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A FULL VERSION OF THE ESSAY
PUBLISHED IN THE UNDERSTANDING
TERRITORIALITY: IDENTITY, PLACE
AND POSSESSION, WHICH CONTAINS
CRITICAL ANALYSIS AND SOURCES
ABOUT THE SUBJECT.

The Imaginary Institution of Place:

Art, Locality and Territory in Biella Region



Co-funded by the
Creative Europe Programme
of the European Union

FOREWORD

The Fondazione Pistoletto rises from the remains of the former Trombetta wool mill, one of the most suggestive examples of Biella's industrial archaeology. It dates back to the Middle Ages, when the paleo-industrial system began in Biella due to the proximity to water and the existence of large architectural structures such as castles, churches, convents and especially the mills, powered by water wheels.

According to philosophers Chris Younès and Thierry Paquot, in Medieval times the word *spatium* (space) was not really used. Instead, the Latin world used for indicating a place was *locus*: the site of a specific object or where something occurs. In Germanic, the translated word *rum* gave place to *raum* in German, to *ruimte* in Dutch and *rooms* in English (Younès, Paquot, 2012)¹. The geographical term *space* means “a portion more or less wide of the terrestrial surface, characterised by a texture of places” or “a portion of occupied space” (Vallega, 2004)². Conversely, according to the principles and grammar of humanistic geography, formulated in the 1980s, *place* could be a site of variable dimensions (from a natural monument, such as a centuries-old tree, to the historical centre of a city) that has a single symbolic connotation, which recalls a specific meaning in the subject's existential sphere. In these terms the place is understood as forms of emotional impression³. The European understanding of *place* seems to be that of *undefined meaning*, containing its public, private and common dimensions, which could be created and configured in relation to the geophilosophical ideas of “thinking by concept” on an immanent level and “thinking by figures” on a transcendental level (Deleuze, Guattari, 1991).⁴

According to geographer and orientalist Augustine Berque, in the *ontocosmology* of Plato, who is considered “the father” of Western philosophy, *topos* is the word that represents “space” and corresponds to the question “Where is it?”, and *chôra* is the word that represents “*place*” and corresponds to the question “Why that *where*?”⁵. Since the current representation of the universe is essentially mathematical (Brisson, 2012)⁶, the ongoing process of ontological redefining of our relationship with the world seems to configure itself as an expanded form of Plato's paradigm of rational and unitary imaginary meaning. According to philosopher and psychoanalyst Cornelius Castoriadis, the “engineering” and the “mediums” of Plato's theory come from “the natural and supernatural assignation of specific functions to citizens by the ideal city created by the philosopher”. According to this vision, “the natural laws are mathematical laws”, as like as “the Being is, in and by him, mathematizable”, and his essential objective is that of “ending with the politics as in search of best forms of life in common”⁷. Finally, he states, the refusal of Plato's “Greek essential heritage”, that is the creation of Athens democracy, has succeeded both in the establishment of the modern rationalism and of the modern world dominated by the central imaginary meaning of the unlimited expansion of the pseudo-rational matrix”⁸.

In this universe, the human condition is defined as informational interconnected organisms (*inforq*) that share with biological agents and engineered artefacts a global environment built by information and *relocated* textual, visual and audiovisual data, called “digital infosphere” (Floridi, 2012)⁹. At the same time, the essential role that *locality* (meaning geo-located data and at the same time the “idea” itself of place), is currently playing in art in public space and in the art “making” of place, evokes to me both the vital and existential connotation of Plato’s *chôra* and the need for *local distinctiveness*, identified as the main quality of the “where” mentioned by Berque.

A statistical analysis by the Ngram Viewer system, points out that use of the word “locality” increased rapidly between 1800 and 1860, and reached its climax in 1916 during WWI, called the “war of positions”. By contrast, use of the term “local” increased gradually, reaching its peak in the 1990s, years of massive spread of the Internet, in us the birth of Google and the rebirth of communitarian philosophies. Alongside was socially engaged art and place-making as urban planning tool, that increasingly became an art practice for “the design and development of common spaces, shared environments and civic places created for communities”. Between the 1980s and 1990s, the NE (National Endowments for the Arts based in Washington, D.C.) changed its guidelines for supporting public art projects to favour “the creation of unique and unrepeatable aesthetic responses tailored to specific locations within a city and make artworks more accessible and socially responsible, that is more public” (Kwon, 2002)¹⁰, in this way, institutionalising *site-specificity*. Similarly the “geographical humanistic project” has developed new meanings of place, - such as “buildings, monuments, neighbourhoods, agricultural areas, forests and so on - that arouse emotion in people and, in so doing, trigger a process of creating symbols and construction of values” (Vallega, 2004)¹¹. They become “special signs” that settle into our sphere of existence and in cultural heritage. So the landscape is no longer taken as a territory, it no longer exists in and of itself but our consciousness. It exists because human communities have characterized places with symbols and values¹².

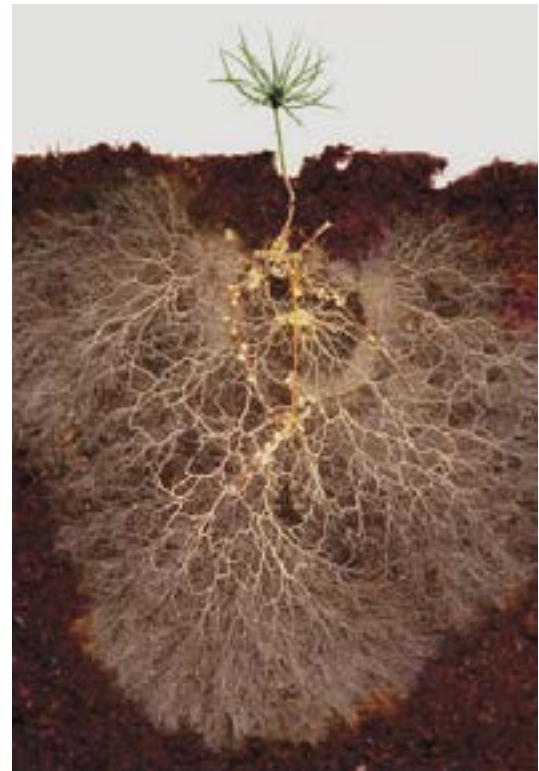
The role that art in public space has played in establishing the *site-specificity*, corresponds in a way to the role land art and former artist-led place-making projects play nowadays in establishing *place-specificity*. In 1967, using earth as medium and canvas, adapting his geometric paintings, Michael Heizer contributed to the birth of a typically American art¹³. In the same period geographers Claude Raffestin and Angelo Turco developed the “theory of territorialisation”, investigating how relationships between human communities and nature grow and evolve, where “territorialisation is understood in terms of human presence and intervention on the Earth’s surface and the consequent transformations of nature”¹⁴. It outlines the binary system “nature - human community”, which has transformed the Earth in the World and later in the Net.

Founded on “a process of investment of the space by the

big technical networks of transport and telecommunications, the new media civilisation works against the ancestral difference between city and countryside and confirms planetary dominance of urbanisation” (Choay, 1980)¹⁵, particularly from 2000s onwards, when the information carried by Internet was growing exponentially. It is also in this period that Turco visualised the territorialisation process as complex form of control composed by three consequential steps: *intellectual control*, giving meaning to single place by attributing symbols and signs; *material control*, which transforms symbolic meaning by physical intervention, developing technologies and models for intervention on the terrestrial surface; *structural control*, which divides the terrestrial surface according to its different functions and resources, subjecting it to a regulatory regime determined by the authority of certain subjects (Vallega, 2004)¹⁶. In 1999, the USA association for place-making planning, Project for Public Space, published “The Eleven Principles for Creating Great Community Places”, key milestones that helped launch and define the Placemaking movement which centres on the community¹⁷. In 2013 the leading European association for public art, Situations based in Bristol, declared “The New Rules of Public Art”, a “set of possibilities” to provoke debates about new ways of thinking about public art and its future¹⁸.

