

book of abstracts

Spaces of knowledge: the criminal court, the classroom and the query

Giuditta Bassano

Here we intend to approach the both theoretical and methodological problems of defining an *ethno-semiotic* as the observation (as a field work) of the everyday meaningful human practices. Our case is an Italian penal court, as the context of an everyday penal practice. Analysing the leghorn penal court, the room A, we'll see how the meaning of penal practices involves primarily specific spatial relations, that we can reconstruct; then, how we can link the sense of space to *modal values*, those which interests the circulation of knowledge. *Re-writing* in these terms the interaction's dynamics in penal court practices, we'll then try to offer a general interpretative hypothesis about a specific item that seems to work here, as it operates in other social context all concerning a *circulation of knowledge*.

I-dress and fashion games. Semiotic notes on the gamification of fashion 3.0

Eleonora Chiais

Almost everyday, fashion applications for smartphones multiply and differentiate giving rise to macro-groups of apps with common characteristics. How and how much the playful aspect, that has always been part of the daily dress practice, has been modified by the introduction of these virtual fashion games? How, as a result, this practice has changed through the increase of the playful nature of clothing itself? But above all: does Greimas' statement about the ability to re-semantize existence of recreational and aesthetic experiences «through a break of perceptual stereotypes» work in this context as well? Fashion apps for mobile devices are definitely a step forward to make everyday life more playful and will create the possibility for the fashion industry to be analysed in contexts other than those classically considered as its natural habitat. If in the "Système" only the specialized journalism was actually the place for discussion of fashion, today, in the era of what we might call *I-Fashion*, the greatest boost to this topic is given by the new media. Fashion, indeed, is proposed here as a syncretic and intertextual system that, thanks to the very nature of those media, becomes the ideal space of constant construction and deconstruction of the subjects. Subjects that, through (the practice of) this game, negotiate and interpret continuously the "sense of fashion".

Twitted romances and virtual contraintes. How Twitter plays and makes playing by the art of narration

Alessandra Chiappori

Constrained writing, creativity, potentiality: these are

the keys of the Parisian Oulipo founded by Raymond Queneau: a factory, a home-made laboratory dedicated to the language. After that experience, is now possible to find something similar within one of the biggest place for sociality as the web is? Could Twitter, the virtual square for the "tuiting" in 140 signs, become a new factory based on linguistic and narrative games? Some experiments show the liveliness of the narrative game played on social networks: big publishing houses propose initiatives, famous writers write novels "tweet by tweet": this can be seen as a "ludic bricolage", a practice that have a huge creative power.

A New Social Aesthetics of Taste? The First Steps of the Documentary about Food and Wine

Massimiliano Coviello

At the end of the 1950s, the director and writer Mario Soldati described the rural world on television, educating his viewers to the variety of wines and foods along the Italian peninsula. In recent years, several documentaries about food and wine have continued and expanded the work of investigation and rediscovery of wines introduced by Soldati. Starting from the analysis of *Mondovino* by Jonathan Nossiter, *Senza trucco: le donne del vino naturale* by Giulia Graglia e *Rupi del vino* by Ermanno Olmi, this essay will attempt to identify the characteristics of the world of contemporary wine between rediscovery of traditions and new production methods, while trying to bring out the its social, cultural and aesthetic effects.

Daily fragments. Jeff Wall Actuality

Vincenza Del Marco

From the residual to everyday practices, caught from the routine by an aesthetic view, from the forgotten corners, unnoticed or from which you look away to the cityscapes, through the analysis of a corpus built into the work of Canadian artist Jeff Wall are considered different forms of representation and aestheticization of everyday life. From the domestic scene that opens to the town of *View from an Apartment* to cleaning practices of a foundation in *Morning Cleaning, Mies van der Rohe Foundation, Barcelona* or a drop-in centre in *Volunteer*, from the food remains in an aluminium container on the asphalt of *Peas and Sauce* to the decline geometrized and abstract of the peeling walls and the bar of soap dirty and cracked of the *Diagonal Composition* series (1993-2000), the aestheticization of daily fragments pass through tensions, social problems, poverty and neglect.

The migration of the politic discourse: from the "Lega Nord"La migrazione del discorso politico: dalla Lega Nord al to "MoVimento 5 Stelle"

Angelo Di Caterino

That “Movimento Cinque Stelle” drew its general consent off of any other political trend. Nevertheless the object this article points out is: how much the style of Grillo’s politics could be compared to the style of “Lega Nord”? Through the analysis running parallel to both political trends’ discourse, it comes easy to narrow the features which keep being unchanged from the past, and those ones which turned to be combined with the contemporary of M5S. Is Grillo’s politics a new phenomenon of political communication or is it simply a current revisitation of old forms of politics?

