

All the appeal of the



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The second millennium drew to a close in a climate of extreme uncertainty, teetering on the edge with the apparent prosperity of the West on one side and the directionless development of the East on the other, somewhere between the desperate vitality of the South and the progressive determination of the North. It seems ages ago, yet just five years have passed, a difficult and intense half-decade. These social-economic and political macro-dynamics have represented a platform for important reflection, for the world of fashion and the industrial districts, too.

The fashion system in Italy, the creative designers and the companies that represent it, can and must in this framework act as innovative trail-blazers, even in the tracks of their own tradition. A tradition that starts at the bottom, with the territories, the districts and the typical re-creative creativity that characterise the Italian genius loci and its districts. What this



Italian way of life

Ferrari S.T.O.F.

approach often lacks however is awareness and in-depth knowledge of its qualities and relative transfer modalities.

We are convinced that management of globalisation requires comprehension of the phenomena that come from the different creative sectors, with an open, not purely copycat, vision. Alternatives to the development model of the great brands must be produced, not only for the good of the market but also and above all for more healthy and effective development of

company realities, following the example given during this period by companies involved in the Italian fashion and design system, which do not work for homologation, but strive to stand out, not following standardised paths but creative improvisations, not reasoning in roles but through personal experience, which do not propose consolidated hierarchies, but collaborations in progress. However, the system, which in practice represents an alternative model to the American one adopted by the large-scale consumer market, needs a systematic in-depth capacity for cognitive and not only creative research. This means that companies must organise themselves for the collection of information, carry out research in order to be prepared to tackle creativity in a way that is not improvised but aware, through know-

ledge of their own potential in relation to the world that surrounds them. Seen in this light it means imagining new paths even before they are made possible by the ongoing economic variables on old and new markets. We need to work on a creative hypothesis of re-interpretation of the world in which people, com-





panies and institutions are "put in a condition" to propose new "points of view" and renewed "points of experience". In following up this objective the encounter of new marketing with geographic roots appears to be decisive: how Swedish is Ikea, how Spanish is Camper and how Italian is Illy or Diesel? The answer is: more than you realise or could possibly imagine. As the value of time and memory re-emerges, they become the true expression of real resources: it is im-

portant however to create the cultural conditions to make this possible, deliberately valorising our own Genius Loci.

It is in this perspective that districts personify one of the most distinctive features of Italian identity: Re-Creative Creativity. Italian creativity is not direct, absolute, original: it is a reactive creativity, transversal, mimetic, which emerges spontaneously from its territory. This is a feature that Italian culture has inherited from Latin culture: not only



did philosophy in ancient Rome owe a lot to Greece, art and literature did as well, in the same way that modern Italian culture owes a lot to European cultures. Originality and creativity, like their Latin predecessors, do not lie in the content, but in the strategies, the methods, the procedures for deconstructing, de-

constructing, breaking up the philosophical and cultural tradition of the West. Creativity in material life is also made possible by this greater threshold of freedom that in daily life is expressed through individual paths that are not pre-determined, that are always also re-creative, in other words linked to play

and a passion for doing things. Re-creation brings us to the concept of repetition that in the Italian Genius Loci plays a fundamental role. It is the category of use that prevails, of the repeated and unrepeatable pleasures of daily life - coffee or wine, buttons or threads that have precisely this deep-rooted re-creative importance. An impulse to repetition based on concrete needs and on individual and collective know-how, which is then transferred to district productivity. A repetition that is re-creation with-





Boutique Folli Follie



out origins, without founda- 150 industrial districts whose
tion, having an effect without productive vitality is guaran-
being a cause. Creative repe- teed by a wide network of
tition, even on the territory, small and medium enterpri-
therefore explains the forma- ses that even for the competi-
tion, the consolidation and tion become manufacturing
the success of the industrial benchmarks with characteri-
districts in Italy: portions of stics of a unique universal
territory where the tradition of identity: eyewear, silk, foot-
know-how, skill and capacity wear, and important gold
affirmed from the bottom up jewellery districts represent
spreads like wildfire, sponta- collective tanks of intelligence
neously and almost conta- and competence founded on
giously, proposing a network the transmission of produc-
model (of relationships) with- tion specialisation and on the
out a safety net (support). repetition of applied creati-
Today in Italy there are some vity. Creating accessible



make it circulate, starting with daily life, its poetry and its mobility, finding its deepest expression on the squares: those places where recreative creativity is diffused, transmitted and measured, where temporal and secular power come face to face, and where horizontal relationship is permitted, giving rise to the grapevine.

new shapes and accessible aesthetics that will transmit a new vision of the world and

The new challenge for the next few years will be therefore to imagine and anticipa-

te life's new needs, setting up scenarios permitting direct experimentation.

In this direction consumption takes on not only its role as a life companion, but also becomes a guide and above all catalyst for experiences and energies that may cause unexpected new opportunities to mature. And this is exactly where Italian gold jewellery districts can assert at their best their history of competence and creativity.

