



## **Fresh Street #4**

### **Dossier of the event**

### **Themes and Perspectives**

Turin 6, 7, 8, 9 e 10 October 2020

The cities (**PLACES**) are often bearers of an image of themselves that becomes their vocation (**IDENTITY**) for which they are recognized by those who come from outside. Sometimes the perception of inhabitants is different than the "postcard," sometimes it is proudly the same. At other times, cities have more natures and more vocations. Turin has **two souls** for which it is mostly recognized: the **royal** city and the **industrial** city. These two souls are reflected both in its urban / architectural representation and in the industrious attitude of its inhabitants. Two sides of the same coin. A binary relationship.

**James Hillman** (psicologist), in his book, "The soul code" says: "... the division into two alternatives is a comfortable habit of the Western mind ... we or they ... **Aristotelian logic organizes its systems in "for or against", in aut-aut** ... the introduction of something else violates our way of thinking. "

We and they, rich and poor, good and bad, center and suburbs, public and private, inclusion and exclusion, identity and diversity, employed and unemployed, Europe and non-Europe, accessibility and non-accessibility, ethical regeneration and gentrification, sustainable development and massive exploitation etc. Does artistic creation sit on one side or the other? Or is it able to set itself elsewhere and to see something else without feeling violated? In the Aran Islands we have had this experience. The self-identity claimed by those who lived on the island was not what we "foreigners" experienced.

We asked ourselves if it was possible (and useful) to structure the European reflection of Fresh Street by conceiving an evocative framework capable of bringing together, within a common line, the different themes of the seminar. So why not take advantage of the Turin **city of kings** and **city of workers** to try to ask what territory the arts find in their function in the public space. What is the field in which it moves? Is it on one side or is it on the other? Or **is there a third territory that is the natural place where the fertilization of the creative act is generated?**

In Galway we finally met another interesting spatial "subject", which is part of the urban landscape concept. The city is divided into two by a river that we have learned to be the soul of the city. There are even three rivers in Turin. These boundary lines between the identities of two banks, a line that is always in motion (like artistic inspiration), is it just a space between, a non-space, or does it carry with it a third nature? To be able to weave their threads, the two sides dialogue through bridges. In Ireland they told us a tale about bridges. The bridges are "free ports" from which the homeless cannot be sent away. They are therefore not a "non-place", but become "another place". **If public space is not just an architectural concept, but we consider it as the relational space between people (the river) then artistic creation for public space can metaphorically represent the bridge, or the bridges, between opposite banks** and the activation of new plots through which identity becomes "jazz" or "clown" as Paolo and Francesca reworked at the end of FS #3.

We would like to begin this descent from Galway to Turin riding the rapids of this river (**the space between**) which instead of dividing is able to build connections (**building bridges**) between the differences. A reflection therefore on the role of art as an activator of plots and on public space as a place of listening, transformation and, finally, restitution.