Action, textualization, notation

Maria Giulia Dondero

This article aims to contribute to the long-standing semiotic research on the textualization of action, retracing the debate about the theory of enunciation from text-based corpora to practices, in their different forms and as forms of life. Our corpus consists of a number of meetings between architects, and focuses on the following main questions: can we study everyday practices only through their in-vivo textualizations (written notes, photographs, video recordings, etc.), or is it always necessary to carry out an ex-post analysis which displays the formative rules of these practices? If an allographic notations is necessary, how can we preserve the cogent syntagmatic of a gesture?

The arts of the sustainable living

Giacomo Festi

The value sustainability, quite recent, presents an ethical radicalism that has been domesticated in its forms of translation and social implementation, here enquired through three cases of study. The sustainability in the world of brands shows the transition from a first labelling version, which overlap sustainability and environmental quality (identity trait), to versions more ethically oriented, proposing lifestyles. It is only in the two cases of the project *Lifegate* and of the Marc Veyrat’s restaurant that sustainability plainly becomes a form of life, even in the distance between the two modes of interpretation of the values, explored during the analysis.

Medial aesthesies, social events Estesie medi-ali, eventi sociali

Riccardo Finocchi

Facing the increasing aestheticization of the “everyday”, Semiotics “sharpen weapons” to a scientific-disciplinary observation of the phenomenon.

Ludic Street Art. The game and the urban creativity as boundary space and reconquest of collective dimension

Cristina Greco

The article focuses on the relationship between Street Art and public space, in order to investigate how this phenomenon can renegotiate consolidated social relations, for example between public and private sphere and among individual and collective, exploring and undermining those boundaries already established. The paper on the one hand investigate the system of signification within the work of the artist Alice Pasquini and on the other proposes a reflection on the complex nature of M.U.Ro., the urban museum of Rome – where the work is part of it – referring to the use of urban spaces and the experience of the visitor. In this way, Street Art reveals its ludic nature: as a game it responds to an order of rules, that on the one hand concern those guiding principles of provocation and conflict at the root of Graffiti-Writing, while on other respond to the tension of architectural determination; as a game, it has a space-time dimension that is the street and re-defines itself as a place to promote the relationship between subjective practices and collective dimension. In this system, the visitor can choose where to place and translate its experience from a “participate in” to a “to be part of ...”.

The (food) critics and the critics. Semiotic paths

Giorgio Grignaffini

The discourse of restaurant reviewers is very remarkable in order to explore the sociosemiotic dynamics of sense production. Indeed, we analysed the sociosemiotic practices related to the taste of the dishes and the global experience of visiting the restaurants, making reference to a recent book written by the famous French food reviewer Gilles Pudlowski. From that analysis we demonstrated how the taste judgements are constructed and we compared those to the judgements verbalized by the food and gastronomy social networks users, showing the differences and the similarities. Eric Landowski and Jean Marie Floch semiotics works are the theoretical frame of the analysis.

Berlin 1989-2013: nostalgias of division

Laura Guttilla

The article focuses on the new cultural form of *Ostalgie* after the Re-Unification of Germany. In particular, the phenomenon of nostalgia for aspects of life in East Germany can be analysed – by sociosemiotics – like a particular *forme de vie* (Greimas and Fontanille) which preserves and re-builds identity and culture in a post-traumatic society.

Beautiful to eat. Sociosemiotics and food design

Loredana La Fortuna

In the general trend of aestheticizing the everyday life, food become a beautiful object rather than a good stuff: it strikes for shape, color, ergonomics and creativity and not so much for its taste. Both food design, with the related planning activity, and food styling refer to a stylish work on food that more and more resemble other forms of art as painting, architecture, photography, music and fashion. This kind of design cannot be trivially reduced to a widespread trend: it is giving to the food a new communicative sense and a new meaning in an orthodox society, obsessed by food.

This paper attempts to explain the occurrence of food design, but also to examine the possibility that socio-semiotics has to explain the contemporary alimentary experience and to influence it. In fact, design would be a semiotics' work earlier than a manufacturing work.

