

# NATURAL CULTURAL LANDSCAPE

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di step-Scuola per il governo del territorio e del paesaggio

POLITECNICO DI MILANO





Fare clic pe

Passavamo sulla terra leggeri (Sergio  
Atzeni)

ello schema

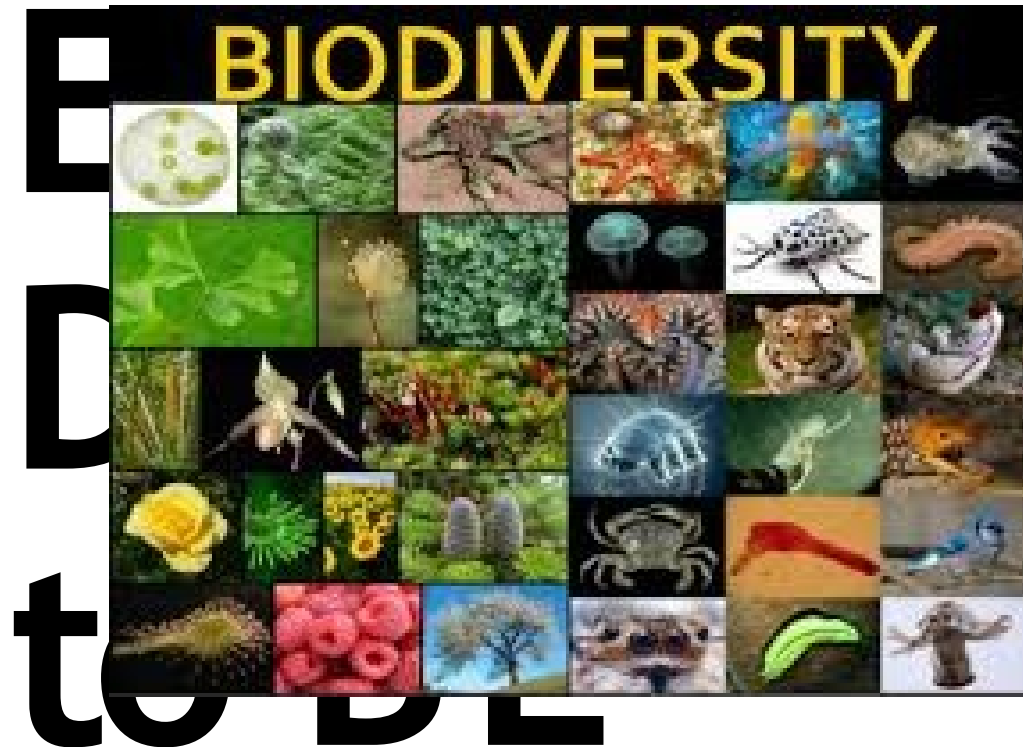
## The future has an ancient heart

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



# Demo-bio-psycho-economic Equilibrium

# From





## 