

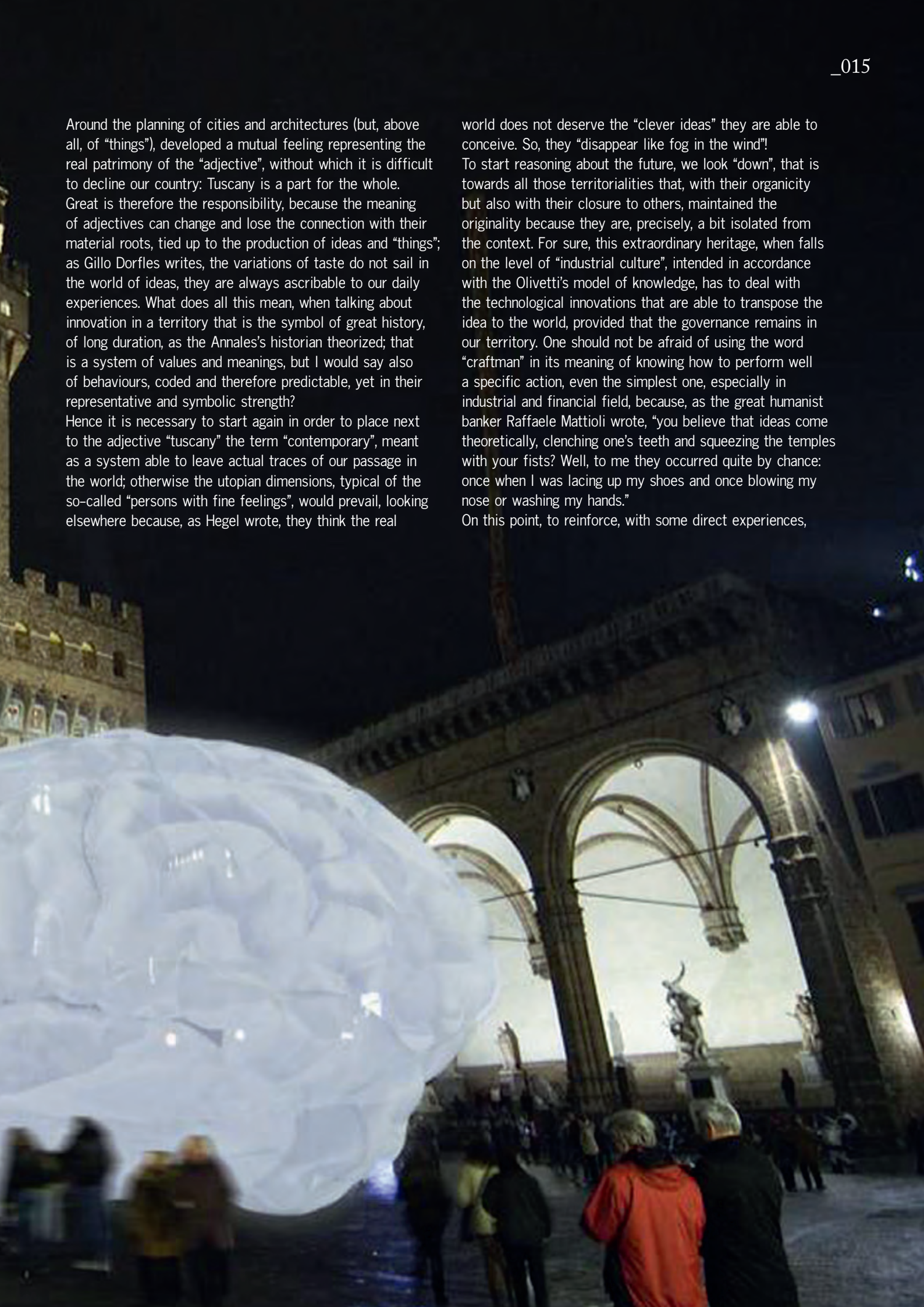
WHEN THE ADJECTIVE IS A NOUN

by:
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THE ADJECTIVES
BECOME NOUNS, IF
BEHIND THEM THERE
IS A GREAT STORY,
SHARED AND BASED
ON TRUE EXPERIENCES,
TRUE BECAUSE THEY
CAN BE EXPERIENCED
BY ANYONE. THIS THE
CASE OF TUSCANY; A
REGION FOR SURE, BUT,
MOST OF ALL, A WAY TO
OUTLINE THE WORLD,
WHERE AT ITS CENTRE
THERE IS THE CONCEPT
OF LANDSCAPE AND
TERRITORY, POPULATED
BY THE "MAN".