Ethno-semiotics. Or of the semiotic strabismus

Tarcisio Lancioni

The paper relates to the comparison between semiotics and ethnography. On the one hand, it briefly retraces some of the aspects that bind "historically" the two disciplines, such as the openings to semiotics of Levi-Strauss and Geertz, or as the reflections of Greimas on "ethnographic objects". On the other hand, it seeks to reflect on some possible patterns of an *ethno-semiotic* research and on the relationship between two distinct forms of configuration of practices: practices "told", as they are reworked by those who have had experience, and practices "practiced", as they are framed by an outside observer who seeks the dynamics of "making sense of things" that underlies every "practice".

Introduction: on the game field

Massimo Leone

The introduction outlines the theme of the articles gathered in the section and proposes a semiotic definition of the notion of "game field".

Introduction to the workshop in Ethnosemiotics

Francesco Marsciani

What Ethnosemiotics is not and what Ethnosemiotics could be.

The discourse of the practice. Farce and parodies of contemporary art

Tiziana Migliore

This paper compares the new semiotics of practices, based on Pierre Bourdieu's approach, with Greimas theory about praxis, merely outlined. The aim is to demonstrate that discourse, through register's shifts, is the most effective way to analyse practice, for it doesn't

undermine the links between languages and reality. So comic register, with the genres of farce and parody, can explain a contemporary ceremony – the pilgrimage toward Biennials – and the aesthetic trend that goes for more – Conceptualism – without losing the act of experience. A paradigmatic case study is the episode *Vacanze intelligenti* into the film *Dove vai in vacanza?* (directed by Alberto Sordi, 1978) and its parodistic remake *Venezia, la rana e... tu* (Philippe Daverio, *Passepartout*, Rai 3, 08/11/2009).

Prijedor, Bosnia. Making Sense of Emptiness.

A workshop and a first ethnosemiotic analysis, in the post-conflict urban spaces

Federico Montanari, Luca Frattura, Federico Bellentani, Alessandro Chieppa, Roberto Molica, Maddalena Palestrini

The purpose of this article is to present the results of a work of field observation, held in Prijedor (Bosnia and Herzegovina) in the spring of 2013.

Unusual task for a "field semiotics" – more precisely an ethnosemiotics – to deal directly with the tragedy of violence and war, and of his memory, although in the form of denial and repression.

What happened in these places, as well as in other areas of Bosnia, was the application – as studied by the anthropologist Claverie (2004) – of specific "techniques de la menace": implementation of semiotic forms, practices, stories and discursive organizations, directed to a double justification, ex ante and ex post, of the massacres. Techniques designed to build and, at the same time, justify the fear of "the Other" turned, suddenly, from neighbour to enemy.

Today, after more than two decades of conflict, what remains, as well as in many other places in Bosnia, it is still a semi-desert area, of which there are more, or nearly so, the traces of destruction. Towns and villages refurbished, in which the life, of course, has started again but quietly. In these places only a few Muslim citizens have been able to return. Places where it is often difficult even to build a monument in memory of the massacres.

Given this situation, there are many who speak of a "frozen memory"; a forced peace without justice and genuine reconciliation.

Our task was, then, to address the memory observing, re-telling and describing urban spaces: however, through a sidelong glance, or "indirect".

Introduction

Isabella Pezzini

Semiotic analysis of the estrangement of ordinary perception of the city as a space divided between reassuring habits and tedious routine.

A New Paradigm for Design in Third Industrial Revolution

Giampaolo Proni

The paper tries to outline a frame for design in the context of the Third Industrial Revolution. It is an application of semiotics to scenario analysis. The hypothesis is that a sort of smart grid for design will emerge from the interaction of many local groups, giving rise to a networked projecting process.

The ludic side of Cinecittà

Paolo Ricci

The idea is to consider a space that has always been dedicated to the production/creation of cinema that, in recent years, has gradually transformed into a place of entertainment: Cinecittà.

The Cinecittà film studios, located in Via Tuscolana in Rome, over the years have gradually lost their specificity of places of film production, to become (due to various vicissitudes), partly an entertainment venue, open to the public. This has led to a transformation, a resemantization of “Cinecittà” place in a ludic space, of “play”, mainly related to exhibitions and guided tours of the film sets, of studios, of the various laboratories, etc. So the place dedicated to film production, becomes a place of entertainment in which everyone (on purchasing a ticket) can enter and live the cinema experience.

The meaning of Cinecittà then, in the specific status of ludic space, which requires a careful design aimed at a very specific use, builds (and rebuilds) regarding ongoing negotiations between the social actors involved on the same places, creating relationships with objects, subjects, environments, practices, equipments in a continuous and constant (reciprocal) redefinition. Cinecittà as an enunciated place, represented and practiced.

