant aspects on this landscape that form its identity. Therefore, the concept tried to gather the global idea of Mediterraneity, avoiding clichés, giving priority to the graphic aspect and offering a vivid, amusing and luminous view, always from an overall perception. The drawings and colours get mixed and the result is a comprehensive vision of the ways of enjoying the Mediterranean landscape.



Figure 1. *a7* motorway signage in Valencia Community by Paco Bascuñán, Nacho Lavernia and Daniel Nebot (credits: Bascuñán, Lavernia, Nebot).

This system works like a sort of accumulation of different “layers” of graphic hints and information (expressed through panels) along the route; in this way, at the end of our experience, we can understand the sequence and the richness of the all pieces of landscape we have caught during our trip (Fig. 1).

Recognisable perceptive element: *relationship between figure-background* > the graphic style is flat, the relationship between figure and background cancels any depth on field.

2.2. Icons

This category includes those projects that use the iconographical language to represent shapes and figures that are part of the collective imaginary and/or can be considered a possible “grammar of Mediterranean signs”.

As we already said, the modern western culture – following the avantgardes around the turn of the last century – tends to break complex systems up into minimum elements in order to isolate signs and icons and catch the identity of things.

In particular Turri (1998) talks about *coremi* and “*iconemi*”: the first are “minimum territorial units” and the second are “iconic perceptive units” within a system of signs able to represent a wider concept of the territory.



Figure 2. *Porto City Identity* by Eduardo Aires. The iconic system is inspired by the blue tiles (azulejos) that cover the historical buildings of the city (credits: Eduardo Aires, source: <http://www.eduardoaires.com/studio/portfolio/porto-city-identity/>).

2.2.1. *Porto City Identity* by Eduardo Aires

In the *Porto City Identity* project by Eduardo Aires, the iconic system is inspired by the blue tiles that cover so many histor-

ical buildings of the city. Stories are told in those *azulejos*. He created a white and blue system of icons that every person living (in) Porto could be and feel represented with. It is a dynamic and “in progress” system: new icons can be added to the system and old ones can stop being used.

The design attitude is the parallelism between the traditional and the new iconic landscape: the first one made of figurative drawings able to trace a detailed narrative, the second one made of outlined strokes that synthesise different symbolic elements of the city.

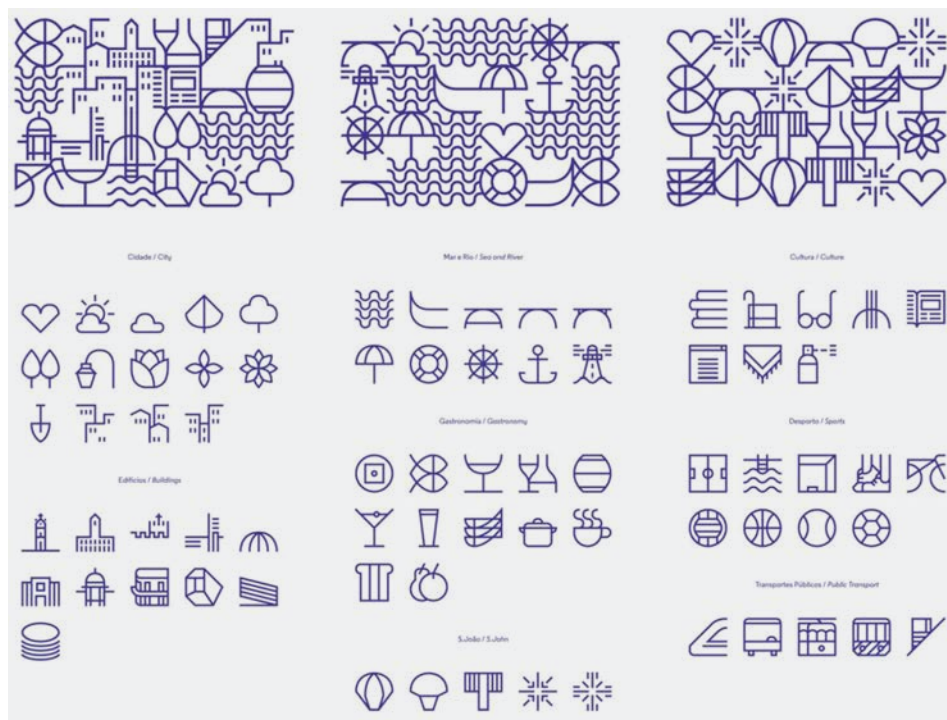


Figure 3. *Porto City Identity* by Eduardo Aires. The grammar of icons is divided into seven categories: “City”, “Sea&River”, “Gastronomy”, “Sao João celebration”, “Culture”, “Sports”, “Public transport” (credits: Eduardo Aires, source: <http://www.eduardoaires.com/studio/portfolio/porto-city-identity/>).

This grammar of icons is divided into seven categories: “City” made of recognisable elements of Porto (trees, houses, lampposts, towers, the house of music by Koolhaas, the bridge by Eiffel...) and environmental presences (trees, flowers, sun...); “Sea&River” (the lighthouse, the anchor, the life buoy, the ship’s wheel...); “Gastronomy” (fish, Porto wine, fruits, bread...); “Sao João celebration” (fireworks, installations, hot-air balloons...); “Culture” (glasses, books, traditional hand-crafted products...); “Sports” (sport fields, balls, bicycle...); “Public transport” (tram, train, bus...).

All these elements can be combined in different ways in order to compose infinite Mediterranean landscapes (Fig. 2-3). Recognisable perceptive element: *relationship between figure-background* > the icons (as outlines) stand out on the monochromatic background.

2.2.2. *Festa della Musica Mediterranea 2019* by Emanuele Mocciaro

The cultural event *Festa della Musica Mediterranea 2019* in Gangi (Sicily) designed by Emanuele Mocciaro is based on multicoloured *azulejos* geometric patterns that constitute the Rubik’s cube faces: dynamic transformation of different combinations and matches (in terms of cultural and music contaminations).

The main concept of the visual identity is inspired by a cross-road of peoples and cultures; the graphic mood is shared by all countries that overlook the Mediterranean Sea. It is based on *azulejos* as a “key sign” present in the architecture typical of South Europe, North Africa, from Gibraltar to Middle

East. The tradition and the folklore are re-interpreted in a new graphic language (fig. 4).

Recognisable perceptive element: *directional variation* > the graphic pattern becomes a modular system made of figures (tiles motive) on sides of the cubes. The “game” of this system is to change the combination in order to obtain potential infinitive decorative landscapes.



Figure 4. Festival della Musica Mediterranea 2019, Sicily (visual communication by Emanuele Moccia-ro) is based on multi coloured “azulejos” geometric patterns that constitute the Rubik’s cube faces.

2.3. Objects

In this category we can find those projects that connect the material culture present in the traditional handcrafted objects with the natural landscape in a mutual relationship of tangible and intangible values.



Figure 5. Mauro Bubbico book illustrations “*Noi, I valori ritrovati*” by Filippo Bubbico (credits: Mauro Bubbico).

2.3.1. Mauro Bubbico's illustrations *Noi i valori ritrovati* (2005)

Mauro Bubbico's illustrations in the book *Noi i valori ritrovati* (by Filippo Bubbico) are based on the overlapped graphic synthesis of rounded traditional tools (sieves and whiles) and natural elements like sun and earth.

Herein, the Mediterranean soul is enshrined in traditional objects that assume symbolic and ritual meanings: in his series of sieves Bubbico stages the metaphor to separate the wheat and ryegrass, the good and the evil. In this way he revitalises the local culture and – at the same time – he communicates an ancestral feature of a territory.

He works with “poetic” objects able to tell stories and evokes images of a traditional past: drive-away evil eye, hackles, soup tureens, old pictures, gears, small carousels, aviaries... and so on.

These objects are not relics to venerate, they are “short circuits”, pieces of a story, they are seeds. Without them, without their patina, the bi-dimensional Bubbico's graphic would be mute.

His decoration is not a style, because it absorbs the primordial dimension and the poetic tradition translated in a contemporary way. Only in this way the “equipments” of the folklore are not located in rhetoric rooms of an old style-museum but they are mediators of cultural messages (Piazza, 2016) (Fig. 5-6-7).

Recognisable perceptive element: *relationship between figure-background* > Bubbico starts from the tridimensionality of the objects to go towards their dematerialisation.

He makes it possible through a communicative interpretation where the object is almost not recognisable because it is simplified and translated in a graphic way. In doing so, we do not contextualise the object (figure) in its actual context (background), but we have a sign extracted from the object (figure) on a white field (background).

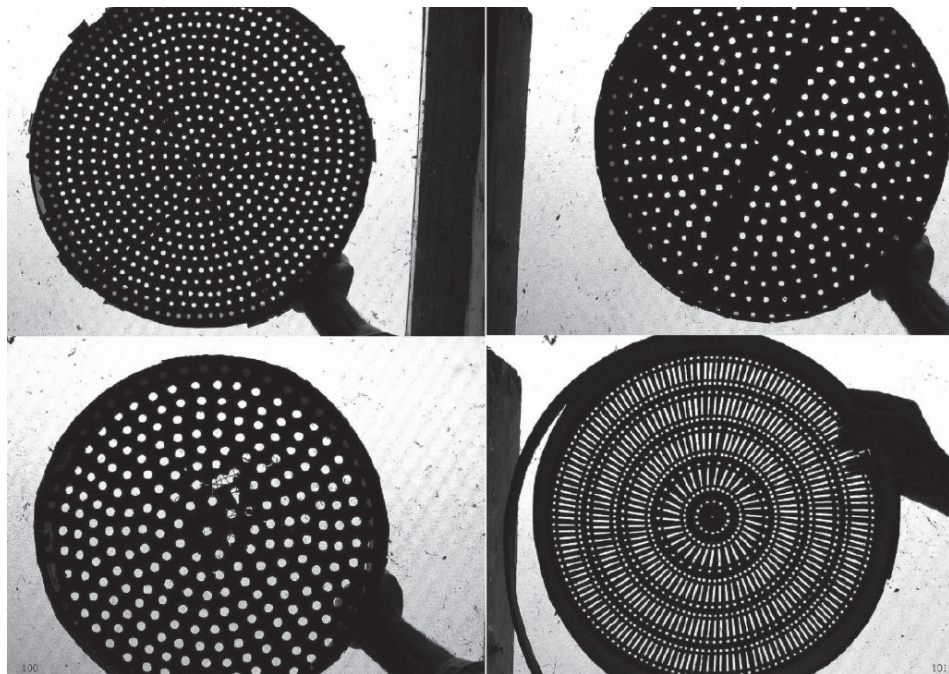


Figure 6. Sieves: inspiration for the illustrations “series of sieves” (credits: Mauro Bubbico).

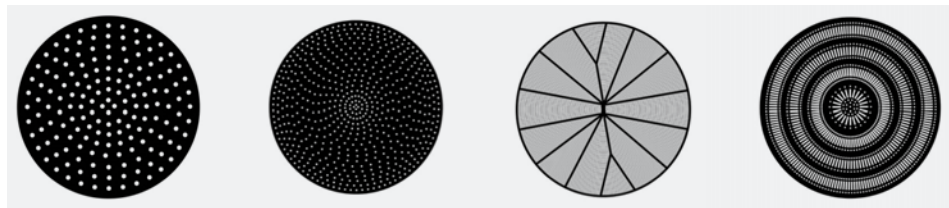


Figure 7. Mauro Bubbico illustrations: “series of sieves” (credits: Mauro Bubbico).



Figure 8. *Bàttoro Sardinia PB1dingbats* by Stefano Asili. New fonts inspired by the traditional weaving “bàttoro in posta” (credits: Stefano Asili).

2.3.2 *Bàttoro Sardinia PB1dingbats* by Stefano Asili

In the project *Bàttoro Sardinia PB1dingbats*, Stefano Asili developed new fonts starting from the traditional weaving named “bàttoro in posta” which reproduces the serial geometric pattern typical of Sardinian sacks working on the match between the textile grid and pixel in order to give shape to a new visual identity of the island for Expo 2015.

In the summer of 2015, the Autonomous Region of Sardinia asked two groups from the Departments of Architecture of the Universities of Sassari and Cagliari (coordinated by Nicolò Ceccarelli and Stefano Asili) to develop a new visual identity of the island for Expo Milano 2015. This identity will become the visual pillar of the communication strategy of Sardinia in the coming years.

He designed a set of typefaces with a strong local identity. He called them *Bàttoro* (after the name of the traditional weaving from which they take inspiration) and PB1 (as *pibi-one*, the Sardinian word for the weaving dot). The equation pixel = pibione established the modular and serial way of the graphic research. The created fonts are decorative, good for headlines and logos or recursive and intertwining patterns. The claim is “Sardegna isola senza fine” (Sardinia endless island) but for longer texts, which need to be read without any difficulties, he used the Open Sans. In addition to the first two sets, he created a set of dingbats made up of figures of traditional Sardinian weaving, plus some new and imaginative, specifically designed. Furthermore (in collaboration with Matteo Buccoli, Francesca Oggiano, and Claudio

Rossi), he designed a set of figures called *Sardinia Dingbats*, with which you can process virtual tapestries by typing on the keyboard. The serialisation of the compositions follows a way he had already studied for the typographical tapestries inspired by the local ones; these typefaces give to designers and craftsmen a powerful tool for always creating new combinations.

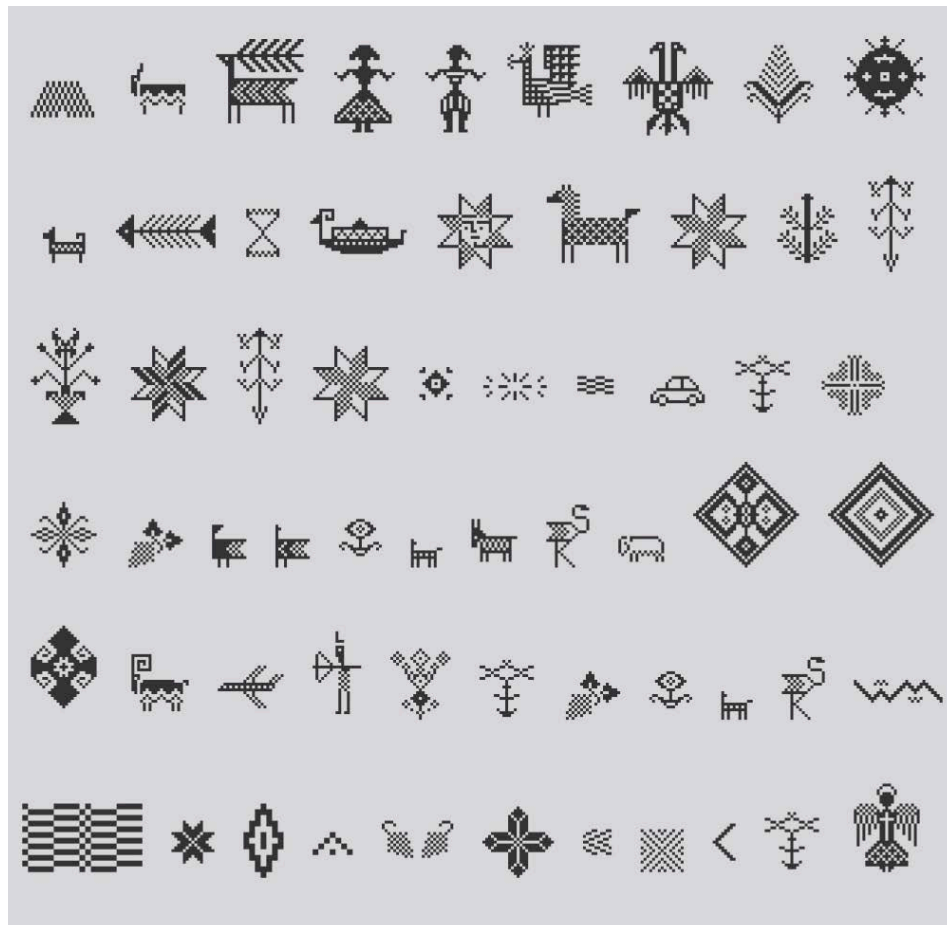


Figure 9. *Bàttoro Sardinia PB1dingbats* by Stefano Asili. New fonts inspired by the traditional weaving “bàttoro in posta” (credits: Stefano Asili).

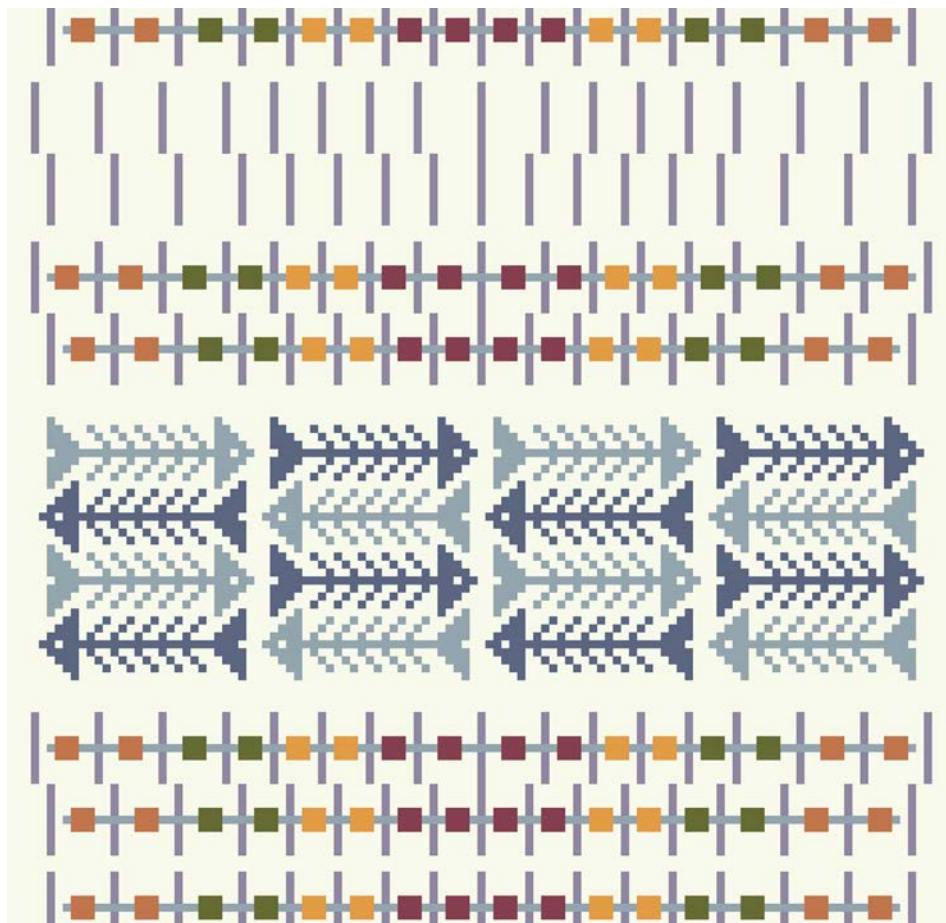


Figure 10. *Bàttoro Sardinia PB1dingbats* by Stefano Asili. New fonts inspired by the traditional weaving “bàttoro in posta” (credits: Stefano Asili).