On the relationship between art, *locality* and territory, the author developed two research modules around the Biella territory and at Cittadellarte, which is directed by Paolo Naldini, within the European project “Understanding Territorialities: Identity, Place and Possession”. The modules were conceived and organized within the frame of University of Ideas program (UNIDEE), directed by Cecilia Guida¹⁹, an experimental research and educational- residency model based on the production of critical thinking and exchange of knowledge with participants from all over the world, developed around the subjects of research of mentors according to UNIDEE annual key-concepts. Twenty artists, urbanists, researchers and composers took part in the modules titled Creating Territorialities (2nd – 7th November 2015), related to the UNIDEE research concepts of temporality, responsibility and participation; and *The Shifting Place. Aesthetics, Spatial and Temporal Fractures of Transitional Territories* (16th – 24th June, 2016), related to key-concepts of project, gift and alteration. Participants Ágnes Báthly (Hungary), Johanna Bratel (Sweden), Anna Bromley (Germany), Bahar Habibi (Iran), Diva Helmy (USA), Lorenza Ippolito (Italy), Lia Krucken (Brazil), Ji Hyun Park (South Korea), Vittoria Soddu (Italy), Alaa Abu Asad (Palestine), Silvia Cruells Lado (Spain), Andrew Friend (United Kingdom), Emma Gibson (Australia), Eleni Kamma (Greece), Teresa Palmieri (Italy), Eijla Ranta (Finland), Chiara Sgaramella (Italy), Moonis Shah (India), Wayne Wang-Jie Lim (Singapore), collaborated with geographers, activists, historians, architects and agricultural producers, such as Thomas Gilardi, Elena Rosina, Enrico Rey, Giuseppe Pidello (La Trappa di Sordevolo), Luigi Spina and Simonetta Vella (Centre Documentation of CGIL), Ellen Bermann (Biellese in Transizione), Andrea Degli Innocenti and Roberto Vietti (Italia Che Cambia), Fiorella Costanza (Biellese in Transizione), Armona Pistoletto (Let Eat Be), Edoardo Ferlo and Mirko Mantovan (Cascina Foresto), Gigi Manenti and Cristina Sala, Associazione Pace Futuro and Michele De Biase (Agrozero).

Among the final project ideas, two were developed collectively as representative of established and potential forms of *site-specificity* and *place-specificity* in Biella region: the production of a banner titled *I love you customer* and the creation of an algorithm here called “The Shifting Algorithm”. By relocating place-making principles by PPS and new rules of art in public space by Situations, as like as concepts and figures of *locality* discussed during the research modules, the present text considers the two project ideas as embryonic ideas of imaginary institution of place. Therefore, it analyses their symbolical, material and regulatory meanings²⁰, their common and communitarian dimensions and their relationship with old and new forms of cultural orthodoxy.



The banner *I love you customer* came out of *Creating Territorialities*. It was produced by a “temporary guild” within the working group comprising of Lorenza Ippolito, Lia Krucken, Johanna Bratel, Bahar Habibi, Vittoria Soddu and Anna Bromley, inspired by Biella’s Mutual Aid Societies, voluntary associations formed within the factories between workers, to provide mutual aid and benefit in case of need, that prefigured most functions of the modern State. The group also composed a performance, a video and a sound piece installed in *Ameriña. Territorio Flutuante*, the artwork by artist Juan Esteban Sandoval consisting of a newsstand set up in Cittadellarte’s courtyard²¹. The project responded to the programme’s request to think about territoriality as a reconstruction of interrupted co-evolutionary relationships between human settlement and the environment, reactivating with new conceptual, spatial and visual forms the interrupted production of territoriality and locality, as forms of space-temporal discontinuity, considering the “territorial tradition” as “partial forms of identification” (Bhabha, 1994)²².

From left to right:
Temporary guild, I love you customer, Biella, 2015. Banner printed on textile by Ermenegildo Zegna Net of nets produced by the AM Fungus, mycorrhizal symbiosis. Courtesy Gigi Manenti and Cristina Sala

“The Shifting Algorithm” came out of *The Shifting Place. Aesthetics, Spatial and Temporal Fractures of Transitional Territories*. It resulted from the experience of *Biellese* (the Biella region) by participants with agricultural producers, members of local and national organisations engaged in social-cultural change, discussing mainly on different generational understanding of issues such as resilience, permaculture, bioregionalism and degrowth. The project idea is based on the programming of an algorithm by artist Moonis Shah, which created a basic tree for data through searching for a list of words related to *place-specificity*, which came out of participants’ experience in *Biellese* and research into three predefined lines: *Locality between Space and Place* (Emma Gibson, Teresa Palmieri and Wayne Wang-Jie Lim); *Community and ‘proprium’* (Eija Ranta, Moonis Shah, Chiara Sgaramella, Andrea Degli Innocenti, Teresa Palmieri); *From the Real to reality* (Alaa Abu Asad, Andrew Friend, Silvia Cruells Lado). The algorithm gave birth to a common digital landscape that reproduced unceasingly itself bypassing the content filtering system of dominant search engines, “semantic authorities of our times”²³, revealing the existence of the excluded meanings of the words by the process of automatic selection, that is a process of territorial design and knowledge production. It is common because generated by searching for words which have been excluded by the participants during their work in progress on the three research lines precisely because they were *common* to all of them. The project highlights the need to make visible the structure of nets of life, such as those of arteries of the hearth, arterial roads on a map and rivers, but also social relations, towards a “primary” net, such as the net of mycorrhizal symbiosis which activates the reproduction of the wild vegetation (Manenti, Sala, 2012).

The words searched by the algorithm, metaphorical microorganisms for creating the primary tree, were, in order of appearance: Permaculture / Transition / Bioregionalism / Rifting / Placemaking / Common / Place / Space / Locality / Redistribution / Seeds / Rooting / Hybrid / Margin / Paradise / Creation / Portal / Code / Dystopia / Utopia / Origin / Origins / Commonality / Becoming / Patrimoniality / Mycelium / Archetype / Dark Matter / Subterranean / Transition / Range / Territory / Permanence / Resilience.

**THE IMAGINARY INSTITUTION OF PLACE:
ART, LOCALITY AND TERRITORY IN BIELLA REGION**

THE COMMUNITY IS THE EXPERT

The important starting point in developing a concept for any public space is to identify the talents and assets within the community. In any community there are people who can provide an historical perspective, valuable insights into how the area functions, and an understanding of the critical issues and what is meaningful to people. Tapping this information at the beginning of the process will help to create a sense of community ownership in the project that can be of great benefit to both the project sponsor and the community (PPS, Principle n.1)

SUSPEND YOUR DISBELIEF

Art gives us the chance to imagine alternative ways of living, to disappear down rabbit holes, to live for a moment in a different world. Local specifics might have been the stepping off point – but public art is not a history lesson. Be prepared that it might not always tell the truth (Situations, Rule n. 11)

DESIGNING LOCAL DISTINCTIVENESS

According to architectural historian Gillian Darley, the first representation of the factory as “picturesque appendage to the country house” was the image depicting the Armley Mill in Leeds, the factory of textile merchant and manufacturer Benjamin Gott, one of the pioneers of the industrial revolution, produced in 1810 by landscape designer Humphry Repton. The image was obtained by layering two watercolors of the landscape, incorporating the factory by using different “levels” as in today’s photo-editing programs, activating a process of “naturalization” of industry²⁴. According to archaeologist and art historian Salvatore Settis, the latest edition of the Geological Map of Italy, the anatomy of Italian territory, was designed in 1862 by Quintino Sella, Professor of Applied Geometry, scientist, mining engineer and son of wool entrepreneur Maurizio Sella. The map was printed in 1877 after the rough draft of the large-scale geological map of the Biella area was done in 1864, three years later the proclamation of the Kingdom of Italy, that unified the different states into one and incorporated the Kingdom of the Two Sicilies. After that, there was no trace remaining of the 8,000 Sicilian looms²⁵. The image of the naturalized industry of the modern Biellese is still preserved by its inhabitants, who are honored as weavers of national unity²⁶. Considering that “reading is made possible only by the skill of writing” and that “the map can be elaborated only from a planning hypothesis” (Younès, Bonzani, 2010), place-making reveals itself as *creation strategy* behind any art production of *place-specificity*. Precisely:

The map has an instrumental (but also poetics) function as far as she allows and opens routes “, and builds an “authentic interface”, the medium of urban and landscape planning, that interacts with the representation of future and the shareable narrative by a community. After that, the creation of architec-

ture of places is “able to bring to the foreground heuristic interpretations and relationships between resources, resistance and metamorphoses”²⁷.