All this gives a new identity to Cinecittà (or an alternative identity) compared to the previous. This identity is also defined regarding to a boundary that outlines the “territorial” framework providing with signified the ludic space in relation to the other specific spaces for film production within the Studios.

Urban saliences or the reinvention of the “everyday”

Nathalie Roelens

The 20th century has wavered between epistemes which are conductive to daily life and others which are refractory to it. Our era has actually seen a rise in the standing of micro-initiatives, be they artistic or not, so as to resemantize and re-qualify everyday matters, or more specifically, urban life. Even though these events seem to echo atavistic practices such as popular celebrations, they are no longer enclosed in an iterative, contractual spatio-temporality based on the liturgical calendar,

but arise in a somewhat unpredictable manner (real or feigned) that is at least inchoative and ephemeral. The creativity of social and cultural phenomena should be included in a *savoir-vivre* which is initially transient and precarious in the context of a transforming city, but that could flourish into a way of life that is bound to be legitimized by the civil authorities in the long run.

Mapping in love. Forms of desire and forms of meeting in the dating apps

Elsa Soro

With the implementation of mobile technologies and the widespread diffusion of socialization through media devices, the practice of dating turns into a privileged observation point on the remoulding of sensitive activity and of the recreational and aesthetic forms derived from it. In the dense landscape of services and possibilities offered by mobile dating, the article analyses the case of StreetMatching – a recently developed app based on the idea of the geolocalized meeting – trying to suture the relationship between mobile technologies and sense of place.

The mechanism of StreetMatching plugs its rules into the realm of seduction, so that the flirting comes out of the provided space-time frames and expands across the board. Through a brief exploration of the service working principles, the article deals with the signals of an aesthetic transformation in the models of common feeling within the over-exposition in the media space.

Edo ergo ludo, ludo ergo edo. Forms of life and aesthetics of “everyday” between gastronomic universe and ludic dimension

Simona Stano

From videogames to enogastronomic tourism, also including the most common practices of everyday life, *homo ludens* and *homo edens* seem to overlap in different ways. Such dynamics have become increasingly evident and relevant in contemporary societies. Both the playful dimension and the food sphere have become an omnipresent and constitutive component not only of everyday life and daily practices, but also of the multiple forms of communication surrounding us – from mass media to mobile technologies. What are the forms assumed by such a crossing in the contemporary world? What are the aesthetics characterising it? What are the semantic isotopies underlying its forms? Finally, what are the forms of life it promotes? We will deal with such issues building on some case studies chosen for their significance within the wide field of the communications related to food, whose links with the sphere of game have become indissoluble.

Game and digital spatiality. Ludic paths between digital avenue and alternate reality

Mattia Thibault

The classic definitions of play always underline the importance of the boundaries in time and space that define it. Nowadays, thanks to the diffusion of mobile technologies, the relationship between culture and space is rapidly changing. A transformation due both to the digitization of the public space and to the creation of a “diluted spatiality” by the fading of the functional connotations of space.

This transformation influences strongly the play-sphere too, redefining play and feeding it with new material. On the one hand the digital space is likely to be resemantized as playful space and on the other hand also the “real” space, deprived, in part, of its original meaning, is available to hold new playful connotations. So *location based games* arise, finally breaking the boundaries between reality and play, overlapping functions and values alternative to the real ones, in the places of everyday life.

In the present scenario the spatial dimension of everyday life is therefore being rewritten to be less and less the place of the pursuit of profit and more and more a tool to achieve pleasure, while play, as well as to a pastime, it also becomes a spring that pushes to traverse the space.

I dance alone. From square to home, how the performances change in the console and smartphone games

Federica Turco

The word “performance” refers to a wide group of phenomena that may even be quite different among them (think for example to the sport sphere, or to the theatre, and more generally to the show business; but we use this word even in the economics, with reference to the financial output of a product).

What brings together all these spheres is the core fact that performance needs audiences to complete its own meaning, to close the hermeneutic circle of communication that it starts.

In recent years, anyway, a new phenomenon is getting out of the way among the users of smartphones and videogames, that is the diffusion of apps and virtual-games whose aim is to realize a real dance performance... in absolute loneliness.

From *Just Dance* to *We dance*, from *Dance dance revolution* to *Michael Jackson The Experience*, the new trend in digital world seems to be an exchange between privacy and public sphere for performance realizations.

This short essays aims to examine this phenomenon, in order to better understand if it is licit to talk about performance for that and how this concept is changing as an effect of modern technologies.