



Forum of the ecomuseums and community museums



WELCOME

L'iniziativa si è resa possibile per la collaborazione e l'impegno di:



Giuliana Castellari, Gerard Corsane, Heloisa Costa, Hugues de Varine, Stefano Della Torre, Iñaki Diaz Balerdi, Donatella Murtas, Elena Mussinelli, Giuliana Ricci, Roberta Tucci

Ecomuseo delle Acque del Gemonese (Friuli Venezia Giulia)
Ecomuseo Anfiteatro Morenico di Ivrea (Piemonte)
Ecomuseo di Argenta (Emilia Romagna)
Ecomuseo del Casentino (Toscana)
Ecomuseo delle Erbe Palustri (Emilia Romagna)
Ecomuseo della Judicaria (Provincia Autonoma di Trento)
Ecomuseo del Lago d'Orta e Mottarone (Piemonte)
Ecomuseo del Paesaggio Orvietano (Umbria)
Ecomuseo del Paesaggio di Parabiago (Lombardia)
Ecomuseo della Valle Elvo (Piemonte)
Laboratorio Ecomusei (Piemonte)
Rete ecomusei della Provincia Autonoma di Trento
Rete ecomusei del Salento (Puglia)

Omar Barbieri, Marina Bertolini, Martina Bombaci, Raul Dal Santo, Filedeflja Musteqja, Óscar Navajas Corral, Odalice Priosti, Anna Prodram, Etelca Ridolfo, Raffaella Riva, Ersilia Tondolo

Con il supporto di:



The Community of ecomuseums practices and Hugues de Varine have been growing together the idea of an international gathering of ecomuseums and community museums several times. The occasion was offered by ICOM which decided to make the 24th General Conference in Milan. The theme of the conference concerns "Museums and cultural landscapes", a challenge for Italians ecomuseums that devote a day to demonstrate publicly their commitment to preserving and renewing the landscape and cultural heritage of its territories every year since 2007.

In 2015 in Trento, during the annual meeting of the Community of practices, it was decided to draft a document that would gather the twenty years experience of Italian ecomuseology to be presented in Milan during the ICOM General Conference. From here it started the idea (proposed in Casentino, completed in Cervia and structured in Argenta) to make a special meeting to allow all the ecomuseums in the world that are engaged in the protection, study and education about landscape, in the active involvement of the population in their activities, in the definition and implementation of sustainable land policies, to find each other and talk to each other.

With the collaboration of the Executive Council of ICOM Italy, the availability of the Milan Polytechnic and the voluntary contribution of many ecomuseum operators, this important event is taking shape.

The coordination of the Italian ecomuseums welcomes all delegations, professionals and operators who with their experiences are attending the Forum of ecomuseums and community museums, wishing everyone to take the opportunity to share projects and ensure opportunities of exchange and cooperation for the future.

Authors |

Nerina Baldi, coordinator Ecomuseo di Argenta (Emilia Romagna)
Raul Dal Santo, coordinator Ecomuseum of Parabiago and Lombardia Ecomuseum Network (Lombardia)

Coordination Group for an ecomuseum Italian network
info@ecomusei.eu

INTRODUCTION

We find in this catalogue a convincing demonstration of the existence, vitality and diversity of a world Ecomuseum/Community Museum movement, which has now reached its full development. Particularly here in Italy, where it has found an exceptionally favourable field for experimentation. The time and place of the ICOM General Conference, to be held this year in Milan, was an ideal opportunity, because Italy is also a unique country where twelve regions have already recognized by law the importance of ecomuseums for local development through the participatory management of the common heritage.

The communications listed and summarized here show clearly that ecomuseums in their large majority, like community museums in other countries, are at the fore-front of the promotion and operation of the concept of "cultural landscape", which is the central theme of the ICOM Conference. Ecomuseums, which in Italy are sometimes called "of landscape", tell us in this catalogue and will describe in their public presentation their experiments, methods, co-operations which give the ecomuseum movement, in over 40 countries, on all continents, its originality, its effectiveness, besides more traditional museums and other institutions which are responsible for inventory, protection, use and promotion of natural and cultural heritage. Better than most other cultural agents, they represent the "sense of place": they foster local identity and welcome new residents and visitors, they open windows to the outside world, they revive old traditions and crafts, they promote creativity and initiatives.

Town and country ecomuseums, museums founded by native communities in America or in Asia, laboratories of micro-economy or community based responsible tourism operators, new professions for facilitators or mediators, landscape and environment observatories or promoters of organic agriculture, all respond to specific needs and expectations, and invent original solutions, adapted to local contexts and the modern way of life. This is listed here and will be shared in Milan.

This rich material has been assembled not only to pave the way to other similar meetings at national or international levels, which will contribute to the reinforcement of the ecomuseum movement, but also, and perhaps mostly, to give birth, in the months and years to come, to projects and actions, exchanges and co-operations between ecomuseums and community museums from different countries across the language barrier and despite financial constraints. There is no ecomuseum model or standard, each ecomuseum is

unique and original, but the movement needs trans-regional and trans-national exchanges and projects to build up an active professional community and a true ecomuseology. After previous international encounters of ecomuseums (in Brazil or in China) and of community museums (in Latin America), the symbolic coincidence with the ICOM General Conference gives visibility to the movement.

Let us hope that, in each country as well as at international level, the ecomuseum and its different names and forms be recognized as legitimate and efficient tools for local community management of heritages and cultural landscapes.

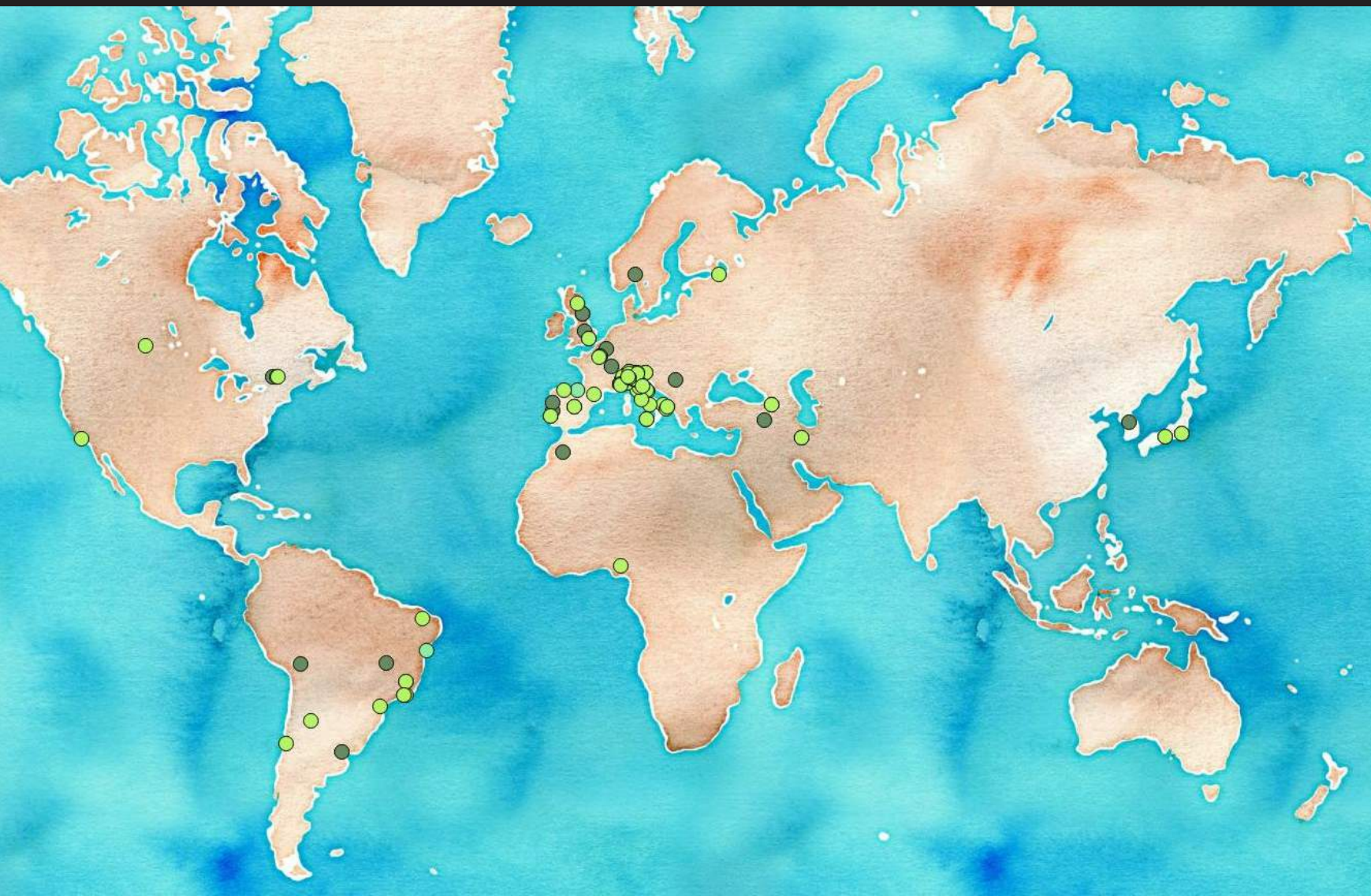
74 communications from 15 countries are present in this catalogue. Some of their authors, unfortunately, were not able to attend physically the Forum. An international Jury of experts has evaluated all of them and has recommended to make them available to the participants of the Forum and to the Ecomuseum community, through public presentation or Poster exhibition, and then in a post-Forum e-publication.

We must thank the ICOM Conference organizing committee and the Politecnico di Milano which made possible the organization of the Forum, the presentation and the publication of these communications. We must also express our gratitude to the volunteers who have, tirelessly, collected, translated, classified these abstracts, assisted the members of the Jury, maintained a frequent correspondence with the authors, and eventually put together this catalogue.

And we acknowledge the mobilization of the authors themselves, who have responded so generously to the "call of papers" and demonstrated their sense of a common goal: the defence and illustration of the living heritage of mankind at its most humble level, in situ.

Author |

Hugues de Varine, Researcher in local development and heritage strategies



FORUM OF ECOMUSEUMS AND COMMUNITY MUSEUMS

July 6



July 6

The Strategic Manifesto of Italian Ecomuseums

Andrea Del Duca

Network a Wealth to imagine the future

Alexandre Delarge

The social technologies of community ecomuseums and museums

Yara Mattos

Challenges of Japanese ecomuseums in the beginning of 21st century

Kazuoki Ohara

MINOM Portugal

Aida Rechena

The status and perspective of Korean Ecomuseums

Eun Sok Bae

The world of Chinese ecomuseums

An Laishun

The Catalan Museum Networks

Fabien Van Geert

A Sense of Place in EU and LAC. The Role of Landscape for Ecomuseums

Karen Brown

Various groups of native community museums

Hugues de Varine

The development of native community museums in Canada

Julie Graff

ICOFOM, Museology and Ecomuseology

Bruno Brulon Soares

ICOMOS Italie

Pietro Laureano

Intangible Cultural Heritage between ecomuseum and heritage communities

Renata Meazza

Identity and actions of responsible tourism

Pina Sardella

PLENARY SESSION

THE STRATEGIC MANIFESTO OF ITALIAN ECOMUSEUMS



MONDI LOCALI

Una comunità di pratiche ecomuseali

"Local Worlds" was born in Italy in 2004, at the instigation of the Autonomous Province of Trento and with the collaboration of IRES Piemonte in the framework of a European project. It is a Community of practices, which today brings together about twenty Italian ecomuseums, along with other organisms and individual researchers who identify with an idea of museology based on the community residents' respect for their tangible and intangible heritage and the diversity within and between cultures.

Its members are united by the desire to develop initiatives to promote local heritage and landscape which directly involve the residents and raise their well-being, and share these initiatives with others in order to disseminate them and verify their effectiveness. With the "Giornata del Paesaggio", promoted since 2007, ML aims to highlight what ecomuseums do every year for their landscape, which is no longer an exceptional fragment of territory, determined by preordained criteria and separated from what it is not considered as such, but coincides with the social perception of the whole territory by its inhabitants: a common good of which quality depends on the commitment of everyone and affects the quality of life of every person.

The term "ecomuseum" was introduced in 1971 in France by Hugues de Varine e Georges Henri Rivière to designate a new approach to museology and cultural disciplines in general. It extends the museum research and conservation parameters to the whole heritage in a specific area.

Heritage includes all moving and static, physical and intangible, landscape and environmental, knowledges, traditions, and technologies who belongs to community and territorial identity.

Since the 90's ecomuseums in Italy offered actions and an original approach to delicate issues for combining culture and environment, preservation and development local identity and tourism. In 2004 started the "practice community" Mondì Locali - Local Worlds with the subscription of ecomuseums, other person, and researchers. They identify in an idea of museology based on participation of communities to develop local heritage enhancement.

Over all these years italian ecomuseums indertook operative substance and awareness of their own role, starting from their own distinctiveness; setting up thinking process with local communities; furthering and testing new strategies and work tools; interacting and impinging on afoot territorial processes. From a legal point of view there are 12 italian regions or districts with a law about ecomuseums. In some regions there are ecomuseum networks.

Italian ecomuseum improved tools and work strategies based on involvement, sharing and facilitation.

Day of the landscape; Parish maps; Landscape maps; Participatory heritage inventory; River contract / Participative paths; Statute of places; Facilitation / empowerments; short agricultural food chain; Interpretation and narration; Mondì Locali - Local Worlds.

With them ecomuseum have started and strengthened with their communities new analysis strategies and collective and inclusive work. For contents and and updates see www.ecomusei.eu.

