



IN\VISIBLE CITIES 2016

FESTIVAL INTERNAZIONALE DELLA MULTIMEDIALITÀ URBANA

Concept artistico

Urban multimedia

Cities are lively, composite, constantly changing spaces; houses, streets, squares, courtyards, industrial buildings, green areas form a rich visual, audio and tactile mosaic. Human beings live and act in these spaces creating relationships and conflicts, both among them and in relation to the urban spaces. The physical structure of the cities influences the citizens' behaviour as much as the human activity contributes to change living spaces. When a special event connects the little stories of individual and communities to the great history of nations and masses, the visible and invisible signs of what happened remain forever not only in the memory of the witnesses but also in the stones, in the ravines and in the voids which gradually but constantly have been changing the urban structure. Contemporary cities contain an endless number of "cities of the past," layered and hybridized to each other; at the same time, cities hold their potential for change and development. **Visible cities** and **invisible cities** coexist and interact.

In/visible cities - International Urban Multimedia Festival aims to discover and to reflect on the complexity that interconnects cities and human beings unveiling endless emotional dimensions by using the potential offered by **digital, multimedia and interactive art languages**. The art works will act directly on physical spaces transforming them in active, significant elements able to tell stories and transmit emotions. The new technologies will offer a variety of approaches to research what does not appear visible within the cities, their histories and the many stories of the different communities, the social and economic relations among their inhabitants. The artworks will also explore the human ability to imagine and to plan for the future. Additionally, the festival aims to stimulate the communication between artists and audiences developing participatory performances and interactive dialogues.





The festival newly conceived concept of **#urban multimedia** includes all possible relationships between visible and invisible cities and the artistic and technological languages able to narrate their urban heritages.

An artistic fil rouge

All Major Events, Experiences and Proposals included in the program of the festival will have to follow the key concepts that define its artistic fil rouge.

IN VISIBLE CITIES section: artistic installations operate directly on and in the physical space of the cities in order to explore, to discover, to develop them by using a variety of "communication" opportunities. In this context, city places are not mere containers but significant elements and integral parts of the installations/performances. The aim is to encourage artists to reflect both on how art can be a tool to promote urban spaces and social relations and also on how the city represents in itself a language rich of potentialities.

The artists will be asked to reflect on the specificity of the different places selected as possible festival's locations: large and small squares, courtyards, walkways, tunnels, passageways, exhibition spaces, gardens. Each of these areas is characterized by physical elements that could be exploited creatively and also by a "soundscape" that can be creatively reworked. In addition, each location requires a different interaction with the public.

Examples of possible artworks: video mapping performances, sound installations, touring shows, video projections on ancient architectural spaces.

INVISIBLE CITIES section: initiatives dealing with cities reinterpreting artistically events from the past, the current social situation and possible future developments, by promoting a reflection on memories, community relations, economic dynamics and the imaginary. This section includes shows and installations based on web and IT. Exploring the communicative potential offered by the relation between immaterial/visual dimensions and physical spaces, this section aims to stimulate the artistic use of augmented reality, social media and storytelling applications. Furthermore, we will encourage an on-going dialogue and collaboration among artists, architects, designers, IT managers. We would like them to set up a community of thinkers focused on new technologies and on the way new technologies could be used to plan, to design and to visualise the cities of the future. Professionals will be suggested to consider a variety of viewpoints, from urban structures to social relations; they will be asked to explore the future use of social urban spaces,





their regeneration and redevelopment. From this perspective, we will take into consideration art practices aimed to collect citizens' opinions, suggestions, memories and also photos and documents; memorabilia will become artistic "stimuli" to produce installations, community maps, IT apps, etc.

MULTIMEDIAILITY: Multimediality is the common thread among the variety of the festival's initiatives and it could be interpreted in two different ways:

- as interaction between media and traditional languages, such as moving images, photographs, words, sounds, written texts, combined in an original and synergic way;
- as digital multimediality, exploring digital languages based on information technology, web, virtuality, relation human being-machine, social media;

Specifically, the festival promotes the transition from "multimedia" to "intermedia"; the concept of intermedia underlines a specific kind of relation among a variety of art languages, which is not limited to the combination of different media or to the transfer from a traditional art form to a different "media", for example the web. Intermedia is an approach based on contamination and hybridization among languages; art forms and technologies modify their characteristics and features on the basis of mutual relation. Intermediality is the more appropriate tool to analyse the dynamic aspects of our medially complex digital era. The final goal would it be to extend and to expand the potentials of each medium by developing methodologies able to create participative relations with the general public.