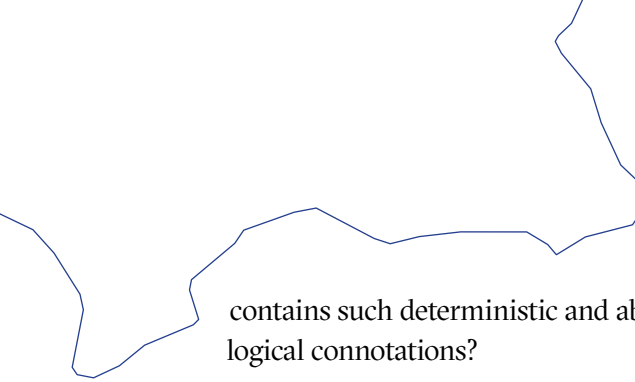
By the end of the 1970s, in the US, the NEA (National Endowment for the Arts) endorsed any kind of permanent media in order to align public art more with the production of public amenities and site-oriented projects. It wanted public art to be like architecture and environmental

design. The NEA believed art should engage “meaningful dialogue with, maybe even coincident with, the surrounding architecture and/or landscape”, affirming a “functionalist ethos that measured its aesthetic value in terms of use value” and the identification of “simple physical needs (such as seating and shading) with social responsibility”. In this way, “public artistic architectural design” established the equation physical utility = social benefit, encouraging artistic “mimicking” of familiar architectural elements (Kwon, 2002)²⁹. Conversely, according to artist Krzysztof Wodiczko, architectural appeal and the symbolical influence of a building transforms us into “the mediums of a gigantic cultural seance”, since “the building is ‘sculptured’ to operate as an ascetic structure, thus assisting in the process of inspiring and symbolically concretizing (reflecting) our mental projections of power” and “was, is, and will be embodying, structuring, mastering, representing, and reproducing his ‘eternal’ and ‘universal’ presence as a patriarchal wisdom-body of power”³⁰. According to Wodiczko, the artist must expose as explicit what is implicit about the building and the myth must be visually unmasked.

Nowadays the centrality of the *local* - referring to a place that gives life and which has imaginary significance - helps redefine and disseminate what geographer Turco calls “the mythical truth of the place”, its mythical imaginary meaning, which reveals itself through enlightening experience. According to him, the myth seems to possess “internal reasoning” (the *archai*), explaining phenomena that are not natural but that have logical order. In this logic, the regular events that reproduce myth represents the signs of the truth sought by the human eye (Turco, 2001)³¹. Sharing the mythical as *local distinctiveness*, could contribute to exporting globally dominant forms of territorial narration and representation, such as typical, “authentic” local agricultural products, and invented traditions. As an “immersive reenactment” of self-organisation in Biella’s industrial era, the banner *I love you customer*, publicly exposed along a procession at Cittadellarte, seemed to recover local territoriality and include its generative extraterritoriality, by establishing the equation *symbolical unity = communitarian benefit*. What made possible that collective “territorial” approach, by a group of artists from such different countries and continents (Italy-England,



Ágnes Básthly, *Dissolving Heritage, Former Infermi Hospital*. Cittadellarte, Biella, 2015. Digital photograph, variable dimensions²⁸



Iceland, Iran-Canada, Germany) who felt the need for creating a temporary community represented by a banner whose form and aesthetics

contains such deterministic and absolutistic historical, political and theological connotations?

Once again we turn to the geophilosophy of the symbol that, according to Berque, determines the logical aporia of *chôra* and its exclusion by the modern construct of Europe as *logos*, in contrast to what happens in Indian logic, that, from the third century on, has developed the figure of the “tetralemma” that is the *inclusion* of the “third excluded” – excluded by “Western” dualistic vision of the world - having a structure based on four terms: “A (affirmation), non-A (negation), neither A nor non-A (neither affirmation nor negation), simultaneously A and non-A (both affirmation and negation)³². As he continues, “the symbol isn’t other than what, in the human environments (the *chôra*) realizes the fourth lemma of the tetralemma, since “it’s A and at the same time non-A, ie the identical and the other”. That’s why the “modern mechanist, whose ideal of the identical is the iteration (the repetition of A), never stops to eradicate the symbolicity of the world; in other words it never stops to dehumanize it, since the symbolic system is inherent to the human existence”³³. The symbol in human environment, as the fourth lemma of the tetralemma, could perhaps make possible the coexistence of its public and common dimensions, often opposed in the Western political, cultural and spatial thinking, based on two fundative references for the production of “public” space and place in modern thinking, that still concern mainly the “city”: that of the latin *civitas*, as mutual term based on the *fellow citizenship (concitoyenneté)* that gives birth to the term “city”; and that of the greek *polis*, that on the contrary, as an objective designation, “creates” the citizen (Matossian, 1996)³⁴.

HAVE A VISION

The vision needs to come out of each individual community. However, essential to a vision for any public space is an idea of what kinds of activities might be happening in the space, a view that the space should be comfortable and have a good image, and that it should be an important place where people want to be. It should instill a sense of pride in the people who live and work in the surrounding area (PPS, Principle n. 5).

DON'T MAKE IT FOR A COMMUNITY. CREATE A COMMUNITY

Be wary of predefining an audience. Community is rarely born out of geography, but rather out of common purpose – whether that be a Flatbread Society of farmers, bakers and activists building a bakehouse or 23,000 citizens across 135 countries writing a constitution for a new nation. As Brian Eno once said, “sometimes the strongest single importance of a work of art is the celebration of some kind of temporary community.” (Situations, Rule n.4)

THE RETURN TO ORIGIN/S

In 1460, in the Church of Santo Stefano in Biella, an anonymous artist painted *Il Cristo della Domenica* (The Christ of Sunday). Here the “king of symbols” is pierced by the work tools of the woolen mills, turning them into regenerating tools for humanity. It represents a universal encyclopedia of prohibition, that of not work on Sunday because workers should spend the day in devotion, as sanctioned in 1092 by the Synod of Szabolcs. Over that, the Biella's Christ makes work sacred and establishes industrial “work” as paradigm, as opposed to work in the fields, since in factories man establishes the day of rest (Ferrero, 2007)³⁵. The Christ of Sunday was widespread along the Alps and in England, where Pietro Sella, cousin of Quintino Sella, took the first spinning machines that had started industry in Biella, the so called “Manchester of Italy”. This icon could perhaps be considered as the point in *Biellese* imagery, well before the first industrial revolution, as fundamentally connected with the paradigm of European modernity, which is one of the main factors that lead to Italian political unification and later, in 1947, to the Constitution of Italy as “a democratic Republic, founded on work” (Article 1).



Listening to the noisy flow of the river Cervo, reflecting on artist-led forms of territoriality in “a city that is Calvinist in its conduct and that has made duty its religion” (Bini, 2003), in the place where Michelangelo Pistoletto's *Progetto Arte* and his omnitheistic vision were born, it is reasonable to think about additional Christ of Sunday's imaginary meanings. The body of the Biella's Christ of Sunday is covered with enormous shears, used to transform animal fur into fabric. His body becomes an abstract *space* and an emotional *place*: the *industrial body* is layered onto the *biological body*, it separates and at the same time it unifies the localness of the working tools, in representation of

Anonimo, *Cristo della Domenica*, Duomo di Biella (Biella cathedral), around 1460 - 1470. Fresco. Image turned black and white by the author. “Biella e Provincia”, Milan, Touring editore, 2002.



the universal values of industrial modernity. The Christ of Sunday is painted in the Stanza delle Corporazioni (guilds room) of the church, which makes it a witness to the evolving relationship between spirituality and work, from the medieval concept of work- penance to the Renaissance one of work-salvation, evoked in the *Stendardo della Flagellazione* (Banner of the Flagellation) by painter Luca Signorelli, that was painted between 1475 and 1480 but became particularly popular during the 19th century.

The *I love you customer* banner was conceived and produced in the laboratory of University of Ideas in Cittadellarte, the former Trombetta wool mill, which is supported by columns of local stone - syenite - once clad in cast iron to withstand the weight of machinery. "The man who builds a factory builds a temple", said the 30th President of the United States, Calvin Coolidge³⁶, and syenite, ancient name of the city of Aswan with which the pyramidal tomb of Quintino Sella was built, carries the historical memory of the *Biellese*, since syenite "animated a whole community as theatre and work setting" and tells the story of "the first real Italian industrial revolution"(Azzoni, 2003)³⁷. *I love you customer* is the phrase spoken in South Korea to customers to welcome them to a business. Here, it could have a double meaning - as a symbol of anti-neoliberal action and symbol of materiality and stability overlooking the cube as summit, bringing together wisdom, truth and moral perfection³⁸. The cartographic image of the *Biellese* is printed on original fabric manufactured in the Oasi Zegna (according to Pevsner sham materials and sham technique are 'immoral'...), where shears seemed to shun it, or, conversely, to design his *return* to a higher level of consciousness and knowledge.

According to leader US association for place-making planning Project for Public Space (PPS), *place-making* originated as a movement and an experimental approach in urban planning in the 1960s with urban planner and *people watcher* William H. Whyte and with research about life in urban neighbourhoods by writer and activist Jane Jacobs, who described them as "living complex organism, capable of shaping people's own destinies" contrary to orthodox

From left to right:
Anonimous, *Tavola delle Corporazioni di Orvieto*, XVIII century, Orvieto, Museo dell'Opera del Duomo (Cathedral Museum of the Opera). Image turned black and white by the author. Website: <http://orvietosi.it/2015/06/nuovi-tesori-al-museo-dellopera-del-duomo-la-tavola-delle-corporazioni/>

Luca Signorelli, *La flagellazione. Insieme* (The Flagellation, overview), National Gallery of Ireland. Courtesy Fondazione Zeri, Bologna. Gelatin silver salt / barium paper, mm 190 × 161 (primary support), from the original *Stendardo della flagellazione*, processional banner painted between 1475 - 1480, tempera on board, 85,2 cm x 62 cm.