To improve effectiveness of ecomuseums, in 2015 the constitution of a National Network was proposed. Its aims are information exchange, new alliances with similar institutions and planning effective actions for sharing and work.

The purpose of Agenda 2016/17 on which the ecomuseums will have to operate are:

Processes of regionalization and landscape management: sharing of good and replicable practices of landscape management, with scientific and technical partners from universities and others.

Processes of capitalization heritage development and heritage inventories: to further local heritage perpetuation, preventing dissipation and promoting a reinterpretation as "common resource".

In this context the theme of intangible heritage (Faro Convention) takes on particular strategic value.

Training, research and fundraising: Promote partnerships with public and private research institutions to increase projects and cooperation between best practices. A format for the call of cooperation between ecomuseums and third parties is proposed.

Local development and quality of life: ecomuseums can be an incentive for new local economic forms, connecting traditional knowledges, technological innovation and shared staging for a human based future, respectful of Earth and quality of life. Guide lines for new productive systems based on cultural heritage are proposed.

Education and sociocultural activities: Ecomuseums showed they can be effective workshops for teaching and crossing and multidisciplinary educational activities, around issues of sustainability, landscape and cultural heritage. They strengthen community awareness about their own heritage value.

In order not to lose the wealth of experience gained, ecomuseums will promote a monitoring and sharing of the obtained results.

The following Handbook is a fundamental part of the Agenda. It explains ecomuseum nature.

Ecomuseum is

Landscape: it's expression of community acting on landscape, of its evolution and culture. Landscape is transformation, a dynamic, productive, creative, vital resource.

Community and people: they are the "main and substantial" heritage of ecomuseum, from whom come its actions and the creation of a sense of belonging to a territory.

Identification: Ecomuseum exists if community, single people and new inhabitants identify in it.

Management: it forwards cooperation between volunteer, associations, public and private stakeholders and professionals. Management should guarantee delegation and balance between wishes of co-partnership and public institution participation. Experience suggests the creation of sharing companies between public and private.

Education, research and territorial governance: Participatory Processes are a support for landscape planning and cultural certification.

Development and economy: Contemporary social and economic challenges

puts ecomuseum working in an economic dimension, on community "sensitive border" where you can find some key theme.

Nutrition and food are elements distinguishing rural, cultural and "know-how" Italian landscapes; they link health, food and environmental wellness, new job opportunities and opportunities against depopulation of rural and marginal areas.

Craftsmanship and training: crafts and handmade knowledge, linked to environmental resources and landscape, can start a pact between generations, technological innovation and create new job opportunities for young people.

Tourism & Reception. Competence is an obliged system requirement where tourism is a strategic choice. Ecomuseum can offer an innovative, seductive and affective turistic proposal based on high affectional value that community gives to local heritage.

Network: exchange, experience fusion. For linking national and international ecomuseums and Community Museums working with other subjects (f.e. natural parks) involved in landscape development.

Authors |

Nerina Baldi, coordinator Ecomuseo di Argenta (Emilia Romagna)
Mariosa Barangari, coordinator Ecomuseo delle Erbe Palustri (Emilia Romagna)
Francesco Baratti, coordinator of Salento Ecomuseum Network (Puglia)
Giuliano Canavese, coordinator Ecomuseo AMI (Piemonte)
Giuliana Castellari, cultural operator of Korakoinè Association (Emilia Romagna)
Raul Dal Santo, coordinator Ecomuseo di Parabiago and Lombardia Ecomuseum Network (Lombardia)
Andrea Del Duca, coordinator Ecomuseo Lago d'Orta e Mottarone (Piemonte)
Guido Donati, coordinator Ecomuseo della Judicaria (Provincia Autonoma di Trento)
Maura Gibilini, coordinator Ecomuseo del Paesaggio Orvietano (Umbria)
Giuseppe Pidello, coordinator Ecomuseo della Valle Elvo (Piemonte)
Raffaella Riva, research and teaching assistant of Politecnico di Milano (Lombardia)
Andrea Rossi, coordinator Ecomuseo del Casentino (Toscana)
Eliana Salvatore, coordinator Laboratorio Ecomusei (Piemonte)
Adriana Stefani, coordinator of Trentino Ecomuseum Network (Provincia Autonoma di Trento)
Maurizio Tondolo, coordinator Ecomuseo delle Acque (Friuli Venezia Giulia)

Coordination Group for an ecomuseum Italian network
info@ecomusei.eu



NETWORK A WEALTH TO IMAGINE THE FUTURE

The *Fédération des écomusées et des musées de société* (Fems) is an association of 200 museums and ecomuseums, disseminated in France. 1/3 of its budget comes from state subsidies, 1/3 from subscriptions 1/3 from own resources.

The Federation was created in 1989, its first objective was to connect and help ecomuseums, as well as to make them best known. That's why, at the beginning, it took part to the SIME (international Fair of museums and exhibitions) and it published a collective leaflet about ecomuseums. In 1991, the French Ministry of Culture organized a conference which aimed at defining a new family of museums called "musées de société" (society museums). They belong to social sciences, are meant to relate the evolution of people and societies, and work to get museography and mediation to change. In 1992, following that conference, the Federation of ecomuseums added to its name "and society museums".

From 1989 to 2016, the Federation frequently changed strategy. At the beginning it acted as a super Society Museum, through creating cultural and collaborative outputs. Then it tried to gain a better image among authorities and the general population. Besides, it provided services to its members and helped them to improve the way they work. Later, the Federation got in contact with a wide range of institutions and professional groups, and was involved in local development and tourism. A further strategy was to deepen the links with members, and to promote the renewal of museography. During the last five years, the Federation improved its image by moving its headquarters to the MUCEM (a National Museum in Marseilles), developing its network and increasing the services to members, reinforcing at the same time its visibility and the specific character of society museums.

The aim of the Federation is to increase its members' notoriety, reinforce and revitalize its network, represent nationally its members, uphold the philosophy and the interests of society museums, help to improve the way museums do their job, be a recognized partner at national level, and assert its civic values and the specificity of ecomuseology.

In 2011, the Federation adopted a text which defines a society museum, and replaces the *définition évolutive* written by George Henri Rivière in 1980, which

FÉDÉRATION DES ÉCOMUSÉES ET DES MUSÉE DE SOCIÉTÉ www.fems.asso.fr

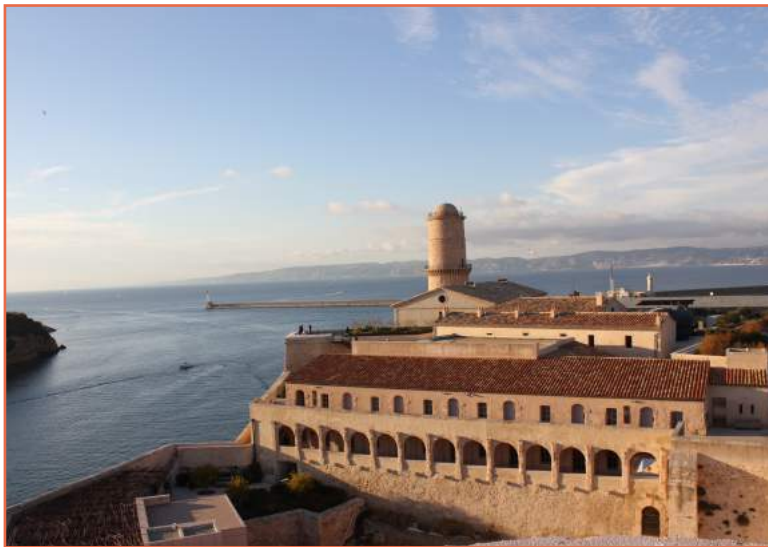
The Fédération des écomusées et des musées de société is an association of no less than 200 museums or heritage institutions. It was created in 1989, first to join together ecomuseums, then in 1992 it enlarged to all museums referring to social sciences (musées de société) They all have non commercial aims, and are involved in social economy as well as local development. The status of the memberships are public or private, they all are of very various size: they employ one to two hundred employees. They might or not have a state agreement (he label "Musée de France"). They mainly are established in France, all around the country, in rural and urban areas, but some are Swiss, Belgian or Canadian (Québec) One third of their budget comes from state subsidies (culture ministry and tourism ministry), one third from membership fees and one third from their own resources mainly payment for services. The federation is meant to animate the network of museums, initiate discussions and professional training, strengthen ecomuseums and society museum's notoriety and philosophy, enhance a documentary vigilance on museum subjects. We propose themes of discussions and support social and responsible economy, sustainable development.



had become outdated. In the new text, the society museum is considered as a place where inhabitants may debate and build collaborative activities.

If we consider that nowadays all museum have been influenced by the New Museology, it is partly due to the activities of the Federation and its members : the way they act in their museums, the papers or speeches they produced during conferences, the media tools they have create, their involvement in administrative or professional groups or committees.

The reinforcement of the network and its collaborative actions, the share of values, the help Federation gives to its members, all that gives strength and notoriety to society museums. But, perhaps above all, the shared discussions make the members feel as part of the same family. That is why the annual meeting and conference is so important. It gives the opportunity to keep our common philosophy alive and to discuss the way one can adapt to society changes. For example the last two annual conferences dealt with participation and outdoors activities.



Looking at all the activities developed in all the ecomuseums or society museums, one can think that if we could gather them all in one place, it would create an ideal ecomuseum which could take over all the activities linked to heritage and local development, i.e. being what Daniele Jallà calls Center of Heritage Responsibility

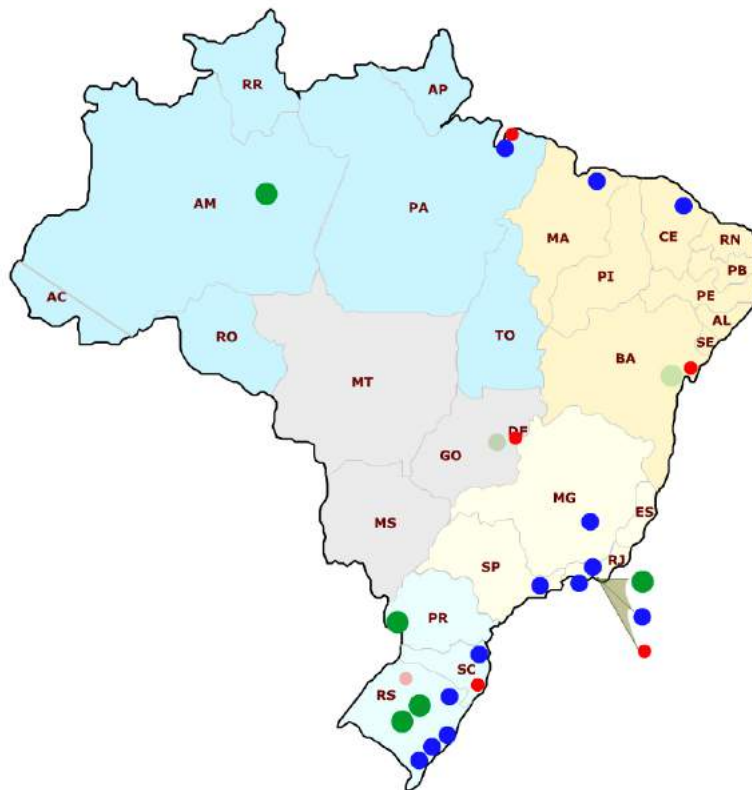
Photo M.P. Mailé

Author |

Alexandre Delarge, Directeur de l'Écomusée du Val de Bièvre
Président de la Fédération des écomusées et des musées de société
contact@fems.asso.fr

THE SOCIAL TECHNOLOGIES OF COMMUNITY ECOMUSEUMS AND MUSEUMS

Community museums, ecomuseums and parent institutions as places of innovative social technologies: case study is the Integral Program of Education Networks developed by Maranguape Ecomuseum, Ceará, in partnership with a local school. The collaborative methodology of learning in network among: Ecomuseum, School and Community. Led to the concept of “**self-educated community or self-educated city**” (2015), the methodology of Ecomuseums and Community Museums includes social technologies in its learning contents and its practice, beyond Permaculture, Heritage Education, dialogic parameters and actions intentionalities, among others. This Social Technologies is also developed by the pioneer NPH Santa Cruz Ecomuseum (1983) which adopted the concept and included it in the reform of its own Statutes (August,2015), through practices and methods, which were already presented at IIIrd International Meeting of Ecomuseums and Community Museums(III EIEMC) Rio de Janeiro (2004) and also at IV th EIEMC, Belém (2012). In synthesis, we describe a community pedagogy of appropriation and sharing of heritage, in partnership among Ecomuseums, Schools and Communities. ABREMC contribution is research, mapping, formation of interactive networks and diffusion of the initiatives from ecomuseums in process. The benefits will be strengthening and capillarity of the innovative Social Technologies created by ecomuseums and making them responsible for their cultural landscape, in other words, “**communities of landscape**”.



Authors |

Maria Terezinha Resende, Presidente ABREMC e coordenadora Ecomuseu da Amazônia
Yara Mattos, Vice presidente ABREMC e coordenadora Ecomuseu da Serra de Ouro Preto
Odalice Priosti, Secretária ABREMC e coordenadora NPH Ecomuseu de Santa Cruz
Nádia Almeida, Diretora de comunicação ABREMC e coordenadora Ecomuseu de Maranguape
Bianca Wild, Tesoureira ABREMC e coordenadora Ecomuseu de Sepetiba

ABREMC Associação Brasileira de ecomuseus e museus comunitários
abremc@br.inter.net

ABREMC

www.abremc.com.br

L'ABREMC a été fondée en 2004, pendant la III Rencontre Internationale des Ecomusées et des Musées Communautaires, réussie à Rio de Janeiro, à Santa Cruz. Elle veut réunir les écomusées, les musées communautaires, les musées de territoire, et des expériences semblables ou dans cet esprit, nés au sein des communautés qui veulent créer et administrer leur musée. La mission de cette institution c'est la solidarité aux expériences encore embryonnaires et le partage des méthodes et pratiques.