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

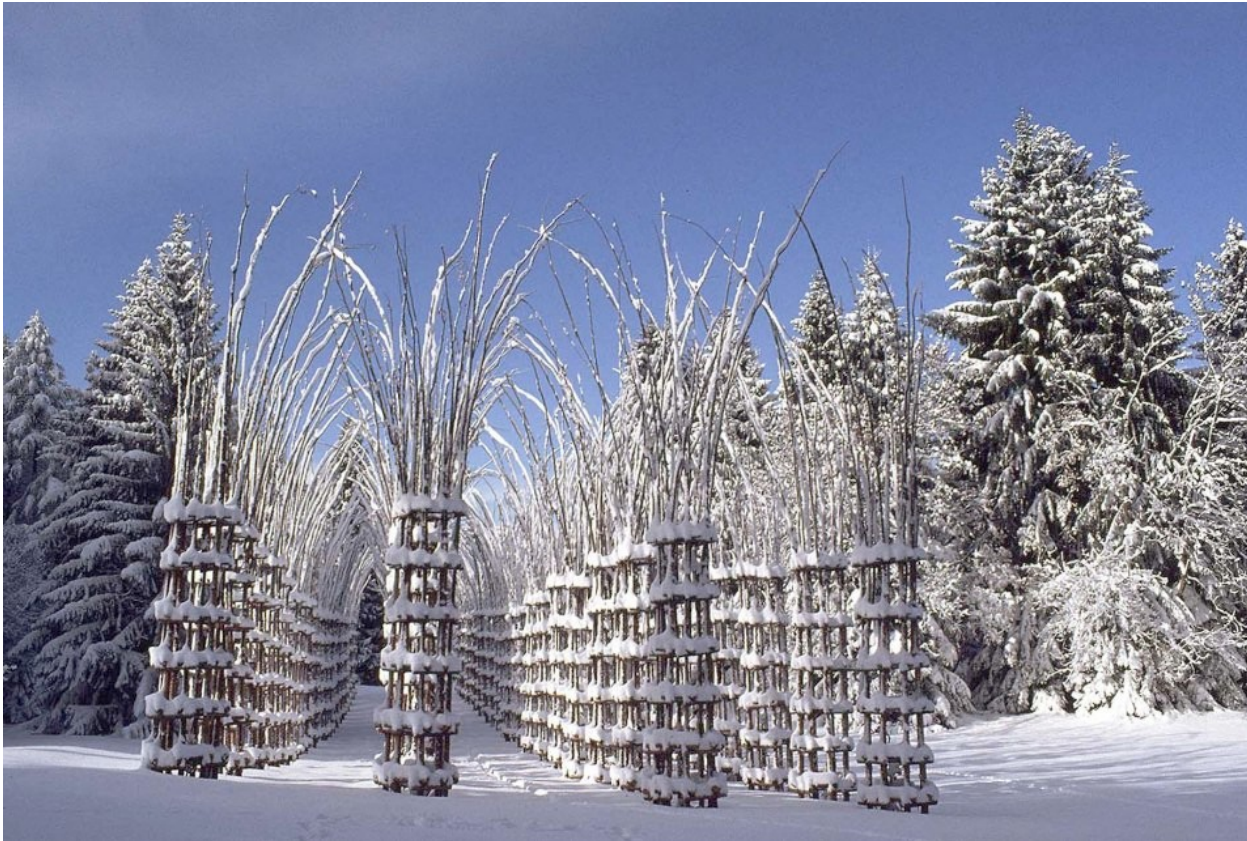
Education and Art can do a lot for us: the nature and places have their silence. It is the movement, the imagination and the eye of an observer which can vibrate, move, release and give rise to landscape images





## Creativity as a distinctive capacity of homo sapiens:

consists into the process of composition and recomposition, at least in part original, of available repertoires