Painting on the wall, around XVIII century, La Trappa, Sordevolo, Biella. Image turned black and white by the author.

thought which conceived cities as “fixed and inert settlements, capable merely of custodial care (if that) of what has been bestowed upon them”³⁹.

Around ten years later Academic Communitarianism emerged in response to the Theory of Justice by US philosopher John Rawl (1971), who stated that the liberal conception of the self as “autonomous creature who - outside of a formative social context - weighs various values and goods, and exercises her liberty by freely choosing among them”, “ignores the crucial fact that individuals are ‘embedded’ in societies, finding themselves affected by external forces that influence their ultimate decision”, like , “solidarity, loyalty, historic memory, and religious faith”, since “people feel the force of these moral ties without choosing to be pressured and shaped by them”⁴⁰. Then, in 1996, sociologist Amitai Etzioni and political philosopher William A. Galston founded Responsive Communitarianism, because of “the increased atomization of western societies, especially the USA and Britain in the Reagan and Thatcher years” and produced a “new golden rule”: “Respect and uphold society’s moral order as you would have society respect and uphold your autonomy to live a full life”⁴¹. In the same period, countering “useful urban design imagined as social harmony and unity”, some artists like Group Material and Guerrilla Girls, attempted to appropriate public space, to redefine meanings and the functions of billboards, media and advertising⁴².



In Italy, in 1994, Michelangelo Pistoletto founded Cittadellarte through *Progetto Arte*⁴³. In the *Progetto Arte* manifesto, art is an ubiquitous tool, “creating canals of connection that must form the spheric structure of human society on the planet”, according to principle of “the conjunction of the opposite poles”⁴⁴. Later, this principle will generate the symbol of *Third Paradise* as global imaginary meaning marking places across the planet, composed by two contiguous circles representing the two opposing poles of nature and artifice, whose third circle is placed at the center, representing the generating womb of a new humanity. It conducts “the artifice, i.e. the science, technology, art, culture and politics to return life to the Earth, together with the commitment to re-establish the common principles and ethical behaviors”⁴⁵.

Flags of Mutual Aid Societies of Mosso and Cossila, XIX-XX century. Biella, CGIL Archive. Courtesy CGIL Biella.

The Mutual Aid Society flags across the *Biellese* were mostly made by women. Historian Luigi Spina showed *Creating Territorialities*’ participants a collection from the CGIL⁴⁶ archive of Biella, which came mainly from the Arts and Crafts

guilds, contained symbols of the brotherhood, colors of the new State and emphasized the *public* function of communitarianism. The traditional way Mutual Aid Societies represented themselves was interrupted by a number of stylistic and linguistic innovations by workers of the Mutual Aid Society of Tollegno in the XIX century. They replaced symbols with their own names, prioritising the existential value of the worker as person and woman, above that of being the member of a community. *Community*, according to anthropologist Alain Marie, can be defined as “*structural* logic of ‘solidarity’, that refers to a principle composed by three main criteria: the reference to the same origin or at least at a common history”; “the reference to customs, faiths, values and visions of the world defining an inherited symbolic heritage”; “the reference to social links that are thought and organized according to a paradigmatic logics of the kinship” (Marie, 2007)⁴⁷.

I love you customer’s banner, produced by the temporary guild of six female artists, evoked the spiritual-political function of the Biella landscape and, at the same time, the return to ancient forms of territoriality built around community as local and global centre. It also recalls the ethical and revolutionary behavior of Mutual Aid Societies and that of Guerrilla Girls and other artists of the time, by fabricating an object which represented their political organization. On the other



hand, the decision to refer to more traditional flags, expands the predominance of a communitarian approach in and to the *Biellese*. For this reason, the main imaginary meaning of place carried on by *I love you customer’s* banner seems to be that of incorporating the political-transformative potentiality of Mutual Aid Societies in the symbolical reiteration of an univocal identitarian and aesthetic form of territoriality, in the way explained by geographer Yi-Fu Tuan:

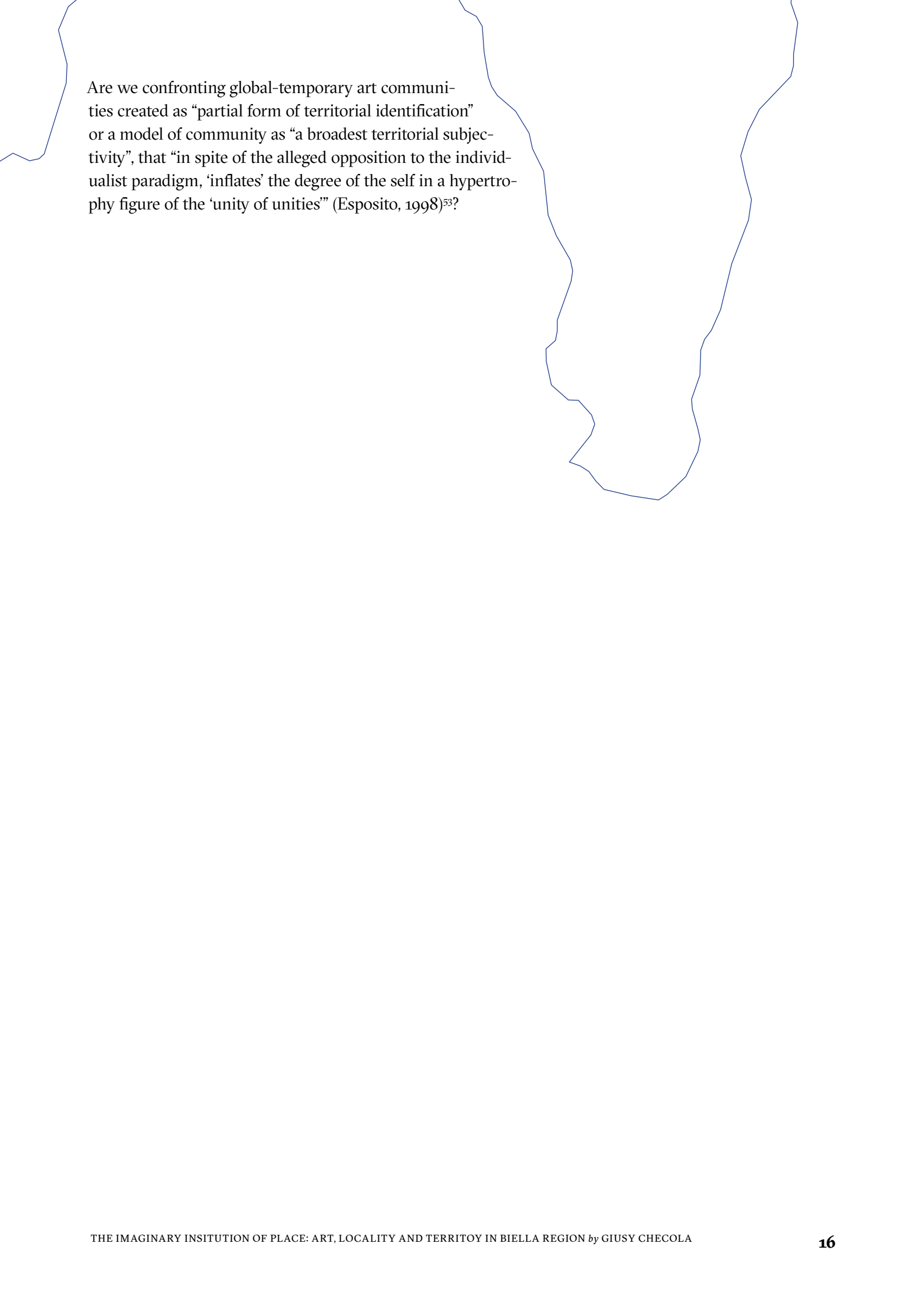
Mutual Aid Society of Tollegno, XIX century, Biella, CGIL Archive. Courtesy CGIL Archive

As an illustration of multiple symbolic meanings, take the English landscape in the eighteenth century. We may now choose to see it through the eyes of Jacquetta Hawkes, for whom it is a moment when a precarious balance was achieved between the shifting forces of nature and man. The harmony and loveliness of the English countryside are a result of this momentary balance. A particular scene can thus serve as a symbol for the idea of ecological health. we may, however, choose to see the same landscape through the eyes of Raymond Williams, for whom the gross disproportion in scale between the cottage and the the mansion is a symbol of social injustice in eighteenth-century England. The point of the illustration is two-fold. One is the consciousness of choice, which the symbol allows and which the affective sing, being direct and implicit in its effect, does not. The other is the possibility of using the landscape as a material symbol around which ideas concerning ecological health or social injustice can accrue⁴⁸.