CHALLENGES OF JAPANESE ECOMUSEUMS IN THE BEGINNING OF 21st CENTURY

The 1990's was the infancy of Japanese ecomuseums and now after two decades passed, we have got small experiences. The first ecomuseum in Japan was born in 1989 and Japan Ecomuseological Society (JECOMS) established in 1985. The number of ecomuseums became increasing little by little, now around 100 movements or organizations are regarded.

JECOMS is the only society for ecomuseum which contains both individual and corporate members. I think that we couldn't have made any strong network, yet.

The actual situation of ecomuseums' activities was nationally surveyed in 2007. The questionnaire contains 36 items of checklist based on the article by Corsane, Davis and Italian ecomuseums (Corsane, 2007). The mails were sent towards 117 ecomuseums all over Japan. In the result, the weak points were considered on less collaboration with existing museums, less involving works of fine arts and less scientific. Because most cases have been based on lay people, they are still weak now.

One of new challenge of ecomuseum in Japan is "authorizing". Some ecomuseums have changed their name since they had got the certification of other name like as "geo park" or "eco-park" which are authorized by great organizations. We know in the concept of it, "ecomuseum doesn't need to be authorized" as Rivière said. It must be free from any power, but many Japanese people like authorizing.

Another challenge is sustainability on the financial vision. Many ecomuseums in Japan have voluntary founded by local small associations with less or no financial support from municipalities.

Some examples in Japan will be shown.

It is important to survive the activity that the networks like Italian or French which support the communication and mutual instructions. Also it should be better for our vulnerable ecomuseums to get law or legal authorization.



Author |

Kazuoki Ohara, Professor of Department of Architecture, Yokohama National University
President of Japan Ecomuseological Society
ohara@ynu.ac.jp

THE STATUS AND PERSPECTIVE OF KOREAN ECOMUSEUMS

Various forms of folk villages have existed in Korea that well preserved the tradition and everyday life of the local residents. It was only since the new millennium that the term 'ecomuseums' came into use. Since then, the concept of ecomuseums, its development process, international cases and how they can be applied domestically have been actively discussed. The ecomuseums currently existance in Korea can be categorized into 7 types of themes – history and cultural heritage, industrial heritage, theme park, urban regeneration, natural environment, agriculture and fishery, and art community – they are found in approximately 40 cases.

Ecomuseums in Korea are often launched in a top-down format, financially supported by the central or local government with the participation of the experts as consultants, rather than through voluntary movements by the residents. Such method may degrade flexibility and spontaneity but it also works as an advantage in creating large scale ecomuseums by forming a relationship between the cities. Moreover, in Korea the title of small sized ecomuseums based on local communities are often changed to or “maeul bakmulgwan” (translated into 'village museum') to avoid usage of foreign terminology.

In this paper we propose additional ecomuseum evaluation index by putting into consideration Korea's current status: (1) what is the rate of financial support provided by the high level organizations like the central and local governments in terms of establishment and management of an ecomueum, (2) how is the living boundaries of the area being maintained without being directly linked to the capital and the metropolitan regions, (3) does it clearly suggest the local residents of the economic benefits and compensation scheme obtained through the preservation of the historical sites and legacies, (4) do small sized private museums in the area play an essential role in the ecomuseum's management etc



Authors |

Eun Sok BAE, Director Korea Ecomuseum Research Institute
best-96@hanmail.net

Dong-uk IM, Research Assistant Professor Graduate School of Hankuk University of Foreign Studies
im.dong.uk@gmail.com

Jong Oh LEE, Professor Graduate School of Hankuk University of Foreign Studies
santon@hufs.ac.kr

THE CATALAN MUSEUM NETWORKS



These last years of intense economic crisis have hit the ecomuseums and the territory museums in Catalonia as well as the processes of economic, social and cultural development of many territories connected to these sectors. This process, beyond of the direct consequences, like the budget and human resource limitations and the elimination of new projects, involved the implementation of new strategies that are leading to new reflections, management systems and actions that make it possible to adapt to these new and complex times.

Certainly, the support of the relationships with the local people, to provide the museum of social functionalities, the network with other territory institutions and the creation of new synergies with the local economic sectors are helping maintaining these heritage projects active.

In this way, we suggest to start with an example, the Ecomuseum of the Aneu valleys, located in the north of Catalonia, in the Pyrenean area, to analyze practical strategies they are developing and to generate a wider debate to help us understanding where ecomuseology and territory and society museums in Catalonia are going towards.

The debate is based on these bullet points:

- The juridical situation. The bond with the local environment and its necessities. The creation of autonomous and involving managing structures.
- The heritage recourses as tools to activate process of development and local cohesion.
- The debate about heritage and tourism.
- Local, national and international networks. Information flows, experience exchanges and the creation of lobbies.
- The knowledge and research as a base for territorial action.
- The synergies with the local economic sectors.
- Immaterial heritage, cultural landscapes and new heritages.

Authors |

Jordi Abella Pons, Director Ecomuseu de les Valls d'Àneu
jabella@ecomuseu.com

Iñaki Arrieta Urtizberea, Profesor Universidad del País Vasco/Euskal Herriko Unibertsitatea
Facultad de Educación, Filosofía y Antropología

Xavier Roigé Ventura, Universitat de Barcelona

Fabien Van Geert, Université Paris 3-Sorbonne Nouvelle



A SENSE OF PLACE IN EU AND LAC

First, ICOM-Europe and ICOM-LAC submitted a funding proposal to the Horizon2020 Call INT 12 “The cultural, scientific and social dimension of EU-LAC relations”, focusing on questions of migration, community cohesion, technology, and sustainability in eco/community museums in each region. We wish to present this project with a view to taking it forward in a collaborative framework. Next, Karen Brown will present findings of a Royal Society of Edinburgh-funded project in which the 2016 “strategic document” of eco-museums is brought to bear on case studies in Scotland and Costa Rica. Taking account of all monuments, sites, landscapes, artefacts and documents of the ecomuseal collection, questions will include: what are best processes of sustainable local development in each region?; when few people remain, where is the sense of place?; through what activities are young people engaging with traditional knowledge?; can eco and community museums foster human well being and cultural distinctiveness through nature and culture?

Finally, Luís Raposo’s paper will open up discussion on “in situ and ex-situ musealization”. If landscape is it itself irremovable, what other choices do museums have than to adopt strictly in loco museological strategies? But primarily, what are landscapes? Have “cultural landscapes” to be natural/physical? Alternatively, are they primarily ideological/symbolic in nature? If the strict relationship between physical place and cultural perception is to be nuanced, then should we discuss both in situ and ex situ musealization strategies? Three ideal museological devices are considered and balanced herein: the musealized site; the interpretative center; and the monographic museum each one trying to find their relative strengths and weaknesses. If we want to advocate cultural landscape museological projects, involving local communities more than foreigners, would the most efficient method not be to promote the building of documentary and interpretative centers, rather than museums in the traditional sense?

MUSEUM, GALLERIES AND COLLECTIONS INSTITUTE

www.st-andrews.ac.uk

The Museums, Galleries and Collections Institute (MGCI) was set up for research, education and training in cultural heritage, with a particular focus on museums, art galleries and historic houses, and their collections.

The Institute was founded upon the expertise built up over many years from running our Museum and Gallery Studies courses, which have helped to establish St Andrews as Scotland’s leading centre for training and research in the heritage sector.

Collections are at the heart of museums, and of our museum training. The importance of collections has been recognised in recent research and publications. Collections, in the widest context, are the starting point for the research of the Institute.

Authors |

Karen Brown, Director Museums, Galleries and Collections Institute, University of St Andrews
keb23@st-andrews.ac.uk

Luís Raposo, Vice-Chair, ICOM Europe Head of Research, National Museum of Archaeology
luisraposo@mnaarqueologia.dgpc.pt

EL PASADO SIEMPRE ESTARÁ FRENTE A PRESIENTE

Una intensa agenda de reuniones fue promovido en Brasil mediante la vinculación de varias personas, asociaciones indígenas, universidades y otros asociados, entre los años 2012 y 2015, lo que favoreció y reforzó el enfoque, el diálogo y la cooperación entre los diferentes actores sociales y colectividades étnica envuelta en cuestiones museológicas. Estos momentos y oportunidades que implican el intercambio de conocimientos científicos y tradicionales, presentación de investigación y debates sobre temas epistemológicos y teórico-metodológicas son oportunidades únicas para la observación y el seguimiento de las interacciones resultantes de los procesos de contacto entre representantes museológico entre las poblaciones indígenas de varios lugares de Brasil.

A nivel local, nuestras experiencias se encuentran en los estados de Ceará y Pernambuco, noreste de Brasil. A nivel regional, los representantes de los pueblos indígenas para desarrollar procesos museológicos en estos estados han hecho un diálogo con el movimiento indígena, organizaciones indígenas, el Estado, la Universidad, entre otras instituciones, sobre el papel indígena en la construcción de representaciones de sí mismos que materializarse en la organización de museos, casas indígenas de memoria y / o exposiciones de los museos en sus territorios. A nivel nacional, la cooperación en curso construida por los nativos de estos estados ha participado y se entrelazan con las exigencias y situaciones de otros grupos étnicos - en los estados de Sao Paulo (región sudeste), Amapá y Amazonas (región norte). Algunos de éstos diálogo intercultural se están realizando en que pasó a denominarse en diciembre de 2014, Red Indígena de Memoria y Museología Social de Brasil.

En este trabajo se presenta notas etnográficas sobre el establecimiento de una red de contactos, intercambios, colaboraciones y diálogos entre los representantes de los pueblos indígenas que experimentan procesos museológicos en sus territorios en Brasil.



Author |

Alexandre Oliveira Gomes, Profesor de Grado Indígena Intercultural Universidad Federal de Pernambuco
amanayparangaba@yahoo.com.br

IDENTITY AND ACTIONS OF RESPONSIBLE TOURISM



“Responsible tourism is tourism realized according to the standards of social and economic justice and respectful of cultures and the environment. Responsible tourism recognizes the centrality of the local hosting community and its right to be in charge of the sustainable and socially responsible tourism development of its living area. It facilitates a positive interaction between the tourism industry, local communities and travelers.”

Definition adopted by AITR meeting in Cervia, 2005

The Italian Association of Responsible Tourism (AITR) was established in 1998, it is now joined by a hundred partners and is part of a European network (EARTH).

It promotes, qualify, diffuse, update and protect the cultural contents and the resulting actions under the term ‘responsible tourism’.

It aims to transform tourism as a whole according to a philosophy of development based on environmental sustainability, corporate social responsibility, gender equity, fair economic fallout on local communities.

These standards also inspire cooperation projects aimed to promote tourism development in Southern countries. This is a key activity sector for ICEI (AITR’s founding member), whose projects include both the realization of tourist facilities and the complementary development of agriculture, arts and crafts, and product processing.

Another example: Vaggi Solidali (a Turin-based tour operator and AITR member) has created ‘Migrantour’ a ‘tour around the world’ in the city, involving migrant people as guides, to emphasize and valorize locally-occurring forms of interculturality, though sites and pieces of heritage.

A key prerequisite of the capacity for designing and implementing projects of this kind is training, on every level. A valuable contribution in this sense resulted from the synergetic meeting with Hugues De Varine and the joining to the Strategic Paper for the Ecomuseums Forum, with its potential for joint projects.



Author |

Pina Sardella, Vicepresident of ICEI (Istituto Cooperazione Economica Internazionale)
pinasardella@icei.it

FORUM OF ECOMUSEUMS AND COMMUNITY MUSEUMS

July 7



**POLITECNICO
MILANO 1863**

DIPARTIMENTO DI ARCHITETTURA,
INGEGNERIA DELLE COSTRUZIONI
E AMBIENTE COSTRUITO

July 7

Sociomuseology and community museums

Ana Mercedes Stoffel - Perfil

The concept of the Ecomuseum Collection

René Binette

Participación social en los museos del País Vasco

Iñaki Díaz Balerdi

Ecomuseums and Unesco heritage sites

Raffaella Riva

Getting to the core: can ecomuseums foster cultures of sustainability?

Glenn C. Sutter

FIRST SESSION

**The ecomuseum and community
museums approach to landscape
enhancement: theoretical considerations
and experimentations**

SOCIOMUSEOLOGY AND COMMUNITY MUSEUMS



MUSEO DE LA BATALLA

www.museubatalha.com

The village of Batalha in Portugal, lives the advantages and disadvantages of owning a World Heritage architectural monument. Almost hidden by the shadow of this enormous monastery, need to tell his story and show the life and projects that exist around the extraordinary medieval religious building.

For this reason, the museum's program was carried out with the active participation of the population, promoting their sense of identity and values and dreams for the future.

With a priority sense of inclusion, the museum is divided into six thematic areas dedicated to past, present and future. The past speaks from the beginning of time and the geological setting of the area until the day that the municipality approved the creation of the museum in 2003. The present shows the territory and invites visitors and residents to know and enjoy natural and cultural heritage.

Participatory research projects and engagement programs of the population give a contribute to ensure a better future for all. Among other prizes, the MCCB received the Award for Best Museum Award 2012 and the prize Access Culture in 2014 in Portugal and the EMYA Kennet Hudson in 2013.