The typographical tapestries arise from a research on the iconography of the Sardinian traditional textile. They are inspired by the innovative approach of Eugenio Tavolara, Ubaldo Badas, and Costantino Nivola who – in the 50s and 60s – gave a new run-up to a millenarian handcrafted culture. The recursive order of the traditional textile was guaranteed through a semantic deviation able to hide the “language

game” of an alphabetic code. An algebraic system based on reflections, rotations, and overlapping was applied to a typographical font inspired by Sardinian textiles.

The final result is a decoration that opens itself to borderless customisations taking inspiration from a lecture by Alighiero Boetti (Fig. 8-9-10).

Recognisable perceptive element: *vision corners* > Asili totally changes the point of view with which treat the traditional handcrafted product in order to reinvent a new style to communicate the soul of Sardinia region. Indeed he mixes tradition and innovation, antique processes and new codes.

2.3.3. *Intrecci di comunità*. Un dialogo fra tradizione tessile e riuso creativo by Etno Project, curated by I. Guglielmetti and D. Ronzio with the Lombardy Region public co-founding.

This project is focused on *pezzotto* product: traditional rough rug from Valtellina area made of several strips in waste textile. Herein, this product – high cultural gradient – is considered as an expressive support of a local culture and – also for this reason – interpretable and translatable.

In this context the topic of the translation is linked with the design vocation to deal with codes and integrate communicative elements in systems of local objects.

The translation is an action that creates a relationship and determines a passage; this aspect is very important if we talk about design and handcrafted practices and the valorisation of the tradition through innovative languages.

The translation can be considered as a creative action able to invent new representative objects with their own autonomy and a renovated cultural value.

In this project the translation expression happens in “inter-iconographic” terms: the texture of the textile product is visually translated in landscapes which characterise the territory where the product itself is made. It is a visual association which expresses a chromatic and narrative coherence.

In these comparisons (landscape pictures + *pezzotto* textile) we can read some connections and assonances with colours and signs of the Valtellina landscape. A capacity that seems to affirm the necessity to express – beyond trends – the belonging to a place, a community, a shared aesthetic memory (Guglielmetti & Trocchianesi, 2017) (Fig. 11-12).



Figure 11. *Intrecci di comunità* by Etno Project (Ilaria Guglielmetti, Diego Ronzio). The photograph matches give visual suggestions about the relationship between pezzotti, local areas and textile wastes (credits Ilaria Guglielmetti).



Figure 12. *Intrecci di comunità* by Etno Project (Ilaria Guglielmetti, Diego Ronzio). The photograph matches give visual suggestions about the relationship between pezzotti, local areas and textile wastes (credits Ilaria Guglielmetti).

3. Critical issues

From this critical analysis some interesting issues emerge:

- the relationship between *stereotypes* and *visual recurring themes* in interpreting the system of values and creating the territorial identity;
- the relationship between *description* and *abstraction* in choosing a communication style able to synthesise the soul and mood of a place.
- the creation of a “*grammar*” of *minimum elements* of a graphic language mixing *art and design*.

This last point takes the cue from the “coremi” and “iconemi” by Turri (1998) that defines the first as a “minimum territorial units” and the second as a “iconic perceptive units” within a system of signs able to represent a wider concept of the territory. Of course the concept of identity takes shape and meaning when the perceptive elements constitute an “unicum”, when they are read in a context that comprehends the relationships among parts in a complex system of values.

In the cases presented before we can recognise a grammar made of *visual recurring themes* representative of the Mediterranean area rather than *stereotypes*. Indeed stereotypes are a simplification of the common imaginary of a place, they are fixed images in people’s vision; instead, herein, we can see constant and variable elements that constitute the visual identity of places. The interpretation and re-interpretation of representative “keys” of the Mediterranean identity allows a dynamic system of signs and visual codes based on recurring and expanding topics: colours (mainly blue, white, yellow, orange, green tones), environmental and architectonical icons (sun, sea, lighthouse, bell towers ...), local processes (handcrafted and rural objects). The cases chosen interpret the Mediterranean identity in a balance between *description* and *abstraction*: they are descriptive because they use external features of elements and objects but at the same time they are abstract in embracing an evocative communication register able to suggest the soul and mood of a place. The style is not redundant or common, it evokes, stylises, inspires. Furthermore, we can read a sort of Mediterranean landscape made of typical units of identity represented through symbolic and graphic themes able to outline an interesting territorial portrait.

References

- Augoyard, J. F. (1979). *Pas à pas*. Paris: Éditions du Seuil.
- Cavalleri, A. (2008). Mappe di segni. In G. Casoni, D. Fanzini, & R. Trocchianesi (Eds.), *Progetti per lo sviluppo del territorio. Marketing strategico dell'Oltrepò Mantovano*. Sant'Arcangelo di Romagna: Maggioli Editore.
- Corboz, A. (1998). Il territorio come palinsesto. In P. Vigano (Ed.), *Ordine sparso. Saggi sull'arte, il metodo, la città e il territorio*. Milano: Franco Angeli.
- Dematteis, G. (1995). *Progetto implicito*. Milano: Franco Angeli.
- De Saussure, F. (1972). *Corso di Linguistica generale*. Bari: Laterza.
- Guglielmetti, I., Trocchianesi, R. (2017). Patrimoni tessili e color trend in contesti territoriali montani: il paesaggio cromatico nell'intreccio del pezzotto valtellinese. In V. Marchiafava, F. Valan (Eds.). *Colore e Colorimetria. Contributi Multidisciplinari. Vol. XIII A. Proceedings of the XIII Conferenza del colore* (pp. 92-102). 4th-5th September 2017, Università degli Studi di Napoli Federico II. Gruppo del Colore - Associazione Italiana.
- Fagnoni, R. (2004). Introduction. In R. Fagnoni, P. Gambaro, & C. Vannicola, C. (Eds.), *Medesign_forme del Mediterraneo*. Firenze: Alinea.
- Lynch, K. (1964). *L'immagine della città*. Venezia: Marsilio.
- Piazza, M. (2016). *Mauro Bubbico. Con la cicala nel petto*. Civitanova Marche: Cartacanta edizioni.
- Pizzocarò, S. (2004). Design e Complessità. In P. Bertola, E. Manzini (Eds.), *Design multiverso. Appunti di fenomenologia del design*. Milano: Polidesign.
- Purini, F. (1981). *Luogo e progetto*. Roma: Edizioni Kappa.
- Sereni, E. (1961). *Storia del paesaggio agrario Italiano*. Bari: Laterza.
- Turri, E. (1998). *Il paesaggio come teatro. Dal territorio vissuto al territorio rappresentato*. Venezia: Marsilio.
- Turri, E. (2002). *La conoscenza del territorio*. Venezia: Marsilio.
- Viganò, P. (1999). *La città elementare*. Milano: Skira.

Drawing the Place's Soul. Designing the Representation Experience in the Schist Villages

Graça Magalhães

University of Aveiro, Department of Communication and Art

Keywords

Drawing, Image, Landscape, Design, Project.

Abstract

In this paper we will discuss the question of landscape representation as a crossing between art and design as from the project *Drawing the Place's Soul*. Underlying the project is the idea – that serves as an argument for landscape representation – of drawing as a visual language and as project's matter (medium). In the field of Visual Studies, images and, in this case, drawing are an unavoidable presence of the 21st century, as an iconographic bond, politically participative in the ethical valorization of people and territories. The choice of the medium (drawing) promotes craft as a bodily action, also deeply associated with the landscape. Methodologically, it was sought that the experience, free of constraints, would be able to provide information for the internal evaluation of the territories and for the way they are disclosed. The initial experiment was carried out in three territorially and circumstantially differentiated villages (whose territory is deeply deserted and which, in summer 2017, was hit by violent forest fires) and will be presented and analyzed here from a perspective that sees landscape as a purpose for the interception of art and design through the practice of drawing.

1. Introduction

Firstly, we will use the polysemy of the concept of *landscape* that derives from the fact that the term refers to the representation made from the perception of space and, simultaneously, to the territory itself, through its present and past artifacts. Such polysemy also refers to the action of representing (drawing) from two different perspectives: the contemplative and individual nature of the designer's perception makes representation an artistic tool as an alternative to a coded representation which describes morphological and environmental features. These two ways of seeing the territory are naturally differentiated and, consequently, they imply different communication systems, showing, over time, formally and politically, the divergent and conflicting character of the representation.

The question posed here reflects on the practice of drawing, originally associated with the artistic and on how it is bended in the design project. This question is approached as from the project *Drawing the Place's Soul*, considering the idea of landscape representation as a crossing between art and design. The experiment took place during the summer of 2018 in three villages of a vast territory in the interior of Central Portugal and was carried out mainly as fieldwork in Schist Villages (Aldeias do Xisto), a project, in turn, proposed as part of the design work developed and funded by the Agency for the Touristic Development of Schist Villages [ADXTUR] for the promotion and dissemination of the villages.

Drawing was the chosen medium within the field of Visual Studies and, therefore, inscribing image as an unavoidable

presence of the 21st century, assuming an iconographic bond, politically participative in the ethical valorization of people and territories.

The experience was initially implemented in 3 villages: Janeiro de Cima (Zêzere); Ferraria de São João (Serra da Lousã) e Aldeia das Dez (Serra do Açor) and counted with the presence of six designers, two people who took care of the documentation (photography and video), a coordinator and a supervisor in articulation with ADXTUR.

2. From the Name to the Landscape History

According to Carlo Tosco (2007), the name *landscape* (*paisagem*), connected to visual representation in general and to art in particular, has no common meaning, even among the languages of the same origin (Latin). The late medieval term *paese*, which extends to the Latin languages and from which the word landscape derives, used to denote a large expanse of land regardless of its territorial or legal limits. Therefore, landscape painting or drawing is not from the outset associated with the representation of territory but, above all, imposed as a means of perception of space. The term that identified the representation with particular artistic qualities – *pittura di paese* – originates in the Renaissance, referenced in 1481 in Tuscany, concerning Paolo Uccello's painting¹. However, the term as an artistic technical word is only clearly identified in France as a neologism of the word *paysage* and most likely comes

1. Paolo Uccello as referred by Cristoforo Landino, in 1481: "buono compositore et vario, gran maestro d'animali et di paesi"

from Fontainebleau school². What has been disseminated and accepted between the Romance languages has no direct correspondence in German or in English language once in those languages the designation endures in the use of compound words associated with the root *land*: *landschaft* or *landscape*. Historically, the *subjective* representation of landscape was most of the times linked to the visual and literary arts, while the *objective* representation of landscape was related to legal and political planning and was determined by the scientific objectivity of the nineteenth century. If about the former we can say that it mimics and symbolizes reality, about the latter we say that it seeks the meaning (Fig. 1).

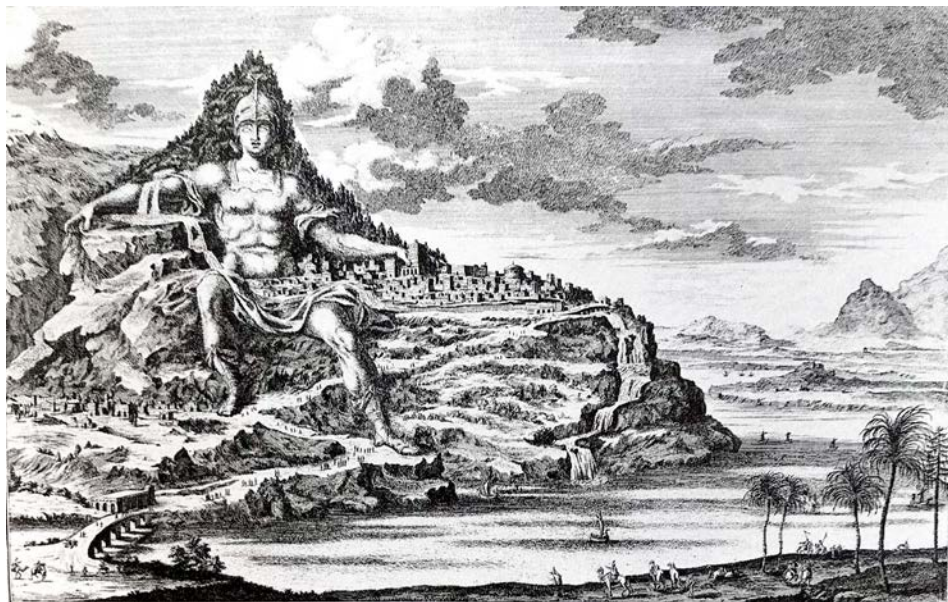


Figure 1. J. B. Fischer von Erlach, *The Mount Athos monument of Dinocrates to Alexander the Great (A Plan of Civil and Historical Architecture)*, 1721, engraving.

2. The term appears in 1549 in Robert Estienne's dictionary.

As presented by Jorge Gaspar (2001), referring to Giuseppe Dematteis, from the point of view of geography, this dichotomy in the nineteenth and twentieth centuries, saw landscape from two fundamental trends:

1. the landscape as a symbol, i.e., as a set of signs to be interpreted;
2. the landscape as a model, i.e., as a rational construction that explains the external reality.

In the first case, the visual representation is driven from the symbol to the subject of the representation. In the second case, it is constructed from the representation model that seeks the object. As Martin Warnke points out:

The politicization of landscape moods obviously began when painting had discovered landscape as landscape per se. As the technique of the “atmospheric landscape” was developed in Venice, it was here that landscape was first endowed with qualities that made it possible not only to construe, but to experience the meaning of a Picture (Warnke, 1994, p. 16).

Starting from the Modern Age, the landscape associated with the figurative arts is usually related to the aesthetic of the sublime. In the Romantic period, the landscape will approach the idea of *spirit of the people* through its geographical – territorial and environmental – condition. Also the *spirit of the place* (*Geist des Ortes*) had its great moment in late 18th century Germany, where the first romantics announced their encounter with nature through the combination of art and science.

Landschaft is the core theme of *Naturphilosophie*. The transition from the artistic (aesthetic) concept of landscape to the scientific domain occurs with the pioneer of geography - Alexander Humboldt.

Humboldt presented a new way of perceiving the natural world to the European bourgeoisie. (...) The German geographer thus founded the new approach to the “objective” dimension of the landscape: the contemplation of nature was no longer a poetic pastime, but the first step towards a scientific understanding of the cosmos (Tosco, 2007, p. 42).

Thus the pioneer of the historical understanding of the concept of landscape as a field of historiographical investigation is Jacob Burckhardt. As a Renaissance scholar, Burckhardt returns to the joint dimension of man and nature.

3. Survival of the Form

For Tosco (2007), Joachim Ritter (Cassirer's student) had the merit of bringing the concept of landscape back to its aesthetic dimension by giving particular attention to the symbolic aspects of culture and narrowing the relationship between man and nature. In Tosco's interpretation - based on Ritter - from the point of view of art, nature becomes *landscape* (image) when contemplation is transformed into aesthetic enjoyment, offering the world a *fairer* approach to nature and individualizing an aesthetic relationship with it. The role of art in the development of the idea of landscape is modernist in that it defines figurative arts and, in particular, painting, as the true space of creation, conducting our perception for the aesthetic

contemplation of nature. We intend to consider the concept involved with different areas – from geography to biology, from history to ethnography, from art to anthropology. In particular, we seek the idea of landscape image as a privileged tool for the valorization of the territory, which implies representation as a strategic factor for communication. Thus, landscape is both design and History (Fig. 2).

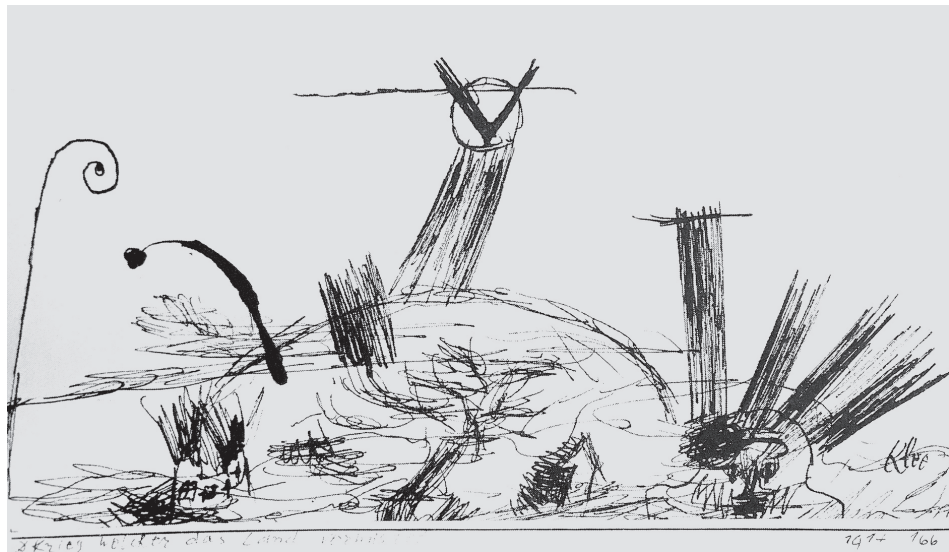


Figure 2. Paul Klee, *The war that devastates the land*, 1914, ink on paper.

More important than *looking* at the territory and the community is *being* in the territory with the community, so that the representation becomes *present-image*, making the invisible visible, revealing rather than showing.

Nowadays we speak about the programmatic *status of places* for establishing invariables structures and the rules of transformation of a territory, respecting and appreciating the local identity. The sensibility is taking on a new scientific dignity.

The environment is not only a question of economic and legal forces trying to balance an ecosystem, but it is also a source of stimuli for the populations that are of great value in defining the quality of the place.

The importance given to the representation of the territory of the Schist Villages, through the project *Drawing the Place's Soul* was promoted by ADXTUR not only as an intentional way of perceiving the territory, but also as a means to give back to the territory and their communities images in which they recognize each other. The general assumptions of the project were the following:

1. the idea of an *environmental image* implicit in the territory's representation that would be determinant for the self-esteem of people and places, whose perception is no longer individual, but a collective phenomenon, subordinated to the appreciation of the group, where the collective image fits into the collective behavioral framework;
2. the importance attributed to the symbolic aspects of the places as they contribute to the analytical process of self-representation, where individuals recognize themselves as spectators and actors, feeling themselves integrated within the images of representation;
3. to fill the place's meaning through the representation of their artifacts that are a representative identity value for the populations.