What different artistic and neo-communitarian visions share is the belief in the central role of community “education”. As Rawls argues, “only in the social union is the individual complete” and Canadian philosopher Charles Taylor states⁴⁹, “the free individual of West is only what he is by virtue of the whole society and civilization which brought him to be and which nourishes him”, which “creates a significant obligation to belong for whoever would affirm the value of this freedom” and “includes all those who want to assert rights either to this freedom or for its sake” (Etzioni, 2015). On the other side, British sociologist and political economist William Davies identified the communitarians of the 1970s as principally moralists and emerging neo-communitarians as policy technocrats that merge in response to the distinctive failure of neoliberalism. Indeed this is located in “carefully designed systems of audit and incentive management, which by the 1990s have become collectively referred to as ‘governance’”⁵⁰. That’s why nowadays it’s fundamental to question the value of the dominant concepts and images of community in artist-led place-making and in art research and practice. British sociologist Margaret Stacey suggests, “there has never been a theory of community, nor even a satisfactory definition of what community is” and “communitarianism treats human beings as constituted by their values and shared rituals, which policy-making, thus also the cultural and territorial ones, must reinforce and contribute to”. William Davis states:

[...]The dilemma of liberalism, as posed by the Chicago School, is that voluntary co-operative behaviour can be more efficient than either competitive or regulated behaviour, but that individuals have acute difficulties in discovering this. In game theory, this has been represented via the famous ‘prisoner’s dilemma’, in which two individuals would be best off trusting one another, but have no basis on which to do so. The political realisation of Chicago style neo-liberalism required a whole armoury of techniques and mechanisms, in order to secure this vision of liberty⁵¹.

In the 90s, when the Cold War was ending and the geopolitical picture was shifting towards ethnic and local conflicts, people participation and “public” art was going to be internationally legitimized and established as *New Genre Public Art* and the digital territorialization of things and places as cultural shifting carried on by the “Internet of Things” was starting to be largely assumed, Homi K. Bhabha was exploring post-colonial ideas of “reinventing” the locality and the possibility of recreating forms of territoriality by removing “every immediate access to original identity or a received tradition”, in order to give people or social groups the right to assign new meaning to places and territory. This would allow the creation of forms of space-time discontinuity that could stimulate the production of “partial forms of [territorial] identification”, reconfiguring them “as a contingent *in-between* space, implementing the new temporality of “past-present” as “part of the necessity of life and not the necessity of nostalgia”⁵². In these terms, what kind of vision of liberty could the *I love you customer* banner and “The Shifting Algorithm” trees, build or challenge? What kind of idealised “we” in Biella have artists temporary or permanently built?



Are we confronting global-temporary art communities created as “partial form of territorial identification” or a model of community as “a broadest territorial subjectivity”, that “in spite of the alleged opposition to the individualist paradigm, ‘inflates’ the degree of the self in a hypertrophy figure of the ‘unity of unities’” (Esposito, 1998)⁵³?

FORM SUPPORTS FUNCTION

The input from the community and potential partners, the understanding of how other spaces function, the experimentation, and overcoming the obstacles and nay-sayers provides the concept for the space. Although design is important, these other elements tell you what “form” you need to accomplish the future vision for the space. (PPS, Principle n. 9).

GET LOST

Public art is neither a destination nor a way-finder. Artists encourage us to follow them down unexpected paths as a work unfolds. Surrender the guidebook, get off the art trail, enter the labyrinth and lose yourself in unfamiliar territory (Situations, Rule n.12).

SHAPING THE EXPERIENCE OF PLACE

*I love you customer’s neo-communitarian principles, publicly announced in the courtyard of Cittadellarte, in front of *Ameriña. Territorio Flutuante*, the artwork by artist Juan Esteban Sandoval examining the relationship between identity, history and communication⁵⁴, needed to be ritualised to be *reenacted*. As philosopher and Theory of Communication researcher Chakè Matossian states, “the justificatory speech accompanying public art questions, in the final analysis, the essence of the public itself which maybe does not exist out of its name, out of the space of representation revealed by the expression ‘in the name of’⁵⁵. The Biella territory is the place where between 1944 and 1955, during the Italian Resistance, the Mountain Pact was signed by workers and industrialists. It is the first European pact stipulating equal pay for men and women. Signed in the middle of the Nazi-Fascist occupation, in a secret location in the woods, the contract has taken on a symbolic value, setting the stage for reconstruction based on association, mutual aid and solidarity. The mutual-based society reached its golden age between 1860 and 1880, when they united in a Pact of Brotherhood inspired by politician, journalist and activist Giuseppe Mazzini and politician Aurelio Saffi. In 2014, in Turin, the smss, Mutual Healthcare Aid Society, was reborn. Just as for their 19th- century great-grandmothers, it is an association created to make up for the shortcomings of the Italian welfare state. Over than the social problems caused by cultural, political and financial crises, in social networks times, that is anomy times, the individual can be more “strongly compressed by the categoric imperative of solidarity”, participation and feedback, by what Younès and Banzani call a “logic of the debt” that “predetermines the social aspect of the personality, as structural constraint” (Younès, Banzani, 2010)⁵⁶. They state, this logic is interiorized as ‘natural’ interest in the mutual ‘gratitude’ and such as it also steady by a merciless repression against the criminal resurgences of the implacable impulsive aspect of the person”, consequently “the individualism relaxes with a reactive power that is all the rougher and more amoral since opens to him the vast overgrown field of an extra-communitarian public place which is essentially governed by the law of the strongest”⁵⁷.*

The historian of modern culture, who believes that if the *Zeitgeist* does not exist it ought to be created, will inevitably ignore or condemn those who question what are, or what he believes ought to be, the current orthodoxies. In this way even the general public has been persuaded that it ought to believe that certain current modes, whether it likes them or not, have an authority and an inevitability which it would be improper to question⁵⁸.

David Watkin, *Morality and Architecture*, 1977

The “decadence of the West” is an old theme and, in the deepest sense, fake. This slogan wants to mask the potentiality of a new world that the decomposition of the “West” places and releases, this slogan wants to cover the issue of this world and suffocates the policy making by a botanic metaphore⁵⁹.

Cornelius Castoriadis, *Fenêtre sur le chaos*, 2007 (1978-1992)

As the AM Fungus that activates the mycorrhizal symbiosis in order to produce organic and cultural humus - the substratum of social, spiritual and cultural factors that promotes, encourages and conditions the growth of situations, facts, events, favoured by the diversity of organic compounds and the presence of micro-organisms (Manenti, Sala, 2012)⁶¹ - the algorithm self-produce rhizomatic meaning deviations that could potentially colonize (thus, territorialize) the wild spaces of the Net. If, according to Jacques Derrida, the word *arkh* “names at once the *commencement* and the *commandment*”⁶², the juridical character of the archive self-generated by “The Shifting Algorithm” is rather similar to an “unarchive”, which is the process of restoring files from an archive or backup to their original location”. As like as the mycorrhizal symbiosis redistributes the vital resources the algorithm redistributes globally local knowledge, against the reductionism of globally patrimonialized forms of narration and representation of *locality*. Moreover, changing the dominant position of “buzz” words in the list of words to be searched, and so changing their position in digital indexing memory, the algorithm attempted at decrease the possibilities for dominant territorial narrative to affect the pluralistic production of imaginary meanings of place.



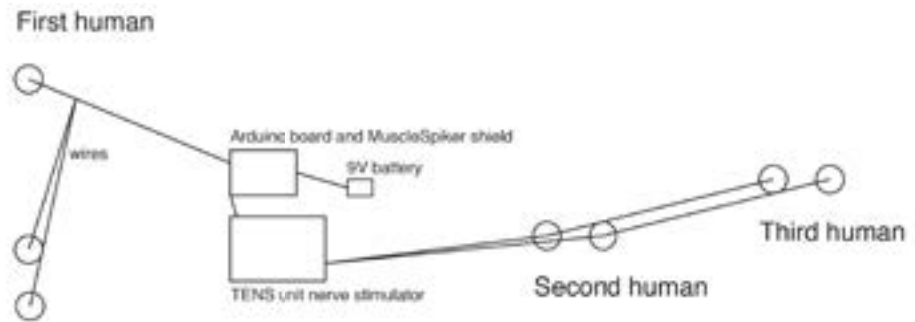
Ji Hyun Park, *Unnamed view*, Biella 2015. Video, loop⁶⁰.