The present communication consists of two distinct parts. A first theoretical reflection on the Sociomuseología, its basic principles and values in the line of the principles of the New Museology and Community Museology. Sociomuseology promotes the growth of a shared cultural territoriality, the participation of communities in this process, the discovery of the real factors of group identity, interculturalism as attachment mechanism and the right compromise between maintaining cultural authenticity and promoting tourism, as a response to the challenges of the XXI century museology.

The second part will be devoted to the presentation of a communitarian and inclusive project that was developed between 2003 and 2010 through the design, planning and construction of a museum, the MCCB - Museu da Comunidade Concelhia da Batalha, made according to the principles stated above.

The MCCB was sponsored by the Municipality of Batalha and was carried out by a multidisciplinary team of museum technicians, specialists, academics, politicians and citizens, who ran in the correct order as previously defined procedures. These procedures were structured through a Quality System implemented and a Strategic Plan in two phases:

- Design and construction phase - Definition / Explanation / Enforcement.
- Normal operation phase - Management / Evaluation / Permanent Improvement.

A territorial vision, the integration of existing cultural projects; a shared vocation with the community; and a conceptual framework based on research and study of history, valences and future intentions of the community of Batalha were the guidelines which are specified in four key expressions:

- Permanent evolution in the proposals
- Rigorous in the message
- Friendly in the communication
- Accessible to all

Author |

Ana Mercedes Stoffel - Perfil, museóloga
mercedes.stoffel@gmail.com

THE CONCEPT OF THE ECOMUSEUM COLLECTION

Located in the heart of an old industrial and working class neighbourhood in Montréal, Canada, the *Écomusée du fier monde* takes an original approach to the function of collecting and enjoys a special relationship to collective cultural heritage. In fact, its philosophy of ecomuseology stands out from that of the classical museums, particularly in its relationship to objects. More specifically, the *Ecomusée* is not mainly interested in collecting objects; instead, it has made the concept of cultural heritage the cornerstone of its philosophy. As Hugues de Varine put it, “(An ecomuseum must)... be based in the entire heritage of this community, on this territory, instead of building and/or managing a collection.”

In other words, the *Écomusée du fier monde* is not primarily concerned with the collection or acquisition of objects; its aim, rather, is much broader, extending to our cultural heritage in both its material and intangible forms. It keeps its sights set on its three spheres of activity: its territory (geographically speaking) and its thematic and social frameworks. The *Écomusée* makes contributions to our understanding of these three spheres on a regular basis, although it does not set out to systematically acquire the objects that are associated with them. This type of action, related to the ecomuseum’s participatory character, has led the *Écomusée du fier monde* to develop the concept of the **ecomuseum collection**.

An ecomuseum collection can be defined succinctly as follows: a set of material or intangible elements that attest to the culture of a community; the ecomuseum identifies the function of these elements without seeking to acquire them. An ecomuseum collection can be defined succinctly as follows: a set of material or intangible elements that attest to the culture of a community; the ecomuseum identifies the function of these elements without seeking to acquire them.

The collection policy of the *Écomusée du fier monde* is based on three principles:

- The ecomuseum’s responsibility with respect to heritage
- The participation of citizens in this processes
- The transmission of this heritage

Author |

René Binette, director of the *Écomusée du fier monde*
direction@ecomusee.qc.ca



A MUSEUM ANCHORED IN ITS COMMUNITY

www.ecomusee.qc.ca

The *Écomusée du fier monde* invites you to travel back to the time of the Industrial Revolution! As a history and a community museum, we encourage you to explore the history of labour and reflect on the social issues in the area. The *Écomusée* is situated in the former Généreux public bath, a magnificent example of 1920's architecture.

The *Écomusée du fier monde* comprises:

- a neighbourhood and a community,
- exhibitions and publications,
- cultural activities and educational programs,
- a versatile space to host events.

The *Écomusée du fier monde* is a museum that reflects the pride of an entire community.

PARTECIPACIÓN SOCIAL EN LOS MUSEOS DEL PAIS VASCO

Desde el fin de la dictadura y el comienzo de la transición hacia un régimen democrático en España (mediados de la década de los 70) se sucedieron esfuerzos museísticos inspirados en ecomuseos y otros ejemplos de “nuevas museologías”, de las que, en el País Vasco, se consolidaron al menos cuatro iniciativas que tuvimos ocasión de debatir en el III Encuentro Internacional de Ecomuseos y Museos Comunitarios y en el X Taller Internacional del MINOM (Rio de Janeiro, 2004).

Algo más de una década después nos proponemos revisar ese panorama en la Asamblea General del ICOM, en Milan, 2016, e intentar establecer cuáles han sido las directrices generales, los puntos en común, la diferencias entre los distintos modelos y, en última instancia, discutir si aquellos impulsos ahondaron en mecánicas de participación o se desdibujaron en unas prácticas más ortodoxas, más tradicionales, a la hora de llevar a término las correspondientes activaciones patrimoniales y los proclamados deseos de participación social y democracia cultural.

Para ello, se repasarán brevemente los cambios experimentados por los museos del País Vasco en estos años, reseñando nuevas iniciativas y haciendo hincapié en los cuatro ejemplos mencionados en el Taller de Rio: Museo de Artziniega, Museo de la Minería, Parque Cultural de Zerain y proyecto Lenbur, los cuales han experimentado distintos cambios que, hasta cierto punto, los han alejado de aquellas corrientes que, en los principios, sirvieron de referencia para unos modos de hacer alternativos y al margen de la que podríamos llamar museología tradicional.



Author |

Iñaki Díaz Balerdi, Universidad del País Vasco / Euskal Herriko Unibertsitatea
i.diazbalerdi@ehu.eus

ECOMUSEUMS AND UNESCO HERITAGE SITES



The ecomuseums were introduced in France in the Seventies, as tools for the enhancement of “marginal areas”. Relevant examples are the renaissance of the former industrial site of Le Creusot as well as some experiences developed in mountainous areas, geographically and culturally isolated and characterized by a strong local identity.

This attention for the enhancement of “minor cultural heritage” characterizing the first season of ecomuseums, is today not able to express the potentialities of this institution. Indeed, ecomuseums has progressively increased their identity and authority in juridical and normative terms, as well as through the promotion of best practices for local sustainable development practices, based on the participation of communities within the processes of enhancement of their landscape and cultural heritage.

Therefore, the role of ecomuseums has increased in accordance with the evolution of the concepts of landscape (in particular with the Landscape European convention of 2000, focusing on the value of the landscape with regard to the whole territory) and of the cultural heritage (with Faro Convention of 2005 enhancing the value of the cultural legacy).

These character-defining elements distinguish ecomuseums from all the other cultural or environmental institutions. Indeed, in this case, the focus of interest is primarily referred to the design approach, aimed at identifying a proper balance between conservation, enhancement and development in cultural, environmental and social fields.

In this perspective, it is interesting to analyze the role of ecomuseum approach in the management of “exceptional heritage”, such as Unesco world sites and protected areas, within the logic of growth and development in highly sensitive contexts. The research promoted by the Politecnico di Milano and Universidad de La Habana for the enhancement of San Isidro de los Destiladeros in the Unesco site of Trinidad y el Valle de los Ingenios in Cuba, through the creation of an ecomuseum represents a positive example. The leading role of the Ecomuseo della Judicaria has played within the process of recognition of the Biosphere reserve in the Alpi Ledrensi e Judicaria in Trentino (Italy) is extremely relevant.

A wide range of case studies that highlight the strengths of the ecomuseum approach for the management of cultural landscapes.

Authors |

Raffaella Riva, Politecnico di Milano, Department of Architecture
raffaella.riva@polimi.it

Eduardo Salinas Chávez, Universidad de La Habana, Facultad de Geografía
Rosela Ayala Hernández, Oficina del Conservador de Trinidad y el Valle de los Ingenios

GETTING TO THE CORE: CAN ECOMUSEUMS FOSTER CULTURES OF SUSTAINABILITY

Along with changes in designs, policies, and technologies, adjustments will have to be made to our cultures – the attitudes, values, and behaviours that shape how we live – if we want our global economy to operate within a safe and just space. The importance of cultural adaptation was recognized during the recent UN Decade on Education for Sustainable Development (ESD), and continues to be a major theme in the Sustainable Development Goals, but it also continues to be one of the hardest features of sustainability to assess. This talk will examine the connections between ecomuseums and cultural adaptation from two perspectives, using case studies from the Canadian province of Saskatchewan. First, as chair of the Saskatchewan Ecomuseums Initiative, I will elaborate on a recently published toolkit for ecomuseum development that builds on a holistic, culture-centered model of sustainability and recent insights from Taiwan (Liu and Lee, *Sustainability* 7:13249-13269, 2015). In particular, I will reflect on the benefits and challenges of framing discussions around this model in locations where the ecomuseums concept is only starting to take root. These locations include a ranching community associated with a national park, an urban neighborhood with a large First Nations population, a small town in the transition zone between the prairies and the boreal forest, a bedroom community close to the City of Regina, and a popular recreational area recently impacted by poor water quality. Second, I will examine the role that ecomuseums can play in ESD and how that role could be enhanced by the application of a broad assessment framework designed for place-based, transformative learning in a museum setting. A key assumption in this framework is that ESD needs to enhance community health and wellness through educational experiences that foster a culture of sustainability. 290 words

Author |

Glenn C. Sutter, Research Scientist and Curator of Human Ecology
Royal Saskatchewan Museum
glenn.sutter@gov.sk.ca



ROYAL SASKATCHEWAN MUSEUM

www.royalsaskmuseum.ca

Established in 1906, the Royal Saskatchewan Museum (RSM) is a medium-sized museum of natural history and First Nations cultures, with locations in the City of Regina and the town of Eastend. With an annual visitation of more than 150,000, it works to preserve, interpret, and share knowledge in the fields of biology, palaeontology, aboriginal studies, and human ecology. The RSM pursues these goals through a combination of research, educational programming, and exhibits, including a Life Sciences Gallery that looks at recent global impacts due to human activity and the importance of living more sustainably. In 2011, as part of its sustainability research program, the RSM launched a community engagement project called the Saskatchewan Ecomuseums Initiative, in partnership with eight other heritage organizations in the province. Details about this project are available on the Heritage Saskatchewan website at <https://heritagesask.ca/reframing-heritage/community-development> and there is a discussion group about it at www.facebook.com/groups/saskecomuseums/.

July 7



Photo Bruno Catalano



**POLITECNICO
MILANO 1863**

DIPARTIMENTO DI ARCHITETTURA,
INGEGNERIA DELLE COSTRUZIONI,
E AMBIENTE COSTRUITO

July 7

Brazilian cultural melting pot

Odalice Priosti

Museums and voiceless audiences

Federico Sabatini

The biographical approach in museological methodology

Pedro Pereira Leite

El Museo integral de la Reserva de biosfera de Laguna Blanca

Sabine Dupuy

Serra de Ouro Preto

Yara Mattos

Failure of citizen participation in the process of making a historic park

Mariko Takibata

Argenta Ecomuseum

Nerina Baldi

Technological foot-print and cultural identity

Antonella Violano

Musa: a diffused museum

Lionella Scazzosi

Rethinking the margins

Claudio Gnessi

Please save Oudlajan

Susan Habib

SECOND SESSION

Projects of ecomuseums and community museums for the cultural landscapes enhancement: case studies and proposals



BRAZILIAN CULTURAL MELTING POT

Now that we see coming back among the most urgent of world affairs the acute problem of refugees and migrations, which are causes of internal and external conflicts, we must promote respect and tolerance for those who abandon their countries and transfer their memories to other countries, thus participating to the emergence of a mixed culture.

In various regions of Brazil, from North to South, and from East to West, the country has welcomed and still welcomes expatriates and refugees, with their history, their memory and their losses, respecting the living culture which they bring with their luggage. It happened to the Africans during the centuries of forced migrations, it happened again to other migrants of all origins. In Santa Cruz, at the extreme West of the city of Rio de Janeiro, and in many other Brazilian towns [Quarta Colônia, Picada Café, São Paulo, among others] immigrants, beyond their contribution to the economy (agriculture, trade...), have enriched the local cultures. The NOPH Santa Cruz ecomuseum has served, through its museums programmes, the heritage and the memory of immigrants, in the melting pot which has been created, thus contributing to the cultural landscape.

The ecomuseum did it by way of recording the memory of the migrants and of the successive generations during collective workshops, temporary participatory exhibitions using their family souvenirs and archives, celebration of festivals and religious rites, revealing the presence of Chinese, Portuguese, Italians, Spaniards, Austro-Hungarians, Syro-Lebanese, Japanese, and more recently Koreans. This resulted in the local culture reflecting Santa-Cruz as a welcoming community, in all its dimensions.

SANTA CRUZ ECOMUSEUM

www.quarteirao.com.br

In Santa Cruz, an ecomuseum, typically community-based, has been developed since 1983. Volunteers from the community have founded the NOPH-Ecomuseu de Santa Cruz as a tool for cultural identification and resistance for this peripheral neighborhood situated at the extreme west of the City of Rio de Janeiro. Born from a desire to preserve the local memory and to share it with members of the community, the NOPH (Group for orientation and historic research in Santa Cruz) has developed, during the last 33 years, practices and specific methods of action. It adopted the name ecomuseum during the 1st International Meeting of Ecomuseums held in 1992 in Rio de Janeiro. It became then "NOPH – Ecomuseu de Santa Cruz". It was and still is an experience of pedagogical appropriation of the common heritage, through collaboration with elementary schools, high-schools, universities and other local institutions, in order to strengthen the feeling of belonging and of responsibility for the territory, its heritage and cultural landscape. This initiative has been and still is recorded in the NOPH Bulletin (1984-1987) and Quarteirão Journal (since 1993). The ecomuseum realized the Ild and Illrd International Meetings of Ecomuseums and Community Museums (in 2000 and 2004) and the 1st Jornadas (seminar) for community museology training (2009), all of them being organized with the active participation of the community.

