



PICCOLO

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Earth/Soil/Land...: with the Feet (and the Hands) on the Ground

Artistic coordination by Davide Carnevali

20-22 December 2022 | Milan - Italy | Piccolo Teatro di Milano, Teatro Grassi

WORKSHOP CONTENT

The richness of the terms we use to describe the land are numerous: earth, ground, land, soil. They are expressions of our relationships, perceptions and approaches to a fundamental element on / above / under which everything is played out, life itself. For the future of humanity and to guide sustainable development we must start from the earth. We have to be kind to the earth, respect it, preserve its integrity; we must be tactful and find a new tactile relationship with the earth.

The workshop aimed to reflect on the idea of earth, soil, space understood as the surface on which we place our feet. Over the course of the three days, interesting points of view emerged, each marked by a particular relationship with the material: the participants included two geologists, an architect, an energy expert, a land use and slow mobility expert, an agronomist, a designer, an artistic collective, a choreographer and an author and director.

One of the most discussed topics was that of invisibility: we only see the most superficial layer of soil, while we misunderstand what lies beneath it.

There is therefore a kind of dissociation between us and our environment, between human beings and the earth. It would be useful to educate ourselves about soil, thinking of it as living, preserving its delicate balance through 'sufficiency' practices, consuming less. Soil is first and foremost an ecosystem, a relational model in which different actors come into contact and cooperate for the life, in a process of symbiotic exchange. We should see nature as a stakeholder: cities should be designed not only on a human scale, but also on a nature scale.

The participants find in this idea of soil as a space of connections an interesting source of inspiration also for theatre, which is based on processes of interchange between performer and spectator. The debate therefore moves in this direction: there are connection and communication strategies, also proposing collaborative projects that include citizenship in the construction of tools (maps, apps, etc.) to be used by the community itself; the idea is to promote co-monitoring functions and transformative agencies, implementing a sort of collective intelligence.

All this, taking into account the SDGs most akin to our theme: Equality, with respect to the greater predisposition of women to community work; Community, with the possibility of thinking of entrus-

ting small portions of soil to be cared for to city micro-communities; Partnership, recovering the idea of soil as a model of relationship; Education, in relation to the need to better inform the community.

We come to the conclusion that there is an urgent need to develop new and more effective communication and education strategies on soil and earth issues. From this point of view, theatre can provide science with the tools to accompany the production of narratives and experiences that illustrate the results of scientific research to the community. There is a need to fill knowledge gaps, but also to build the foundations for a new system of thought, through forms of narration that are not pure indoctrination, but which necessarily include the possibility of the user experiencing what he or she is being told through multisensoriality - another aspect around which science and theatre show an affinity of intent.

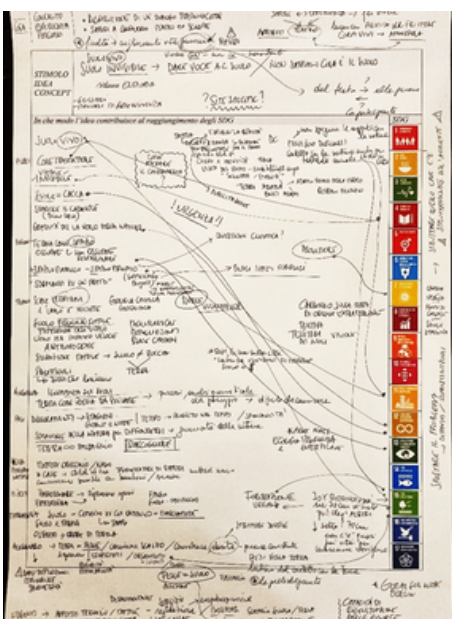
In this way, work on soil and earth can become a paradigm for work on the concept of relationship and the concepts of community and identity. At the same time, the work carried out by the participants over the three days of the workshop - the value of which was recognized and appreciated by everyone - could in turn be configured as a model of a collaborative device between transversal knowledge and practices, linking interests and people, and also applicable in other artistic, scientific and political contexts.



PICTURE 2 - DISCUSSIONS DURING THE WORKSHOP



PICTURE 3 - THE LIVE BOARD COLLECTING CONCEPTS, KEYWORDS AND CONNECTING TOPICS



PICTURE 4 - HADOWING REPORTING: CONNECTING THE TOPICS THAT EMERGED DURING THE DISCUSSION TO THE 2030 AGENDA AND THE SDGS; NOTES TAKEN ON DAY 1, 20 DECEMBER 2022.