Bypassing semantic forms of censorship of search engines, which is a forms of exclusion resulting from *State-specific* agreements, “The Shifting Algorithm” made globally visible hidden aesthetics, forms and meanings of *locality* and *place-specificities* across the globe. It established the impossibility of any conceptual or geopolitical pre-definition of *place-thinking*, thus of *place-making*. By considering exclusion to be the main condition that creates the *common*, “The Shifting Algorithm” performed a reterritorialising movement, like bacteria that generated an open-ended data collection, perpetually reshaping

itself through a process of accumulation and redistribution of data. At the same time it seems to bring to extreme consequences the notion of “entry” by art writer and critic Nancy Foote, who wrote that only “site-specific works that ‘invites the audience in’ reveal a public commitment”⁶³. In the case of “The Shifting Algorithm”, the “entry” isn’t meant as place for unconditional inclusivity or mechanical form of participation, but as infrastructural access towards a pluralist form of knowledge production, referring to commons rather than communitarianism.

The figure we thought about looking at the non-stop proliferation of words on the display is that of an endless and unlimited *expanded place*, which recalled that of the *chaos*, getting more difficult the SEO positioning and content

check. The image of the *chaos* is “peculiar to whole species”, “already present in germ-plasm”, “not disseminated only by tradition, language, and migration” and for that it can “rearise spontaneously, at any time, at any place, and without any outside influence” (Jung, 1940)⁶⁵. In these terms, the imaginary meanings of place generated by the algorithm change continuously, since, as geographer Claude Raffestin states, place “crystallizes relations that modify themselves across the time and that are modified by the time itself”⁶⁶. For this reason the time, in the acceptance of “social time”, can be defined as “sculptor of place”, since it determines the difference between the modification of the real place and that of its image under its action” (Claude Raffestin, 2011)⁶⁷.



Diva Helmy, Human to Humans interface (Hhsl), Cittadellarte, Biella, 2015. Neuroscience device!⁶⁴.

YOU ARE NEVER FINISHED

By nature good public spaces that respond to the needs, the opinions and the ongoing changes of the community require attention. Amenities wear out, needs change and other things happen in an urban environment. Being open to the need for change and having the management flexibility to enact that change is what builds great public spaces and great cities and towns. (PPS, Principle n. 11).

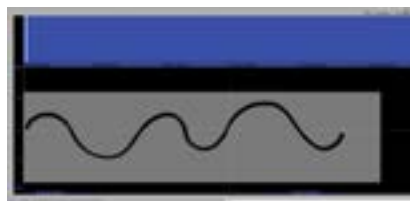
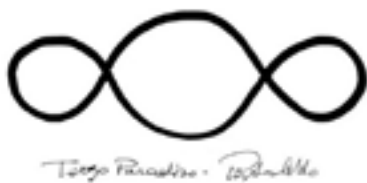
IT'S NOT FOREVER

From the here-today-gone tomorrow of a "one day sculpture" to the growth of a future library over 100 years, artists are shaking up the life expectancy of public artworks. Places don't remain still and unchanged, so why should public art?

(Situations, Rule n.2)

CREATING PRIMARY METAPHORS

The perpetual process of accumulation and redistribution of digital data feeds the collective 'intelligence', understood as "groups of individuals acting collectively in ways that seem intelligent" (Malone & Bernstein, 2015)⁶⁸, whose technological collective unconscious is supposedly shaped by "the accumulated experience of humanity, which settled down as sediment in the form of 'archetypes'", that are "innate dispositions to respond to certain basic kinds of experience", that affect "the creation of symbols, myths and legends" (Jung, 1940)⁶⁹. If "it is not a matter of empirically realizing the mythic order, but rather - and paradoxically - to align himself to the myth through the historic or profoundly human building of the possibilities that it contains" (Turco, 2001)⁷⁰, by favouring discontinuity and disorder "The Shifting Algorithm" seems to create processes for deterritorialization of the dominant forms of "making" *place-specificity*, and reterritorialization of the digital worlds through a pluralistic configuration of *locality*.



According to Berque, by narrating reality as Real (i.e. as unknowable and un-predicable by human beings) the imaginary meaning it produces is received by later generations as a "naturalised" flow of what he calls "ancient canal" of intergenerational transmission. In our relationship with *ubiquitous* computing, place and life experience, characterised by both anomy and by selfishness, can reality and the Real be still considered in terms of aporia?

Alessandro Perini,
*Territorialization of people's
body by means of sound.*
Cittadellarte, Biella, 2015.
Sound composition⁷¹.

"Biella is a small, closed world, reserved and complex. Only a person from Piedmont could get to the bottom of it to describe it, and I stop in the threshold", wrote the writer and journalist Guido Piovene in 2003⁷². Nowadays, it

is the *threshold of society-communication* that is expanding towards us as new undefined place. At the same time, it contributes to relocating the role of artists' research in the processes of reinventing, rethinking and reproducing *locality* as identitarian or pluralistic value.

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1 Thierry Paquot and Chris Younès, *Espace et lieu dans la pensée occidentale*, Paris, La Découverte, 2012, pp. 7-11. Translation by the author. Original text: "Paul Zumthor, dans *La Mesure du monde*. Représentation de l'espace au Moyen Âge, admet qu'aucune des langues médiévales ne possède un mot équivalent à « notre idée d'espace ». *Spatium* semble alors peu usité. *Locus*, qui nourrit les langues romanes, dont le français, l'espagnol et le portugais, sert à indiquer l'« emplacement où se trouve un objet déterminé », ce que le germanique *rum* traduit, lui qui va donner *raum* en allemand, *ruimte* en néerlandais et *room* en anglais. Pour désigner l'endroit où l'on se tient, le français dispose du terme « place » (du latin *platea*), l'allemand de *Statt*, l'anglais de *stede* et l'islandais de *stadhur*. N'oublions pas qu'alors, seul Dieu possède le sol, la terre, l'espace... Dans un article lumineux, « "De l'espace aux lieux" : les images médiévales », Jean-Claude Schmitt confirme que *spatium* correspond bien à l'intervalle entre deux points ou entre deux moments."

2 Adalberto Vallega, *Le grammatiche della geografia*, Bologna, Patron editore, 2004, p. 39. Translation by the author. Original text: "Lo spazio, inteso come porzione più o meno vasta della superficie terrestre, porzione connotata da una tessitura di luoghi, non è del tutto escluso dal menu concettuale (della grammatica geografica umanistica n.d.r.) ma è senza dubbio relegato nel sottofondo come un concetto marginale e, in certo senso, anche fuorviante. Il primato del luogo, dunque, è un elemento cardine della rappresentazione".

3 *Ibid.*, p. 39. Translation by the author. Original text: "Non è agevole definire come il luogo sia inteso. In senso generale, può essere considerato come un sito di estensione variabile - dal monumento naturale, come un albero secolare, fino al centro storico di una città - che però possiede un'unica connotazione simbolica, vale a dire rimanda a uno specifico significato nella sfera esistenziale del soggetto. Muovendo da questa base, la grammatica umanistica non fa posto al 'luogo' puro e semplice, inteso come una realtà tangibile, ma a luoghi in quanto forme d'impatto emotivo. Luoghi che Yi-Fu Tuan - combinando le parole greche *topos*, 'luogo', e *philia*, 'amore' - ha chiamato *topofilia*, per denotare "l'intima unione che scaturisce tra il luogo fisico e i sentimenti da cui è avvolto (TUAN, 1976). In questa prospettiva la geografia non è più rappresentazione del luogo ma di una realtà duale, costituita dall'unione del luogo, che ha natura tangibile, e del sentimento umano, che ha natura emotiva".

4 Gilles Deleuze, Felix Guattari, « Géophilosophie », *Qu'est-ce que la philosophie?*, Paris, Les Éditions de minuit, 1991, p. 86.

5 Augustin Berque, «La *chôra* chez Platon», in Thierry Paquot and Chris Younès, *Espace et lieu dans la pensée occidentale*, Paris, La Découverte, 2012, pp. 13-16; Augustin Berque, *Milieu et identité humaine*. Notes pour un dépassement de la modernité, Paris, Donner lieu, 2010. Translation by the author, original extraits: the *chôra* "est la partie rurale de ce territoire, celle qui se trouve en dehors des remparts de l'astu (la ville proprement dite), et en deça des confins inhabités", "c'est la campagne qui, jouant ainsi un rôle indispensable, fournit ses subsistances à la polis, dont elle fait structurellement partie". Concerning the "becoming" of the beings in the sensitive world, understood by Plato as reflection and image of the divine 'veritable being', Plato compare la *chôra* soit à une mère (mêtêr, 50 d 2) qu'à une nourrice, c'est-à-dire soit à une matrice, qu'à une empreinte" (...) "En somme, dans le texte du *Timée*, *topos* correspondrait à la question banalement factuelle : « Où est-ce ? », tandis que *chôra* correspondrait à une question beaucoup plus complexe, et ontologiquement plus profonde : « Pourquoi donc cet où? ».

