



Museo delle Scienze
MuSe

Scuola Pirella
Gorini di
TERRITORIO E DEL
step
PAESAGGIO

EDUCAZIONE AL PAESAGGIO

Foto di Giuseppe Varchetta

INCONTRI FORMATIVI SUL PAESAGGIO

Il paesaggio naturalculturale

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EDUCAZIONE AL PAESAGGIO



IL PAESAGGIO NATURALCULTURALE

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Passavamo leggeri sulla terra

The future has an ancient heart

For Nayaka of South India "persons" are not only humans, but also the elephants, the hills and the trees

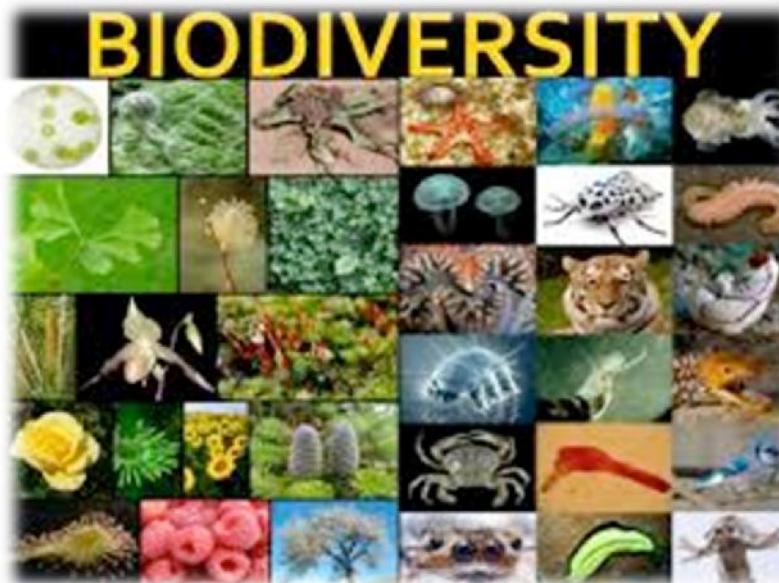


Demo-bio-psycho-economic Equilibrium

Demography

Economy

Biopsychology and behaviors



Silence: stopping to look at

- The landscape of our life emerges and we recognize it taking back space and places
- Sense-making, recognition and aesthetic conflict
- Toward an extensive perspective to the landscape



Hypothesis on Liveability

Education and Art can do a lot for us: the nature and places have their silence. It is the movement, the imagination and the eye of an observer which can vibrate, move, release and give rise to landscape images



Creativity as a distinctive capacity of homo sapiens:
consists into the process of composition and recomposition, at least in part
original, of repertoires available



Creativity: U. Morelli, *Mind and Beauty. Art, Creativity and Innovation*, Allemandi & C, Torino 2010

Creativity results from the interaction of a system composed of three elements:

- a culture that contains symbolic rules
- a person who brings novelty in a given symbolic field
- a group of experts who recognize and validate the innovation

All three are necessary for a creative idea, a product or a discovery take place.

M. Csíkszentmihályi, *Creativity, Flow, and Psychology of Discovery and Invention*, Harper Collins, New York 1996



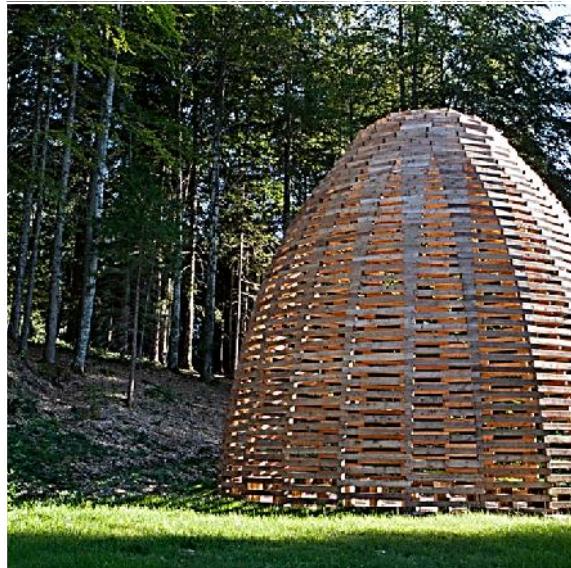
Homo sapiens part of the whole

- The landscape can finally divert attention from the need of man to make his centrality the end of all things
- The landscape implies and means giving up, (or at least contain), a self-centered intentional stance while living in the world