Authors |

Odalice Priosti, Coordenadora de estudos, Pesquisas e Projetos e Secretária ABREMC
owpriosti@gmail.com

Walter Priosti, Coordenador Geral NOPH Ecomuseu de Santa Cruz

MUSEUM AND VOICELESS AUDIENCES

Drawing on my current research on Linguistics and Museum Discourse, my paper investigates museums as sites where, besides artifacts and artwork, verbal and visual language are on display, constructing specific socio-cultural mind-frames and construing community involvement. In best practice museums, the new context-oriented and audience-centred policies are culturally and socially proactive, innovatively concerned with catering to the needs and expectations of highly differentiated social groups. Focussing on a constructivist notion of knowledge and knowledge dissemination as a process guided by hands-on experience and by meaning-making through interaction, the paper investigates the socio-cultural involvement of museums with the communities of refugees and asylum seekers and examines some successful initiatives carried out by several museums. Starting from the “Silent University” created by Tate Gallery of Modern Art and intended as a dynamic “platform of knowledge exchange” involving and enhancing the expertise of “voiceless” refugees, I will offer an overview of other museums actively involved in similar activities. These, in best-practice cases, intend both to engage persecuted and socially disadvantaged people in the museum’s life and, simultaneously to raise awareness and tolerance amongst “mainstream” audiences, through the thought-provoking potentiality of story-telling. A significant feature in this dynamics is the prominence of Education Departments within museums, liaising with other institutions and foundations. Equally relevant, such a constructive notion of knowledge, inherent to the new “museum script”, should be guided by an ethical imperative to serve society equitably. Drawing on the theoretical frameworks of Applied Linguistics and Discourse Analysis (in an interdisciplinary perspective closely connected to Museum Studies proper), I will analyze authentic materials, fact-sheets, web-posted documents and blogs from different sources and with different addressees to investigate their dialogic features, identifying and evaluating the verbal-visual synergy of text types produced by various communities of practice. The paper will foster reflection on the actual effectiveness of those textualizing processes that advocate inclusiveness and “capacity building” (Borelli and Davies): how successful is museum discourse in its imbrication with human rights discourse and pedagogic discourse? How convincingly is the axiological imperative of the museum as an agent of sustainability and of social change actualized?

Author |

Federico Sabatini, teaches English Language and Linguistics at the University of Milano Bicocca
federico.sabatini@unimib.it



Photo Bruno Catalano

THE BIOGRAPHICAL APPROACH IN MUSEOLOGICAL METHODOLOGY

South of the city of Maputo, across the river Tembe open to the Indian Ocean Catembe is an urban area in sharp transformation. Place of intense movement of people, Catembe is an extraordinary example of the transformation of urban passageways. An example to understand the growth of the urban on the African East Coast. Indian Ocean are places built by different diasporas, which will recompose according to the urban rhythms.

Cities are places of disputed futures and Catembe is an example of these processes. Catembe is a place with different micro stories made between traditional cultures of seasoned pastors in Southern Africa, and urbanization movements, first colonial, which brings Gujarati Indian communities, and postcolonial then that favored the demographic and urban growth and now on the verge of globalization. This article aims to look at the space transition movements from the biographical narratives of its inhabitants, faced with their perception of change.

The construction of the bridge over the Maputo river and road to Ponta do Ouro is leading to strong pressure in a space, providing real estate speculation. Of the urban periphery Catembe enters the globalization process through a new urban center that inevitably induces changes in the social fabric. This article seeks to understand, from the biographical narratives, how the locals perceive the change and understand the resilience processes to address the conflicts arising from the transformation of the use of space, the change of ownership and the change in its social composition and social networks. We will seek dialogue with the experiences of Museu de Favela no Brasil and "Pontos de Memória" programs in Brazil, while emancipatory experiences.



Authors |

Pedro Pereira Leite, Centre for Social Studies University of Coimbra
pedropereiraleite@ces.uci.pt

Mário Souza Chagas, Universidade do Rio de Janeiro
pmariosc@gmail.com

EL MUSEO INTEGRAL DE LA RESERVA DE BIOSFERA DE LAGUNA BLANCA



La región puneña de Laguna Blanca (Provincia de Catamarca, Argentina) está formada por altiplanicies, lagunas salitrosas, cordones montañosos, flora y fauna de altura (3200- 3600 m snm). Cuenta con aproximadamente 700 habitantes cuyas principales actividades económicas tradicionales son el pastoralismo de altura, el trabajo artesanal de la lana y una agricultura de subsistencia a baja escala, en articulación con el trabajo asalariado para el Estado. El Museo Integral de la Reserva de Biosfera de Laguna Blanca tiene por cometido musealizar esta región cuyo territorio alcanza unos 10.000 km² de extensión. Buena parte del mismo está densamente ocupado por estructuras arqueológicas, atestiguando una ocupación sedentaria continua desde hace alrededor de dos mil años.

Desde 1992, el Proyecto Arqueológico Laguna Blanca impulsa investigaciones arqueológicas y museológicas gracias a las cuales ha permitido que los discursos museológicos sean co-producidos entre el equipo universitario y miembros de las comunidades locales, estructurándose en torno al tríptico territorio–patrimonio–comunidad. En este proceso de construcción y expresión de la memoria colectiva, el museo constituye un medium privilegiado de redefinición y reivindicación identitaria para las comunidades indígenas locales. Esta formulación colectiva favorece la reapropiación del patrimonio arqueológico y cultural, poniendo en evidencia los cambios en curso de los estilos de vida. El Museo se constituye asimismo como escenario de confrontaciones ideológicas, tensiones, conflictos y resistencia: frente a la marginación y discriminación social, al estado de dominación al que se encuentran sujetas muchas familias campesinas locales, a los terratenientes, a la imposición de una Historia sesgada (la historia de los vencedores) desde los discursos oficiales y escolares, etc.

Los numerosos proyectos institucionales apuntan además a la reapropiación, revalorización y redinamización de prácticas y saberes-hacer locales: arquitectura de adobe, reintroducción de variedades y especies cultivables, banco e intercambio de semillas, reactualización de motivos iconográficos arqueológicos en textiles artesanales, etc.

Authors |

Sabine Dupuy, Museo Integral de la Reserva de Biosfera de Laguna Blanca, Instituto Interdisciplinario Puneño, Universidad Nacional de Catamarca
inip_unca@yahoo.com.ar

Andrés Barale, Daniel Delfino, Alejandro Díaz, Valeria Espiro, Gustavo Pisani, Anaïs Viennot
Instituto Interdisciplinario Puneño, Universidad Nacional de Catamarca

Ecomuseu da Serra de Ouro Preto

Viva, sinta, experimente

*Exposição Tropeiros,
Tropas e Traias*

*De 19 de maio a 16 de junho
Local: Espaço Cultural Cores, Flores e Sabores.*



SERRA DE OURO PRETO

This essay aims to discuss conceptual and methodological aspects of ongoing museological and archaeological projects being held at Serra de Ouro Preto, as part of a collaborative program which is being developed by the Laboratório de Pesquisas em Arqueologia, Patrimônio e Processos Museológicos Comunitários da Universidade Federal de Ouro Preto (LAPACOM) in the territorial complex of Ecomuseu da Serra de Ouro Preto and the Parque Natural Municipal Arqueológico Morro da Queimada. Serra de Ouro Preto is a territory that flourished during the early development of Villa Rica, a province founded in 1711 which developed to be, today, the worldly known city of Ouro Preto (Minas Gerais, Brazil). Ouro Preto has been listed among UNESCO's world heritage sites in 1980, as it holds the largest existing XVIIIth century Baroque architectural complex. Located at a transitional ecotone in between the Zona da Mata and Cerrado biomas, Serra de Ouro Preto is constituted by a multidimensional historical and cultural landscape territory. The area is inhabited by thousands of people distributed in several communities, living in poorly urbanized neighborhoods placed at the mountain slopes that surround Ouro Preto's historical center. The origins of the city took place at the heart of Serra de Ouro Preto, in the high altitudes of Morro da Queimada (c. 1400 m.a.l.s.). The first Portuguese explorers to get there were attracted by the gold mining potential of the location. They were guided by the finding of the natural land mark of the Itacolomy Peak, an indigenous naming of the site, meaning the "Great Stone". This is the scenario where both Ecomuseu da Serra de Ouro Preto and LAPACOM stand their actions, aiming to develop entangled methodologies towards the strengthening of local identities, personal belonging, heritage recognition and territory appropriation.

Authors |

Yara Mattos, Profª Drª, Universidade Federal de Ouro Preto, Escola de Direito, Turismo e Museologia, Departamento de Museologia, Ouro Preto, Minas Gerais (Brasil)
ymattos15@gmail.com

Marcia Maria Arcuri Suñer, Profª Drª, Rodrigo Luiz dos Santos, Museólogo,
Paulo Otávio Laia, Graduando em Museologia
Universidade Federal de Ouro Preto, Escola de Direito, Turismo e Museologia, Departamento de Museologia, Ouro Preto, Minas Gerais (Brasil)

FAILURE OF CITIZEN PARTICIPATION



Photo |

The old landscape on the part of the planned site of the historical park
The inheritance of vineyards memories in the Experimental Farm
(Kyoto University)

The archaeological site of Ama (Ama Site) is a Japanese national historic site with a high academic value. The site includes the oldest moat-surrounded community and contains buried cultural properties from the Yayoi Period (ca.1st century BC). This site provides evidence of the introduction and development of wet rice cultivation in the Setouchi-Kansai region.

Takatsuki City is home to several historic sites including Ama Site, located between Osaka and Kyoto. Ama Site was discovered in 1928 when Kyoto University opened the Experimental Farm. The city and the university agreed to transfer a land deed in 2009, and the city council decided on the concept of the Ama Historic Park in 2014.

Many citizens living in Takatsuki loved the landscape of the Experimental Farm. Members of the citizens' workshop (24 including myself) were recruited to participate in the process of formulating a concept for the park. Many members had hoped to preserve the landscape of the Experimental Farm and the surrounding farmland for wet rice cultivation and wildlife habitat.

In addition, when the public comments were heard, many citizens protested the destruction of the landscape and the area of biodiversity accompanying the development of the Ama Historic Park. However, city office staff, especially archaeological professionals, hardly acknowledged our proposals. Some events were planned with citizens, city office staff and consultants employed by the city, for example, the inheritance of vineyards memories in the Experimental Farm.

Though we understand the value of the archaeological site of Ama, we wonder why the landscape and wildlife habitat were not protected and how we as citizens can participate in the decision-making process with the city administration.

Author |

Takibata Mariko, Professor at Otomon Gakuin University
takibata@f6.dion.ne.jp



ECOMUSEO DI ARGENTA

40 historic, artistic and landscape monuments

Ecomuseum of Argenta born in 1991 for initiative of environmental associations, in agreement with Argenta Municipality, as system of interpretation of landscape. It is composed by three principal antennas: the Marshes Museum and the naturalistic Oasis of Campotto; the Civic Museum that documents the evolution of inhabitants in a vast area dominated by waters over time; the Drainage Land Museum in Saiarino pumping building, an example of archaeological industry, active today for the government of “waters”, from Apennines to Adriatic sea, where Argenta is the heart of drainage system.

Ecomuseum enlarges its functions to all fourteen local communities that compose Argenta territory in planning landscape and sustainable development, using diverse participation forms. Between 2007-2010 it realizes two Parish Maps with the involvement of Campotto and Benvignante citizens. Consequently Ecomuseum follows projects oriented to qualify cultural and productive heritage in those communities, mainly related to waters economy and landscape.

In 2010-2014 it organizes the National Fair and Workshops of Ecomuseums in collaboration with “Local Worlds” Italian network and the Heritage Institute of Emilia - Romagna Region; in 2015 it elaborates the “Argenta plan about sustainable development”.

ARGENTA ECOMUSEUM

1 - Birth and original aim

Argenta Ecomuseum, born in 1991 with Marshes Museum and Oasis of Campotto, the naturalistic pole in Po Delta Park, was sustained by environmental associations who found it, in agreement with Argenta Municipality. In 1997 the Civic Museum, than in 2002 we have had the Drainage Land Museum in the Saiarino Pumping Building: example of industrial archaeology, active today, for the government of “waters”, from Apennines to Adriatic sea, where Argenta is the heart of drainage system, managed by Reno River Consortium.

2 - Ecomuseum, beyond the origin:

enlarged to fourteen communities and local actors

Ecomuseum enlarges actions on all Argenta territory, composed by fourteen communities, characterized by urban settlements and an extensive rural landscape, with permanence of waters in daily life and wetland areas. The collective sensibility on Ecomuseum and territorial heritage is due to waters drainage that has transformed secular riparian woods in a intensive agriculture since the XIX sec., added to the dangerous bombings of the II world war, with the lost of architectural and urban heritage and consequent contemporary reconstruction, with a sense of disorientation and collective expectation to affirm beauty and belonging of the places; a constant duty for the Ecomuseum. Ecomuseum is made by relations and planning actions, oriented to local development, to qualify urban and rural landscape, material and immaterial heritage, arising needs and activities coming from citizens, Local Participation Councils, free cultural associations and volunteers, producers as agricultures, artisans. ; To combine social wills with institutions role.

Between 2011-14 Argenta Ecomuseum organizes the National Fair and Workshops of Ecomuseums in collaboration with “LocalWorlds” Italian network and the Heritage Institute of Emilia - Romagna Region.