In this case, the designer is an agent in the territory. It's all about a plural thinking of the landscape as a cultural phenom-

enon. We argue for a representation of an *inductive* geography that starts with participation rather than previous rational argumentation. Concerning the models available, they are the phenomena themselves experienced *in loco*. In the experience carried out in Schist Villages, the idea of landscape encompasses the experience of perceiving and acting, deduced from the territory and transformed into drawing.

4. Rhetoric of Images

The rhetoric of images has always been connected to the idea of territory and has been gathering *connected knowledge*.

In the Renaissance, with the improvement of instruments and technical knowledge, the representation of the territory began to include illuminating artists and painters. The visual images of the territory were refined in connection with the identification and recognition of the territory but also with the strategies of power that sometimes manipulate those same images (Fig. 3).³

Nowadays visual images from the territory have a double provenance: technical-scientific, as data that, according to operative codes and conventions, answers to the geographical description with a certain degree of abstraction, and images that result from the proximity to the subject of representation. The first type of images uses rational understanding as a graphic tool, the second uses accidental perception to reach a sensitive understanding.

3. The *World Map of Miller Atlas* shows the oceans surrounded by continents and spread the idea of an impossible maritime connection between Occident and Orient as the first circumnavigation made by Fernão de Magalhães. Thus this map gives an example of graphic expression as a tool for geopolitics manipulation.

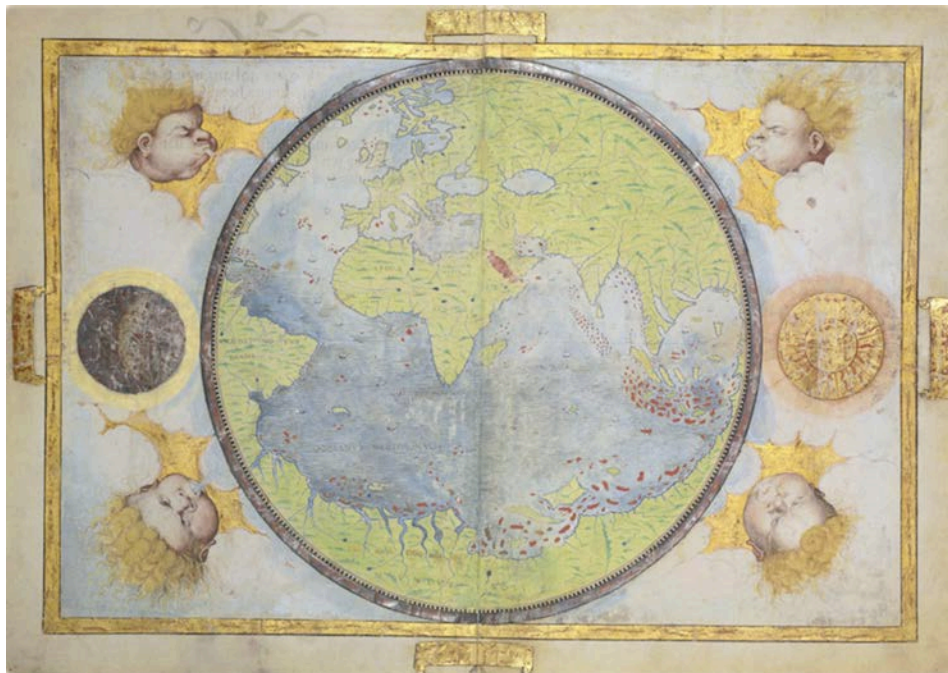


Figure 3. Lopo Homem, Pedro Reinel, Jorge Reinál (cartographer), António de Holanda (painter illuminator), *Atlas Miller World Map*, 1519, Paris National Library

According to Joan Torelló (2015), this contradiction is combined in the interpretation of the term *chorography*: the description of a particular territory, linked to art. Chorography would have its origins in the 16th and 17th centuries (as well as the landscape image) in regional narratives based on historical places and its witness value relied on the chorographer *in situ*. According to the author, chorography, through its urban views (drawn or engraved), would bring to the geography more intuitive conditions to decipher the territory.

These images were of great importance for the iconography and symbology of sovereign power. Your power was asserted both through commission (commissioner) and also by the

status of the maker (the artists replace the artisans or the cartographer painters). If the difference between technical and artistic image may seem consensual today, it was made at the expense of the abstraction degree that the deciphering of knowledge requires.

According to Denis Cosgrove (1989) the development of representation goes hand in hand with the concept of landscape of the 16th and 17th centuries, sharing the visual attention given to the territory as opposed to the scientific aspect of the map.

4. *Drawing the Place's Soul*

Drawing the Place's Soul is a project that uses drawing as an image (result) and instrument and seeks, primarily, to contribute to the cultural enhancement and, consequently, to the communication and dissemination of Schist Villages. Drawing is proposed as the subject matter for landscape representation: the territory and the communities. The chosen method was freehand drawing seen as the prosaic action of the gesture in the conduction of manual instruments, an action deeply associated with nature and landscape.

It was sought that the images would function not only as simulacrum, but as '*present-images*' committed to an ancient time that characterizes both nature and drawing. To this end, experience was considered implicit the balanced between perception and meaning, knowledge and curiosity, interest and confrontation, reflection and closeness, conjugation and distance, and many other attributes that are, by nature, the matter of drawing. Thus, the result was to be born from the proximity with the territory and the people and, therefore, would involve the subjects and the models of the representation.



Figure 4. Eliane Beytrison, *Aldeia das Dez*, *Drawing the Place's Soul Project*, 2108, 410x3000mm, ink on paper.

The choice of drawing as medium has as its principle the valorization of the body. Drawing embodies the condition of becoming an agent of feeling and acting. Drawing is therefore an action (*to be drawing*) but images are beyond the degree of *being*. According to Francisco de Holanda's definition⁴, "drawing imagines what it isn't so that it be and it will be".

In our proposal, the transition from *to be* to *being* represents the importance given to the place implied in *being*, in a continuous renewal of the time of *to be*. For Francisco de Holanda, images *are* when they exist materially or in the mind.

4. Painter, illuminator, architect, designer, essayist, historian, 1517-1585.

Through the experience of drawing, images *happen* and interact with what is external to them; they are engaged with the material place, continually renewing their origin that emanates from the landscape (Fig. 4-5).



Figure 5. Marco Mendes, *Aldeia das Dez** (Carlos Castanheira), Drawing the Place's Soul Project, 2018, 297x210mm, pen and ink on paper.

The project has been accepted by the Agency for the Touristic Development of Schist Villages [ADXTUR] as a propaedeutic experiment to get indicators to build a project for all of the 37 Schist Villages. This experiment is part of a design project (under construction) that aims to promote villages through the itinerancy in the territory, disseminating the experience with manual skills.

The main condition for the experience was the ADXTUR's disposal to bring designers to the villages, offering a stimulus for the representation. Images are a result of the empathy, comprehension and generosity of the people. In return it was expected that those images would contribute to the acknowledgment and esteem of the people and of the territory. Beyond this, it was expected that the images would 'migrate' to other media and advertising supports of ADXTUR.

The aim was a constraint-free experience and methodologically able to give information for the internal evaluation of the territories and to understand how they might be communicated and disseminated. The experience carried out mainly served to evaluate its continuity within an extended design project that aims to promote the territory of the Schist Villages through the recognition of its inhabitants as a main condition for the 'survival' of the places. Therefore, in this experience, drawing did not serve to document the villages but to reveal the people's self-esteem and to promote their desire of sharing self experience.

The choice of villages was based on the particular circumstance to which they were submitted during the forest fires in 2017: *Ferraria de São João*, where fire circumscribed the village; *Aldeia das Dez*, which burned in its entirety and *Janeiro de Cima*, which wasn't hit by fire. In addition, the choice also refers to the landscape and social diversity of each of the villages.

Six designers (two per village) have in residence with a coordinator who provided logistical control of fieldwork and two persons who took care of the project documentation.



Figure 6. Miguel Jacques, *Janeiro de Cima*, *Drawing the Place's Soul Project*, 2018, 210x297mm, 2018, 210x29mm, black ink on paper.



Figure 7. Rodrigo Queirós, *Vista Rio1_ Janeiro de Cima*, Drawing the Place's Soul Project, 2018, 500x620mm, crayon pencil on paper.

The documentation was made by video and photo. This material was later edited and used as documentation and archive for discussing (critical domain) and dissemination of Schist Villages.

Each designer was required to submit 6 print-ready images. The work was individual (however, open to a joint and ‘dialogical’ development). Designers were able to continue to draw after the village’s residence as the final work was not confined to the fieldwork.

The chosen designers all present differentiated expressions because, despite being a common narrative, it was thought that different expressions would be an added value for the appreciation of artifacts, people and territory. It was also crucial for the designers to be close to and *contaminated by* the places and their inhabitants (embodying the relationship between symbolic value and communication). Thus, guidelines were minimized, especially during fieldwork. However, information about the motivation of the experience was provided to the designers as well as information about the different places regard the forest fires (Fig. 6-7).

As study subject, the territory was considered through the following aspects:

- perception as operative program for representation;
- meeting point for phenomena (natural and human) and artifacts;
- closeness to multiple technical fields and aesthetics;
- sources of information (artifacts and people) for past and present knowledge;

- Observation and study of different geographies and environments (particular, natural and anthropic phenomena that contribute to distinctive features of places);
- privilege of the *local*, the *local-global* admitting a part-whole and whole-part relationship;
- adjusting the *visibility* of the artifacts with the *invisibility* of hidden stories (present and absent manifestations and traces).

Briefly, we tried to characterize the experience in the field of representation from the following aspects:

- involvement / identification – involvement of the designers with the territory, seeking the iconographic identity of each of the villages;
- curiosity / perpetuation – recognizing the signs of each village, perpetuating the essence of the humanized nature of the places;
- experience / time – the experimental dimension was the main feature of this stage of the project as a model of representation based on the time of perception and the meaning of the place.

Drawing was to be seen as a perceptive and cognitive subject, an action materialized in images and whose methodology was related to the *fieldwork*⁵, however, not restricted to it.

5. The designers had the possibility to continue their drawings, outside the *fieldwork*, in the studio).

Landscape drawing as a visual medium was identified as follows:

- favorite space for the representation of stories that reconcile past and present and bring together what would be interrupted or discontinued;
- confrontation ground where new proposals for representation appear.

6. Final considerations: notes for a subjectivization of the project

The experience of representation is founded in the production of village's images while trying to make people feel represented in them. For each of the designers the encounter with the territory of the Schist Villages was a first experience, the strangeness was accepted as a voluntary act. Strangeness provided a sense of referential loss that found balance in representation. The sense of loss summons images that emerge from the confrontation with the territory. To draw an unknown place is also to admit a fictional action. The strangeness in the eye of the designer was revealed in the body of the representation. The perception of distance is simultaneous to the sense of what is adjacent. In this case, the representation mediates between the radical distance and the familiar proximity, uniting projected image and past life, bringing the narration of history closer to that of the ghosts of the past and the dreams of the future (Fig. 8- 9). Thus, representation is capable of evoking loss, placing itself on the edge of the paradoxical by the desire to represent the absent in images – figures in the silence of representation.



Figure 8. Daniel Costa, *Ferraria S. João*, *Drawing the Place's Soul Project*, 2018, 210x297mm, color pen on paper.



Figure 9. Sofia Neto, *Ferraria S. João, Drawing the Place's Soul Project*, digital drawing

In this case, the reality of the image will never be reducible to the story that was told. On the contrary, the image shows what is being lost in the subject of representation. It's about the magnificent encounter between what lasts in memory and what can be found in representation, making drawing a '*present-image*', figuring the absent as the essence of representation.

Drawing the Place's Soul was thus an experience that conjugates the verb *to draw*, as considered by Buci-Glucksmann as an action that refers to an ancestral ritualization practice that constitutes the passage from nature to culture through the testifying images. Ritualization inherent to the act of creation, as opposed to dogma, whose poetics disclose content through shape.

References

- Buci-Glucksmann, C. (2008). *Philosophie de l'ornement. D'Orient en Occident*, Paris: Galilée.
- Cosgrove, D. E., & Daniels, S. (1989). *The iconography of landscape: essays on the symbolic representation, design and use of the past environments*. Cambridge: Cambridge University Press.
- Dematteis, G. (1995). *Progetto implicito. Il contributo della geografia umana alle scienze del territorio*. Milano: Franco Angeli.
- Gaspar, J. (2001). O retorno da paisagem à geografia. Apontamentos místicos. *Finisterra, Revista Portuguesa de Geografia*, 36 (72), 83-99.
- Holanda, F. (1985). *Da Pintura Antiga*. Lisboa: INCM – Imprensa Nacional Casa da Moeda.
- Landino, C. (1974). *Scritti critici e teorici (2 vols.)*. Roma: Bulzoni.
- Torelló, J. C. O. (2015). La imagen visual del territorio: corografías y panoramas. In Gelabert, L. C., Vílchez, I. L. (Eds.). *Dibujo y Territorio* (pp. 123-151). Madrid: Cátedra.
- Tosco, C. (2007). *Il paesaggio come storia*. Bologna: il Mulino.
- Warnke, M. (1994). *Political Landscape. The Art History of Nature*. London: Reaktion Books.



DOCUMENTS ARTISTIC PROJECTS FOR THE MEDITERRANEAN AREA

Landscape is a Space of Action and Thought

Costanza Meli

Keywords

Landscape, Identity, Migration, Contemporary Art, Participatory Practices.

Abstract

Landscape is a *containing* and a *contained* space, an *image* space and a *representation* of space. Communities continuously interact with the landscape and in it. In this article, we will try to identify the trajectory within one of the landscapes that has posed the greatest number questions about the relationship between nature and culture over the centuries – The Mediterranean. We will do this with a non-linear perspective. We will make a journey that leads us to a reading of this space through a combination of different outlooks and experiences, like contemporary art and experimental museums, to affirm the impermanence that has always characterized the idea of the Mediterranean, and the necessity to continually reformulate its meanings. This article is based on the meetings I have had in recent years working as a curator between Rome and Lampedusa, within participatory artistic projects characterized by the dialogue between migrant people and local communities.

The assumption of our article is the intersection of this *Space consciousness* with the *aesthetics of engagement* (Berleant 2004), through which artistic practices act in the anthropic landscape. This approach overcomes and articulates the meaning of *site specific* in the direction of a *contextual* practice that modifies the contexts in which it takes place and reformulates the geopolitical balances at the

base of Western art. The practice of public artists will be presented through the example of a participatory project conceived in 2018 by the Bianco Valente duo in Palermo, for the exhibition *Land of me*. The works show the polysemy of this landscape: “Space of otherness, of confrontation and hybridization of identity” that build itself through experiences of dialogue and laboratory in which a shared creative practice can produce new narratives. The choice to introduce the works in mainly descriptive terms is due both to the lack of bibliography on such a recent project, and to my participation in the elaboration of the contents itself. The conversation with the artists for the drafting of the exhibition catalog highlighted the need to tackle very current and dramatic topics such as the experience of migration, in a simple way understandable by everyone.

1. The Mediterranean invention

The sea unites the Countries it separates.
(Alexander Pope)

The first idea to falter when we approach this landscape is that it is the expression of a *consistent* space. According to some authors, a fundamental contradiction is hidden in this meaning, which is confirmed by the geopolitical and social reality, as well as by the current dynamics of the management of the processes of migration. The geographer Farinelli interprets this contradiction in a radical way, maintaining that although space is a Mediterranean invention (it is here that Ptolemy introduced the world to the metric of space), in reality, it has never prospered in this region. In fact, the Mediterranean represents the exact opposite of the rational centralized isotropic space upon which states have built their image and the map of relations between peoples. There have always been free trade zones, city-states, continuity zones, special rules and statutes, small political units, *intangible* economies. The Mediterranean diametrically opposes a political vision based on national identities because it constitutes a *barrier* between the internal and the external, between what separates people and what brings them together, in other words, exchange. For this reason, concludes Farinelli, this closed and *exceptional* horizon can be identified as the model from which globalization originated.

This reading therefore looks at the Mediterranean as a space of interaction and experimentation within which it is possible to see, both historically and in terms of the current situation,

the semantic multiplicity of a place that is developing, whose nature is constantly being redefined by projections, and individual and collective desires, as well as political plans and strategies. A landscape that is today also being constructed through the aesthetic dimension, *poetry* and a new feeling the artists choose to create when they work on the image of Mediterranean, relating to the experiences of those who experience it and cross it.

According to the philosopher Arnold Berleant, who came up with the theory of the aesthetic of *engagement*, «the characteristic of our age is not disinterested contemplation but engagement, a sensory immersion in the natural world that has become an experience of exceptional unity» (Berleant, 2004). Unity and immersion constitute the model of an artistic act that understands the activity, the implication of the subject in the world.

The art historian Judith Rugg has identified the origin of this journey in the new *space consciousness*, a “change of emphasis on the meaning of spatiality” (Rugg, 2010), which has characterized many works of art since the nineties. This phenomenon has taken place in the context of a real *epistemological crisis*, which affected scientific knowledge and disciplines in post modernism when doubt was cast on Hegel’s model of historicism. Michel Foucault’s famous quote, stating that the current age “could be considered the age of space” (Foucault, 2001), is the first theoretical reference to the new relationship established by artists between landscape and territory. The second is the definition, by the Californian geographer Edward Soja, of the *Spatial Turn* as a criterion for opening up new ways

for different branches of knowledge to cooperate. For art, in particular, spatiality represented “a new theoretical resource, once the concept of innovation and the notion of progress had lost bite and credibility” (Négrier, 2006). Referring to the paper by Lefebvre, *The Production of Space*, Soja developed the notion of *thirdspace*, which inspired subsequent generations about the necessity for syncretic and spatial orientation. In the *thirdspace* everything comes into contact: «subjectivity and objectivity, abstract and tangible, real and imagined, knowable and unimaginable, repetitive and differentiated, structure and arrangement, spirit and body, conscious and unconscious, disciplined and transdisciplinary, everyday life and the never-ending story» (Soja, 1996). In his paper about the *poetry of decentralization*, Westphal interpreted it as “a space of otherness (*thirling-as-othering*), comparison and hybridization of identity” (Westphal, 2008); a place of interaction between the real and the imaginary, which allows a political terrain to be constructed “for opposition and the construction of interconnected communities of resistance”.