Around the planning of cities and architectures (but, above all, of “things”), developed a mutual feeling representing the real patrimony of the “adjective”, without which it is difficult to decline our country: Tuscany is a part for the whole. Great is therefore the responsibility, because the meaning of adjectives can change and lose the connection with their material roots, tied up to the production of ideas and “things”; as Gillo Dorfles writes, the variations of taste do not sail in the world of ideas, they are always ascribable to our daily experiences. What does all this mean, when talking about innovation in a territory that is the symbol of great history, of long duration, as the Annales’s historian theorized; that is a system of values and meanings, but I would say also of behaviours, coded and therefore predictable, yet in their representative and symbolic strength? Hence it is necessary to start again in order to place next to the adjective “tuscany” the term “contemporary”, meant as a system able to leave actual traces of our passage in the world; otherwise the utopian dimensions, typical of the so-called “persons with fine feelings”, would prevail, looking elsewhere because, as Hegel wrote, they think the real

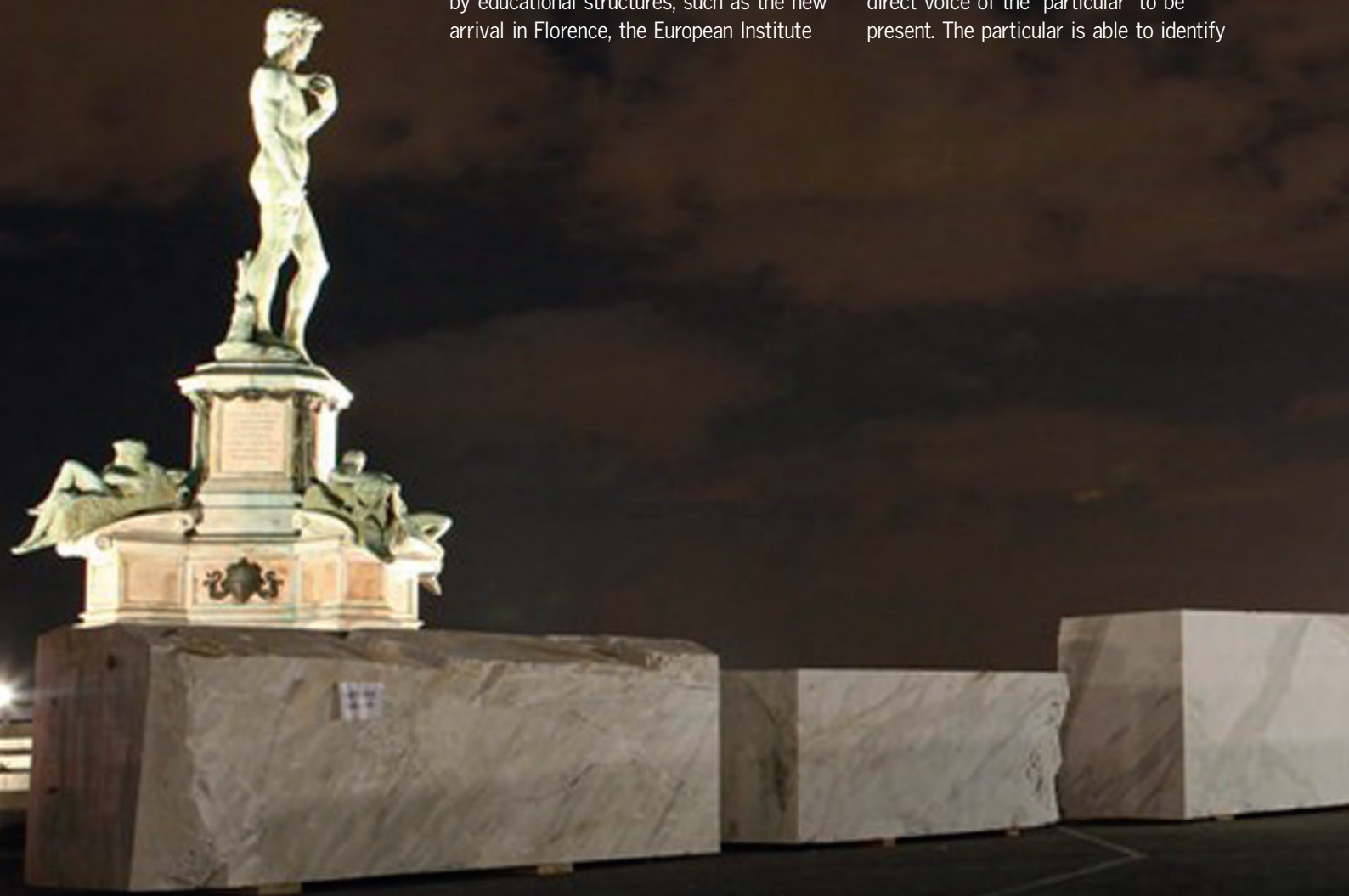
world does not deserve the “clever ideas” they are able to conceive. So, they “disappear like fog in the wind”! To start reasoning about the future, we look “down”, that is towards all those territorialities that, with their organicity but also with their closure to others, maintained the originality because they are, precisely, a bit isolated from the context. For sure, this extraordinary heritage, when falls on the level of “industrial culture”, intended in accordance with the Olivetti’s model of knowledge, has to deal with the technological innovations that are able to transpose the idea to the world, provided that the governance remains in our territory. One should not be afraid of using the word “craftman” in its meaning of knowing how to perform well a specific action, even the simplest one, especially in industrial and financial field, because, as the great humanist banker Raffaele Mattioli wrote, “you believe that ideas come theoretically, clenching one’s teeth and squeezing the temples with your fists? Well, to me they occurred quite by chance: once when I was lacing up my shoes and once blowing my nose or washing my hands.” On this point, to reinforce, with some direct experiences,