3 - Parish Maps and projects about restored landscape and immaterial heritage

Argenta Ecomuseum has promoted between 2007-2010 two participatory processes for mapping landscape, heritage, wisdom and knowledge in Campotto and Benvignante communities; realizing so Parish maps in which are represented social memory, designs and common objectives to make interventions on cultural and productive landscape.

Here are the consequent projects of this participating mapping. In 2010-14 the ‘General agreement’ consented in Campotto the naturalistic reconstruction of aquatic habitats in Valle Santa and Bassarone basins; reintroducing

autochthonous fishes as Pike, Tench; to contrast the invasive and omnivorous species like Silurus; innovating local economy and gastronomy, based also on spontaneous herbs, in combination with the fish, recognized by citizens, fishermen and producers. Also volunteers associations are born to take care of natural landscape, to contrast illegal fishing, very dangerous for the environment and aquatic habitats, arising social sensibility by resident citizens.

In Benvignante, since 2012, it has been the first restoration of the Renaissance Residence and of the nearby historical rivers, with projects on agricultural products, cycling and naturalistic roads in the UNESCO Estense landscape; the shared aims are to enforce family farms and youth enterprises, avoiding large estate affirmation; to create sustainable activities for residents and external attractiveness, contrasting the worrying depopulation of the Renaissance and rural village .

Local associations are born, dedicating activities to Estense heritage, interpretation landscape and social events.

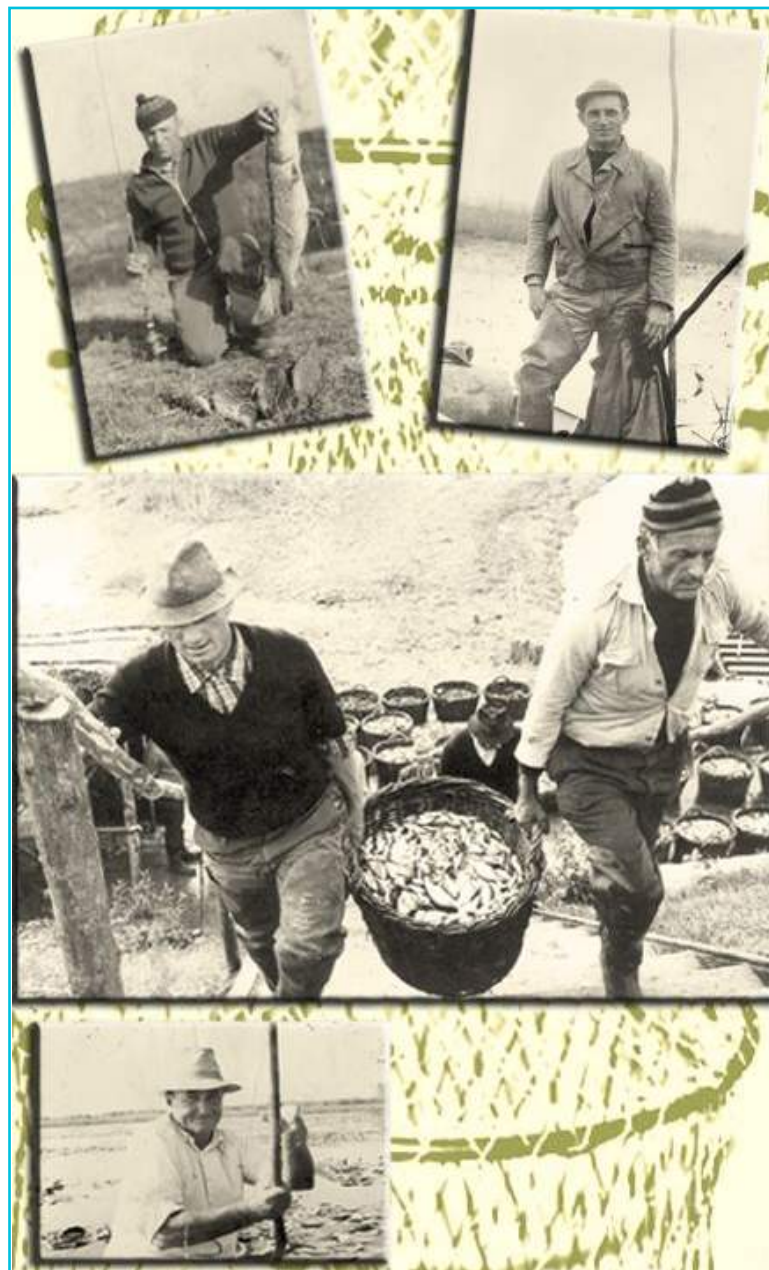
4 - Participative practices are introduced in many other communities of Argenta territory

Although not to obtain a Parish map, but mapping heritage and planning projects. This is why in Anita town and rural Mezzano landscape, the residents are involved in MAB (Man and Biosphere) UNESCO award.

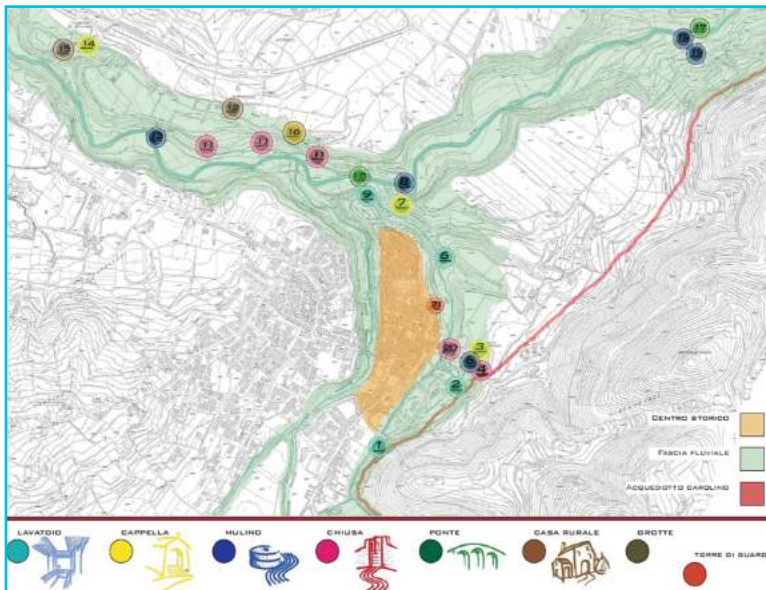
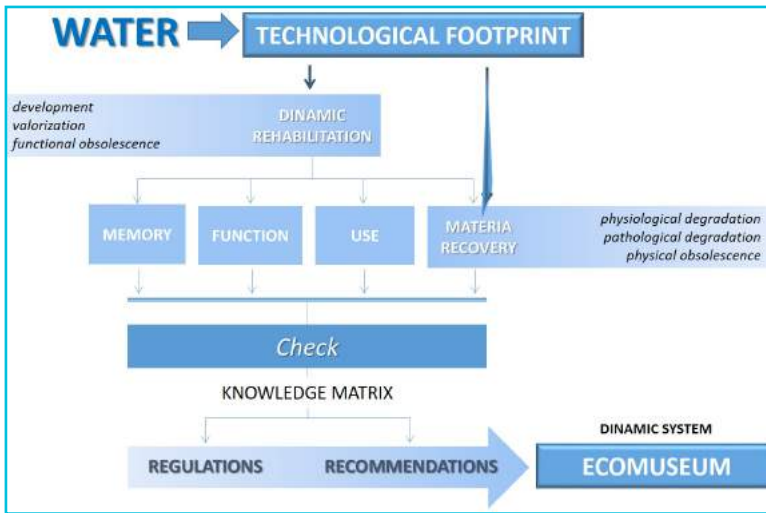
More over recently, between 2015 –2016, Argenta Ecomuseum has elaborated with all communities the “Argenta plan about sustainable development” considering the emerged widespread landscape, in relation with the European strategy 2020 to finance new qualification landscape projects.

Author |

Nerina Baldi, Coordinator of Argenta Ecomuseum belonging to Argenta Municipality
ecomuseo@comune.argenta.fe.it



ECOMUSEUM OF THE WATER



Our territory is widely characterized by favorable environmental resources that over time have produced tangible and intangible culture. This, due to the changing of the same benign conditions that had favored it, was slowly lost and with it the technological processes which were the basis. Ecomuseum is a valid participated instrument in order to recover this material and immaterial culture. Thanks to the collaborative support between public institutions and private associations, it could preserve more than matter even the memory of technological processes at the base of the production process: "technological footprint." The concept of "technological footprint" and the research of its value is intrinsic to the role of an eco-museum.

The paper presents the interesting proposal to set up the "Ecomuseum the Water" in Sant'Agata de'Goti, a place where the presence of this precious environmental resource has determined, through the implementation of a unique technological process, a peculiar "footprint" with an evident acknowledgement on the territory.

The creation and spread of an eco-museum is also attributable to will and organizational planning of Public Institutions and/or Associations which on the territory recognize and consolidate the "memory" and the protection of the "presence" of tangible and intangible assets. The design experimentation starts on the territory by identifying the potentialities in embryo: the presence of natural and man-made water system, whose punctual nodes are artefacts with architectural value represented by fountains, wash houses, water mills and cisterns. It is believed that this basin of technological culture could orient the future development of the territory in a perspective of environmental, economic and social responsibility and participation of public and private actors and the entire local community, through the application of a dynamic development process.

In particular, the "Ecomuseum of Water" aims to recover, promote and document the historical memory, life, material and immaterial culture, the relationship between natural and man-made environment, the traditions, activities, practices of life and work and local production as well as the way in which the settlements and the works of man have characterized the formation and evolution of the landscape and the territory of Sant'Agata de' Goti.

Authors |

Antonella Violano, Department of Architecture and Industrial Design of the Second University of Naples
antonella.violano@unina2.it

Antonio Maio, Member of Technical Design Secretariat of Pompei Superintendent
tekstudio@tin.it



MUSA Museo Salterio 40 historic, artistic and landscape monuments

Zibido S. Giacomo is located in the Southern Milan Agricultural Park. Zibido Municipality realized a cycle paths network of 100 km, to connect all its hamlets with Milan and Pavia, and for the landscape fruition. MUSA is property of Zibido Municipality. MUSA is the result of the support policy of the Municipality of the agricultural system (started in the 90s, with other Municipalities, Regione Lombardia, Southern Milan Agricultural Park, and others).

MUSA is not a museum on a rural culture. It is a “lab” with the aim to enhance local agriculture. MUSA carries on cultural activities on feeding and on landscape. It supports the fruition of landscape. MUSA works with Universities of Lombardy, local farms and museums.

MUSA Staff is composed by the Museum Director, a Responsible for projects, Front-office/back-office Staff, a Librarian, a Responsible for coordinated graphics and communications and a Coordinator for IT services.

MUSA activated the following courses: cooking classes, horticulture classes, landscape maintenance classes, volunteer classes (monthly average of visitors: 320).

MUSA collaborates with “Amici di MUSA” association, born with the aim to support the Museum activities.

MUSA A DIFFUSED MUSEUM

MUSA (Museo Salterio), Laboratory of Taste and Landscape, is a newly open space and institution. It is located in Zibido San Giacomo in an ancient stable of a “cascina” and it is surrounded by the rural landscape of the Agricultural Park of Southern Milan, a large periurban area.

MUSA was open to the public in May 2015, with the aim of building a new sensitivity to the topics of nutrition and of contemporary and historic rural landscapes. Some decades ago, Municipality of Zibido San Giacomo understood the importance of historic, touristic and economic values of their rural heritage and landscape in periurban area. It was able to get public and private funds for the realization of cycling paths, for the reuse of historic buildings of ancient farms, for the enhancement of multifunctional farms and recently for MUSA.

MUSA proposes a cultural activity using local resources to create renewed awareness of the landscape and nutrition. It is not a traditional museum where visitors are passive in front of a collection of objects, but a place where people are involved in cultural activities, events and educational courses on food, nutrition, knowledge and management of historic rural landscapes.

MUSA don't have a collection of objects, but there are: multimedia large room telling the history of rural landscape of the area, a large kitchen, a space for temporary exhibitions and cultural initiatives, a library, a botanic garden, some services like bike rental, information, documents and maps to visit rural landscapes. MUSA is the place from where people can begin to experience the actual landscapes that are the “open air and diffused museum” to understand.

MUSA is the heart of a big network of relations and collaborations among Municipalities and Universities (Politecnico di Milano, University of Pavia, University of Milano, Kingston University of London), local farms, the Agricultural Park of Southern Milan, Historic Archives, Brera Botanic Garden, local museums and ecomuseums and many others.

MUSA is a way for the enhancement of local rural landscapes and also represents a “work in progress”, a starting point to create new relations and networks (economic and not) or to increase the past ones.

The contribution is presenting spaces and activities of MUSA and the institutional collaboration among stakeholders, but also a critical reflection on strength, weakness, potentialities and criticalities of the experience, regarding future governance strategies: MUSA is well know at metropolitan level, but, at the moment, it is not so much appreciated at local level by local communities. However, what is the role of a museum, in a metropolitan area continuously in transformation?