The *spatial turn* has been used with just as much conviction by the artists who have gone beyond the definition of *site specific*, towards a contextual way of working capable of generating hypotheses of change in the places in which they are made, reformulating the geopolitical background in which western art has developed. From this viewpoint, space is no longer just a geographical place, but becomes a sort of field, like a *generator field*, in which the work is produced. From the moment of its origin, the work resonates with all the factors that make up this space-field, from the more structural to the aesthetic, cul-

tural and emotional ones. It is the abandonment of uniqueness in favour of new approaches based on *lateral* connections.

In a general repositioning of cultural processes in terms of space, the boundaries of artistic categories also change. In the paper *Géo-Esthétique*, the two researchers Kantuta Quirós and Aliocha Imhoff, bring the analyses of the geographer Joaquín Barriendos up to date and apply them to the artistic system. With regard to the *spatialization* that is taking place in contemporary art, they write, “Avec ce tournant spatial, allait se dessiner simultanément la possibilité de construire une critique radicalement décentrée des politiques de l’espace et de sa représentation” (Quirós & Imhoff, 2014). The experimental movements and projects directed by collectives of geographers and activists like *Hackitectura*¹ and *Bureau d’études*² are based on the criticism of policies and the representation of space. These projects are engaged in the reshaping of borders, frontiers, journeys and directions of a new cartography that aims to include the journeys of individuals who are not yet represented, from a post-colonial, horizontal and interdisciplinary viewpoint: a new way of thinking “de l’hétérogène, de la pluralité, de la multiplication des centres” (Quirós & Imhoff, 2014).

1. *Hackitectura* is a group of architects, artists, information technology specialists and activists. Since 1999, they have been using new technologies to create temporary spaces “that can escape from the formal structures of control and surveillance regulated by technological and political organizations in contemporary society”. Retrieved from <http://www.spatialagency.net/database/hackitectura>. The group often works in a cooperative way, carrying out research into the effects of communication and technology on physical spaces, the formation of social networks and how these can be used for artistic and political activism.

2. *Bureau d’études* is a project of the Paris artists Léonore Bonaccini and Xavier Fourt. In the last few years, this French duo have been producing maps of contemporary political, social and economic systems. “Their visual analysis of transnational capitalism is based on careful research and usually takes the form of large murals”. Retrieved from <https://bureaudetudes.org>.

The landscape of the Mediterranean we are looking at is therefore a contemporary landscape, which can be seen as the result of this process of shared reading, in the experiences that we will describe. This process takes place both in artistic activities and in museum and archive projects. In fact, this paper relates to my experience of working on dialogue between migrants and local communities through participative artistic activities. Most of these projects are characterized by collecting memories, stories and direct or indirect testimonies, which provide a complex image of the Mediterranean, in which the opposite dimensions of borders and connection, projection and trauma, challenge and threat, salvation and mourning, shared and unfamiliar heritage coexist.

2. Bianco Valente, *Land of me*

The artistic duo Bianco Valente is made up of Giovanna Bianco and Pino Valente. A couple in life and in work, the artists started working together in 1994, and their partnership is based on sharing the creative process and looking at reality. Their art is open and it is achieved through meeting with the places and people that are part of it, and also with those who are invited to participate in the conception of the work of art itself, or to take part in it in a personal and conscious way, including friends, partners, other artists or theorists of art. They have always been interested in investigating the dynamics of perception and representation, and they use various tools, including writing, video, installations and light projection, paying particular attention to space in physical, cultural and social terms. Bianco Valente's interest in landscape and anthropology is combined with an investigation into the

dynamics of relationships and the flexible and ambiguous nature of identity, which is questioned through the production of collective works, or workshop activities.

The exhibition *Terra di me*, put on in Palermo in 2018 on the occasion of the twelfth international travelling Manifesta Biennale of contemporary art, expressed the various aspects of this research. The space and landscape of the Mediterranean are represented through a speech of many voices, developed in terms of relationships and participation, which receives the multiplicity of the present within it. The work originated from a commission by the Sicily Foundation, which has a cartographic collection that includes nautical maps from the sixteenth and seventeenth century. The aim of the exhibition was to develop the theme of the Mediterranean, starting by promoting this important piece of heritage, which the Bianco Valente duo interpreted as an open semantic device that can be reconfigured in contact with the experiences of the individuals who live in the Mediterranean today. The geographical representation of the shipping lanes of the past was used as the starting point for telling a story of today, together with migrants who have recently made the journey towards Europe. The artists held a workshop in which people of different origins were invited to make a new map, and draw a shared landscape based on a geography of emotions, memory and future prospects. With a delicate and responsible approach, the artists released personal expression from direct accounts of travel and migration, without allowing the stories themselves to become a biographical narrative. The process of sharing was directed towards finding an individual relationship with the Mediterranean. Using a series of linguistic and visual references of

a universal nature, each participant contributed to building a plural visual account, bringing identity, the body and imagination into play, within this geographical perspective. Deconstructing stereotypes and finding the emotional dimension that characterizes the real life of each person was the purpose of the workshop. In fact, the migrants had not always heard of, or experienced the Mediterranean before starting their journey, and in many cases, they did not feel that they were part of it. “The concept of Mediterranean, with everything it includes in relation to a sort of cultural supranational identity, is almost unknown to the inhabitants of Sub-Saharan Africa, where most of the migrants come from.” (Valente 2018, p. 31) Whilst the old nautical maps suggested a link with history, and with the symbols in which the perception of one’s own identity and that of others is rooted, the use of simple elements, like people’s names, the baggage that we take with us or the colour that we perceive the sea to be, allowed the participants to reconsider the idea of “who I am” and “where I come from”, in intimate and creative terms. The works produced, based on pictures, videos and the interviews carried out during the workshops, bring back the complexity of a landscape that exists in a state of balance between knowledge and imagination, using a minimal and metaphorical language.

3. *Constellation of me*

“We asked everyone to repeat their name, like a chant, as if to state their individual uniqueness, their own state of being a person, each time they said it.” (Valente 2018, p. 31) In the video entitled *Constellation of me*, close-ups of the lower part of the face follow the movement of the words.



Figure 1. Bianco Valente, *Constellation of me*, video, sound. 2018.

Names pronounced repeatedly with a slow rhythm are formed between the lips and teeth in the breath of unknown people, who address the visitors to the exhibition by communicating their identity. It is not something to be taken for granted. On the contrary, in a simple way, it gives back to every migrant what has been taken away from them by the images in the media, by the saturation of the space of listening and dialogue. In fact, the mass-media representation on television is based on the depersonalization of the individual, the denial of sound, voice and presence. Against the background of a Mediterranean without history, individual people are commonly represented as a nameless crowd. The first step towards developing a new, shared meaning for this landscape is to begin the empathic journey again, starting from the moment of meeting. The choice of the artists not to show the whole face, with the eyes not visible, keeping the representation of the other from

the voyeuristic familiarity of sight, ensures that we pay attention to the indication of a difference. A mouth, a voice, never seen, never heard, can create a sense of uneasiness and indicate a “breaking point” that has to be reached, psychologically, in order to restart our relationship with reality. The second part of the video, on the other hand, is made up:

of a series of scenes in which each participant names the people they are closest to, including both those who have stayed in the place they come from and those who are here with them, and in some cases also those who have passed away. In this way the network of emotional ties that reinforces our presence in the world is marked out. (Valente 2018, p. 31)

Voices submerged in the background noise that forms the condition of existence of every person who constantly has to struggle to reaffirm themselves and their own identity.

4. *Baricentro*

The video entitled *Baricentro* represents something that every participant in the workshop did. They were asked to write or draw a word or symbol on the palm of their hand, related to the most important thing that they wished to protect and keep with them during their journey. Migrating means being stripped of your things, selecting a few of them, starting a new journey in which others decide what can belong to you and what must be abandoned. The video is a loop of a recording of words like *freedom* and *justice to everyone* being written on people's hands.



Figure 2. Bianco Valente, *Baricentro*, 2018, video, endless loop.



Figure 3. Bianco Valente, *Baricentro*, 2018, fine art print.

A series of photographs, which work as a countershot to the writing, represent the act of conserving. This time, the faces of the people are completely excluded and the image is focused on the hand, held on the chest and on the heart, to safeguard the words and their meanings.

5. Coastline – Mediterranean Breviary

The landscape of the Mediterranean gradually takes shape, work after work, through a sense of the journey and the experience that it represents for each person. The universality of affection and emotions is the common thread that runs through the whole series and converges in the curvature of the coastline sewn by the artists on the reproductions of the old nautical maps, in the Coastline work. Lines and trajectories followed by the artists through embroidery, cutting out, collage and arranging pictures that belong to a common visual heritage connected with the landscape of the Mediterranean, like the work entitled *Mediterranean Breviary*, inspired by the text of the same name by Pedrag Matvejevic. “The thread of the story never seems to reach a conclusion, but rather continues to include new reflections, quotations and personal considerations, which often touch on poetry” (Valente 2018, p. 33).

These words, with which the artists comment on the literary work, are the fulcrum of the idea that runs through the whole exhibition, based on encompassing language, representation, and different words and emotions in a journey through the most representative and current meanings of the Mediterranean. In fact, the collage is a study of stereotyped representations of the sea as a tourist destination, and the “in-

finite shades of colour that the cradle of western civilization can take on, depending on when and where you look at it” (Valente 2018, p. 33). In the work we see a multitude of strips of paper cut out from pictures advertising tourist resorts and holiday destinations on the shores of the Mediterranean. A study in the use of colour in marketing, to give expression to the imagination that goes with choosing the more exotic travel destinations. The work, which has a strong aesthetic impact, succeeds in its aim of enchanting the viewer with the beauty of the shades of blue, which reflect the collective idealization of the sea. Another face of the landscape, which presents itself as an icon, and is deconstructed when we move closer to the work and perceive the nature of the piece.



Figure 4. Bianco Valente, *Coastline* (Gulf of Palermo), backstage, 2016.



Figure 5. Bianco Valente, *Breviary of the Mediterranean*, 2018, collage - strips cut out from travel catalogue photos, 90 x 90 cm.

6. *The new world – Weaving*

This work also reflects the imagination and once again it affirms the plurality of the narrative which the sense of landscape is based on. The young people were invited to describe the fantasy associated with their journey's destination on a very thin piece of paper tape. The work on show is a weaving of all the ribbons of paper tape on which the phrases, words and suggestions that represent departure, the journey and their expectations of it. This sort of *soft baggage* gathers together a text that is almost invisible in the plaiting, safeguarding the contents inside it. Words and descriptions that potentially overlap with the reality of experiences, or are broken against what each person encountered on their journey or once they reached their destination. An intertwining of fragile and important stories, of which the public can only see the levels on top and guess at its complexity.

7. *Terra di me – Land of me*

This picture, also used as a poster for the exhibition, resumes and concludes the journey begun with the old maps from the collection of the Sicily Foundation. According to Bianco Valente's idea, each nautical map is permeated with an individual story. In a sort of tattoo, in which it is easy to recognize Sicily, a part of Tunisia, Malta and Lampedusa, the lines of the palm of the hand cross over the Mediterranean routes, "thus interweaving the routes that each person decides to take with their destiny." (Valente 2018, p. 33) This work makes us think about the inadequacy of a tool like the map, defined by the geographer Farinelli as a *wretched* model of reality because it *sacrifices* everything, just to give one piece of information. It represents the inadequacy of a point of view that only depicts

the representative or spatial dimension of the landscape:

Cartography is a complex tool. It has always used shapes and codes to “record” the environment, but in order to do this it must necessarily make a selection. Every map is a coagulation of representations, the crystallization of a vision, an ideological, utopian political plan. Artists have always been attracted to them because they are so full of meaning. They have redrawn, reinterpreted and questioned them and turned them upside down. (Valente 2018, p. 25)

The choice of the Bianco Valente artists to work on the map aims to go beyond its finiteness “to extend the point of view about the Mediterranean and geography that it represents, make it current and bring it to life” (Valente 2018, p. 25).

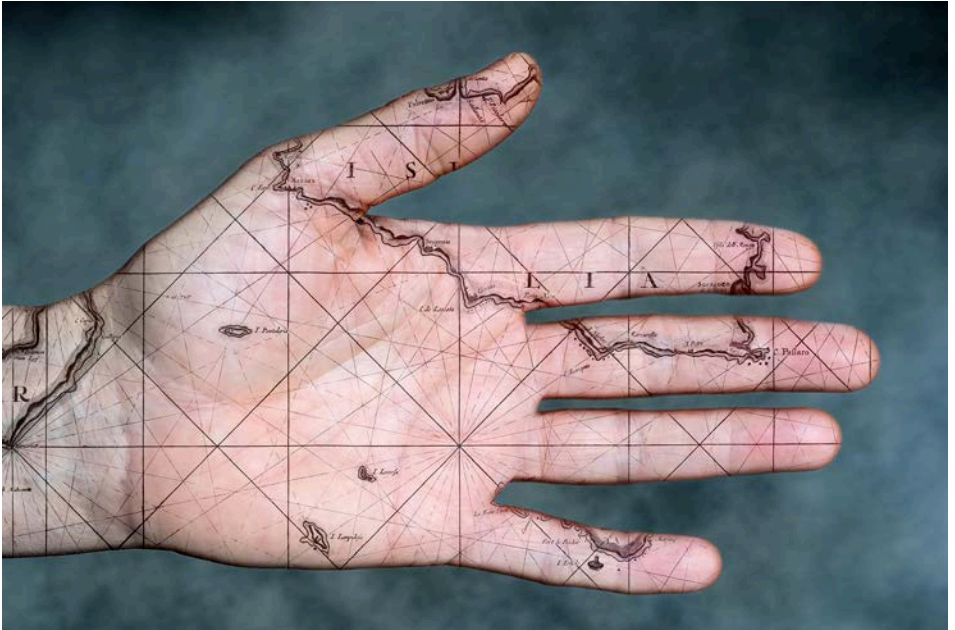


Figure 6. Bianco Valente, *Land of me*, 2018, fine art print, 78 x 115 cm.

8. A museum of migration in Lampedusa

In July 2019, the Museum of Trust and Dialogue for the Mediterranean was opened. It was presented as “a space of knowledge and reflection, a tool for building bridges and knocking down walls”³. After a break of almost a year after its first official formulation, in which the exhibitions were predominantly rhetorical and pitying, the *3 October Committee* reopened the museum to the public with a new permanent collection created in cooperation with *AMM – Archivio delle memorie migranti* (Archive of Migrant Memories), in Rome and the DiMMi project – *Diari Multimediali Migranti* (Multimedia Migrant Diaries). The exhibition is divided into four sections, which interpret the theme of migration through a comparison between past history and the present, to tell the story of humanity in movement and affirm the identity of migrants beyond anonymous figures and dry statistics.

The first section is the *Migrant Objects* collection, an assortment of items (photographs, letters, diaries, religious texts and personal possessions) that belonged to migrants who arrived on the island from 2008 to 2011, and were found by the Lampedusa *Askavusa* collective in the abandoned wrecks of the so called *Cemetery of the Boats* (the rubbish dump of Imbriacola), in the hinterland of the island. It is a tribute to the memory of Professor Giuseppe Basile, one of the leading experts in restoration at an international level, who started the first project to set up a museum and documentation cen-

3. Taken from the press release of the opening issued by the Archive of Migrant Memories association in Rome.

tre about migration in Lampedusa, under the patronage of the local council. The intention of the museum was to develop a valid and meaningful criterion for passing on memory, in order to build a narrative of the present, and bring the attention of the scientific community and civil society to a “phenomenon that has certainly not ended, but is still on the increase all over the world, which is that of the often chaotic movement of entire populations, who risk death to escape unacceptable or inhuman living conditions” (Basile, 2013)⁴. The collection on show today in the Museum of Trust and Dialogue for the Mediterranean is a testimony to this innovative and experimental idea for a museum. From 2011 to 2013, a team of researchers and scholars took action to safeguard and promote this heritage. *Isole* association (Palermo) supervised the cataloguing of the restored items and the *Archive of Migrant Memories* (Rome) allowed them to be translated and studied⁵. The approach of the project was to consider the objects as active devices that could tell a story and encourage new stories to be told when meeting the public. For this reason, in the new exhibition created for the museum in Lampedusa, there are also some sound tracks (which can be listened to with headphones) with the translations of the documents, reconstructions of the journeys or a reading of the texts in their original language.

4. Extract from the introductory text of the Museum and Centre for Documentation about Migration in Lampedusa and Linosa, July 2013.

5. The Migrant Objects collection has been exhibited twice before: the 2013 exhibition in Lampedusa entitled “With the Objects of the Migrants”; the exhibition-project *Migrant Objects. From Trace to Voice*, curated by the Isole association at the MLAC, Museum Workshop of Contemporary Art of the La Sapienza University in Rome.

The other parts of the museum were designed to harmonize and connect the two collections it is made up of, and refer to current migrations and the history of Italian emigration. To introduce the visitors to this part of the museum, there is a photographic exhibition dedicated to the history of Lampedusa. It is a series of black and white images from the Historical Archive of Lampedusa, documenting the long tradition of the island as a place of arrival and departure, and also as a border. “In fact, since ancient times, Lampedusa has always been a “safe” haven to shelter in during storms, and a place to stop and stock up on food and water; a useful island for everyone, both Christians and Muslims”.⁶

The exhibition also includes a presentation by the Association of Civilian Victims of War, with some items belonging to people who fled or were deported during the Second World War in Italy (identification photos, drawings, letters from prison, personal items like glasses typewriters, mess tins and dog tags). In fact, in Italy alone, “more than two million people were forced to flee from the violence and bombs of the war, leaving all their possessions behind them and severing ties with the communities they belonged to”.⁷ To bring together times and places that are so different, the phrase *‘Individuals, not numbers’*, concludes the journey through the past history, giving an indication of the sense of the whole exhibition. This is echoed by a sound section dedicated to the testimonies gathered by

6. Taranto N., introductory text for the section documenting the history of Lampedusa as a land of arrival and departure.

7. Extract from the introductory text of the museum.

the *Diary Archive of Pieve Santo Stefano*, and *DiMMi – Multimedia Migrant Diaries*, entitled *Io vado via* (I am going away), which takes the visitor through an experience of listening to alternating accounts of Italian emigration and immigration to Italy. Two at a time, Italian citizens in the world and citizens of the world in Italy describe their departure, their journey, their arrival, loss, hardship, success and failure⁸. The exhibition ends with *the shipwreck room*, which offers a multimedia itinerary of pictures and sounds in which the visitors can experience the sea crossing for themselves. The public are also invited to participate in the exhibition by writing a personal message, a comment or an idea of hope for the future, on a wall.

