

## Introduction

The cultural product is the result of the process of loving, when it is considered as knowing and giving value to something that one may have or consider (in this case, giving value to history and to the contemporary resources of the city, to collectivity and to the individuals), when the object is considered for its originality and specificity, that people have to respect and to increase.

"Creating culture", today, can be translated with "giving space to the individual expression in collectivity"; teaching to express ourselves and living in group, speaking with the differences of the other (cultural, professional, ethnical...); stimulating the recognition of the value people already have as individuals, as citizens of their city, of their own geographical area, etc..., connected with the contemporary "global" view.

For our personal projectual approach, "culture" is seen as a good whose value comes from the ability of being contextual and innovative as well; it's seen as a contemporary and original development of thought and languages, of specific individualities and collective qualities; it's a concrete task, that's visible and liveable in the fabric of the city (urban, social, economical, natural).

let us intend: the quality that a city or a territory can produce and offer through a cultural project can not only head for indicators of success that could be substantial for an intellectual critic (i.e. appreciation by the authorized staff); this will rather be the consequence of the main goal, that must be: to increase the emotional values of the cultural project.

**to increase the cultural good means to invest in subjects; the cultural product is the result of the act of love; the translation of creating culture is "giving space to the individual expression in the collective"**

The quality that the city can offer must be translated into the act of infusing experience in the places: giving the possibility of reflecting the experience of the single and the group in the areas of the city; the political, social, psychological, individual, cultural and economical experience, the religious as well.

TRADUCING THE INNER LIFE OF THE INDIVIDUAL INTO THE CONCRETE, bringing it back to the shape of the city; shape as physical place and program of activities, able to receive the subjective experience, the talents, the expressions, the dreams and the needs of the individuals;

STIMULATING THE ACT OF EXPOSING ONESELF: the outcoming of the individual (of the company as well) in the social space of the city, shown as a place where you can find advantages and no longer as a space that refers to the possibility of being personally or economically damaged

OVERTHROWING THE DIVISION BETWEEN THE CITY AND ONESELF, relating the subjective life to the physical places, the belonging to participation. The union of the individual and the city, of the inside and the outside is possible only for the price of complexity;

Is there more quality at the first night, in the music piece that is perfectly directed and performed or in the chaotic research during the weeks of rehearsal? In the contemporary, a project that aims at unity, that can not leave complexity out of consideration, addresses itself to quality when it proposes itself as:

ACTION THAT DOES NOT SEEK COMPLETENESS, but it realizes itself in the process of becoming.

## **ACTION WITHOUT DOMINION NOR MASTERY**

1. the experience in the field of the projects of cultural improvement/development -as identity-in a complex area as the territory is, can be easily achieved through the individualization of one or more STRONG THEMATIC LINES (what we'll call a collective dream that has not already emerged) able to identify the main characteristic of the territory. This identification is the first step and the result of the analysis of **the state of facts**, and also the result of the collection of the dreams and the needs of the inhabitants of a territory.

2. The direct and organized involvement of human resources already active in the territory and that of the external professions that have to be involved will be fundamental for the good outcome of the project.

For this, the achievement of an interdisciplinary and operative group will represent a fundamental moment of the course of the project; it will be a point of junction and comparison.

The efficiency of the group is based basically on four conditions that must be involved:

- the trust of the social parts in the will and in the abilities of the group to satisfy its own dreams and desires;

- the identification of a physical space dedicated to design, a sort of place of listening - laboratory, where people can express thoughts and ideas that could not be considered outside;

- defining a system of images of easy reading that are able to give the global vision about what is going to be built;

- different tasks that involve the social parts in an active and right way (participation)

In our vision, the concept of operative group is a transversal union of relations and work groups that will have to be shaped in order to follow their goals autonomously.

## **METHOD - *the method sustains a creative collective process towards the construction of common good***

with our work we've been working for years to support a method of cultural production that must be readable and transferable

- the participation of individuals professionally and culturally different from a work group that aims at achieving new "cultural enterprises"

- a transversal approach, where the cultural enterprise is built by different specific professional contributions.