that ideas are born when we work with a "know-how", deriving from the history of a specific territory, I would like to remember some project of the latest years, in particular in the Carrara, Impruneta, Colle Val D'Elsa and Prato marble sector, together with the work, extremely interesting and fruitful, carried out by both the Festival of Creativity and by educational structures, such as the new arrival in Florence, the European Institute

of Design, a reality that spotted Tuscany to intervene inside handcrafting and manufacturing excellences of the territory. So it is possible indeed to concretely bring Tuscany in the world.

It is moreover necessary, besides institutions operating on the territory, for all those territorial functions and associations, not representing politics but the most direct voice of the "particular" to be present. The particular is able to identify



itself in the general and to be represented, if it acknowledges a specific materiality in the other part, referable to a territory that has its own account. Interpreting the other means planning together, without leaving your own skills to anyone: Tuscany means to know through other interpretative models, to bring yourself into play on the one hand and on the other to be available to welcome other knowledges. We are not only talking about architecture, design,

city planning and new technologies, surely essential for our considerations, but also to place your own history at disposal, for someone else to retell it: cinema, media communications, new iconographic cultures, because a model could transit from a world to another together with values, economic values too. The pride of belonging, without closing the eyes to the world; it is so that the adjective "tuscany" can represent Tuscany at its best.



Tuscany has always been a territory open to confrontation and exchange of ideas, even on economics. The development of the territory is the result not only of a teamwork between public authorities and private companies but also of considerations and strategies focused through meetings, analysis and research. Alongside a picture of the Festival of Economics, held in Prato in 2009, at the presence of international experts and Nobel prize winners.