The overhuman: a revelation

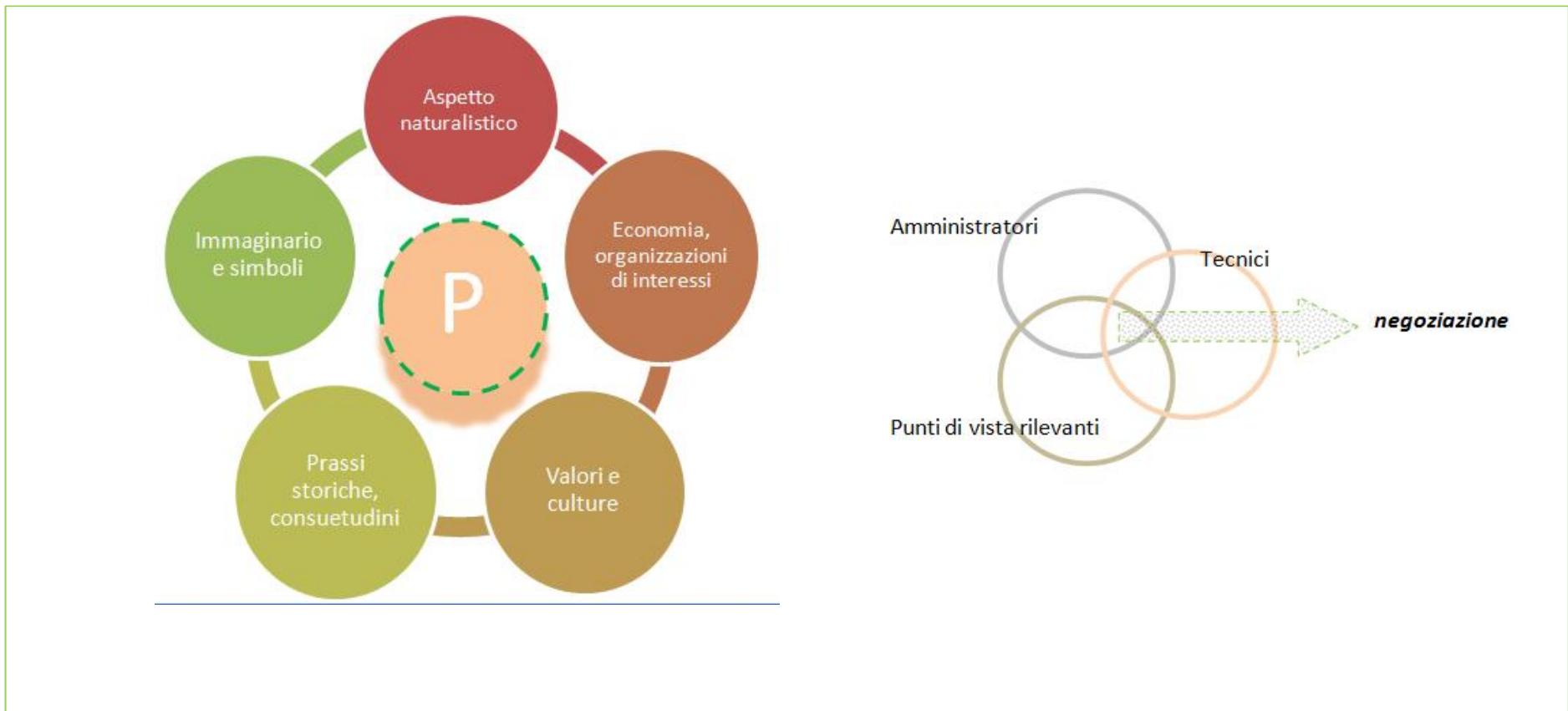
Epifania animale, di Roberto Marchesini
L'oltre uomo come rivelazione