PICTURE 5 - COLLABORATIVE ACTIVITY: CONNECTING TO THE 2030 AGENDA

MAPPING THE SUSTAINABLE DEVELOPMENT GOALS IN A CREATIVE WORKSHOP:

The SDGs were the background and accompanied the entire development of the workshop. The main objective was to map and 'localize' the SDGs, i.e. to bring the topics discussed by scientists and artists back to society's objectives contained in the 2030 Agenda, thus referring to a global framework and a glossary, which is now common to several stakeholders and disciplines, and making evident the contributions of the discussion to the urgent challenges of the Agenda itself. During the three days, the SDGs have been tracked in two ways, one implicit and one explicit, as follows.

1) Firstly, the implicit links to the SDGs of all the topics treated by artists and scientists have been pinned (as shown in Picture 4 and reported in Table 1); this occurred with an operation of 'shadowing' of the conversations, without interrupting the discussion and without declaring adherence of the content to the SDGs. The outcome of the connections that the earth/soil theme generated during the workshop are manifold (summarized in Table 1); the SDGs most cited by the participants, in order of frequency, are the following: SDG 15 (soil hosting life, biodiversity), SDG 11 (soil sealing and urbanization, responsibility of communities in taking care of soil), SDG 12 (soil as a space for regeneration of resources, but also trash bin), SDG 4 (building knowledge and raising awareness on soil, making the invisible visible, finding new approaches to talk about soil); SDG 16 (the role of the

institutions in recognizing the importance of the topic and the legal status of soils); SDG 3 (the bodily and multisensory relationship to the earth and the sense of wellbeing).

2) On the second day, a collaborative activity dedicated to the SDGs was carried out, in which each participant was explicitly asked to select and present an SDG that, in their opinion, had priority over what was discussed on earth/soil, and best gave back their point of view and specific interest of the attendee (Picture 5). In this activity, we have found in the artists a feeling of discomfort and limitation to creativity, generated by conforming to slogans distant from the emotions of a creative activity such as the theatre work, to the point of one participant wanting to overturn the Agenda and proposing completely new objectives (Figure 6). On the other hand, scientists have shown love and hate-sentiment towards a limited, limiting, and homogenized glossary of objectives, which nevertheless brought sustainability issues to the attention of the wider society, building a common glossary to catalyze different capacities around urgent environmental and social challenges.



PICTURE 6 - OVERTURNING THE 2030 AGENDA: NEW SLOGANS FOR THE SDGS, AS PROPOSED BY A PARTICIPANT DURING THE COLLABORATIVE ACTIVITY

