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TECHNOLOGY****REFORMS IN ART AND CRAFTS IN DIVERSE CULTURE OF ITALY - A CASE
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ABSTRACT

Italy is well known for its traditional setups in style and systematic wearing that reflect the rich old age culture. This study is based upon the diversification of cultures and reforms that took place in the medieval age. This upliftment can be easily predicted and visualized on the Art and architecture and the clothing of local people. The use of modern machinery has taken the accuracy and precision to a new level so far as designing of fabrics and crafts is concerned. The study revealed its effect on youth also.

Keywords: Wearing, art and Crafts.**I. INTRODUCTION**

Italy, officially the Italian Republic, is a unitary parliamentary republic in Europe, Located in the heart of the Mediterranean Sea, Italy shares open land borders with France, Switzerland, Austria, Slovenia, San Marino and Vatican City. Italy covers an area of 301,338 km² (116,347 sq mi) and has a largely temperate seasonal and Mediterranean climate. Due to its shape, it is often referred to in Italy as lo Stivale (the Boot). With around 61 million inhabitants it is the fourth most populous EU member state.

Since classical times, ancient Phoenicians, Carthaginians and Greeks established settlements in the south of Italy, with Etruscans and Celts inhabiting the centre and the north of Italy respectively and various ancient Italian tribes and Italic peoples dispersed throughout the Italian Peninsula and insular Italy. The Italic tribe known as the Latins formed the Roman Kingdom, which eventually became a republic that conquered and assimilated other nearby civilisations. Ultimately the Roman Empire emerged as the dominant power in the Mediterranean basin, conquering much of the ancient world and becoming the leading cultural, political and religious centre of Western civilisation.

These mostly independent statelets, acting as Europe's main spice trade hubs with Asia and the Near East, often enjoyed a greater degree of democracy and wealth in comparison to the larger feudal monarchies that were consolidating throughout Europe at the time, though much of central Italy remained under the control of the theocratic Papal States, while Southern Italy remained largely feudal until the 19th century, partially as a result of a succession of Byzantine, Arab, Norman, Angevin, and Spanish conquests of the region.

The Renaissance began in Italy and spread to the rest of Europe, bringing a renewed interest in humanism, science, exploration and art. Italian culture flourished at this time, producing famous scholars, artists and polymaths such as Leonardo da Vinci, Galileo, Michelangelo and Machiavelli. Italian explorers such as Marco Polo, Christopher Columbus, Amerigo Vespucci and Giovanni da Verrazzano discovered new routes to the Far East and the New World, helping to usher in the European Age of Discovery.

Nevertheless, Italy's commercial and political power significantly waned with the opening of the Atlantic trade route and the route to the Indian Ocean via the Cape of Good Hope, both of which bypassed the Mediterranean. Furthermore, the Italian city-states constantly engaged one another in bloody warfare, culminating in the Italian Wars of the 15th and 16th centuries that left them exhausted, with no one emerging as a dominant power. The weakened Italian sovereigns soon fell victim to conquest by European powers such as France, Spain and Austria.



Figure1: Glimpses of Medieval Period in Italy

By the mid-19th century, a rising movement in support of Italian nationalism and independence from foreign control led to a period of revolutionary political upheaval known as the Risorgimento, which sought the formation of a unified nation-state. After various unsuccessful attempts, the Italian Wars of Independence, the Expedition of the Thousand and the Capture of Rome resulted in the eventual unification of the country, now a great power after centuries of foreign domination and political division.

From the late 19th century to the early 20th century, the new Kingdom of Italy rapidly industrialized, although mainly in the north, and acquired a colonial empire, while the south remained largely impoverished and excluded from industrialisation, fuelling a large and influential diaspora.

Despite being one of the main victors in World War I, Italy entered a period of economic crisis and social turmoil, leading the way to the rise of a fascist dictatorship in 1922. The subsequent participation in World War II on the Axis side ended in military defeat, economic destruction and an Italian civil war. Following the liberation of Italy and the rise of the resistance, the country abolished the monarchy, reinstated democracy, enjoyed a prolonged economic boom and, despite periods of sociopolitical turmoil (e.g. Anni di piombo, Mani pulite, the Second Mafia War, the Maxi Trial and subsequent assassinations of anti-mafia officials), became a major advanced economy.

Today Italy has the third largest nominal GDP in the Eurozone and the eighth largest in the world. As an advanced economy the country also has the sixth worldwide national wealth and it is ranked third for its central bank gold reserve. Italy has a very high level of human development and it is sixth in the world for life expectancy.

The country plays a prominent role in regional and global economic, military, cultural and diplomatic affairs, and it is both a regional power and a great power. Italy is a founding and leading member of the European Union and the member of numerous international institutions, including the UN, NATO, the OECD, the OSCE, the WTO, the G7, G20, the Union for the Mediterranean, the Council of Europe, Uniting for Consensus and many more. As a reflection of its cultural wealth, Italy is home to 53 World Heritage Sites, the most in the world, and is the fifth most visited country.

II. CULTURAL BACKGROUND

Italy is considered the birthplace of Western civilization and a cultural superpower. Italy has been the starting point of phenomena of international impact such as the Magna Graecia, the Roman Empire, the Roman Catholic Church, the Renaissance, the Risorgimento and the European integration. During its history, the nation gave birth to an enormous number of notable people.

Both the internal and external faces of Western culture were born on the Italian peninsula, whether one looks at the history of the Christian faith, civil institutions (such as the Senate), philosophy, law, art, science, or social customs and culture.