Authors |

Lionella Scazzosi, Politecnico di Milano
lionella.scazzosi@polimi.it

Matteo Mai, MUSA Director
g.matteo.mai@tiscali.it

RETHINKING THE MARGINS. THE ECOMUSEO CASILINO AD DUAS LAUROS

This paper aims to bring into the debate on ecomusems the Ecomuseum project Casilino Ad Duas Lauros developed in the eastern suburb of Rome. The project was born from a bottom-up process, a collective movement connected to the experience of neighborhoods' associations (Comitati di Quartiere). It represents a patrimonialization virtuous process of the area through the collective identification, management and the study of the whole heritage complex (archaeological, naturalistic, anthropological, urbanistic, ecc.) located in the Vth town circumscription. The area is a portion of the ancient Agro Romano escaped overbuilding that has invested the Capital after the Second World War, and it includes the known suburbs of Torpignattara; an area populated from immigrants from south and central Italy at the beginning of the XX century. Today it has become the place of residence of many immigrant communities mostly from Bangladesh and China, and for this rea-

ECOMUSEO CASILINO AD DUAS LAUROS

www.ecomuseocasilino.it

The Ecomuseo Casilino Ad Duas Lauros is a project of the homonym association aimed to enhance an area of the Fifth Municipality of Rome included by Porta Maggiore and Via Tor de' Schiavi, Via Casilina and Via Prenestina. The project was born as a "pact with which a community decides to take care of its territory" and is based on the principle of subsidiarity. In this area, one of the last resistance of the Antinque Agro Romano, the work of our Association has been decoded the complex cultural heritage (tangible and intangible), identifying and mapping hundreds of resources. This resources has been grouped into eight thematic areas corresponding to eight paths: archeology, anthropology, contemporary history, landscape, public art, spirituality, environment, food and wine. This complex mapping system will be published on a website and on a mobile application, to ensure publicity of work and promotion and protection of the area. This project has its center (apart from the study and scientific research) the active participation of local communities. Through several workshops and guided tours, we had identified, valued and connected hundreds of territorial resources. This is a collective process which has built a community storytelling and has rebuilt the "sentimental" relation between a territory and its community.

Authors |

Alessandra Broccolini, Director Ecomuseo Casilino
alessandrabroc@tiscali.it

Claudio Gnessi, President Ecomuseo Casilino
claudio.gnessi@gmail.com

son can be considered a laboratory for intercultural dialogue and participation in cultural heritage. It is a project promoted and coordinated by the Association for the Ecomuseum Casilino (born in 2012) that consists of a network of activities around landscapes, which express the enormous cultural value of this territory. A cultural heritage, in its tangible and intangible expressions, extremely dense and complex that we intend to interpret and safeguard, the one hand to promote the recognition paths and collective reappropriation, the other to enable the preservation of the area through an alternative development model to one based on the soil consumption. Since 2012 the association has promoted a participatory survey of cultural resources and participatory planning which is enjoying great success and has produced numerous projects, research and events, which aim to promote intercultural dialogue and re-appropriation of the sense of place to counter the distorted representations that the media often return the area as a risk banlieue district.



PLEASE SAVE OUDLAJAN



OUDLAJAN bit.ly/28XGTFf

Oudlajan is one of the five neighborhoods that formed the body of the seventeenth century Tehran. It has a precious heritage. In the Qajar era (1795-1925) Oudlajan had the largest population of Tehran and different social classes, including noble families, lived there. In 1960s by subsequent expansion of Tehran and formation of new neighborhoods, the process of population movement began and the original inhabitants of the quarter started to move to new neighborhoods. The area gradually fell into the hand of low-income classes particularly immigrants and workers. Meanwhile, Bazaar, as a strong economic and political parameter, began to dominate the neighborhood. As a result, a significant proportion of residential buildings converted to bazaar-related spaces such as business units, workshops and warehouses and the neighborhood largely lost its residential function. The neighborhood declined in all urban, economic and social aspects. Since 1970s, several plans have been proposed to revitalize this neighborhood, but none of them has actually been implemented and the process of deterioration still continues.

Oudlajan, located in the heart of historical part of Tehran, is one of the five old main neighborhoods. Dating back to 1800's, Oudlajan was a luxurious residential area, where the most of noblesse of the Qajar royal families lived in. The most delicate architectural arts and crafts were applied in houses and one can call each historical house, a museum of the time. Public buildings and urban spaces, like qanats, hamams, bazaars, public gardens and tea houses served the public. Religious buildings like synagogues, churches, mosques, shrines, and saghakhanehs in close distances shows a high social interaction in the neighborhood. Such a symbiosis between different religions has roots in the intangible heritage, still alive in the neighborhood. Fall of Oudlajan began with the fall of Qajar and outset of Pahlavi Dynasty, yet the scale of destructions and reconstructions were minor. During the recent decades, however, with the rise of population, various social, cultural, and economic reasons have caused degeneration of population and security threats, both for residents and historical buildings. It wouldn't be exaggeration, if one says the urban authorities are main responsible for the gradual fade of Oudlajan, by simply disregarding the historical importance of the neighborhood and make it vulnerable in all aspects. In spite of all misfortunes, Oudlajan has preserved its main characteristics as an urban cultural landscape, and a potential Ecomuseum. Urban laws, regulations and restrictions, even its registration in the national heritage list, could not prevent destructions and poor quality of reconstructions. The only way to preserve this unique and valuable urban texture seems to be its registration as a World Heritage Site. With this step, buildings, houses, and urban spaces, can serve as an ideal learning area about Tehran's tangible and intangible heritage, also providing local businesses for residents and memorable days and nights for tourists.

Authors |

Susan Habib, Assistant Professor, Islamic Azad University, Tafresh Branch, Tafresh, Iran
Navid Jamali, M.Arch. Student, Iran University of Science and Technology, Tehran, Iran
Shahhosseini, M.Arch. Student, Iran University of Science and Technology, Tehran, Iran
lapismapple@gmail.com

FORUM OF ECOMUSEUMS AND COMMUNITY MUSEUMS

July 7



**POLITECNICO
MILANO 1863**

DIPARTIMENTO DI ARCHITETTURA,
INGEGNERIA DELLE COSTRUZIONI
E AMBIENTE COSTRUITO

July 7

Ponte-Ecomuséu

Óscar Navajas Corral

Documentary Centers of Valparaiso

Angela Herrera Paredes

Historic Museum of Placilla

Pamela Fuentes Pradenas

Boğatepe Ecomuseum

Mustafa Doğan

Landscape maps knowledge and management tools for the cultural heritage

Paola Branduini

Ecomuseo del Sale e del Mare di Cervia

Daniela Poggiali

Salento's Ecomuseological System

Francesco Baratti

Open sky museums and landscape interpretation

Elisabeth Hind

Ecomuseo della Pastorizia: historical native and alpine communities

Maria Elena Rosso

Villa Ficana in Macerata the Ecomuseum of raw earth houses

Anna Paola Conti

The network Ecomuseum of Trentino

Adriana Stefani

Festasaggia. Landscape-friendly village festivals

Andrea Rossi

Resiliency in the Italian Alps

Ilaria Mazzoleni

Inspiring landscape future

Raul Dal Santo

Pratiche territoriali di partecipazione e valorizzazione nel Nord Milano

Alessandra Micoli

The interaction between man and the territory

Iolanda Pensa

Project Eco-archaeological park Onega petroglyphs

Maria Razorenova

THIRD SESSION

Cultural landscapes and local development: activities and best practices from ecomuseums and community museums

PONTE-ECOMUSÉU: A LINK BETWEEN INNOVATION AND COMMUNITY INVOLVEMENT



La Ponte-Ecomuséu was born in 2011 with the aim of activating several heritage resources in a mountain village in the center of Asturias (NW Spain). This territory, like others in the Spanish countryside, has significant problems and socio-economical needs, such as demographic decline, migration of the young population, abandonment of traditional economic activities and limited diversification of the existing ones, depending on the subsidiarity of public administrations, etc. La Ponte-Ecomuséu was established in this context, by professionals with a cultural heritage background¹, in order to try to solve some of these problems. Having been created as a community initiative it is established now as an ecomuseum, coordinated by experts, technicians, neighbours and amateurs.

Throughout these years, the ecomuseum has carried out research, protection and diffusion of heritage, involving different social groups in patrimonialization and socialization processes, and betting on a horizontal organization which works as a community. One of his greatest achievements has been getting the government involved, for the first time in Asturias, which has meant delegating the management of a public heritage, special protection property to a civil association. This action has been a way to appeal to the responsibility held by each individual on its territory and its heritage (Varine-Bohan, 1991)², and the processes of Cultural Criticism (Rivard, 1987)³ that must be linked to a project like this.

In 2014 the ecomuseum organized the Second Conference on Cultural Heritage dedicated to Cultural Landscapes, a clear evidence of an integral vision over the territory, heritage and community that involves the ecomuseum. La Ponte is a permanent laboratory of ideas and actions. A "social enterprise of knowledge" which uses parameters of the business environment within an economic rationality, working with a model of community participation and profit-making community, it aims to link/apply traditional knowledge and academics with a concrete reality.

Authors |

Oscar Navajas Corral, Lecturer at CEURA Scientific Advisor at La Ponte Ecomuséu
oscarnavajascorral@gmail.com

Jesús Fernández Fernández, Oxford University and La Ponte-Ecomuséu
arqueoastur@gmail.com

DOCUMENTARY CENTERS OF VALPARAÍSO

The communication tries to publicize the program The community redeems its heritage; project of development and diffusion of the identity heritage of civil organizations in Valparaíso, that is been developing in Valparaíso, Chile, since 2011. The program is about conservation and spaces planning to spread the documentary heritages that are the result of social practices of the city inhabitants. These heritages are fundamental elements from a symbolic and material point of views and represent the XIX and XX centuries culture in the city of Valparaíso. It is important to reflect on the complexity of conducting actions based on the agreement and justify them from an academic and theoretical point of views, since the preventive works have already started. They started to try to avoid their decay or the loss of some parts and their diffusion. The documents are the result of social practices in force in the past, and many times they are important for people outside the organizations that produced them. The fact that the documentary heritage is the result of a practices constitutes a challenge when there is an attempt to protect it. That is because social practices are the consequence of a way of doing and deep relationships in which the man is only a medium and sometimes this way of doing is integrated in a complex territory system.

With the program implementation, coordinated by the Centre for the Study, School of Design, University of Valparaíso, there is a try to respond to the necessity of the preservation of civil organizations' documentary material, not to mention the fact that many of them have been alive for more than 100 years. This program has not been lacking of problems when a decision about how to start working has to be made. How to implement a preventive conservation, how to involve who is part of the organizations in the program and how to explain that this is not an external and passive aid but the organizations themselves need to be responsible and understanding it is their interest to preserve this heritage. All of these questions had to be considered and all these conditions make possible that the heritage remains available for the future.



Author |

Angela Herrera Paredes, Coordinator Center of Studies and Conservations of the Cultural Heritage of Valparaíso
angela.herrera@uv.cl

HISTORIC MUSEUM OF PLACILLA



“Everyone makes History” is one of the slogan that has been moving the small community “Historic Museum of Placilla” in the day to day work for more than 10 years, when a group of friends, with a similar vision and professionalism in Placilla de Peñuelas, in Valparaíso, decided to realize one of their biggest dreams: the first museum done for and by the community.

Our museum did not start its life with the installations we can see today but in an itinerant way: in classrooms and yards of local schools, the church and a square. Its activities have always been dynamic and active. From the hike to “secret” historical sites, where it is possible to admire the nature, the environment and the old remains of the industrial past of the city, to historical and documentary representations, theatre shows and musical events of one of the most ferocious civil wars our country lived.

One of the most important initiatives we realized with the community, for instance, has been the project developed thanks to BID funds about the Route of the Heritage Recognition, in which the whole education community could go for the first time to see some historical sites that nowadays are owned by privates that threaten their protection. There, the museum was born on the historical traces and the main characters of the that history told their stories. Today, there is a representative of the community, that works on education, valorization and proposition of new initiatives for the protection of the heritage “not recognized” by the State, in order to have the value the community gave it and also to have an effective and official plan to save and protect it.

Today, the museum receives a support from the municipality of Valparaíso but its main motor is the self-management, the association and the work of different actors, being visited not only by the old inhabitants or new residents of the area, but also by people from other cities, foreigners, researchers, students and groups.

Authors |

Pamela Fuentes Pradenas, Director of the Historic Museum of Placilla
pfuentes@museohistoricoplacilla.cl

Francisco Rivero Araus, President and volunteer member of the Cultural Centre Placilla
centroculturalplacilla@gmail.com

The new trend and strategy for tourism development in more and more countries aims at orienting this sector toward a tourist that brings together respect for environment and also holidays affordable by anyone. Tourism types called by the literature as being “sustainable” are numerous alternative tourism, ecotourism, slow tourism-travel, rural or agrotourism, community tourism, volunteer tourism and solidarity; all of these opposing to the mass tourism. Sustainable tourism contributes to protect and develop nature and cultural heritage based on local population life conditions economic and social. It is becoming increasingly popular to combine travel with volunteer work in humanitarian aid, community development or environmental conservation projects (Lupoli and etc. 2014).

Solidarity tourism as a part of sustainability is about establishing a dialog, solidarity relationship between tourists and their hosts. It is closely connected with the volunteer tourism and often includes socially responsible practices of environment conservation and local development. Volunteer tourism is defined by Wearing (2001) as a type of alternative tourism in which tourists volunteer in an organized way to undertake holidays that might involve aiding or alleviating the material poverty of some groups in society, the restoration of certain environments or research into aspects of society or environment. Solidarity tourism is another version of volunteering that can contribute economic benefits to local people and also social-cultural exchanges. Tourists can live with local people as a part of their ordinary life while visit a special place in order to provide economic benefits. This experience is also cultural learning and sharing process for tourist and host communities. According to the definition of the International Forum for Solidarity Tourism, solidarity and responsible tourism is a social movement that aims at keeping under control and

valorize tourism economy, to the benefit of local communities at destinations, in a territory development intercession (Laurent 2004).