6 Luc Brisson, « Platon aujourd'hui », *Études platoniciennes* [On line], 9 | 2012, published on 01 March 2014, consulted on 01 Avril 2017. URL : <http://etudesplatoniciennes.revues.org/261>

7 Cornelius Castoriadis, *op.cit.*, pp.322-328. Translation by the author. Original text: "Il faut donc se pénétrer de l'importance de la bifurcation qui s'opère au IV^e siècle avec le rejet par Platon de l'essentiel de l'héritage grec (...) plus généralement de la crise, du déclin de la démocratie athénienne (...) Et cela hypothèque toute la suite de l'évolution, avec, bien entendu, de nouveaux apports, des renaissances de multiples ordres qui ont chaque fois apporté d'autres éléments et qui réinterprété cette histoire, et qui aboutissent à la fois au rationalisme moderne et au monde moderne comme monde dominé par cette significations imaginaire centrale de l'expansion illimité de la maîtrise pseudo-rationnelle".

8 *Ibid.*, pp. 322-328.

9 Simone Arcagni, *Visioni digitali. Video, web e nuove tecnologie*, Turin, Einaudi, 2016, p. 3

10 Miwon Kwon, *One Place after Another, Site-specific art and Locational Identity*, Cambridge-London, MIT Press, 2002, p. 67

11 Adalberto Vallega, *op.cit.*, pp.213-214.

12 *Ibid.*, pp.213-214.

13 Etienne Landais, « Land Art temps et lieu », *Courrier de l'Environnement de l'INRA*, n. 24.

14 Adalberto Vallega, *op.cit.*, pp. 18-21.

15 Françoise Choay, *La règle et le modèle. Sur la théorie de l'architecture et de l'urbanisme*, Paris, Éditions du Seuil, 1980 (2nd ed. 1996), p. 12. Original text: "Cette civilisation nouvelle, médiatisée et abstraite (voire le rôle en gestation des images de synthèse), j'ai proposé de l'appeler « civilisation de l'urbain », dans la mesure où elle est fondée sur l'urbanisation, c'est-à-dire sur le procès d'investissement de l'espace par les grands réseaux techniques de transports et de télécommunications ainsi que par les mégastructures qui les complètent."

16 Adalberto Vallega, *op.cit.*, p. 21

17 Project for Public Space, the Eleven Principle for Creating Great Community Places, 1999. available at the link: <http://www.pps.org/reference/11steps/>

18 Situations, the New Rules of Public Art, 2013, available at the link: <https://publicartnow.com/2013/12/12/the-new-rules-of-public-art/>

19 For more information about University of Ideas: <http://www.cittadellarte.it/v/>.

20 The title of the text is taken from the ongoing Ph.D thesis by the author about artist-led processes of territorialisation in relation with one of the most important works of contemporary European thought, *L'institution imaginaire de la société* (The Imaginary Institution of Society) by Greek-French philosopher, economist, psychoanalyst Cornelius Castoriadis. Cornelius Castoriadis, *L'institution imaginaire de la société*, Paris, Éditions du Seuil, 1975. The book has been published in English by Kathleen Blamey and published by Blackwell Publishers in 1987 and 1998 under the title of *The Imaginary Institution of Society*.

21 For more information about Juan Esteban Sandoval please visit the websites: <http://www.tropicalworld.net/amerina.htm>, <http://www.elpuentelab.org/concept.htm>

22 Homi K. Bhabha, « The Location of Culture » [*Border Lives: The Art of the Present*, London – New York, 1994, pp. 1-9], in Charles Harrison and Paul Wood, *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Malden, MA, Blackwell Publishing, 2011

23 Artist and urban planner Donato Faruolo coined this expression during Maverick platform program, about research and cultural territorial politics The program, directed by the author together with Angelo Bianco and Roberto Martino, has been promoted by Fondazione Southeritage for Contemporary Art based in Matera, Basilicata (Italy), in partnership with MUDAM Musée d'Art Moderne Grand-Duc Jean (Luxembourg), What You See is What You Here (Paris), Archiviazioni. Art and Planning in Public Sphere (Southern Italy), in the frame of Matera European Capital of Culture 2019. Website: <http://maverick-campus.org/>

24 Gillian Darley, *Fabbriche. Origine e sviluppo dell'architettura industriale*, Bologna, Edizioni Pendragon, 2007, pp. 24-25

25 Writer Andrea Camilleri interviewed by Roberto Cotroneo in 2008, available at the link: <http://www.vesuviolive.it/ultime-notizie/politica/48665-camilleri-pirandello-verga-marciume-dellunita-ditalia/>. Original text: "Quando fu fatta l'unità d'Italia noi in Sicilia avevamo 8000 telai, producevamo stoffa. Nel giro di due anni non avevamo più un telaio. Funzionavano solo quelli di Biella. E noi importavamo la stoffa. E ancora oggi è così".

26 Extrait from the speech of former President of Italian Republic Giorgio Napolitano during the presentation of the celebratory plaid produced by people from Biella on the occasion of the 150° anniversary of unification of Italy. Available in Italian at the link: http://www.bi.camcom.gov.it/Mobile/Page/to9/view_html?idp=1597.

27 Chris Younès et Stéphane Bonzani, « Représenter, imaginer, projeter », *Le Portique*, 2010, p. 25. Original text: "(...) la carte a donc une fonction instrumentale (mais aussi poétique) dans la mesure où elle permet et ouvre des trajets, des parcours", et instaure des relations entre les éléments prélevés qui sont "de natures métriques, dimensionnelles, extensives ou rythmiques, intensives" en construisant l' "un'authentique interface", le support de projet urbain et paysagère that interact with the figuration de l'avenir et the récit partageable par une com-

munauté. After that, the creation of the architecture of place (milieux) that “est à même de faire émerger des interprétations et mises en rapport heuristiques entre ressources, résistance et métamorphoses”.

28 Ágnes Báthly works on how ideology shapes the public space. At Cittadellarte she introduced us her understanding of territoriality by showing us the images of Szabadsag Ter, a “quasi-square” in the centre of Budapest, formerly occupied by the prison where the Prime Minister Lajos Batthyány has been executed in 1849, following the Hungarian Revolution. It contains several monuments like that of the Soviet liberation of Hungary in World War II from Nazi German occupation. According to Ágnes it has been installed for washing the Hungarian responsibility by faking the history. She worked on the *Biellese* (the Biella region) between art and activism, in relation to the concepts of “property”, “possession”, “occupation” and “possibility”. proposing to metaphorically occupy the abandoned buildings of Biella. She enlightened their existence and made unclear the identification of the buildings in space and time, in order to create the imaginary conditions to re-write their history and that of the place itself, characterized by their renewed presence and functions. *Dissolving Heritage* is a starting point of an archival project on line that will work on how to collect, dis-identify and reinvent the history of the buildings she will meet in different areas and cities she will go through.

29 Miwon Kwon, *op.cit.*, p. 67

30 Harrison and Paul Wood, *op.cit.*, p. 1066-1068.

31 Angelo Turco, « Mythe et géographies », *Cahiers de géographie du Québec*, vol. 45, n. 126, 2001, p. 369-388. Available at the link: <http://id.erudit.org/iderudit/022999ar>. DOI: 10.7202/022999ar

32 Augustin Berque, *op.cit.*, pp. 13-16

33 *Ibid.*, pp. 13-16

34 Chakè Matossian, *op.cit.*, p. 25

35 Marco Ferraro, « Il Cristo della Domenica. Un'iconografia tra arte e religione. Un esempio vicentino », *Progetto Restauro*, 2007, n. 42. Available at the link: https://www.academia.edu/16825800/Il_Cristo_della_Domenica_un_iconografia_tra_arte_e_religione._Un_esempio_vicentino

36 Gillian Darley, *op.cit.*, p. 15

37 Gianfranco Bini, Giuseppe Simonetti, Roberto Azzoni, *Tra valli e paesi della Provincia di Biella*, Pauses-Champorcher (AO), Edizioni Lassù Gli Ultimi di Gianfranco Bini, 2003, p. 10.

38 Jean Chevalier, Alain Gheerbrant, *Dizionario dei simboli*, Milan, Rizzoli, 1986.

39 Jane Jacobs, *The Death and Life of Great American Cities*, New York, Vintage Books, 1961.

40 Amitai Etzioni, « Communitarianism », in Michael T. Gibbson (dir.), *The Encyclopedia of the Political Thought*, First Edition, Hoboken, New Jersey (US), John Wiley & Sons, Ltd. Published 2014.