The Lampedusa museum, which I have personally contributed to setting up in its current form, today represents a fragile but necessary compromise in an unstable political context. In fact, the local administration supported its opening, but did not then support the creation of the more experimental and ambitious project that had previously been formulated by Professor Basile. The museum and centre for the study of migration would have been an important challenge for our times, to bring about critical and scientific thinking about the Mediterranean. The hope is that the preservation of objects will soon be followed by the provision of new educational tools that can uncover the complexity of the collection.

8. Extract from the introduction to the project *Io vado via*, organized by the Diary Archive of Pieve Santo Stefano with *DiMMi – Multimedia Migrant Diaries*. <http://www.archiviodiari.org/index.php/iniziativa-e-progetti/dimmi.html>

In fact, while these objects may initially take on a symbolic dimension, representing a story of acceptance that may or may not have taken place in the journeys of migrants, a second level of analysis will allow us to reconsider this reading by progressing from *symbols* to *testimonies*. In this context, the act of exhibiting acquires a different, more problematic value. Putting a symbol on show is somehow a logocentric, interpretative and potentially risky act. This act implicitly involves a position and a judgement that is based on representation (of a story and of otherness). A symbol is the point of arrival of a narrative whose objectives are clear. Testimony, on the other hand, is an active process that is never concluded because it provides the possibility of verification and cross-referencing of narratives and dialogues. A contemporary museum should therefore *introduce* the multiple meanings connected with the idea of migration with objects whose meaning has not finished, but continues (Meli, 2020).

For this reason, the project that Basile came up with involved the participation of migrant communities in the activities of research, documentation and exhibition, and also the involvement of the local community in the process of developing the memory and image of the Mediterranean. Furthermore, the theoretical and ethical aspect underlying the original operation posed a series of questions about museums themselves:

Taking care of a collection of this kind necessarily leads us to consider the limitations of museums in relation to describing otherness. Making this heritage a carrier of new readings and interpretations involves thinking about the individual testimonies, and about the meaning of historical memory. (Meli, 2020)

References

- Berleant, A., & Carson, A. (edited by) (2004). *The Aesthetics of Natural Environments*. Peterborough: Broadview.
- Foucault, M. (2001). *Spazi altri. I luoghi delle eteropie*. Milano: Mimesis.
- Lefebvre, H. (1976). *La produzione dello spazio*. Milano: Moizzi.
- Meli, C. (be published in June 2020). Migrant Objects. From Trace to Voice. Testimony. In Salerno, D. & Vili, P. (Eds.). *Migrants, Archives, Heritage. Public Memories of Migration*. Bologna: Il Mulino.
- Meli, C. (2018). Conversation between Daria Filardo, Costanza Meli and Bianco Valente. In *Bianco Valente. Terra di me*. Cinisello Balsamo: Silvana.
- Négrier, E. (2006). *Une politique culturelle privée en France, Les Nouveaux Commanditaires de la Fondation de France*. Paris: L'Harmattan.
- Quirós, K., & Imhoff, A. (2014). *Géo-esthétique*. Dijon: Éditions B42, L'ES-ACM, ENSA.
- Rugg, J. (2010). *Exploring Site-specific Art. Issue of Space and Internationalism*. London: I.B. Tauris.
- Soja, E (1996). *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Basil Blackwell.
- Valente, B. (2018). Conversation between Daria Filardo, Costanza Meli and Bianco Valente. In *Bianco Valente. Terra di me*. Cinisello Balsamo: Silvana.
- Westphal, B. (2008). *Edward Soja et la poétique du décentrement*. Paris: Centre quatre revue.

Becoming Garden.

Notes on the Creation of a Planetary Garden

Miguel Georgieff

Coloco, ENSP Versailles et Marseille

Michele Loiacono

Scuola del Terzo Luogo

Sergio Sanna

Ground Action, Accademia di Belle Arti di Palermo

Keywords

Social Art, Participation, Coexistence, Climate Change, Mediterranean Landscape.

Abstract

The creation of a Planetary Garden in the ZEN district of Palermo represents a challenge on different levels and at different scales, which affects the nature of the city and the human vision of nature in the city.

On the basis of a series of consecutive workshops, carried out before and during Manifesta 12, a garden was born and at the same time a community of gardeners, passionate about transforming an abandoned, empty space, out of the institutional management. The experience of this collective work for the construction of the common good reveals both the operational capacity and effectiveness of spontaneous groups, as well as the difficulties in finding synergy with the community.

Through the constant involvement of local citizens, the project aims to take care of a place, to find resilient and lasting solutions for a long-term impact, to create soil fertility conditions in the changing Mediterranean climate, to host biodiversity and to reveal the natural ability of plants to inspire solutions for contemporary habitat. Will it be possible to continue experimenting with this planetary garden? What prospects are available for the future of this garden? Do they allow you to create a method, a series, a network? What does it mean to become “planetary gardeners” and to conceive, collect and maintain a new idea of shared space?



Figure 1. The poster of the work in progress during the opening period of Manifesta, June 2018.

1. Introduction

From June to November 2018 Palermo hosted the twelfth edition of Manifesta, the European Nomadic Biennial of Contemporary Art. In spite of its condition of geographical and economic marginality and proud of being a border town – between East and West, the gateway to Europe, the port of arrival and departure for migratory flows – Palermo was not only the venue but the real subject of the event, capable of representing the most current issues of politics and social dynamics.

More than an exhibition of art objects, Manifesta catalyzed the experiences and animated the actions with a marked civic and militant character.

It found in Gilles Clément's book *The Planetary Garden* (2015) not only the title but the vision, inspiration and theme of the whole exhibition.

It was therefore natural that he and the atelier Coloco were entrusted with the task of creating a real garden in the form of an artistic installation, in an abandoned lot in the ZEN 2 district, addressing the historical social difficulties of the inhabitants: three simultaneous challenges to take up through vision of the Planetary Garden.

The planetary garden theory states that the planet can be considered a garden for three reasons: planetary mixing, anthropogenic coverage, the definition of the word garden.

Even before humans appeared on the planet, plants and animals traveled. The wind, the sea currents, the fleece of the sheep carry the seeds of species that are believed to be permanently settled but that actually travel. Human activity has only hastened this natural process.

The first welcome territory for travelling species is the very first garden of the first sedentary society that ceased its nomadic activity. From that moment on, it was necessary to “import” the plants that were once collected in their place of growth and plant them in a protected area, a fence, a garden. The garden is first and foremost food. For instance, the tomatoes and potatoes that we grow everywhere come from the Americas. Species often imported for their ornamental value have gained new territories corresponding to their biome (soils and climates compatible with them) in order to create emerging ecosystems and to settle. While traveling on the planet, one realizes that a large number of species previously known as originating in a specific region are comfortable elsewhere when the soil and climate adapt to them. Like in a garden. Mankind is everywhere on Planet Earth as the gardener is everywhere in his garden. His accompanying prostheses (cloths, transportations, air conditioners) allow him to live in all climatic zones. Monitoring and analysis technologies allow people to know what is happening elsewhere, where they are not. The same happens to the gardener: he knows his land and the beings who remain there even in the uncomfortable recesses in which he does not intervene.

The word garden originally means fence. Territory of life whose enclosures are intended to keep predators away. The garden stages and protects the best, the most precious: food, a way of life ... The planet welcomes life within the limits of the biosphere, it is a fence. We do not know if this enclosure is intended to protect this place of life from attacks by potential extraterrestrials (possible predators) or if the way of life

of human beings in their “Great Garden” is a miracle or a disaster. Anyway their vital territory is a space with well-defined limits: a fence.

When we define the planet as a garden, we define all the inhabitants of the planet as gardeners. They play a role in soil, air and water management, they contribute to the spread or rarefaction of the species, they intervene on the substrates of life and on life itself. Aware or not, they are gardeners.

The purpose of experimentation at ZEN 2 is to allow inhabitants to measure and appreciate their role as gardeners by being creative.

In addition to the construction in space (landscape work) and the implementation of a great diversity of species (naturalistic observation), the experience of Palermo addresses the question of global mixing without explicitly mentioning it, by the original logic of the garden. The sung voice and the joyful cry of the children seem to say “yes, the planet is a country without a flag, and here the plants come from all over the world.”

Manifesta in Palermo made a clear curatorial choice by inviting the artists to highlight or install works in unusual places, often abandoned or neglected, and thus rediscovering a potential for hospitality and urban vitality in those places.

This operation gives value to certain spaces, sometimes rediscovering a forgotten meaning or past, and visitors are invited to go there and find out what these places tell beyond the works.

A biennial of contemporary art is ultimately the meeting point for a network of professionals and amateurs that influences the art market.

At that precise moment, political, architectural and social positions related to urban marketing clash, which has become a fundamental element in the competition between metropolises, in charge of finding new content in order to highlight the qualities of cities and the advantages for foreign investors. Manifesta feeds on this speculation but at the same time has the ability to economically re-evaluate the city where it is hosted thanks to site-specific artistic interventions and exhibitions which, however, are short and ephemeral most of the time.

The assignment of an intervention in a place like ZEN 2 in Palermo as part of a biennial, therefore with the extemporaneous modality of an exhibition, posed a challenge that was carefully evaluated before being accepted. Because the creation as intended by the atelier Coloco, takes time and the essence of the work lies in the way it takes place rather than in a complete and defined shape.

The commitment was accepted when it was clear that the people on the field, in particular those who work with the local association *Laboratorio ZEN insieme*, had the desire and dedication to carry out this project in a collaborative way. And even when, talking with the curators for a long time about what the atelier is doing, about the beliefs and intentions, the means and the time for the action, we were able to establish that the garden was not a job to be delivered for the opening of the event but a work in progress to be transmitted at the end.



Figure 2. Test field during the first workshop with the community, March 2018.



Figure 3. The construction begins during the opening of Manifesta. The first drawing was made directly on site with the excavator, June 2018.

2. The context

To effectively describe the importance of the project, it is necessary to identify the geographical area of intervention. ZEN 2, an acronym for North Expansion Zone, is a district of Palermo, in the extreme northern suburbs of the city, entirely made up of social housing buildings. The 2 indicates its construction contiguous in space and subsequent in time to the first social housing intervention in the 1960s. This has a certain number of anonymous and heterogeneous towers in terms of shapes and colors but not by typology. Public spaces are undefined, nevertheless the neighborhood has some services and facilities.

On the contrary, the ZEN 2, then simply called IACP residential district (*Istituto Autonomo Case Popolari*) for 20.000 inhabitants, had a different fortune: the result of a competition in 1969, designed by a team of architects led by Vittorio Gregotti, was realized only several years later, never finished and illegally occupied before many apartments were completed and before facilities and public services were built.

Incomplete primary urbanizations, unrealized services, unsigned and illegally occupied dwellings. Observing the current situation, among the 17 blocks of houses (called *Insule*), several urban voids that should have housed the neighborhood services are easily identifiable.

In this situation, the association *Laboratorio ZEN insieme* has been working in the neighborhood for 30 years. Its activities start from the concept of urban resilience, thus enhancing a community that wants to design innovative social, economic and environmental responses to its own inconveniences,

believing that the participated and the bottom-up processes contribute to environmental awareness to education for coexistence and active citizenship.

This remarkable “architectural cyst” constitutes a striking uniqueness in Palermo, a distinct construction material, created in absolute discontinuity with the landscape of the plain on which it was established, which was also accomplished and eloquent, and with the rest of the modern city which was growing quickly. In other words, a “foundation periphery”. It seems that the choices of politics and administrations, the management of social aspects and the architectural project wanted to conceive it this way.

Unfortunately, the images struggle to represent its complexity and, then the gaze or any other representation gives us an extremely simplified vision, made up of spatial homogeneity, segregation and poverty which, however, are all in the design of the neighborhood. In fact, the more minute scale of diversity disappears against the more evident repetitiveness of the buildings, the apparent absence of open spaces and vital urban activities, the distance from Palermo center.

Today ZEN 2 is the district with the highest index of social and material vulnerability in the city. If the whole complex responds to the logic of urban segregation typical of post-war social housing, both by location and form, it follows that, in most cases, the inhabitants of the other neighborhoods have never visited the ZEN, they have not a reason to cross it or live it and this contributes to consolidate a prejudice.

Only recently the Urban Planning has received the association's requests by changing the class of one of these empty spaces in “public green”. Manifesta12 has become the unexpected and

out-of-the-ordinary project opportunity for the transformation of this void. A professional assignment would have taken a long time and the inhabitants would have been only spectators. We approach the project only indirectly, first, recognizing the rectangle of ground as the rest of an unfinished planning. The goal is not only to make a garden, but to reverse the process of abandonment, to get that area out of the list of wrecks – and there are many around it – to speed up the change.

The creation of a garden leads to take care of their own living spaces, inviting all the inhabitants to become gardeners and to actively participate in the evolution of the project.

With a garden, a dimension of sharing is created spontaneously which facilitates its existence and survival and, by sharing the creative process, the question of appropriation is overcome and a process based on mutual trust is started. In a neighborhood where the inhabitants have developed over time forms of disgust, depression and lack of trust, which easily become cultural immobility, it is necessary to enhance the human capital of the inhabitants as a response to existing social emergencies, as well as an instrument of promotion of active participation. The metaphor represented by the garden is an opportunity to strengthen the sense of community and the importance of active citizenship.

3. Invitation to the work

The relationship dynamics (with the place, among the people) established as a working method, balancing the interventions of Coloco and *Scuola del Terzo Luogo* during the three intensive workshops, and the constant gardening and the follow-up

carried by the local gardeners, Ground Action and *Laboratorio ZEN insieme*, with their guests and all the people who collaborated, even randomly.

The invitation to the work contemplates the pleasure of participating each one at his own pace, taking the time to meet, discuss and learn each one's stories. This shared pleasure is the "common good" built together, the reason to come from afar - artists from all over the world have visited it - or to leave the house, like the neighbors, and take care of this ever-changing garden.

This garden is not designed, or rather, it is not designed *a priori* to realize a preconceived thought but to reveal the possibilities, analyzing the soils, the topography, the water availability, to understand what is allowed to be done with very limited means and with a constant concern for the economy. Limiting expenses, optimizing effort, experience in field gestures that should become a global philosophy.

The site chosen was a 17 by 80-meter-long rectangle made up of a sterile substrate of waste accumulated over time. The reconquest of this space was carried out in different stages in a process of participation in which construction has always had an educational. The garden construction site was the installation itself and was habitable from the beginning.

It is a team work, in which everyone brings their experience and their point of view, the mix of gardeners becomes a guarantee of fertility. Every day it was necessary to learn to let things go, to accept the ideas that hybridize between engineers and improvised do-it-yourself, between qualified landscapers and farmers.

In Palermo, this culture of difference and complementarity has been transformed into quality for centuries, to the point of becoming the very identity of this territory.

Becoming a Garden is a story of construction in which art serves the action. Creating a garden here helps to learn the biological flow, the human movement, is a school of patience and tolerance. Facing the harsh climate of Palermo, it is necessary to understand and adapt the botanical choices and cultivation methods and according to the character of the Palermitans it is necessary to propose, invent and not impose: “Do with and not against” Gilles Clément taught us.

The project took place in three main workshops, the first in March 2018, the second in June on the occasion of the opening of Manifesta and the third in November for its closing. During the first workshop, a one-week meeting just before the beginning of Spring, it was decided to occupy a limited portion of the area where to plant the first five “islands” and test some usual plant clusters made up of typical Mediterranean species (*European olea*, *Punica granatum*, *Ceratonia siliqua*, *Pistacia lentiscus*, *Rosmarinus officinalis*, *Myrtus communis*). Two benches above the ground were used for a small educational garden with vegetables and herbs. In the center, a self-made round table was the first tangible element of conviviality to return to living in this space.

The days before the operational phase that mainly involved the inhabitants of the neighborhood with the support of volunteers, citizens, and other collectives such as *Orto Capovolto* were used in a constant ritual cleaning of the whole area and some training workshops dedicated to children.



Figure 4. The creation of the dunes as a tool to fertilize the soil, June 2018.

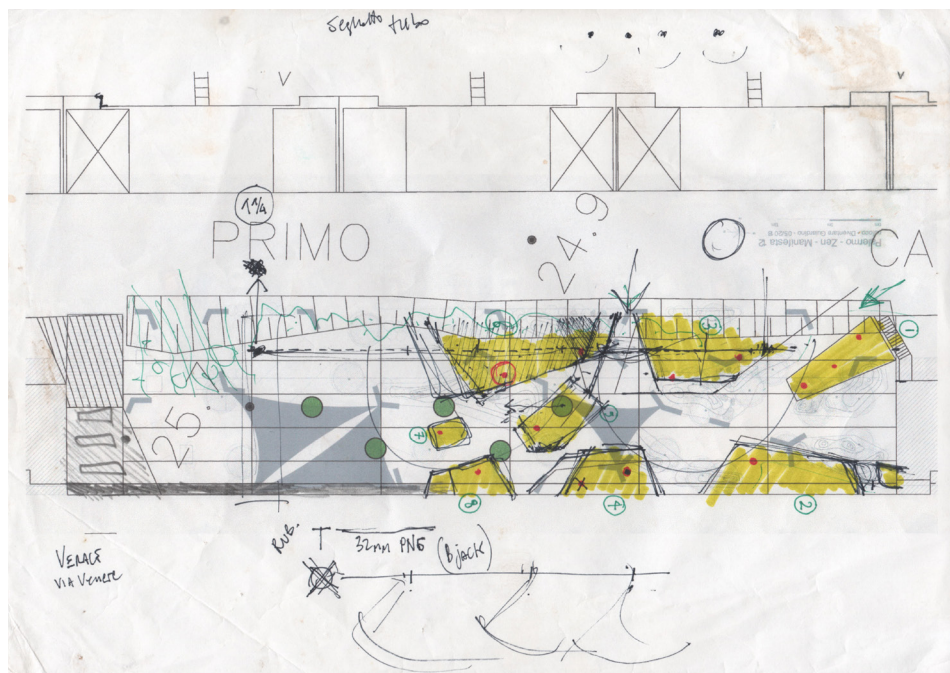


Figure 5. The first construction drawing is an approximate survey of the first excavation operations, June 2018.



Figure 6. The state of the garden at the end of the second workshop, June 2018.

The second workshop, which took place over two intense weeks in the early Summer, radically changed the lot first of all by eliminating the fence and reusing it for other purposes, then intervening on the topographical transformation. The “islands” have evolved into a dune system modeled with the sterile soil found on the spot and the new fertile substrate. Plant clusters have become much more complex with the introduction of alien plants that are not strictly local.