L'oltre uomo postumanistico non è quell'entità autopoietica e disgiuntiva che esce dal manifesto pichiano, bensì un'entità che costruisce il proprio corpo simbolico attraverso la coniugazione con le alterità, che ribadisce cioè la propria stretta dipendenza dal dialogo con il non umano. È innegabile e comprensibile allora che queste figure insolite facciano emergere nuove esperienze del sublime e tuttavia, come l'infinito era presente ancor prima che la rivoluzione scientifica ce lo gettasse innanzi, allo stesso modo l'ibridazione con il non umano non è l'esito del darwinismo ma la rivelazione del suo atelier. Siamo sempre stati ibridi, forse ancor prima che i nostri progenitori rinegoziassero la nostra soglia morfopoietica scheggiando una selce

Landscape: “global and conflictual question”

Overhuman and Overshoot day (August 19/2014)



Landscape

The landscape emerges at the point of connection between the inner world and the outer world, between embodied mind and context, with the mediation of the principle of imagination



[U. Morelli, *Mind and Landscape. A Theory of Liveability*, Bollati Boringhieri, Torino 2011]

Landscape as affective and cognitive translation

The landscape does not presume to explain, to reveal, what are the places, it simply is a part, it is the translation.



The landscape is not just a matter of looking, but....

.....is:

movement
breath
silence
touch
sound
odor
taste



Sense-making and path dependence

Places respond to our question of meaning, a response filtered by the imagination of those who live in places. That answer can call landscape, living space, tacit or conscious



Tacit landscape – Cognitive Obstacles

- Functional fixedness, setting, structure - confirmation bias
- Mechanization of thought, license or latent
- Direction
- Good shape
- Self implicit instructions and trained incompetence



Changing one's mind and behavior on landscape

Community-driven government and local empowerment by participation: binds and possibilities



Possibilities

Overview

Proper distance

Making strange familiar

Making familiar strange

Recognize what unites failures

Contain repetitive insistence

Change the scale of the problem

Finding living metaphors

Establish a difference



Bisociation

Instantaneous union of two cognitive stories considered incompatible:
for example art and nature



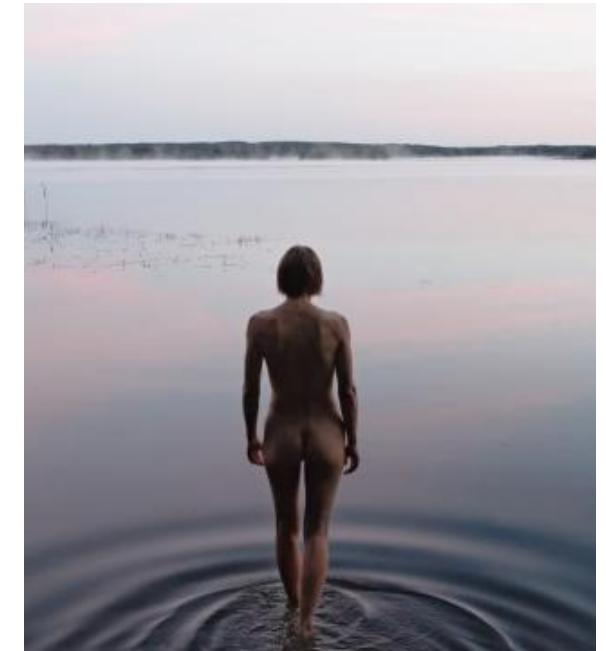
Landscape 1
Landscape use



Landscape 2
Landscape for sale



Landscape 3
Landscape to be lived



Landscape and creativity

The transition from tacit landscape to conscious landscape can occur through the act of creation and consideration



Create and consider means.....