TABLE 1 - CONNECTING THE TOPICS DISCUSSED DURING THE 3 DAYS WORKSHOP TO THE 2030 AGENDA



- Making the invisible visible: how to transmit, how to communicate the soil? We don't know what soil is.
- The soil is alive; Giving voice to the soil; live with the soil and not in / despite
- Soil is not represented in the Constitution; it has no legal status
- Ignorance: unawareness, inability to relate to the earth
- Overcoming the Aristotelian, anthropocentric "vision"; the man at the center of the tradition of the theater itself; man sees; sight as a sense of knowledge (spectare); overcome the sense of sight and experience beyond the gaze
- Soil = "poop" ("the corpse disappears", cited by Primo Levi)
- Gratuity of the work of nature
- Land as space to be occupied and not occupied / saved; densification of urbanization, land consumption
- + public space and - private space; rethinking public space as a common good
- The land and the city: "Where now there is only a squalid extension of land, the Municipality will bring roads, water, electricity and gas..., and all the indispensable public works" cit. "Hands on the city", Francesco Rosi
- Sufficiency Project: the consumption of resources by man; prosumers;
- Soil is energy; stable underground temperatures (heat pumps, underground energy)
- Time scales of geology: man is nothing
- Soil is a thin film that sustains life (gratitude)
- Soil is man's dustbin
- Man has a rapid impact (Anthropocene): micro-plastics, heavy metals, black carbon
- In search of the paleosoil, the soils of the past that we can rediscover
- Ignorance about soil: soil as poetry to be revealed; soil formation processes as a grammatical analysis of the landscape, so difficult to understand and communicate
- Read the texture of the soils, the texture; understand what the earth is made of; carbon of extraterrestrial origin
- The temporal dynamics of soils: revelations in the seasons, day and night
- Bringing the theme of time into soil design: We speak of "disturbed soils" in the event of perturbations (versus climax communities); the importance of the time dimension
- Nature's Bounty: Nature's Strategies for Spreading
- Tactile sensation of the ground; Discover the land by walking; the ground is a sidewalk, it is the concrete on which I walk, a stopper of what is beneath
- The relationship of the body with the earth, the view of the void, the instability of the body, versus safety and stability
- Personification of the earth: the divine breath of the earth; Adam: taken from the earth
- The relationship with nature also passes through tactility: contact with animals and vegetation in Berlin's mini-zoos, nature accessible to all to never extinguish the relationship with nature
- Smell, the smell of the earth, smelling earth: recognize soils by smell (mushroom spores)
- Earth is skin, porosity and permeability; the soil is the skin of the planet; it is a sensor, measurer
- The earth has consistency, density, revealed during the experience of walking barefoot; it is a consistent presence; we have our feet on the ground; our contact with the earth is far away; the force of gravity
- The earth welcomes ecosystems, living organisms; the biosphere is an exchange between soil and air
- Thermal aspect of the earth, tactile sensation; overheating of the earth (land surface temperature) and the soil as a service for regulating temperatures, evapotranspiration; the need to adapt to a new climate
- Soil with resource regeneration capacity
- Ecology: deep ecology and surface ecology (Arne Naess): e.g., urban forestation is often a reduction of biodiversity; the richness of biodiversity contained in the soils; below 70 cm there is almost no life left due to lack of oxygen
- Italy is rich in soil biodiversity, over 70 types, thanks to the different climates, orography
- Offsetting, depaving and restoring the "naturalness" of the soils means displacing the problem, it is not an ecological approach; we tend to exploit everything we can exploit; see land consumption laws
- Soil as a connector: exchange of roots, fungi, rhizomes, rice fields (Guattari), symbiosis and networks; soil is identity: where does an individual begin, and where does s/he end? Soil as a connective, it is an organ; relation space in-between; soil as a model of relationship; Soil place of flows and connections
- Take care of the soil in the community; co-manage spaces; inclusiveness and eco-feminism in caring; we need a different contract.
- Is the experience of beauty, of passion not contemplated in the SDGs?
- Acquire new words to refer to the earth; we tend to avoid confrontation, disturbance, change

BIOGRAPHY OF THE ARTISTS:

DAVIDE CARNEVALI: WORKSHOP COORDINATOR

(He is a playwright, director and theatre scholar. He is currently Artist in residence at Piccolo Teatro di Milano and tutor for the program "Authors under 40" of the Biennale di Venezia Teatro College. He obtained a Ph.D. in Theatre Studies at the Universitat Autònoma de Barcelona, after a semester at the Freie Universität Berlin.

From 2013 to 2020 he was a member of the Dramaturgy Committee of the Teatre Nacional de Catalunya; from 2018 to 2021 he was Artist in residence at ERT Emilia Romagna National Theatre. In the period 2020/21 he was invited artist and tutor of the École des maîtres. He teaches Theatre Theory and Playwriting at the Theatre Academy Paolo Grassi in Milan and Institut del Teatre de Barcelona and in different universities, theatres and international institutions. He's member of the editorial board of the theatre magazines "Pausa" and "Estudis Escènics" (Barcelona), and he writes for different international journals, mainly about German and Ibero-american theatre. He's also editor and translates from Catalan, French and Spanish.

He wrote, among others: Variazioni sul modello di Kraepelin (Prize Theatertreffen Stückemarkt 2009, Premio Marisa Fabbri 2009, Prix de les Journées des auteurs de Lyon 2012); Sweet Home Europa (Schauspielhaus Bochum, 2012); Ritratto di donna araba che guarda il mare (Premio Riccione per il Teatro 2013); Actes obscens en espai públic (Teatre Nacional de Catalunya, 2017); Menelao (ERT, 2018); Goodbye Europa. Lost Words (Teatrul National Craiova, 2019).

He wrote and staged, among others: Maleducazione transiberiana (Teatro Franco Parenti, 2018); Ein Porträt des Künstlers als Toter (Staatsoper Unter den Linden, 2018); Suini (Teatro Sannazaro, 2019); Lorca sogna Shakespeare in una notte di mezza estate (ERT, 2019), Ritratto dell'artista da morto (Italia '41 – Argentina '78) (Piccolo Teatro di Milano, 2023). In recent years he has also been involved in creating plays specifically for young audience, staging about ten shows at ERT and, currently, at the Piccolo Teatro in Milan.