The question deserves reflection: the same choice of plant species and their association respond to the climate change that the Mediterranean area and Sicily in particular are experiencing, becoming more subtropical year by year. Just before the last workshop and the closing of Manifesta, the eastern Mediterranean experienced the first hurricane in modern history called *Medicane*.

The change is evident in the common perception, in meteorology as well as in agriculture which first recognizes the need to reduce if not abandon traditional crops such as orange (*Citrus × sinensis*) to be replaced by plants from Central America, Africa and Asia.

The future green system in Sicily, its landscape, hybrid, syncretic and changeable by nature, is prefigured in this garden which is structured according to a gradient ranging from the olive tree (*European Olea*) to the mango tree (*Mangifera indica*). These two weeks have seen the participation of many neighborhood neighbors, volunteers, visitors, artists and activists led by Coloco, *Scuola del Terzo Luogo* and Ground Action. During the summer, which coincided with the main program of Manifesta, the garden hosted a certain number of meetings

dedicated to maintenance, irrigation, visits led by the children themselves and the volunteers of the association *Laboratorio ZEN insieme*. Also a series of movie screenings in the garden for which a screen had been painted on a perimeter wall. Seeing it grow and, above all, using it safely have meant that in a short time the garden entered the daily life of the neighborhood and at the same time in the geography of a city that barely located ZEN.

The third workshop in Autumn allowed to expand the planted areas and to colonize maybe the most problematic part, the roadside border. A disused boat that has been parked between cars was finally donated by the owner to the garden and re-used as a playground for children.

4. Conclusions

The garden and its collective construction respond first of all to an existential need and to the need for expression of a nascent community.

The Planetary Garden is a story capable of representing this exceptional reality because it is configured as an un-designed project that imagines and describes a space of relationships rather than a physical space, an ecosystem in which the vegetable part constitutes only the most visible aspect.

The Planetary Gardener who works on it and who cultivates these relationships is the demonstration of a radical paradigm shift in the transformation not of public spaces – whose definition opposes them to private spaces for a matter of mere ownership – but of social spaces.

He shifts the center of gravity of his role from being a “designer” to acting as a “maker”, actively intervening in the

development of an environment, tracing its trajectory in an active, participatory, performative way.

In the planetary garden, the passages that traditionally identify the phases of the project fade due to its intrinsic formal and functional dynamism, so that the conception, execution, management, use and maintenance merge into a single swirling flow.

Those who had the option to live the first months of the garden life were able to experience how much trust was the raw material necessary to generate that latent social fertility and how much all the first energies were spent in making both the community and those 1.400 square meters aware that they really needed a garden!

The matter of trust becomes crucial when a green space like this is designed to produce positive effects from the moment of its creation.

So, the setting itself becomes the garden, far from being a product prepared and delivered to the city when it's finished. Moreover, in a context in which the promise of concrete actions and the gratuitousness of the most varied theoretical (political and architectural) solutions have produced only disappointment and diffidence.

On the contrary, the acupuncture choice led to a new garden in the form of an artistic project, in the way in which art must be today, social, environmental, capable of producing information.

Contradicting the rhetoric of nature as an instrument of pacification, Becoming Garden is a project based on conflict, not to be intended in its negative sense when it is a reason for

growth and improvement. Taking a certain action in a specific context reveals the hidden issues, the contradictions are made clear, the dormant energies are awakened and the potential resources emerge.

The process itself went on through continuous clashes that led to inevitable choices.

The hard and arid soil has been forcibly split and fertilized, the remains of a fence – laid years earlier to protect who knows what intrusion – have been folded and readjusted to accommodate new crops and needs. Certain furnishings continue to wander, to disappear and then return, in the search for a better location that verifies all the conditions of the case, the seasonal conditions, the needs of the visitors.

Plants of the Mediterranean and tropical areas from all around the world are living together in this new favorable climate and experimenting with a new configuration. Something survives, something else does not, something else still unexpectedly appears. Among the sufferings of adaptation, between pruning and flowering, there has been the appearance of an innumerable variety of spontaneous plants, their migration through the garden and the creation of unexpected plant associations.

So the garden draws itself. Gardeners have the task of recording their movement with a scrupulous census of plants, the posterior measurement of freehand traced geometries, the relief of new topographies and new soils, observation of the behavior of its new inhabitants.

In this scenario, the worst opponent those who have built up a certain kind of individual wellness. Somehow unaware of the real quality of their condition, they consider changes are a threat to this unstable balance which seems to be antagonistic

or incompatible with the achievement of collective wellness. On the contrary, the best ally can be the discomfort of those who have little or nothing and are willing to take risks to improve their condition.

“You can what you do” – inverting the terms of the quote – is the winning strategy of this experience which is invested with the responsibility of transformation and which is called to be a model that can be replicated as it is spontaneously malleable. The Planetary Garden simply fits, like its gardeners. At this point the garden is proving to be an instrument easy to understand and communicate and that gives results both in the immediate and in the long term.

What was proposed in Palermo, in the ZEN district, seemed another impossible challenge but one year after the closing of Manifesta 12 we can say that the garden is not “dried up” and continues to live above all in the friendships, relationships and knowledge that gave birth.

Becoming Garden has confirmed that a garden can be built anywhere, even where the ground at the beginning appears hopelessly arid and resources are few, thanks to the collaboration between various skills in a playful atmosphere of sharing.

If all this happens before the eyes and with the hands of the residents and their children, every single action will have a good chance of leaving a mark, if not a physical one – we do not know whether and for how long the garden will survive – then at least in their memory. It is primarily a matter of care, affection and watching things grow. Care stimulates affection and a feeling of ownership. Watching things grow is a gripping experience that makes people feel an affectionate apprehension.



Figure 7. Care and maintenance are an educational practice in order to consolidate the relationships with local neighbors and gardeners, July 2018.



Figure 8. Learning by doing, it is a challenge and a game at the same time, August 2018.

Then there are other essential levels of experience. In looking after something you learn.

Learning by doing is a game as well as a challenge. Imperceptible changes taking place daily over the span of eight months become evident variations in size, shape and color; buds, flowers and fruit follow one another and the scents and their mixtures can be perceived. Care, play and understanding strengthen the desire to look after things.

It will be an ornament without being an ornamental garden: it is not a municipal garden, it is a kitchen garden: there are carobs, almonds, pomegranates, peaches, olives... associations of plants that grow well in a group, and a very small vegetable garden. Here the concurrent actions of shaping and taking shape have been interwoven, the effect of small gradual choices, commencing with those made out of necessity. The field of action has been restricted and, little by little, the garden has begun to occupy the third dimension, with its transparent and luminous volumes. The goal is emulation, an evolutionary rivalry. The multiplication of ZEN gardens is a difficult prospect, but not so unlikely. Could this analogue garden go viral? (Collovà 2018, pp. 122-127)

Meanwhile in the garden the plants are more alive than ever today and this is the result of the work of a group built by indigenous and foreigners, who overcomes mistrust and gains trust thanks to the attendance and continuity of their actions. The garden passed positively the first summer thanks to the care that the Palermo people did not miss in the warmer months, keeping alive, besides the plants, above all the relationship with the neighbors.

The Palermo context appears to be very lively, competent and receptive on the theme of the landscape and several gardens are springing up in the city, thus becoming places of reference for various realities, often peripheral, which acquire awareness, thanks to the meeting and exchange with similar experiences, to belong to a single planetary garden.

Looking at the future, the challenge raised by those who claim that the ZEN garden will be completed when the neighborhood and its inhabitants independently take over its management must be taken up. We all work with the desire that one day every citizen will feel the need, together with his neighbors, to take care of the public space of his neighborhood directly. To achieve this goal, a Policy is needed made by all the actors of the social, economic and cultural fabric, which imagines new models of city management and which is capable of translating them into understandable tools, simple rules and resources accessible to all citizens.

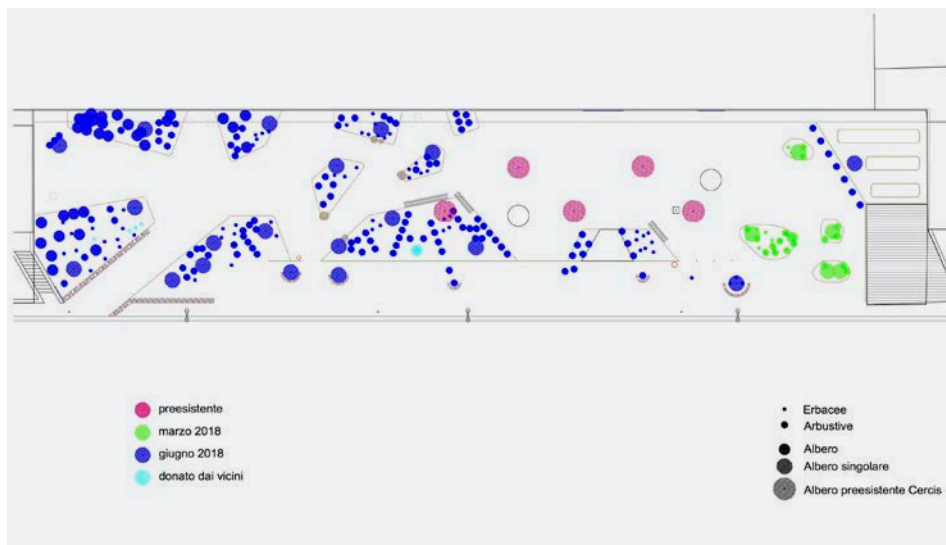


Figure 9. The plan is the result of the survey after planting. It made possible to understand, monitor and transmit the work, September 2018.



Figure 10. The third intensive workshop at the closing of Manifesta, November 2018.

References

- Burckhardt, L. (2019). L'intervento minimo. In Licata, G., & Schmitz, M. (eds.). *Il falso è l'autentico. Politica, paesaggio, design, architettura, pianificazione, pedagogia*. Macerata: Quodlibet.
- Clément, G. (2005). *Manifesto del Terzo paesaggio*. Macerata: Quodlibet.
- Clément, G. (2008). *Il giardiniere planetario*. Milano: 22publishing.
- Clément, G. (2008). *Il Giardino in movimento. Dalla vallata al giardino planetario*. Macerata: Godlibet.
- Collovà, R. (2018). Lo ZEN e il terzo paesaggio. *Lotus International*, 167. Milano: Editoriale Lotus srl.
- Crotti, S. (1986). *Vittorio Gregotti*. Bologna: Zanichelli.
- Diventerà un giardino (2019, February). *Casa in Fiore*, 2 (pp. 63-65). Milano: Editore Unidelta.
- Fera, I. (2014). *Palermo Nord*. Macerata: Quodlibet.
- Freni, C. (2018). *Palermo Travel Journal*, p. 93. https://www.making-futures.com/wp-content/uploads/2019/01/181213_mfb_palermo_documentation_web.pdf
- Georgieff, P. (2018). *Poetica della zappa. L'arte collettiva di coltivare giardini*. Roma: Deriveapprodi.
- Licata, G. (2014). *Maifinito*. Macerata: Quodlibet.
- Manifesta 12 Palermo (2018). Becoming Garden. In *Il Giardino Planetario. Coltivare la Coesistenza*. Milano: Editoriale Domus
- Pergolizzi, L. (2018). *Zone Expansion Nature. Récit et multiplication d'un jardin planétaire*. Versailles: École Nationale Supérieure de Paysage.
- Picone, M. (2011). Lo Zen e l'arte della narrazione dei luoghi. *Rivista Geografica Italiana*, 118 (4), pp. 675-690.
- Picone, M., & Schilleci, F. (2012). *Quartiere e identità. Per una rilettura del decentramento a Palermo*. Firenze: Alinea.

Adrian Paci's Art House in Shkodër: a Common and Shared Space between Cultures and Art

Martina Marolda

Keywords

Adrian Paci, Art House, Albania, Community, Artistic Residence.

Abstract

“La matematica mi confonde. Come misura del mondo è strana./Per quanti conti si facciano qualcosa non torna mai pari./Due finestre fanno una vista? quattro muri sono una casa?”¹ (D'Agostino, 2015).

Art House is Adrian Paci's family home transformed into a common, shared space, open to the ideas and cultural contributions of the art world, open to others and to the encounters within them. The concept of home, always dear to this artist of Albanian origin, finds here meaning and fulfilment here, thanks to an added value: a human element. The “four walls” of the house open up (not so much metaphorically, but above all physically, thanks to a series of large windows) and leave ample leeway to dialogue, to the exchange: “even if Albania is no longer as isolated as it once was, communication with the rest of the world is still difficult”, as Paci says, talking about the Art House project, conceived together with his wife Melisa Ballata, in his hometown of Shkodër.

1. Mathematics confuses me. As a measure of the world it is strange. / No matter how many accounts you make, something never returns equal. / Do two windows make a view? Are four walls a home? [Translated by the author].



Figure 1. Adrian Paci, *Back Home #2*, 2001. Series of four photographs, 110 x 120 cm. Ed. Of 5. Courtesy of the artist, kaufmann repetto, Milano/New York and Peter Kilchmann gallery, Zurich.

1. Foreword

Home and its relative lack, displacement, uprooting from one's own country and from affections, the loss and consequent search for identity, physical as well as intellectual nomadism: they have always been central themes in the work and poetry of Adrian Paci, an artist of Albanian origin, born in 1969. For example, the relationship with one's roots was investigated by Paci in 2001, with two projects, among others, entitled *Back Home* and *Home to go*.

The first one consists of a series of four photographs/paintings representing families of foreigners who emigrated to Italy: they are immortalised in front of the images of their homes, left in their own countries of origin. As Paci says:

more than photos it is a process that begins with the request made to families to let me enter their homes, the journey to photograph these houses, the painting of images taken in the form of scenographic backdrops and then the invitation to the families to come to my office to take a picture in front of their home (Vettese, Paci, 2006).

This is an operation of reversal of the immigrant's habit of being photographed in front of the new house, to then send the shots to the relatives left at home. Here Paci puts his actors in front of the image of their abandoned house, fundamentally lowering them within their memory, outlined on a large sheet as if it were the identikit of a scenography: this is formulated not so much following their indications, but literary entering in their homes to take photos as a model, in a

real transcription and formalisation of their own luggage, of their own portable memory. Paci continues:

reconstructing a communication channel, even if fictitious, through the painting of the house was the reason for that series of photos. Obviously this presence does nothing but to emphasise the real lack; apart from this I was interested in the idea of making a painting not to express a pictorial concept or a particular sensibility, but simply to reconstruct a reality to which individuals and groups of people were deeply tied (Vettese, Paci, 2006).

These personalised backdrops are painted almost as monochrome and this directly evokes a bygone, faded era, proposing a different way of perceiving those “little things” that in daily life are continually escaping our attention. In one of these photographs the artist blocks even himself with his young family in front of his home in Shkodër, thus manifesting all the implicit disappointment and disillusionment of the hopes contained in emigration, focusing attention on the ambiguity of his present existence.

As Edi Muka says, Paci wonders about the meaning of the house but above all about its lack, clashing “with the concepts of personal and collective identity, reproducing the impact of a precarious and not yet defined situation on the reconstruction of identities”, and therefore “desecrate the private sphere and offer it to the public eye” (Muka, 2001).

The second project is *Home to go* and it consists of a series of nine large photographs and a plaster sculpture in which the

artist portrays himself as suffering as a new and increasingly human Christ bent under the weight of a cross due to the fatigue of wandering and to the abandonment of one's home.

Paci looks like a modern nomadic Icarus, an Atlas, a Titan revisited in a postmodern key, an angel fallen down due to too much weight, for the burden that he carries with him: but the mythical dimension is once again subjected to a translation and it offers a secular version.



Figure 2. Adrian Paci, *Home to go*, 2001. Plaster, marble, dust, tiles, rope, 165 × 90 × 120 cm. Courtesy of the artist, kaufmann repetto, Milano/New York and Peter Kilchmann gallery, Zurich.

The artist himself, in his underpants, is now engaged in the effort to lift a roof of wood and tiles turned upside down, physically overturned, now trying to lie down, now wearing it as if it were some sort of backpack or wings, in uncomfortable, painful positions.

The figure of a man-home, the *homme-escargot* who brings with him by necessity his own domestic refugee nest, like a shell on his shoulders, wherever he goes, leaves room for a more disturbing image, determined by the fact that the roof placed upside down it does not seem to protect, but rather to constitute a bundle tied and pulled with ropes all around the bust.

Years later, in a performance Paci then breaks his resin cast of *Home to go*, in a gesture that is both liberating and pacifying regarding a certain condition and a period of his life. An action also aimed at freeing itself from the weight of that condition and from the tightness of the ropes that held it.

2. Art House project and “the desire to build a beautiful house in one’s home town”

Paci’s reflection on the theme of “home” evolves over the years, arriving at a discussion not only about lack and distancing, but also about presence and return.

Today Paci, who has lived permanently in Milan since 1997, experiences to his bones the sense of travel, of moving and then returning to a place, thanks above all to his work as one of the most successful artists in the world. But today he has also physically changed the link with his family home and his origins through the Art House project:

Perhaps – Paci says, jokingly – behind the idea of Art House lies the most classic desire of the expatriate, which is to build a beautiful house in his home town. [...] I didn't want a holiday home. Not living in Scutari permanently, I wanted to be "forced" to return. Besides, in Albania – as is the case in Italy – one senses a lack of situations in which art can be experienced as action in a dimension of profound daily interaction without losing public motivation, a dimension which is related neither to the market or to institutions (Paci, 2019a).

So, this project is anything but a cliché. It is rather a generous work, as is Paci himself, for whom, as Gabi Scardi says:

his era, place and community of origin have always been active reference points that he holds close in life and in art. Not as situations to return to, but as filters through which to decipher the world and construct a future. In the same way, this house is seen not as a place of nostalgia, but as a projection, a wide-ranging long-term project which has a tangible impact on the territory (Scardi, 2019).

The project developed over time, gaining speed, a few years ago, due to large-scale real estate speculation in that area of the historic centre of Shkodër – a place not far from the Adriatic coast and the cradle of Albanian culture – which has led to the indiscriminate demolition of traditional architecture in favour of anonymous and commercial buildings. Melisa Ballata, Paci's wife, co-creator and founder of the Art House, tells us about the origins of this particular project:

Art House was inaugurated on 13 September 2014, but the idea was born some years before and more precisely around 2010. After the fall of the regime, Albania went through a phase of wild construction, outside all the rules and criteria. That is how, in front of our family home, in a street of the old town consisting of houses that did not exceed two floors, a 9-floor building was erected. At this point we had no choice and we decided that the best civil response to this mess would be to build a new house instead of our old one: a place that would have combined a living and an exhibition and public space. In this way the house would be open to the Albanian public, as well as to the world of art (Ballata, 2019).