Slowing

Stop at least in part thoughts

Consider a place

Sense, perceive, hear his distinction

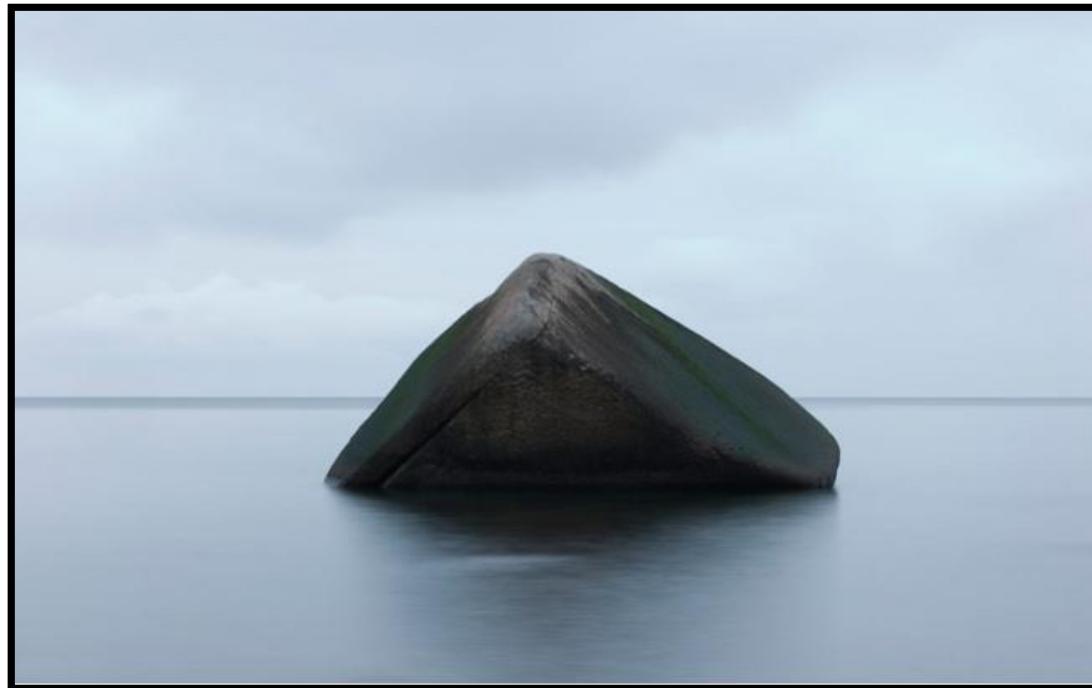
Listen to your internal world

Incorporate and acknowledge tunings, harmonies distonies



Habit and translation

The ability to translate the places in landscapes, for us human animals in the places that we create our habit, are infinite, generative and destructive



Landscape and beauty

More than just an exterior and cosmetic idea, beauty can be seen as an extension of the inner world faced with an experience of particular emotional resonance and tuning



Creativity, emotions and poetics

Different creative processes are in common the fact that the radius of the focal consciousness explores the internal environment and ignores the contribution of the senses – (“directly from inner world”)



Sentimental education and creativity

Rational reason

Cognitive reason

Affective reason

Poetic reason



Atti e gesti creativi

- a. producing something new and unrealesed... ...
- b. useful ..
- c. which is a combination of elements
- d. that already exist,
- e. are distant from each other, not connected;
- f. which are then connected so fertile,
- g. beautiful
- h. by selecting the sterile alternatives
- i. so that the selection is effective



Education, creativity and responsibility

- Landscape: Provisional image and constantly hovering, so highly empowering
- Education in responsibility and creativity of the landscape

U. Morelli, *Against indifference. Creative possibilities, conformism, saturation*, Raffaello Cortina Editore, Milano 2013



“Falling man”
Alberto Giacometti, 1950



“The sure creative is an idiot”
[Giorgio Armani]