Figure2: A Culture Parade

Italy was home to many well-known and influential civilizations, including the Etruscans, Samnites and the Romans, while also hosting colonies from important foreign civilizations like the Phoenicians and Greeks, whose influence and culture had a large impact through the peninsula. Etruscan and Samnite cultures flourished in Italy before the emergence of the Roman Republic, which conquered and incorporated them. Phoenicians and Greeks established settlements in Italy beginning several centuries before the birth of Christ, and the Greek settlements in particular developed into thriving classical civilizations. The Greek ruins in southern Italy are perhaps the most spectacular and best preserved anywhere.

Embroidery

Assisi embroidery is a form of counted-thread embroidery based on an ancient Italian needlework tradition in which the background is filled with embroidery stitches and the main motifs are outlined but not stitched. The name is derived from the Italian town of Assisi where the modern form of the craft originated. Assisi work uses a method known as voiding in which cross-stitch fills the background while the motif itself is left blank. Holbein stitch, a style of linear blackwork, is used to outline and emphasize the motif and to create surrounding decorative scrollwork.



Figure3: Needle work embroidery

Traditionally, Assisi embroidery was rarely executed in cross-stitch but was most often in long-armed cross-stitch. Examples employing other stitches, such as Italian cross-stitch and Algerian plait stitch, are also known. The colours of thread used were red, blue, green or gold for the background and black or brown for the outlines. Traditional motifs were largely heraldic, especially heraldic beasts, and typically featured symmetrically arranged pairs of animals and birds surrounded by ornate filigree borders.

In the oldest pieces, the figures were drawn freehand on the fabric and surrounded with Holbein stitch. The background, often cream linen, was filled as well as possible. For more modern pieces the pattern was constructed carefully on a paper grid in much the same way as counted cross-stitch patterns are created. Today Assisi embroidery is nearly always done this way.

Historically, Italy has had a long tradition of bright and colourful embroidery. In the thirteenth and fourteenth centuries monastic embroideries developed a simpler style where designs and motifs were voided on fine linen cloth with the outlines and background embroidered in coloured silk. Motifs were strongly influenced by traditional designs of bird or animal pairs surrounded by elaborate scrollwork.



Paintings

Since ancient times, Greeks, Etruscans and Celts have inhabited the south, centre and north of the Italian peninsula respectively. The very numerous Rock Drawings in Valcamonica go back to 8,000 BC, and there are rich remains of Etruscan art from thousands of tombs, as well as rich remains from the Greek colonies at Paestum, Agrigento and elsewhere. Ancient Rome finally emerged as the dominant Italian and European power. The Roman remains in Italy are of extraordinary richness, from the grand Imperial monuments of Rome itself to the survival of exceptionally preserved ordinary buildings in Pompeii and neighbouring sites. Following the fall of the Roman Empire, in the Middle Ages Italy, especially the north, remained an important centre, not only of the Carolingian art and Ottonian art of the Holy Roman Emperors, but for the Byzantine art of Ravenna and other sites.

Italian painting began to develop beyond the influence of Byzantium in the Duecento or 13th century, with Cimabue, Duccio and Giotto, maintaining its lead throughout the Italian Renaissance, and reaching a particular peak in the High Renaissance of Leonardo da Vinci, Michelangelo and Raphael, despite great political turbulence.

Italy retained its artistic dominance into the 17th century with Mannerism and the Baroque, and cultural tourism became a major prop to an otherwise faltering economy. In the 18th century Neoclassicism originated in Rome, but this was the last such Italian-born style that spread to all Western art. However, Italy maintained a presence in the international art scene from the mid-19th century onwards, with movements such as the Macchiaioli, Futurism, Metaphysical, Novecento Italiano, Spatialism, Arte Povera, and Transavantgarde.



Italian art has influenced several major movements throughout the centuries and has produced several great artists, including painters, architects and sculptors. Today, Italy has an important place in the international art scene, with several major art galleries, museums and exhibitions; major artistic centres in the country include Rome, Florence, Venice, Milan, Turin, Genoa, Naples, Palermo, Lecce and other cities. Italy is home to 51 World Heritage Sites, the largest number of any country in the world.

Jewelry

He early history of Italian jewelry begins approximately three thousand years ago with the Etruscan civilization. Populating the southern tip of Italy known today, these people, many feel, created jewelry that has never been equaled.

There are considered to be three periods of noticeable differences in Etruscan jewelry and gold work: the first being a close association with Egyptian creations, the second was the influence of Greece, with the period of decline composing the third.





For the Etruscans, all jewelry was popular. Men and women wore rings on every joint of every finger, all the rings being carved with amazing realism. Head ornaments, diadems and wreaths of flowers elaborately dressed the heads of many women. All of these ornaments were crafted of fine gold, many accompanied by long gold hairpins topped with balls or acorns. Amber was the most favored stone, set in silver, gold or moonlight tinted gold called "electrum". Their granular gold work was as fine as the Phoenicians, but lost its popularity with the influx of Greek filigree.

The universal use of amulets was not ignored by the Etruscans. Their necklaces often held a hollow pendant in which was carried a magic token. These pendants, called bullas, were molded from gold to form tiny vases, heads of gods or small animals.

The most important offspring of Greek and Etruscan design appeared in Roman jewelry. Conquering roman armies brought back artists and craftsmen who continued in the same vein of jewelry developed in their homelands. Gold continued as the metal of ornamentation and wealth. Necklaces were composed of pearls and beads, but there were interspersed with Greek cameos and coins.

It was during the formation of roman ornamental customs that rings took on the onus of being a sign of rank, particularly under Tiberius. The Romans became so frivolous with regard to jewelry that Cato passed laws concerning the amount of ornamentation that could be worn. Men's rings fell under these regulations adjusting the kind of metal allowable under certain conditions. Gold, silver or iron could be used depending on the owner's station. For example, the gold rings given to senators could not be worn in private life, but were to be used only when the senator was sent on an embassy as a badge of office. The only type of ring not under the censor's ban was the iron signet ring.

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