And Paci adds:

From one day to the next, my family home changed completely. The fact that they wanted to demolish it, to build one of the many skyscrapers in its place, pushed me to oppose it firmly: I loved my family home and I wanted to protect it. So, I decided to keep it, re-structure it so that it would become a place of exchange, open to the whole community, even in spite of a surrender to the idea of passive-giving in to real estate speculation, which I dislike (Paci, 2019b).

The challenge was to rebuild a private building on a centuries-old land, without losing the spirit and function of the original house and respecting the traditional architectural canons of the area, creating a new space that would fit perfectly between the other buildings: a place of decompression from the indiscreet and bulky modern towers that surrounded it. So, Art House was born: basically a new house set on the foundations of an old building.



Figure 3. The Art House construction site, 2014.

But above all, the project derives from the desire to contribute to the cultural activity of the country and the city. Paci aims to transform his family home in a space for encounter – another central theme in his work, just thinking about his well-known performance in Scicli, Sicily, called *The Encounter* (2011) –, for thought and knowledge; an open and welcoming place for dialogue, in which the Albanian art world can meet the most important figures from the international art scene. Paci grew up in Albania in a period of isolation during the Communist regime: no relationship with the external scene was allowed and everything was centralised and happened in Tirana.

Other cities, such as Shkodër, also have a past and a present to bring to light. So, being able to bring international experiences and guests there seemed to Paci the right way to fill the cultural and artistic gap, responding to the needs of his past but also to the present ones.

Furthermore, Art House is definitely a place that can involve not only Albanian citizens but also passing international guests, who determine the *trait d'union* with the other shore of the Mediterranean: in this, the relationship with Italy remains, Paci and Ballata's second-home.

Thus, in 2013, the idea materialises: the renovations are entrusted to the architect Filippo Taidelli (winner of the Big See Architecture Award 2019, recently nominated for the Mies Van Der Rohe Award and for the Aga Khan Award), who can perfectly interpret the needs for becoming a home of art.

Art House is a happy meeting point between art and design: the artist-client in close contact with the architect to redevelop and enhance an important piece of traditional urban landscape, giving this new life and a different perception by all the community.

As Ballata tells us:

Filippo Taidelli before being the architect of our house was and is a friend. When we decided to entrust the Art House project to him, we were convinced that it would be the best choice. Before starting the project, Filippo came to Albania to understand and to look closely at both the urban and the human context.

Art House incorporates many building elements that were already used in the old-time buildings of Shkodër such as wood, the stones of the river and the tiles that are even those of the old house.

An important element is the enhancement of the facade of Paci's old family house in Ottoman style, built in the 1800s overlooking the Art House courtyard. Certainly the dialogue between the two houses is an important point of Art House. In all this there is also the imprint of Filippo's style such as the use of glass, a linear and clean style that distinguishes the whole house, the play of light and other elements characterising his architecture (Ballata, 2019).

This new space is rational but adaptable to any use and function. The large house looks out over a courtyard it shares with the building in front: this is an intimate space that holds the memory of Adrian's father, Ferdinand Paci (1940-1975), an artist who lived here and died prematurely, when his son was only six. As Paci says:

Even as a child, my home was both a habitat and a place dedicated to art. It was the location of my father's studio. I remember there was a constant need for maintenance, repair, "touch-ups". I have always felt there was a need to do something radical. I also really wanted my father's work, above all his drawings, his portfolios, to have an appropriate and healthy space (Paci, 2019a).

Ferdinand Paci's works are shaped by a contrasting context and belong to a completely different period in Albanian history. Bringing these works to light and showing them to the public also means keeping a historical memory alive, the memory of a country's social and political transformations.



Figure 4. Adrian Paci and Filippo Taidelli at Art House.



Figure 5. Art House, front elevation. © Andrea Martiradonna.



Figure 6. Art House, courtyard. © Andrea Martiradonna.



Figure 7. Adrian Paci inside Art House. © Andrea Martiradonna.



Figure 8. Art House, view from inside. © Andrea Martiradonna.

However, the original space of the house has changed a little because of the building that has been constructed opposite: this rendered Paci's original courtyard particularly exposed.

Therefore – Paci tells us – we kept the central courtyard, but we have rotated the house, which now faces away from the street, and we have created a form of protection from the outside, with a wall made from river stone specific to the area and topped with another typical element which was identified by Taidelli during his various surveys, a long space in which jasmine grows. Inside, large windows open onto the garden (Paci, 2019a).

Art House is therefore a horseshoe shaped building with two floors. Facing south, the building offers pleasant views of the adjoining historic construction and the interiors boast great balance and brightness through the alternation of negatives and positives generated by the terraces. The balconies and the large glass windows that surround a small interior garden offer privacy and continuity with the internal environment.

3. Current activities and projects: the international nature of Art House

This is a centre where the Paci family opens up to the community of this small city, allowing it to grow, through contributions, exchanges and direct and friendly interactions, without filters, with the international art world. Adrian Paci's house has a double purpose: on the one hand, to appeal to institutions to look carefully at the Albanian art scene, trying to understand its directions and intercept its needs; on the other, to encourage Albanian artists, to take possession of the avail-

able spaces, to remove the power of art from the State power, to revive the debate.

As stated by Paci himself, there have been many projects since 2015:

we try to maintain the right balance between continuity and improvisation. We follow a basic structure, but at the same time with freedom, proceeding with gradual “adjustments”, trying not to repeat ourselves. I think it is important to continuously modify the way we relate to the space and to others (Paci, 2019a).

Since the very beginning of the Art House activities there have been numerous events, exhibitions and guests. They are all figures who have varying roles in the art world: critics, curators, museum directors, artists, gallerists, musicians, from Marta Gili to Adam Budak and Charles Esche; from Angela Vettese to Martin Engler; artists such as Anri Sala and Yael Bartana, but also Michelangelo Pistoletto and Vinicio Caposela. Naturally there is a close relationship with Italy, Paci's adopted homeland.

The impact of the Art House project on the territory is tangible: the events are attended and welcomed by professionals but also by citizens who are open to novelty and the encounter with international contemporary art.

Every discussion – Paci says – represents “an opportunity for encounter between international guests and Albanian artists, above all those from the younger generations, for whom we try to help to access the international scene” (Paci, 2019a).

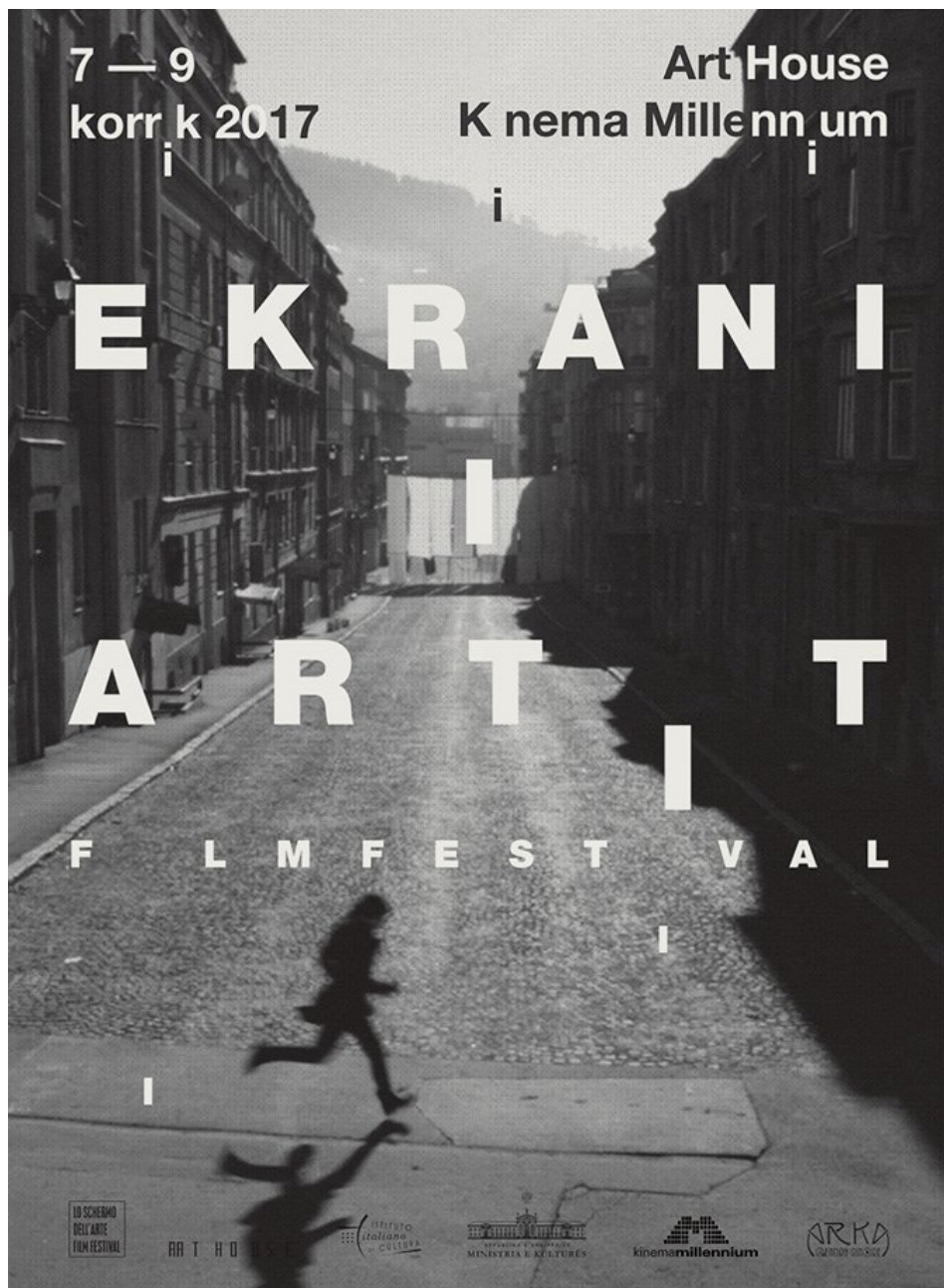


Figure 9. Ekrani i Artit Film Festival, poster of 1st edition, 2017.

Each guest is able to bring his gaze and experience to the art world as a whole: an effective and necessary exchange for young Albanian artists and Albania in general. A land that has suffered the diaspora and isolation, which today deserves internationality.

The young Albanian artists, participating in meetings with international figures with multiple experiences in the curatorial, historical, managerial and artistic fields, have the opportunity to be trained, to learn about other cultural realities and the work of other artists: through the exchange of ideas, young Albanians can find different ways and practices from their own artistic training but above all they can experience a broader reference horizon.

Art House is the place where you can meet important guests but also unique collaborations with well-established organisations, such as the Van Abbemuseum or *Lo Schermo dell'Arte*, an international film festival which has been organised in Florence since 2008 in collaboration with institutions, art centres, schools of art and universities in Italy and abroad. Since 2017, the festival has also been organised in Shkodër with a selection of films shown in Florence in the recent years: a screening program that brought works and insights about Anri Sala, Damien Hirst, Olafur Eliasson, Meret Oppenheim and William Kentridge, among the others. This project, called *Ekrani I Artit* aims to promote the relationship between contemporary art and cinema through different films, documentaries about contemporary art, video installations, artist talks, residencies for international artists as well as the production and distribution of artists' films. In 2019, now in

its third edition, *Ekrani I Artit* has opened to the fusion between documentary film, art, experimental film and video art, bringing together a diverse selection of films from: the *International Short Film Festival Oberhausen*; *Lo schermo dell'arte*; Van Abbemuseum collection of video and film; Albanian video art from recent years; short films by German director Sylvia Schedelbauer as well as a longer film by Albanian artist Pleurad Xhafa. In addition, the distribution of the projects goes beyond Art House's "four walls", entering into different courtyards in public and private spaces, turning them into traditional and contemporary atmosphere.

"But one of the more florid initiatives – Paci tells us – is without a doubt the *Art House School*, with the participation of ten artists. Again in this case, the modality varies slightly each time" (Paci, 2019a).

The project is now in its third edition (2019) and it maintains its original vocation as a creative platform and exchange among artists where friendly predisposition cohabits with the critical debate, the respect for others' way of thinking with the exigency for truth as a horizon of research. The four week structure of the *Art House School* is shaped by the participants through the presentation of their works, discussions about projects and initial intuition about future works, readings and screenings, reflections and debates, in order to create a space for individual research and studio work. In 2017, when it was born, a group of ten young artists that have contributed to the Albanian art scene in recent years (Silva Agostini, Bora Baboçi, Fatlum Doçi, Lek M. Gjeloši, Jetmir Idrizi, Iva Lulashi, Alket

Frashëri, Remijon Pronja, Alketa Ramaj and Stefano Romano) were invited to participate in a process of sharing knowledge, practices and mutual experiences about art, in dialogue with a group of curators and international artists such as Adam Budak, curator director of the National Gallery of Arts in Prague, Rischa Paterlini, curator of the Iannaccone collection in Milan, artists Yael Bartana and Emily Jacir. The two mentors of the *Art House School* were Zef Paci and Adrian Paci and the program was coordinated by Tea Çuni. The importance of exchange and dialogue, the generosity of artistic work are the focus of the *Art House School*: an inclusive educational experience and a real breath of internationality in Shkodër.

Who cares about art? was the title of the second edition, focused on the relationship between the existing artistic standards and the constant need to redefine them under the influence of society, social pressures and the demands that the artist endures. The participants were Lori Lako, Haveit, Edson Luli, Doruntina Kastrati, Ergys Vela, Marina Sula and Pleurad Xhafa, with a group of curators such as Johan Pousette, Helene Larsson Pousette, Rein Wolfs and Martin Engler. The last edition, *Beyond the Image* focused on the close relationship between the author and the images along with the complex possibilities activated by this: from photography to video-art or cinema, the artist's position has never been exhausted in the mere act of creation, but has encouraged the dimension of the reading of the image and the problematisation of its territory. The participants were Abi Shehu, Bib Frrokaj, Erjola Zhuka, Elton Gllava, Erdiola Mustafaj, Marlin Dedaj, Mirjana Mecaj, Orestia Kapidani, with Zef Paci and Lek M. Gjeloši as mentors.

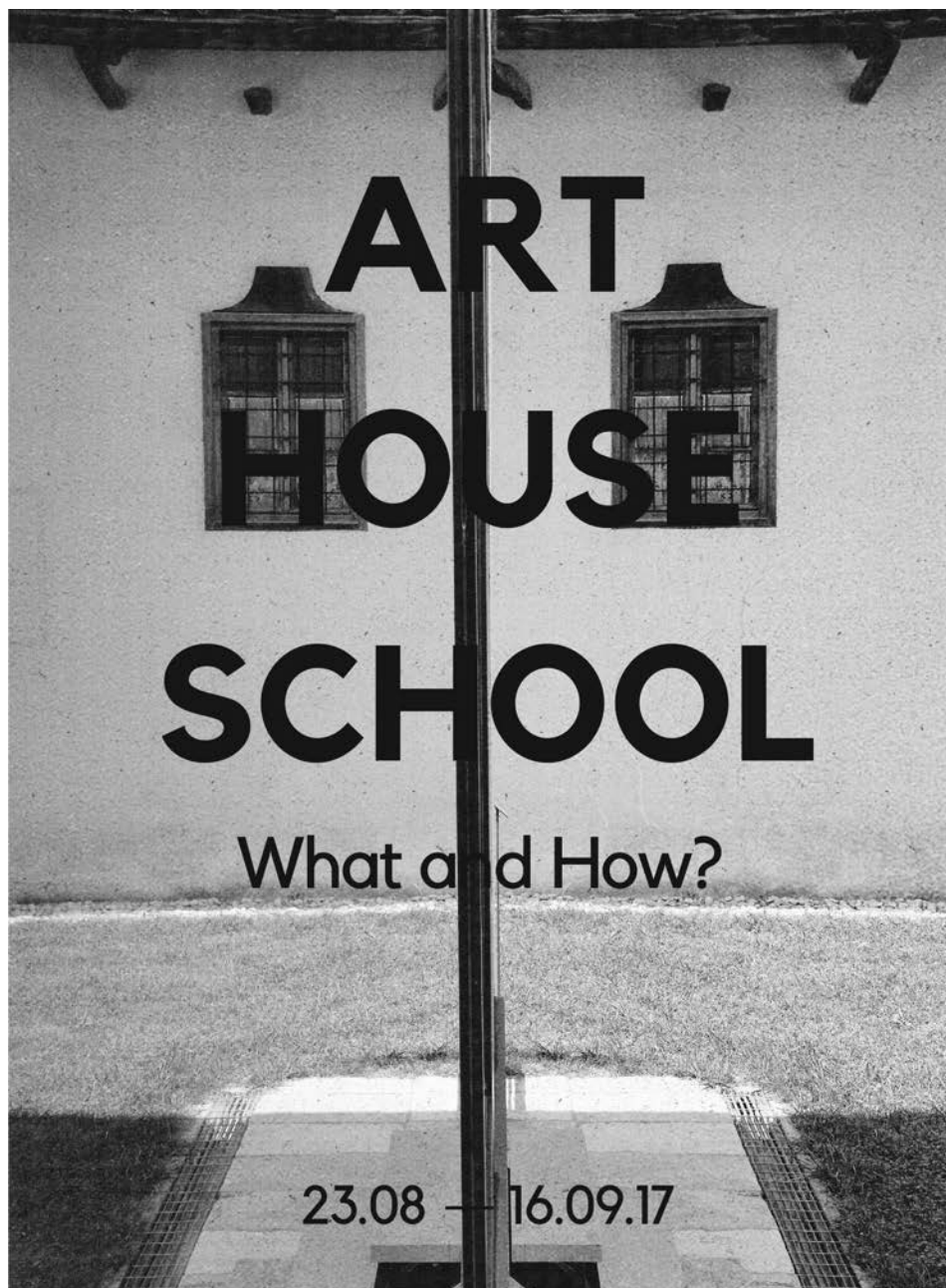


Figure 10. *Art House School*, poster of 1st edition, 2017.

This third edition, organised in collaboration with the Marubi National Museum of Photography, resulted in an exhibition related to the topic of “the image” which opened both at the Marubi Museum and the Art House: *Seven Albanian photographers. A residency*, curated by François Cheval, with the works of the participants in the residency program of the third Art House School.