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

M. Csikszentmihályi, *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

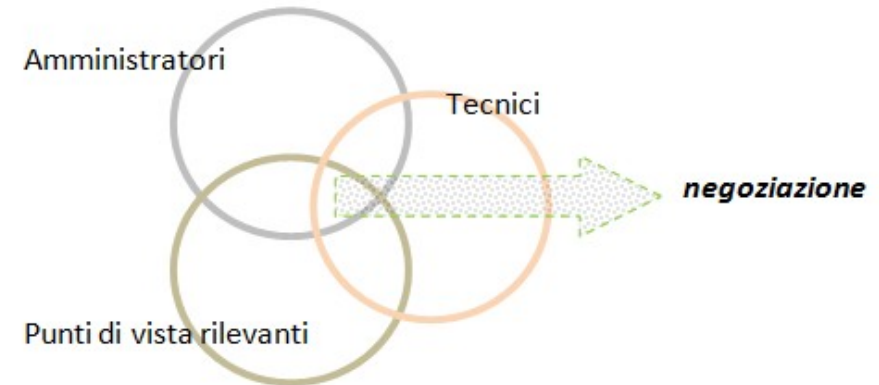
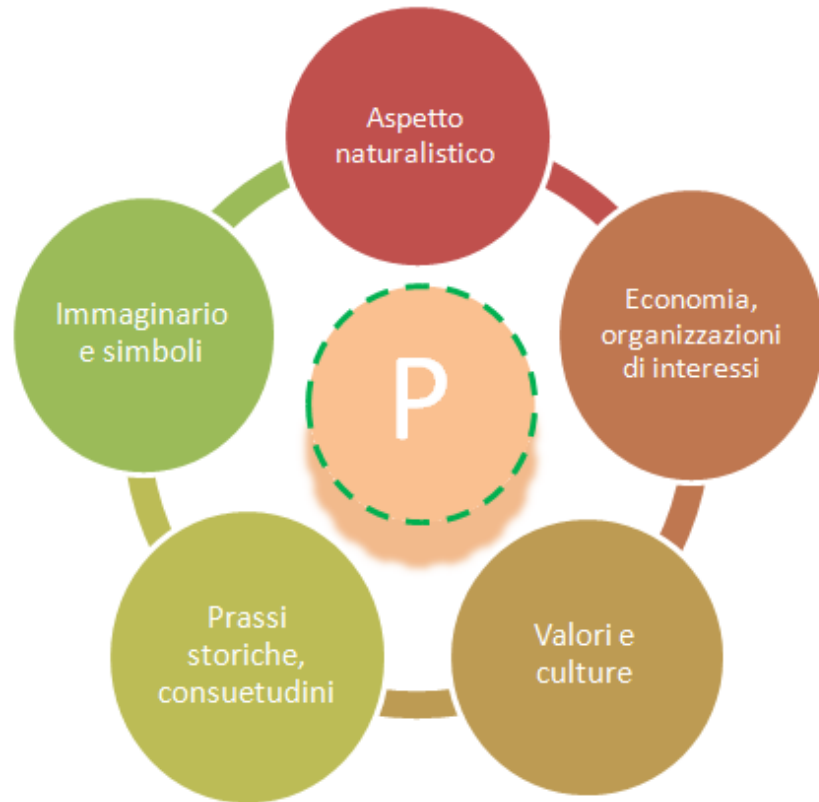
*Epifania animale*, di Roberto Marchesini  
L'oltre uomo come rivelazione

.



