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**Creativity and Landscape**  
**Towards a new european identity**

# **Landscape and silence**

*The recognition of landscape.*  
*Constraints and possibilities*

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**"Is the theory that decides what we can observe".**  
*Albert Einstein*



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# Silence: stopping to look at

- © The landscape emerges and we recognize it taking backbeat space and places

**Sense-making, recognition and aesthetic conflict**



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# Hypothesis

- © **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 can vibrate, move, release and give rise into landscape images**



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

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





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

- ⊙ **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, and 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.**







# 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





## **Living out of himself**

© **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**

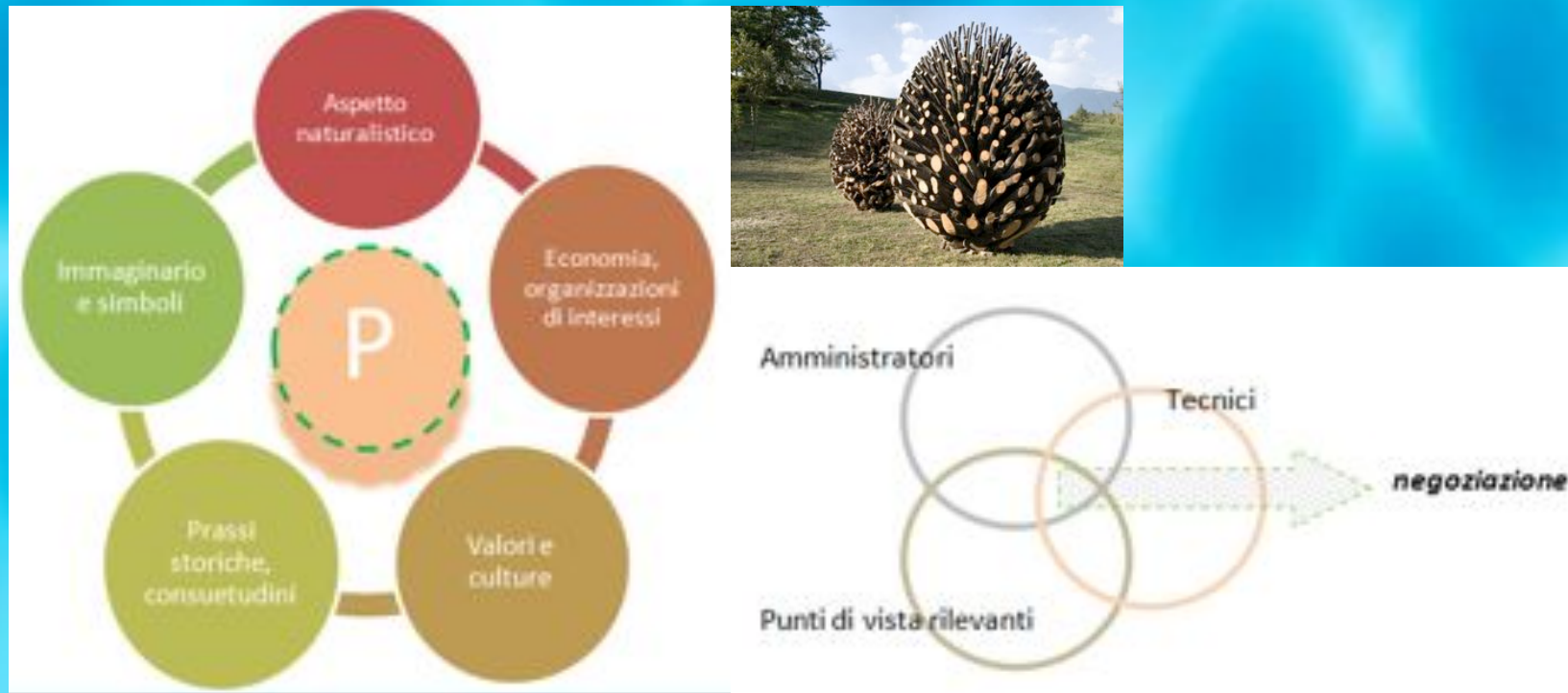
**L'oltreuomo come rivelazione**



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)