41 Amitai Etzioni, *op.cit.*, p.2

42 Miwon Kwon, *op.cit.*, p. 67

43 Michelangelo Pistoletto, *Progetto Arte Manifesto*, 1994, available at the link: <http://www.pistoletto.it/it/crono22.htm>

44 *Ibid.*

45 Michelangelo Pistoletto, *Il Terzo Paradiso* (The Third Paradise), 2003, available at the link: <http://www.pistoletto.it/eng/crono26.htm>

46 CGIL is the Italian General Confederation of Labour (Confederazione Generale Italiana del Lavoro). Its a national trade union centre in Italy.

47 Alain Marie, « Communauté, individualisme, communautarisme : hypothèses anthropologiques sur quelques paradoxes africains », *Sociologie et sociétés*, vol. 39, n.2, 2007, p. 173-198. Translation by the author. Original text: [we mean as community] une logique structurale de 'solidarité' au sens durkheimien (soit le principe de cohésion qui fait tenir ensemble les parties d'une totalité sociale), mais, plus que de l'opposition maladroite entre 'solidarité mécanique' et 'solidarité organique', il s'inspire de la distinction faite par Tönnies (1887) entre société (Gemeinschaft) et communauté (Gesellschaft)", considering the "principle of solidarity communitaire" as composed by three main criteria that are the "référence à une même origine ou, du moins, à une histoire commune", sia essa "reale" o mitica poiché non cambia la sua dimensione strutturale e funzionale (es. la velocità con cui si producono i "vissuti" oggi e le diverse tipologie di esperienze condivise nello spazio e nel tempo come costruzione di stratificazioni di memoria e "storia comune" planetaria); la "référence à des coutumes, croyances, valeurs et visions du monde définissant un patrimoine symbolique hérité, mais qui est le produit d'une construction sociale permanente : transmis par la socialisation, entretenu par l'usage d'une langue commune, par des mises en scène cérémonielles" ; la "référence à des liens sociaux pensés et organisés selon une logique paradigmatique de la parenté (par filiation, par alliance et par incorporation)".

48 Yi-Fu Tuan, "Sign and Metaphor", *Annals of the Association of American Geographers*, Vol. 68, n. 3, 1978, p. 370.

49 Charles Taylor, "The Myth of Atomism", Douglas J. Den Uyl and Douglas B. Rasmussen, *The Review of Metaphysics*, Vol. 59, No. 4 (Jun., 2006) pp. 841-868.

50 William Davies, "The Emerging Neo-communitarianism", *The Political Quarterly*, 2012, Vol. 83, Blackwell Publishing Ltd. Available at the link: <http://onlinelibrary.wiley.com/doi/10.1111/j.1467-923X.2012.02354.x/abstract>.

51 *Ibid.*, p. 4-9

52 Homi K. Bhabha, *op.cit.*

53 Roberto Esposito, *Communitas. Origine e destino della comunità*, Turin, Einaudi, 1998.

54 For more information about Juan Esteban Sandoval visit the websites: <http://www.tropicalworld.net/amerina.htm>, <http://www.elpuentelab.org/concept.htm>

55 Chakè Matossian, *Espace public et représentation*, Brussels, La part de l'Œil, 1996, p. 13. Translation by the author. Original text: "le discours justificatif accompagnant l'art public interroge, en dernière instance, l'essence même du public qui n'existe peut-être pas hors de son nom, hors de l'espace de représentation révélé par l'expression 'en son nom' ('in the name of')".

56 Chris Younès and Stéphane Bonzani, *op.cit.*, p. 194. Translation by the author. Original text: "Fortement comprimé par l'impératif catégorique de solidarité tel qu'il est entretenu par une 'logique de la dette' pré-déterminant le versant social de la personnalité (contrainte structurale, elle est intériorisée comme intérêt 'naturel' à la 'reconnaissance' réciproque) et tel qu'il est aussi soutenu par une répression sans pitié contre les résurgences délictueuses du versant irréductiblement asocial (pulsionnel) de la personne, l'individualisme se détend avec une puissance réactive d'autant plus brutale et amoralisée dès lors que s'ouvre à lui le vast champ en friche d'un espace public extracommunitaire essentiellement régi par la loi du plus fort".

57 *Ibid.*, p. 194. Translation by the author.

58 David Watkin, *op.cit.*, p. 6

59 Cornelius Castoriadis, *Fenêtre sur le chaos*, Paris, Éditions de Seuil, 2007, p. 11-12. Translation by the author. Original text: "La « décadence de l'Occident » est un thème vieux et, au sens le plus profond, faux. Ce slogan voulait aussi masquer les potentialités d'un monde nouveau que la décomposition de l'« Occident » pose et libère, en tout cas recouvrir la question de ce monde, et étouffer le faire politique par une métaphore botanique". Collection of interventions by Castoriadis from 1978 to 1992 directed Enrique Escobar, Myrto Gondicas and Pascal Vernay.

60 Ji Hyun Park deals with issues of surveillance and the control between the inside and the outside, she creates membrane that could permeate and mediate the interaction between the two as interstitial space. At Cittadellarte she reflected about how the relation between humans and nature allowed to create territoriality in the past. Throughout the Biella region, she performed her own territoriality as live and life experience, searching for an unknown across the landscape.

61 Gigi Manenti, Cristina Sala, *Alle radici dell'agricoltura. Un metodo naturale tra problemi economici ed ecologici*, Firenze, Libreria Editrice Fiorentina, 2012, p. 53

62 Jacques Derrida, *Archive Fever. A Freudian Impression*, Chicago-London, The University of Chicago Press, 1995.

63 Miwon Kwon, *op.cit.*, p. 67

64 Diva Helmy works on the relation between art and technology, specifically on physical body extended in those of the others, so also controlled by the others. This extension is an intimate moment in which a form of conscious or unconscious, chosen or imposed trust in the person who is going to be controlled or who is controlling the other, must be established. During a discussion with Giusy Checola and Thomas Gilardi about biological matrix, understood as tissue from which the material and the immaterial "structure" of the human beings develops, she has built *Human to Humans Interface* (Hhsl), a DIY neuroscience device inspired by the work of neuroscientist Greg Gage on experimentation of the "body territorialization". Diva experimented it from one to two other persons at the same time (so it can be produced for the physical and non-physical control of groups of people). The device is a tool for controlling the other's body and for induce pre-established physical reactions. It's a tool for experiment our reaction to others' extra-territoriality in our body as well. It interrupts the chronological and spatial order of transmission, by opening reflections about who/what controls who/what and destabilizes our certainties: even though the signal passed, in order of time, from the first person to the second and than to the third one, the strongest one being produced - and consequently the strongest physical sensation and reaction - came from the third one, who finally controlled the others.

65 Carl Gustav Jung, "On the concept of the 'archetype'", in Charles Harrison, Paul Wood, *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Malden, MA, Blackwell Publishing, 2011, pp. 379-381.

66 Claude Raffestin, "Il tempo come scultore dei luoghi", in Roberto Barbanti, Luciano Boi, Mario Neve, *Paesaggi della complessità*, Milano-Udine, Mimesis, 2011, pp. 328-331.

67 *Ibid.*, pp. 328-331.

68 Thomas W. Malone, Michael S. Bernstein, *Handbook of collective intelligence*, Cambridge-London, MIT Press, 2015.

69 Carl Gustav Jung, *op.cit.*, pp. 379-381.

70 Angelo Turco, *op.cit.*, pp. 369-388.

71 Expanding the reflection that brought him to produce the land artwork *Orografia variabile* (Variable orography), where "the symbol, as a 'signifier', simplifies as much as possible the represented object in form of tetrahedron, the simple tridimensional figure, becoming a wooden frame through which to look at the real as 'signified' object", composer Alessandro Perini's opened questions concerning the geography of a virtual world and its territorial anomy. His experimentation at Cittadellarte consisted in working on a sound unit of a micro-dna of Cittadellarte, as a unity of "place composition", created by unbinding, recombining and altering the symbol of the Third Paradise by Michelangelo Pistoletto. Later he developed a personal soundscape of Biella, based on the so called "memory of the legs". During the visit at La Trappa in Sordevolo, architect Giuseppe Pidello told us about an old partisans that after decades went back to Sordevolo and found his own way walking through the ancient paths instead of using the map. Alessandro overturned the process and converted the "memory of the legs" in that of the foots, by putting a microphone on his own shoes and exploring alone while creating his own tactile map.

72 Guido Piovene, "Viaggio in Italia", in Gianfranco Bini, Giuseppe Simonetti, Roberto Azzoni, *Tra valli e paesi della Provincia di Biella*, Pauses-Champorcher (AO), Edizioni Lassù Gli Ultimi di Gianfranco Bini, 2003, p. 9. Translation by the author.