The method is developing in a first phase of OBSERVATION/LISTENING, is going to a second of RELATION that introduces a third phase of ACHIEVEMENT and it finishes with the phase of INTEGRATION of the process realized by the subjects involved.

With our contribution, therefore, we don't mean "putting roots" in a place, rather

creating -during all the phases- young operators already active, in order to transmit a strong knowhow and the consciousness, which will be able to continue the process they already begun; for this aim, our worry will be the creation of formative paths adequate for every phase.

We'll present then the principle moments of the method.

## **1. OBSERVATION/LISTENING**

The observation is the starting point of a route whose parts are meeting each other. The level of observation is participative since the first phases: the group of external observers involves the subjects which it meets during its involvement in the observation.

The external observer's role is that of being instrument that induces to the change of point of view. Let me see your world through your eyes and while you're speaking about it I invite you to see it from another point of view.

The aim of the observation is the undifferentiated collection of what is already existing but with the aim of identifying new regenerative perspectives.

The participated observation let us learn to look together-I'm listening to you without a judgement- leads to the emergence of shared or inconscious values, of dreams and obstacles that obstruct its achievement.

Observation/listening with the commitment and then with the citizenship

Modality of observation: comprehension/construction of a level of trust  
curiosity/opening

point of observation:there is everything, apart from the act of inducing people to declare their own goals -dreams and needs- from the individual to the collective dream.

At a designing level this phase can be defined as **ANALYSIS of the context and in this sense the observation level can need scientific instruments of investigation that will lead to read the context again.**

- urban and natural landscape
- social actors and sociability
- resources/services
- study of the activity already started

## **2. RELATION - *creating culture means "giving space to the individual expression in the collective"***

To activate collective creative processes that inspire the construction of a common good we must pass from the vision of the individual to that of the group. In this sense, activating a new relational process becomes the focusing point of the process.

A single participates at a common enterprise only if he finds his dream, his values and if he feels as the protagonist of a process of change. That's why, in our method, we gather the dreams of the singles where we have to find a collective dream . This constitutes the **STRONG THEMATICAL LINES** from which we have to start the creative process-the change. In every collectivity there are archetypes, common values, which are usually forgotten, but which are part of a collective patrimony that we must reveal.

From the sharing of the individual to the collective dream the relation grows.

To start new relations we propose actions of involvement and communication (incentive to comparison, top proposal, to the work of the group). New rules of the game are established, where a new identity is created: the group.

The group is the holder of a new vision:

- it expands the vision involving and stimulating to participation,
- it makes the vision concrete planning and organizing the activity
- it maintains the red line
- it becomes the shaper of other realities

### **3. ACHIEVEMENT - *action that doesn't look for completeness, but it fulfils itself in its process of becoming***

This moment has to be seen as moment of creation, relation, integration and openness to the other.

In order to let the achievement of the dream continue to be the formative moment for the group, the rules of the good administration are established. Here people can identify:

- methods to achieve the action
- instruments
- talents
- resources which already exist or that must be identified
- rules
- time limits

Furthermore, people identify:

- strategies of communication
- strategies of behaviour
- ethical and aesthetical values

In particular, the design of the activity will consider:

- design of individual contributions/punctual activities for every line of intervention
- programmed design of the contributions in relation to each other (definition of the net, correlations)
- plan of funding (public sustain, private co-funding, planning of the fundraising activity, identifying new community, state, regional funds and programs to adhere to)
- time limits
  
- verification of the selfsustainability of the contributions and creation of a "project coulisse" that contains the ideas which have not already been sustained
- assumption of rules and competences inside the single designed activities
- shaping and allignment of the single participants
- communication, divulgation and promotion

### **4. INTEGRATION - *action without domain nor mastery***

Our role of helper for a change in a way of cultural growing is transformed into the phase of achievement: from helper- educator- we transform ourselves into resources for the group.

In this phase of removal we support the integration of the experience in order to make the group be able to repeat it and repropose it as method for other groups. During all the route, the members of the group will learn to evaluate themselves, to relate one to the others and to share, acquiring and experimenting instruments of good practices that will lead them to a projectual autonomy.