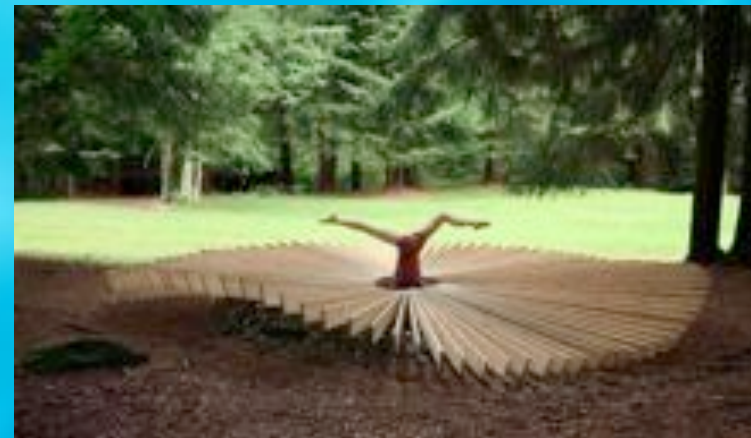




# Landscape:

◎ **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:**

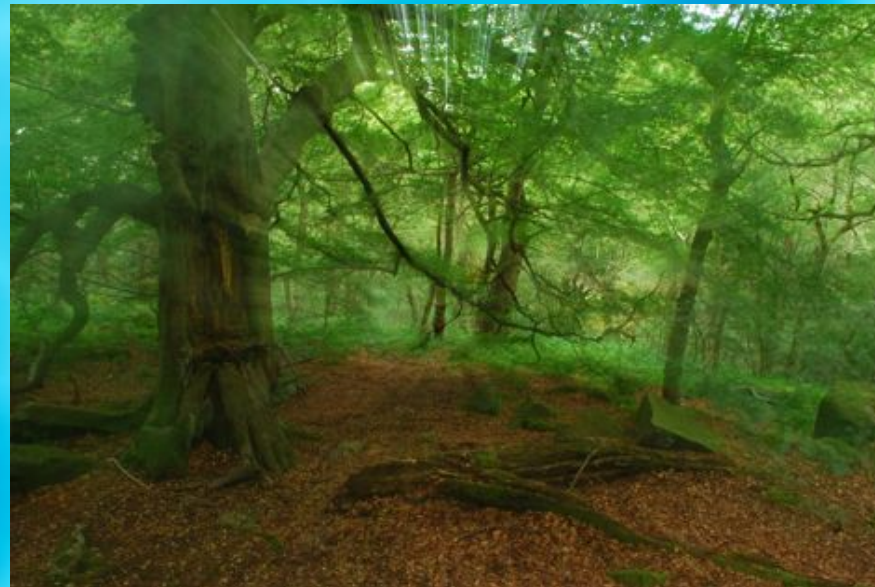
- movement**
- breath**
- silence**
- touch**
- sound**
- odor**
- taste**





# 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**







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# Landscape 1

©Landscape use



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# Landscape 2

©Landscape for sale



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# Landscape 3

©Landscape to be lived



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# Land art, 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

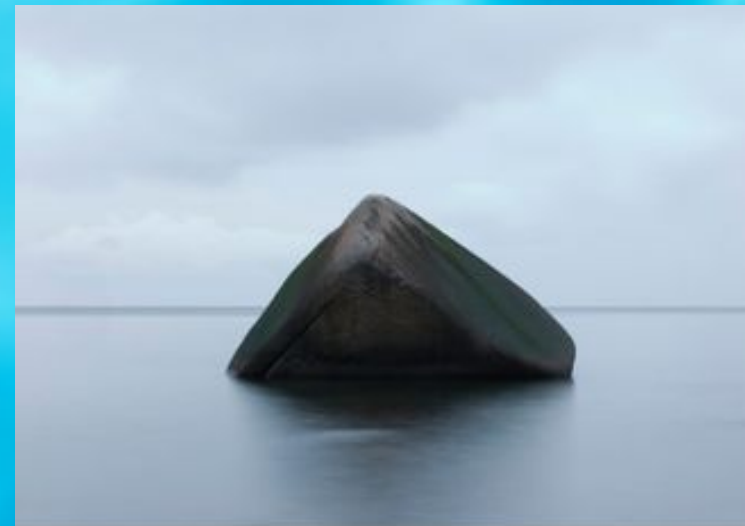
Incorporate and acknowledge tunings, harmonies  
distonies





# 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 unreleased ... ..**
- 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]



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# **Leonardo da Vinci, La valle dell'Arno, 5 agosto 1473**



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