So, on the one hand, Art House forge has succeeded in promoting collaborations with national institutions, such as the Marubi National Museum of Photography in Shkodër; on the other hand, this project is demonstrating the pivotal role of being a bridge between the two shores of the Adriatic, at an international level.

In 2019 alone, there have been many opportunities to promote the young Albanian artists in residence at Art House abroad, involving Italy in particular: Lori Lako was in residence at Terzopiano Arte Contemporanea in Lucca, then brought back the results of her research in the *Still Life* exhibition (02/03-14/04); Fatlum Doçi was selected by the Siena Art Institute Onlus and the Sienese Museums Foundation for a residency and exhibition project in Siena (12/10-31/12); Lek M. Gjeloši has exhibited in the Florentine space of TOAST Project Space, in the solo show *Huracàn* curated by Stefano Giuri (22/11/2019-12/01/2020). These are just some examples of how the idea of Paci and Ballata go in the right direction and find sustainability and recognition over time.

And what about the future of the Art House project? Melisa Ballata says:

Art House has tried in all these years to bring back to Shkodër the high level contributions from the contemporary art world and to become a point of synergy between the Albanian and non-Albanian artists, the public and the different Albanian and Shkodër's institutions operating in the world of art and culture. All this was allowed to happen through talks, presentations, workshops, conferences, exhibitions, the *Art House School* and the *Ekrani I Artit* festival. For the next year, the two main projects will remain the *Art House School* which, unlike the previous years focussing as it did on young Albanian artists, we plan to open it to young artists from the Balkans. And then there will always be the *Ekrani I Artit* whose programming we are working on in these days (Ballata, 2019).

4. Conclusions

In short, Art House represents a new place, in the heart of the Mediterranean, connected to contemporary culture – or rather cultures –, whose development is made possible by the daily encounter of art and design, of humanity, tradition and modernity.

Art House is conceived as a meeting point, bringing together friends, the curious minded and art insiders: a house, clearly open to everyone, but above all to those who are not looking for a show, for worldliness; a space where art is challenged and ideas in circulation; an intimate place where people can share time and space, experience art, as a human need to shape and to articulate personal experiences. It is an open centre for the community of the small town of Shkodër, where everyone can grow thanks to contributions and interactions with the international art world; a place where cultural ex-

change can enhance and expand human relations, where art is not worshiped on walls, but a tireless laboratory where art is instead always questioned.

This characteristic makes Art House not a luxurious villa or a temple of power but an accessible place where vital thinking and artistic visions take form: a think tank where everyone can experience art as a daily human exercise.

Without any presumptions, Art House undoubtedly places itself with the strength of a new idea: not to care about collecting crowds, but caring about people.

References

- Ballata, M. (2019, October 17). Personal interview with Martina Marolda.
- D'Agostino, A. (2015). *Quando piove ho visto le rane*. Valigie rosse.
- Muka, E. (2001). *Home sweet home*. Milano: Galleria Artopia.
- Paci, A. (2019a, March 29). Adrian Paci's Art House, deeply rooted in the local territory, is a residence that valorises cultural energy. *Domus*. <https://www.domusweb.it/en/art/2019/03/29/adrian-pacis-art-house.html>
- Paci, A. (2019b, February 26). Adrian Paci's lectio for *StARTers* (Siena Art Institute, Siena).
- Scardi, G. (2019, March 29). Adrian Paci's Art House, deeply rooted in the local territory, is a residence that valorises cultural energy. *Domus*. <https://www.domusweb.it/en/art/2019/03/29/adrian-pacis-art-house.html>
- Vettese, A., & Paci, A. (2006). *Conversazione*. Milano: Charta.

V

BIOGRAPHIES

Matteo Aimini

He is currently assistant professor of landscape architecture at the University of Trento, in the past he has carried out teaching and research activities at Iuav and POLIMI. PhD in Landscape Architecture, over the years he has been dealing with the interaction between the shapes of built environment and landscape in Italy and abroad, particularly in South East Asia.

matteo.aimini@unitn.it

Alberto Bassi

Historian and design critic, Alberto Bassi is full professor at Università Iuav di Venezia; he published essays and books, including *La luce italiana* (Electa, 2004), *Design anonimo in Italia. Oggetti comuni e progetto incognito* (Electa, 2007); *Food design in Italia. Il progetto del prodotto alimentare* (Electa, 2015), awarded with Compasso d'oro ADI 2108; *Design contemporaneo. Istruzioni per l'uso* (Il Mulino, 2017).

bassi@iuav.it

Marco Borsotti

Architect and PhD in "Interior Architecture and Exhibition Design". Associate Professor at the Department of Architecture and Urban Studies of Politecnico di Milano. He is member of AIMAC Interior Architecture, Museums, Built Environment, permanent research group. He takes part in several research activities and international conferences on the topic of Exhibition, Contemporary Living and Contemporary Sacred Architecture.

marco.borsotti@polimi.it

Giuliana Califano

Product designer, teacher of technology and technical drawing in secondary school of Rome, 2019/20. Research fellow in Design at Università Iuav di Venezia. Starship-Health Innovation fellow at the European Institute of Innovation and Technology (EIT). Material experience researcher at the Polymer, Composite and Biomaterials Institute (IPCB) of CNR of Pozzuoli. Specialized in digital manufacturing at the D.RE.A.M. Academy of Città della Scienza of Napoli. Master degree in Design at the University of Firenze.

gcalifano@iuav.it

Lucilla Calogero

PhD in Design Sciences, currently she is a research fellow at Università Iuav di Venezia in the department Culture del Progetto. She is adjunct professor in Interaction Design at Iuav and in Graphics for Multimedia at Università degli Studi di Verona. Her research interests concern the design of interactive digital systems in the field of visual communication with a focus on information design and data visualization.

lcalogero@iuav.it

Vincenzo Cristallo

Architect, PhD in Architecture and Environmental Technology, postgraduate specialization in Industrial Design. Associate Professor in Industrial Design at "La Sapienza" University of Rome. He has taught design at the University of Genoa, the Politecnico di Milano and the University of Naples "Federico II". The books and essays published document a research activity oriented to the study of the contemporary phenomenology of design sciences and the analysis of the relationship between design and territory in the relation product and system-product. Editorial board of the international magazine *diid Design Industrial/Industrial Design*.

vincenzo.cristallo@uniroma1.it

Miguel Georgieff

Member of Coloco, an independent collective born in 1999. Since 2006 it formally constitutes a landscape firm that brings together landscape architects, urban planners, botanists, gardeners, artists who collaborate with a vast network of experts, from botanical activism to ecological engineering. Over time, the experience has led to discussions with professionals, local authorities, associations or singular personalities with the aim of creating and supporting integrated projects, bringing together public services, associations, activists and volunteers to explore new relationships in reflection and collective construction. Coloco also plays an important role in broadcasting and teaching in the form of seminars,

or both academic and informal public conferences. Exploration, strategy, activation, construction, transmission are the phases of Coloco's projects in order to support the relationship between people and the places where they live, all unique and all together. Situations and requests vary indefinitely, but commitment is the same: creating places whose quality is measured by their ability to accommodate the enormous diversity of life.

<https://www.coloco.org/>

Tommaso Listo

Master degree in Philosophical Sciences at the University of Milan. Specialized in Digital Humanities at Ca' Foscari University of Venice. Research fellow in Design at Iuav University of Venice. From 2019/2020 PhD in Architecture, History and Project at Polytechnic of Turin.

tlisto@iuav.it

Michele Loiacono

Scuola del Terzo Luogo was born and developed during several editions of Incontri del Terzo Luogo, moments of research on the "undecided" spaces of the city, spaces in which not everything is totally chaotic and wild, but where not everything is already planned. Starting in the fall of 2012, an informal group of people started a journey within these spaces that has facilitated comparison, actions on public space, experimentation, relations with the context and various forms of life with special regard to the topic of the garden. The reference place that gave life to this path, supporting it with its own resources, is Manifatture Knos, an undecided space in the city of Lecce, that has been recovered after a long period of abandonment and returned to the city as an independent cultural center. Scuola del Terzo Luogo wants to deal with new forms of pedagogy by challenging conventional teaching models, where giving political dignity to indecision becomes the modality of intervention on the common good, or the practice through which we take care of places.

www.manifattureknos.org

Miriam Mariani

PhD candidate in Planning, Design and Technology of Architecture at PDTA Department, "La Sapienza", University of Rome.

miriam.mariani@uniroma1.it

Martina Marolda

She is currently working on the correspondence and on the publication of the sculptor Vico Consorti (1902-1979) at the University of Siena, following the assignment for the research project *Siena anni Trenta: ipotesi per una mostra* (2017). In 2016 she joined the national project *Diffondere la cultura visiva: l'arte contemporanea tra riviste, archivi e illustrazioni* (Progetto Nazionale FIRB 2012). In March 2016 she received her PhD at the University of Florence with a thesis titled *Le immagini al potere, le immagini del potere. La rappresentazione fotografica dell'architettura contemporanea nelle riviste italiane di settore (1928-1943)*. Graduated in Contemporary Art History at the University of Siena in 2011 with the thesis *Adrian Paci. Da Albanian Stories (1997) a The Encounter (2011)*, she is also specialized in video art. She is interested in the architecture of the Sixties in Italy and Europe, a theme that she has treated in her research *L'architettura pneumatica. Ricerche negli anni Sessanta tra avanguardia e utopia* (2007). Her recent research interests include new media in relation to visual arts, with special reference to architectural communication in Italian, French and German magazines in the Twenties and Thirties and in relation to power and totalitarianism.

martina.marolda@hotmail.com

Matilde Marzotto

She is an art historian. In 2007 she published "Arte Open Air. A Guide to Contemporary Art Parks in Italy". She curated lectures and workshops focusing on the relationship between aesthetics, art and landscape, in collaboration with FAI Fondo Ambiente Italiano, Fondazione La Raia and Orticola di Lombardia. In 2014 she founded 'lookaroundart', an entrepreneurial initiative aimed at bringing a wider audience closer to contemporary art. Currently, together with the management of the 'lookaroundart' project, she continues her teaching activity in public and private institutions such as IED-Istituto Europeo del Design and Politecnico di Milan.

mmarzotto@fastwebnet.it

Graça Magalhães

Artist and assistant professor of the University of Aveiro (UA). She teaches Drawing in the Design degree and Graphic and Plastic Expression in the master course in Contemporary Art Creation. Currently she is director of the master course in the same university. She got a Ph.D. thesis in Design from the same UA. She is also integrated member of the ID+ Research Institute for Design, Media and Culture, UA and collaborative researcher of i2ADS Research Institute in Art, Design and Society, University of Oporto. She usually participates in national and international congress and projects, academic publications about drawing and image and commissions and boards. As part of your academic background she got several scholarships from Portuguese institutions (Portugal Ministry of Foreign Affairs and Calouste Gulbenkian Foundation) and also foreign institutions (Monbusho - Ministry of Education of Japan). She worked as artist in Portugal and other countries. She lives in Portugal since 1993.

gracamag@ua.pt

Anna Mazzanti

Assistant Professor in History of Contemporary Art, at Politecnico di Milano – Department of Design. She is responsible since 2017 for the group of research D.E.SY (Designing Enhancement Strategies and Exhibit SYstems for the Italian House Museums and Studios). She deals with museology, environmental art, history and art criticism of the 20th century. Board member of the Foundation Hic Terminus Haeret - Il Giardino di Daniel Spoerri and expert involved by several projects about environmental art in Tuscany.

anna.mazzanti@polimi.it

Giovanna Costanza Meli

PhD candidate in Art History at "La Sapienza", University of Rome.

Paola Menzardi

Ph.D. candidate at the Department of Architecture and Design at Politecnico di Torino, she previously obtained a M.Sc. in Systemic Design. As part of the doctorate she spent a period as visiting researcher at i-DAT, Institute of Digital Art and Technology at University of Plymouth (UK). Her research field is Design for Territories through which she wants to investigate strategies and design activities aimed at triggering effective development and valorization processes to revitalize inner areas and minor territories. Her interests turn to practices of participated cartography, to co-designed modalities of representation and narration of territorial specificities and local identities. She is currently working on the post stages of community maps in order to identify potentialities to make them proceed into integrated actions for territorial development and promotion of sustainable tourism.

paola.menzardi@polito.it

Pier Paolo Peruccio

Ph.D. in History of Architecture and Urban Planning; Architect and Associate Professor in Design at Politecnico di Torino. Peruccio is Vice Head of the Design School at Politecnico di Torino, director of the SYDERE (Systemic Design Research and Education) Center in Lyon, France and Coordinator of the II Level Specializing Master in Design for Arts (<http://www.design4arts.polito.it>). He is currently working on several research projects concerning the history of sustainable design, systems thinking and innovation in design education. He is co-editor of book series (Umberto Allemandi and Electa Mondadori publishing houses), author of several books on design history and more than 100 articles on industrial and visual design published in international magazines. He has taught courses and workshops in Europe, USA, Latin America and Asia.

pierpaolo.peruccio@polito.it

Sonia Pistidda

Architect and PhD in Architecture, Urban Design, Conservation of Housing and Landscape. Researcher at the Department of Architecture and Urban Studies of Politecnico di Milano. She is involved in teaching and research activities in the field of preservation, protection and enhancement of cultural heritage, participating in important cultural activities and international projects. Since 2019 she is co-director of the Master Design for Development. Architecture, Urban planning and heritage in the Global South, promoted by the Department of Architecture and Urban Studies.

sonia.pistidda@polimi.it

Sergio Sanna

Member of Ground Action, a collective of experts in the field of architecture, landscape and art, which is inspired by all those collective, active and participatory practices of space making such as, for example, the international experiences of the operational workshops. Its activity is configured as an on-site and open air research atelier, aimed at triggering or accelerating the re-evaluation processes for peculiar places, claiming the performative value of the action in the public space and in the landscape. It promotes sustainable design by using recycled materials and the direct and concrete realization of the installations using impromptu ways and forms. According to its method, Ground Action helps to create the opportunity for a dialogue with administrations, other local institutions and all those subjects active in the area capable of providing specific support and knowledge.

<https://www.groundaction.eu/>

Raffaella Trocchianesi

Architect and Associate Professor at Department of Design, Politecnico di Milano, she teaches Interior Design Studio at the School of Design and Design Research Context and Resources at the PhD Programme in Design. Director of the specialization Master IDEA_Exhibition Design, she mainly deals with Design for Cultural Heritage in terms of museography and exhibition design, communication and enhancement of local areas, new models and narratives of cultural experiences, the relationship between design, humanities and arts.

raffaella.trocchianesi@polimi.it

Subscribe to ② issues of *Progetto grafico* magazine
for only ②①€* instead of ③①€ by sending an email
to ↪aiap@aiap.it↩ using the code [PAD2018]

For further info
www.progettograficomagazine.it

please visit:
www.aiap.it/progettografico

eeestudio.it (typeface: favorit by Dinamo)

Progetto grafico is an international graphic design magazine founded in 2003 and published by Aiap, the Italian association of visual communication design. A point of reference for such design in Italy from its start, it has also been fully translated into English since 2012. • In December 2017, Jonathan Pierini and Gianluca Camillini became the current editors. • The new *Progetto grafico* offers a critical look at graphics and visuals through a narrative broken up into fragments. Its aim is to offer articles connected in different ways so as to foster a series of transdisciplinary, historical and contemporary considerations. This multiple viewpoint, ranging from very distant to very close, seeks to look at the real both in the broadest terms as well as in a more specialist context. Our belief is that observation, whether of artifacts or representations, as well as production of visuals or graphics can add to today's cultural debate. • Contributions can include visual material, essays and interviews. Each issue intends to explore the storytelling opportunities of the journal.



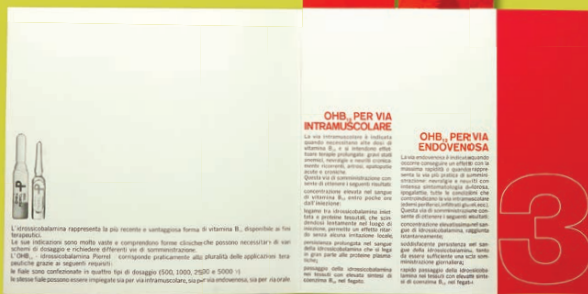
*price includes shipping costs to Italy, please ask for other countries



TI SENTI POCO BENE? AIAP HA TUTTE LE SOLUZIONI PER TE. SCOPRILE.

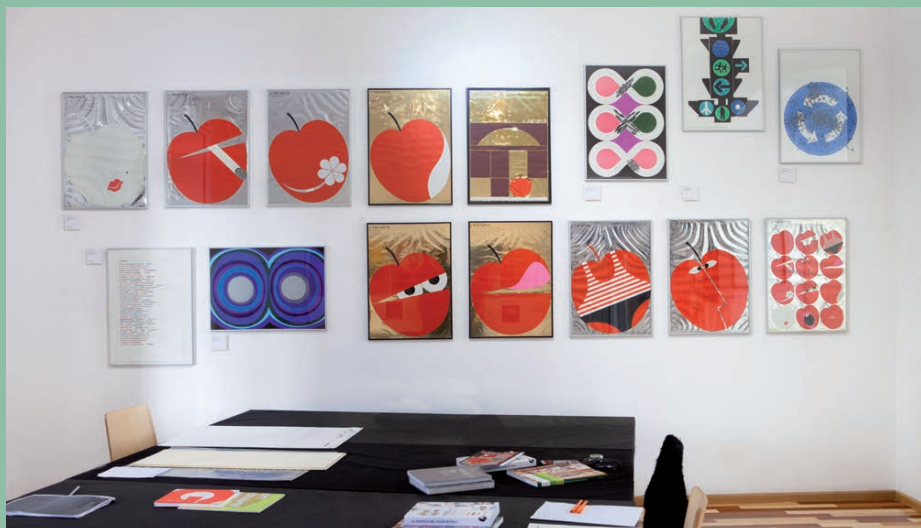


Aiap CDPG, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDGP's intention to make these documents widely available.



aiap
CDPG 

Aiap
via A. Ponchielli, 3, Milano
aiap.it — aiap.it/cdpd
[@Aiap_ita](https://www.instagram.com/Aiap_ita)



CONSERVARE. VALORIZZARE. L'ARCHIVIO DELLA GRAFICA ITALIANA. SCOPRILO.

Aiap CDPG, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDGP's intention to make these documents widely available.



aiap
CDPG



Aiap
via A. Ponchielli, 3, Milano
aiap.it — aiap.it/cdpag
[@Aiap_ita](https://www.instagram.com/Aiap_ita)



PAD. Pages on Arts and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#17, december 2019

www.padjournal.net



AIAP

associazione italiana design
della comunicazione visiva