In 2018 he received the Prize "Hystrio for dramaturgy" for his artistic activity.

In recent years his interest has turned towards rebuilding the relationship between theatre and society and reimagining the role of the spectator. For the project Classroom Play (ERT), Davide created a series of small format shows, written to be staged by professional actors in middle- and high-schools; for the project PON Metro – Così sarà la città che vogliamo (ERT), he has curated the dramaturgy of theatrical events that involved the community of Bologna and integrated themselves into the urban fabric of the city, paying particular attention to the question of public spaces, ecological urbanism and environmental sustainability.

LACASADARGILLA – ARTISTIC COLLECTIVE (LISA FERLAZZO NATOLI & MADDALENA PARISE)

lacasadargilla brings together with Lisa Ferlazzo Natoli (writer and director), Alessandro Ferroni (director and sound designer), Alice Palazzi (actor and project coordinator) and Maddalena Parise (researcher and visual artist), a shifting group of actors, musicians, playwrights and visual artists who work on shows, installations, special projects, concerts, curation projects and festivals. When the Rain Stops Falling (2019) won three Ubu awards – including Best Director – and the National Theatrical Critics' award. L'amore del cuore made its debut in May 2021, with the widespread approval of critics and a nomination for the Ubu Award. In collaboration with Marta Cuscunà and Marco D'Agostin, lacasadargilla created the curation project Ogni volta unica la fine del mondo for our 2020/21 summer season. In the wake of Uno spettacolo per chi vive in tempi di estinzione (STAGES restaging 2022), 2022/23 will see the ensemble producing its second show for the Piccolo: Anatomia di un suicidio by Alice Birch, to be staged in February 2023. Both works are published in the series by il Saggiatore.

MATTIA CASON

Mattia Cason began his higher education at the University of Siena, where he graduated in Anthropology and Visual Arts. He later continued his studies in Bologna where he obtained a master's degree in Ethnology and Cultural Anthropology and in Napoli where he obtained a second master degree in Arabic Language and Literature. Between 2009 and 2012, he studied acting at the "Nico Pepe Academy in Dramatic Arts" in Udine, and between 2013 and 2015 dancing at "The Masloul Dance Academy" in Tel Aviv (IL). Since then he has performed with Fresco Dance Company (2015-2017), Inbal Dance Company (2017-2019) and participated in many independent projects of Israeli choreographers such as Michael Getman, Mor Shani and Maya Yogel among others. In 2021 his performance "Etiopijke" won the Italian Scenario Prize, thus enabling him to show it throughout Italy during the following year. Mattia is now based in Ljubljana where he is an active performer and co-artistic director of En Knap Group and where he is pursuing his PhD studies in Human Geography at the local university. He is currently working on his new performance on Alexander the Great's siege of Tyre in present-day Lebanon

BIOGRAPHY OF THE SCIENTISTS:

PROF. EUGENIO MORELLO: SCIENTISTS COLLABORATION COORDINATION

Associate Professor in Urban Planning at the Politecnico di Milano, Italy. His research interest lies in the interaction between urban design and sustainable development, environmental quality, and adaptation to climate change. Since 2017 he has been appointed the Rector's Delegate for environmental sustainability.

ANDREA DE TONI

She is an urban and regional planner by training, currently a Postdoc Research Fellow and Adjunct Professor at Politecnico di Milano.

She has been working since 2019 on sustainability governance for territorial entities, research and cultural institutions, federations and foundations.

She holds a European Master's degree in Planning & Policies for cities, environment and landscape; a Master's degree cum laude in Regional, Urban and Environmental Planning; and a Ph.D. degree cum laude in Biosciences and Land Use.

Her research interests concern the analysis of socio-economic and environmental data at local and regional scales to support decision-making processes in the selection of planning priorities and policies.

STEFANO MIRTI

Designer, teacher, partner of IdLab, Milan. Has been working for years on new ways to teach and to share knowledge: Design 101, Relational Design, and several other projects. For two years, responsible for Expo Milano's social media team. Since September 2017, he is the head of Scuola Superiore di Arte Applicata del Castello Sforzesco in Milan; since July 2019, he is president of Fondazione Milano.

On the 20th of February 2018 he started the Letterine projet.