# 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

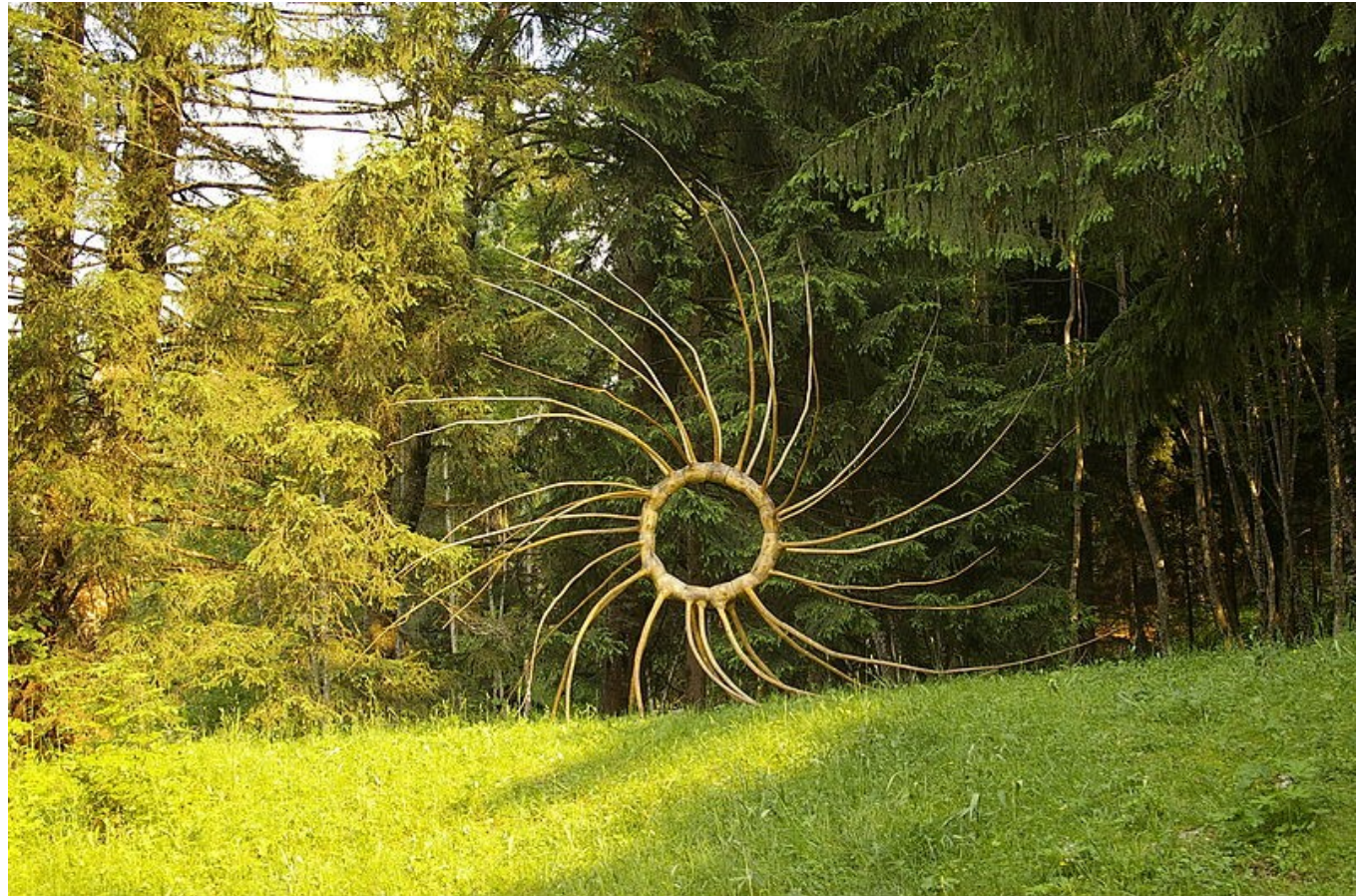
silence

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 incompetenc





## 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





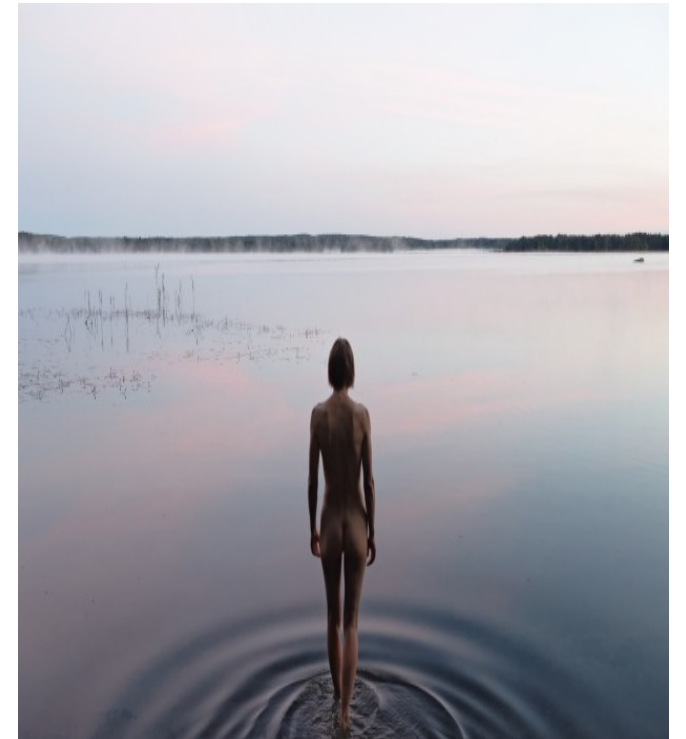
**Landscape 1**  
Landscape use



**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

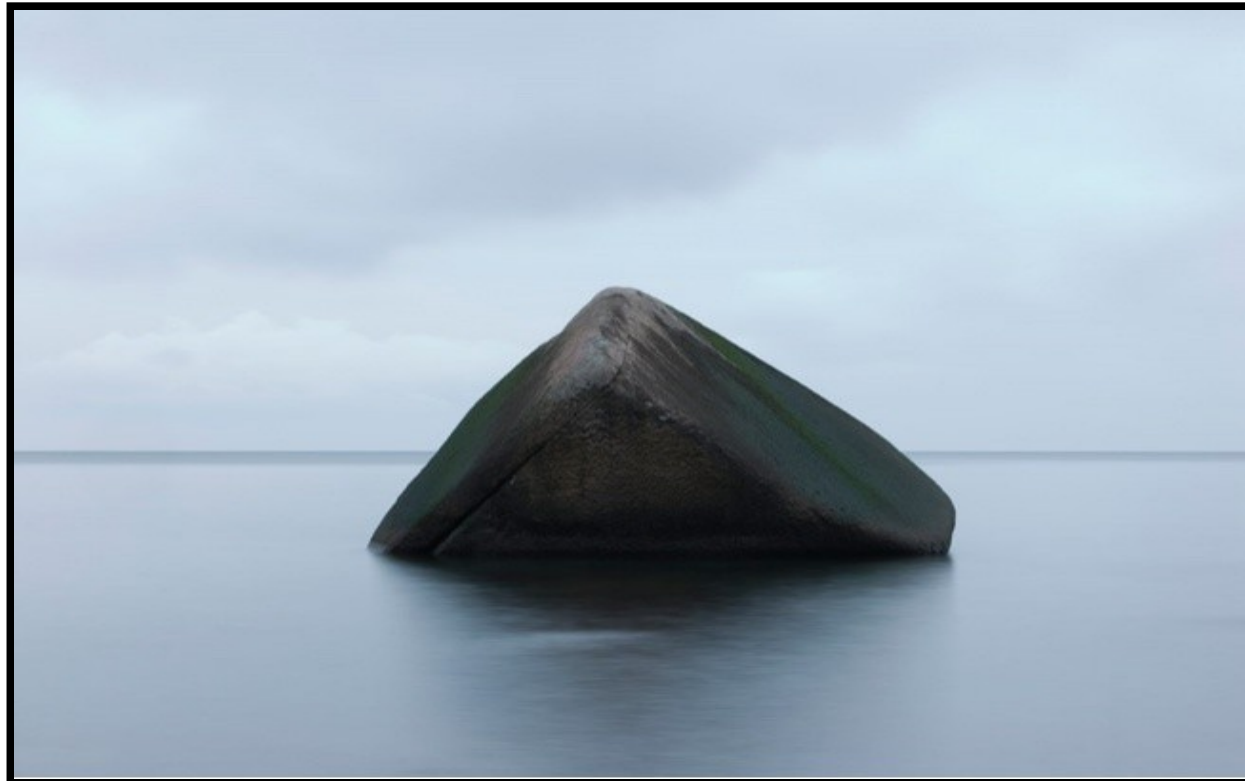
Incorporate and acknowledge tunings, harmonies

distonic



## 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**





## Creativ acts and actions

- 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

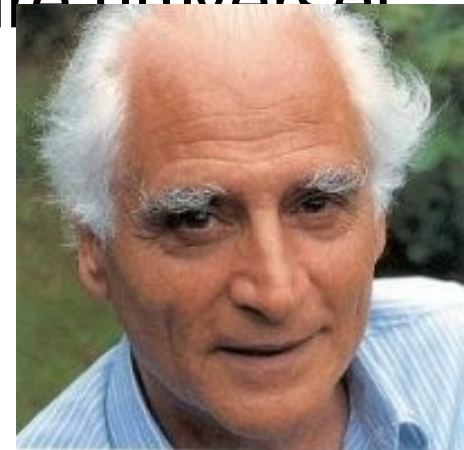


“The sure creative is an  
idiot” [Giorgio  
Armani]



# Michel Serres

- «En pensant à la façon dont la nature pourrait apprendre à construire ne plus l'impérialisme, une loi despotique universelle, mais une fédération de mosaïques, dont les éléments peuvent se fondre sans éliminé. Ce est alors seulement l'humanité peut serrer un contrat avec la Terre de symbiose et de réciprocité, en reconnaissant en elle un sujet de droit, l'hôte ordre universel des choses ».





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