URBAN SPACE: it is a sort of physical and imaginary boundary for the artistic performances, which have to be strongly embedded in the texture of the urban space. Urban space must be conceived as an active element of the artwork, not just as a pure container; urban space represents a pivotal visual, sound, tactile stimulus to develop the artistic desiderata. "Theme" of the show or the installation can also be the city of the present, of the past and of the future . Gorizia as main focus, but the theme of the city can and should be approached with a broader look, bringing reflections on urban areas far away from the places of the festival; for example artists can focus on partner countries but also on their personal experiences from all around the world.

Example of how urban spaces can play an active role:





a live or recorded sound performance developed by using a variety of city sounds; using re-worked real city sounds gives immediately to the urban spaces an active role in the work; this piece will be taken into consideration for the final selection;

Example of how urban spaces play passive roles:

a band playing within a defined city area encloses the space in the passive role of container and therefore will be not selected in the initiatives promoted by the festival;

PARTICIPATION: live performances will involve the public as much as possible, allowing the visitors to interact with the work, for example occupying a specific space, playing, hand-touching, activating devices; ordinary people can also be involved by contributing directly to the realization of the artworks, for example by sending photos on instagram, posting thoughts, doing live tweeting; furthermore, participants can be involved in workshops and master classes.

The festival intends to involve as many visitors as possible, complying with the European guidelines concerning audience development strategy. The Selection Committee will give priority to artistic initiatives that have the potential to attract different audiences; the artworks must be understood and appreciated not only by other artists and professionals but also by an audience not accustomed to the language of digital, multimedia and intermedia art.

"AFTER THE CATASTROPHE": catastrophe is a liminal event. There is a "before" and an "after". It is a sharp cut.

The 2016 edition of In\visible cities festival offers a dedicated section to explore, through multimedia urban languages and tools, what happens after the catastrophe.

How do urban environments change?

What does it mean to restart? By yourself? With other people's help? In spite of all?

Which are the new reconstruction and regeneration projects and in which way new technologies and multimedia can offer a specific point of view?

How to collect, preserve and hand down memories connected to the catastrophic events? How to narrate emotions, life stories, solidarity?

How to imagine the future of the territory and the society?





Artists, thinkers, architects, local administrators will be invited to reflect upon these subjects, creating an interaction amongst new technologies, artistic creations and historical documentation.

The main topic will be the cities and territories affected by earthquakes, floods and other natural catastrophes; also, their capacity to narrate the past, the present and the future.

A specific section will be devoted to the fortieth anniversary of the earthquake in the Friuli region. An event that deeply affected the citizens in that area but, at the same time, became a new starting point for all the region. The challenge for the festival will be to create new ways of storytelling, intertwining history, technology and arts; having the goal of keeping the memory alive, while generating a cultural discourse.

This theme will be investigated from different points of view and using a multiplicity of art languages, including:

- artistic reworking of historical sources;
- multimedia narratives of stories and events about natural disasters;
- valorisations of the Places of Memory;
- multimedia products related to cities, regions and societies afflicted by natural disasters (apps, interactive museums, etc.).

Meetings, workshops, master classes

All training activities have to adopt the festival principles. Training activities are divided in:

- workshops aimed to produce artistic installations/performances to be shown during the festival; e.g. an expert artist will lead a photography workshop on instagram;
- workshops aimed to provide skills to be used in the future to produce artistic work and multimedia services, e.g. workshops on how to make a video mapping, how to build a storytelling app, how to use artistically a social media;
- artistic talks introducing projects/best practices related to services/products that use art and multimedia to promote the cultural/urban heritage of the cities; e.g. a smart city project developed in another city, which can not be “transported” to the Festival;
- master classes lead by professionals in digital, multimedia, intermedia art forms;





- artists/experts talks focused on their specific approach to urban spaces and their
- use of multimedia/intermedia languages;