FRANCESCA NEONATO

Agronomist and Landscape Designer/ www.pnstudio.net

Founding partner of PN Studio PROGETTO NATURA conducts environmental consultancy and landscape design, also in an international context, in particular parks, green facilities, ecological networks, regenerative agriculture and landscape restoration. She has developed a high experience in Healing gardens design.

AIAPP (Italian Association of Landscape Architecture) member, she is delegated for the traditional rural landscapes, Chair of IFLA Europe (International Federation of landscape Architects) Working Group "Agricultural Landscapes" and representative of Europe region in IFLA World WG. She is Visiting Professor at the Polytechnic of Milan of Applied Botany in Landscape Design Studio and Biophilic design in the postgraduate course in Healing Gardens. She has published over one hundred scientific papers and articles for specialized magazines, several books, among the last in 2019 "Green Gold. How much Nature is worth in the city" and in 2021 "The cost of nature: implementation, management and maintenance costs for NBS, in NBS for more sustainable cities".

LORENZO PAGLIANO

Physicist, Phd in Energy Engineering, Visiting at LBNL in energy economics and regulation. At Politecnico di Milano has created in 1997 and leads a research group on low energy buildings, comfort models, analysis of energy efficiency technologies and programmes, efficiency and sufficiency policies (end-use Efficiency Research Group, www.eerg.it).

Has been the supervisor of eight PhD candidates.

Has participated in, promoted and directed more than 30 research projects and studies funded by public (e.g. Regional Governments, National Ministries, European Union) and private bodies (e.g. Electric Companies) on various aspects of buildings analysis and simulation, buildings monitoring, comfort surveys and energy economics and planning, with a special focus on end use efficiency and sufficiency.

Blogpost on sufficiency definition and link to literature release, as first author: <https://fulfill-sufficiency.eu/what-truly-is-sufficiency/>

PAOLO PILERI

*Full professor of urban and ecological planning at Politecnico di Milano where he teaches both at the School of Architecture and the School of Environmental Engineering. His research focuses on deep ecology and sustainability on three axes: i. Soil in urban planning and zero land consumption (see book: *L'intelligenza del suolo - Altreconomia*, 2022). ii. Design the Slowness by the way of long tourist walking and cycling routes to regenerate and enhance territories (see VENTO project - www.cicloviavento.it; TWIN project - www.twin.polimi.it/ and the last book *Progettare la Lentezza - People*, 2020). iii. Qualifying urban public spaces in front of schools (see www.habitatscuola.polimi.it/ and the book *Piazze Scolastiche/School Squares – Corraini*, 2022). Author of more than 400 publications, columnist for the magazine *Altreconomia* (altreconomia.it/author/paolo-pileri/), past advisor for the Italian Ministry of infrastructures and mobility.*

MASSIMO TIEPOLO

Massimo Tiepolo is full professor of Geochemistry since 2018 at the Earth Science Department of “La Statale” University of Milano. He acquired the master’s degree in Geology in 1995 at the University of Pavia and from 2001 to 2015 he was researcher at the Institute of Geoscience and Georesources of the National Research Council (CNR) of Italy. In 2015 he become associate professor at the “La Statale” University of Milano. During his career he authored and co-authored more than 120 scientific papers on international journals on topics mostly focused on the trace element and radiogenic/stable isotope distribution during high temperature processes on Earth. He is responsible of one of the most advanced laboratories for the elemental and isotopic characterization of Earth and environmental materials. Since 2018 he is coordinator of the Earth Science degree courses at “La Statale” University of Milano and since 2019 he is coordinator of the National Council of the degree courses in Earth and Geophysical Sciences.

ANGELICA MOSCONI

She is in her 3rd year of the Ph.D. program in Earth Sciences at the University of Milan. Her research explores the geochemistry of crustal magmas, studying how they form and evolve during their journey through the lithosphere, with a particular focus on the evolution of the Alpine chain.

Among her most significant training experiences was working as a guest student at the Institute of Geology and Geophysics of the Chinese Academy of Sciences in Beijing (China). Here she carried out her Master's degree project, which earned her a graduation cum laude at the University of Pavia. During her studies at university, she learned analytical, experimental and data reprocessing methodologies for the determination of isotopes in minerals and rock samples.

Outside of her academic commitments, she is studying acting at the Centro Teatro Attivo in Milan. She is currently trying her hand at podcasting with a radio show that addresses the theme of environmental sustainability (@Riscaldamentoocerebrale_rs, broadcast by Radiostatale and streamed on Spotify).

UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS (SDGS) LINKED TO THE WORKSHOP