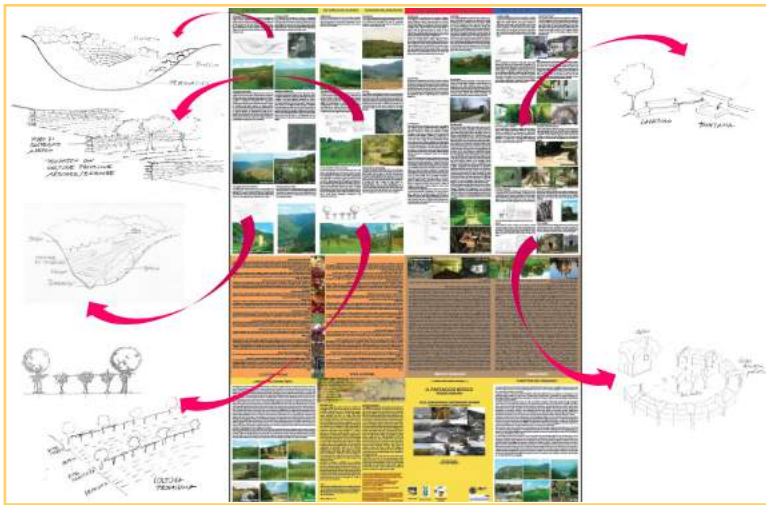
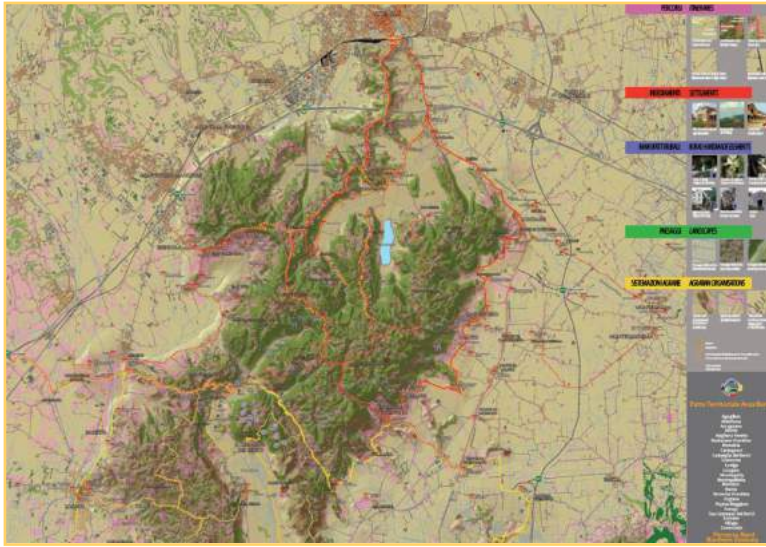
Solidarity tourism establishes more precisely a dialog, solidarity, mutual help relationship among tourists, on one hand and their hosts. It includes forms of tourism where the focus of the journey is contact with people and also the participation of local people in various stages of tourism projects in terms of people, cultures and nature and a more equitable distribution of resources obtained based on these types of tourism. With solidarity tourism, non-governmental organizations get involved in partnerships with other NGOs which in turn, relate to local communities.

Solidarity tourism is sustainable way of traveling that combines volunteering and tourism. Volunteer tourist programs benefit all those involved, as they gather volunteers and local people around a common purpose: to boost the development of the local community and its local economy. It is also a functional way of traveling that can generate wealth, promote citizenship and enable new missions and visions of the world and of different cultures. The volunteer tourists invest most of their time and money in a development or solidarity project and in return they have the opportunity to live in that community, sharing its lifestyle and discovering its culture. Based on mutual learning, this kind of tourism provides travelers the opportunity to have a sense of the city that is not only touristic but, above all, human, cultural and social – made by people, stories, emotions and work in favour of the locals.

Authors |

Mustafa Doğan, Assistant Professor School of Tourism and Hotel Management Batman University
mustafadoganmustafa@gmail.com

LANDSCAPE MAPS



Landscape is the sedimentation of transformations occurred over time and their related sensory and social perceptions: the understanding of its complexity is often difficult for a large audience that even enjoys it in an unconscious way.

What we observe is not always easy to connect to changes undergone over time, to their historical significance, to the visual, spatial, functional and symbolic relationships that link the elements together, and to the people intentions that produced it.

Museums and eco-museums encompass more and more frequently the "landscape map", defined in the Italian eco-museums strategy document as an opportunity to create "cultural facts" transposed in the territory and made accessible to all. It is a decoding tool of the landscape complexity and an instrument of knowledge able to perform, together with the tourist-recreational function, a cultural function; it can be also a discovering tool of the system of elements, meanings and values ascribed and attributed to the landscapes in which we live.

It is, therefore, a consciousness-raising tool, both by the proponents and users, and engine of safeguard actions towards landscape assets, even minor, whose significance is enhanced by membership in a larger system.

The paper illustrates, through some research and project experiences, solutions developed for a simple and effective communication and transmission of cultural contents of a site. It explains the dynamics of construction, the graphic rendering experimentations, the spreading channels and the territorial impact: examples take into account, among others, some projects conducted by the authors in the research team of the Politecnico.

Authors |

Paola Branduini, adjunct professor at the Politecnico di Milano
paola.branduini@polimi.it

Raffaella Laviscio, adjunct professor of the Laboratory of Landscape Preservation and Management at the School of Engineering- Architecture of the Politecnico di Milan
raffaella.laviscio@polimi.it

ECOMUSEO DEL SALE E DEL MARE DI CERVIA

The beauty of the natural and urban landscape, the wealth of culture, values and memory heritage, the emotions of the heart and the eyes create the "Salt and Sea Ecomuseum" of Cervia.

Considering the strong tourist vocation of Cervia, the Ecomuseum represents a citizens' and guests' common heritage, an opportunity to know an ever-changing territory, a widespread museum, a mean to preserve and promote a human and natural landscape, a chance of development for the community.

The Ecomuseum of Cervia originates from water and sea, from the variety of landscapes they have created through the ancient care of the salt pans and the ancient salt production.

The Ecomuseum facilitator (communicator) wants to involve the community and his own life in the understanding of the landscape soul; he is an actor of knowledge that impels citizens and guests to act and move, building a bridge between past and future, a bridge which arise from the awareness of a territory uniqueness. The landscape maps are a tool to meet the desire of preserving and enhancing, the need of discovering and being discovered.

The ever growing series of landscape maps create the community map, that is a synthesis of identity paths and territorial development.

The patrimonial walking tours, with the ecomuseum facilitators' experience and the thought of the landscape maps, aim to make citizens, who love and work in a particular territory, aware of their interaction with the cultural heritage, of the benefit deriving from living in this place. The Antennae of the Salt and Sea Ecomuseum of Cervia are identity elements spread through the territory which represent the synthesis of knowledge and emotions, able to spread the culture they come from and the soul connected to it.

The Salt and Sea Ecomuseum aims to be a community's participative process for a sustainable development of the territory by giving more value to material and immaterial resources. For the reality of Cervia this could mean finding out new strategies for its tourist vocation.

The Ecomuseum serves the community, belongs to the community.

The Ecomuseum is a new practice that allows people to repossess and to take care of their past, to promote a sound development towards the future, sound and sustainable as realized in harmony with the whole territory.



Author |

Daniela Poggiali, Architect and Head of Culture, Tourism and Social Service Sector of Cervia Municipality
poggialid@comunecervia.it

CULTURAL ASSOCIATION SESA

Ecomuseums involved

Ecomuseum of Capo di Leuca, Urban ecomuseum of Botrugno, Open-Air museum of Cavallino, Ecomuseum of Serre Salentine's Landscape, Open-Air Museum of Castello D'Alceste, Ecomuseum of Stone Landscape of Acquarica of Lecce.

Institution and subject involved

Apulian Region, University of Salento, Municipality of Alessano (Le), Municipality of Botrugno (Le), Municipality of Cavallino (Le), Municipality of Neviano (Le), Municipality of San Vito dei Normanni (Br), Municipality of Vernole (Le).

General objectives

The object of SESA is to produce "inventories participated of heritage" in order to let them join the heritage of knowledge of the new Territorial Regional Landscape Plan of Apulia.

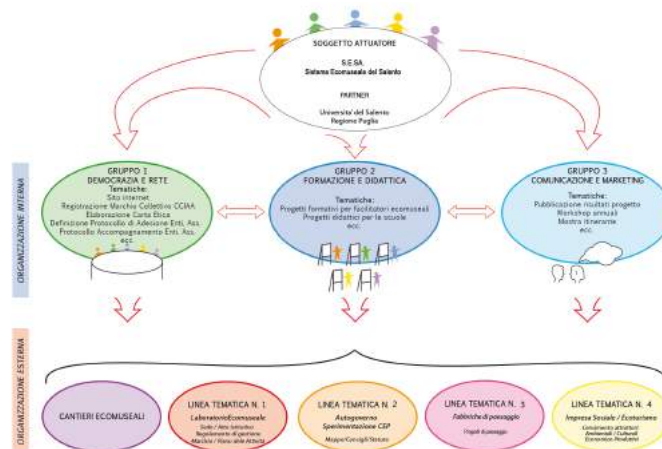
Strategies

The Community Maps of SESA are made with the intent of demonstrating that these means can be functional to the following objectives:

- to take into account the local perception of landscape according to what is required by the art. 1 of the European Convention "...the landscape designates a specific part of the territory such as it is perceived by the people..." by helping the experimental route of national and international scope;
- to think about the landscape as a representation of the history of the places such as it has been handed down by the individual and collective memory;
- to sensitize Apulian people to reading landscape values, but mostly to promote a "community pact" which involves inhabitants, operators and institutions in order to take care of landscape.

The ecomuseological formula in Apulia has meant to create – within the constitutive process of the Regional Territorial Landscape Plan (PPTR) – new meanings and landscape values, and to foster the rootedness of people in their own territory. The experimental project of the Community Maps has aimed to build a local network of active citizenship's experiences in order to sensitize the local people to recognize the landscape value and trigger cooperation and exchange processes within the community. The process of production of these "participatory inventories of heritage" has taken part of the experimental projects required by the Programmatic Document for the new PPTR. Indeed, the new Landscape Plan has required the accompaniment of the process through actions, events and experimental projects, which would determine an active presence, visible on the regional territory, and the realization of exemplifying experiences of objects and methodologies of the Plan. The experimental project of the Community Maps has had a positive effect for the Landscape Plan, since it has experimented active forms of participation according to the European Convention.

The results that the maps' processing has achieved, have made possible to start a new second phase of social production of landscape by the individuation of visiting itineraries of the ecomuseums, Councils for the use of the landscape (CAUA – Council of Architecture, Urbanism and Environment) drawn upon on the basis of the main themes identified in the maps. In some cases, there has been the approval – in the respective Municipal Council – of the Statute of the Local Landscape as a means of experimentation of "good practices", submitted in the implementation of the new PPTR of Apulia.



OPEN SKY MUSEUMS AND LANDSCAPE INTERPRETATION

Founded in 2001, Musei Altovicentino is a network of over 40 small museums, managed by curators and enthusiasts who work with local community to restore and promote the valuable cultural heritage that lies stratified within the rural and industrial landscape. The network has classified the vast variety of museums into five key areas: art, history and archaeology, industrial heritage, ethnography, nature and science. Nevertheless, it is only by recovering the complex interaction between these points of view that it is possible to describe the direct relationship between the cultural heritage preserved in the museums and the surrounding environment, and hence interpret a landscape made up of natural and rural resources, industrial activity and cultural evidence.

To highlight this relationship, the Musei a Cielo Aperto (Open Sky Museums) project was launched. Since 2011, on Sundays during the summer, Musei Altovicentino has invited the public to take part in guided tours that visit the museums and explore the corresponding rural or urban context. In addition, to commemorate the centenary of Italy's entry in the First World War, in 2015 ten itineraries along the front lines were defined. The aim was to show how, by the construction of forts, trenches, and new roads, the war changed the landscape; and how it changed the daily lives of both soldiers and common people as they were forced to abandon their homes. The ongoing Open Sky project continues to census existing itineraries, enriching them with cultural and scientific content. By accompanying school parties, young people, families and individuals, and with the help of the Internet and the social media, the network intends to promote a sustainable approach to the territory and to show how the work of museum can enhance interpretation of the landscape.

Authors |

Ivana De Toni, coordinator Musei Altovicentino
info@museialtovicentino.it

Elisabeth Hind, volunteer Priabonian Study Centre
elishind@gmail.com



MUSEI ALTO VICENTINO

www.museialtovicentino.it

Altovicentino Museums is a cultural project for the promotion of museums and collections located in a vast and varied area in the north of Vicenza: a myriad of museums gathered under one single name to boost cultural interchange in a territory that tells its story through its heritage. Since 2001 21 municipalities have been working together to open up their collections to the general public.

Altovicentino Museums promotes the landscape as a cultural resource, allowing visitors to discover the natural uncontaminated wealth of the hilly and mountainous regions: museums as a way of reading history and society in relation to the relative landscape.

HISTORICAL NATIVE, ALPINE COMMUNITY, HISTORICAL RESEARCH AND CULTURAL COMMITMENT



ECOMUSEUM LAND OF CASTELMAGNO

A territory, a memory, a community, a passion: a project of the Association "La Cevitou" that works to strengthen the link between the past and the present

The Ecomuseum is developed on the municipalities of Monterosso Grana, Pradlevés and Castelmagno. The common denominator of this area is the Occitan culture and furthermore is in these places that is produced and seasoned the famous Castelmagno cheese (reg. CEE n. 1263 of 7/1/1996). This project wants to protect and enhance the production of the cheese, illustrating the evolution of the productive process over time, his positive spillover effect not only on the economy, but also on the customs of people living in Grana Valley

Author |

Diego Deidda, historical research laboratories of the Stura di Demonte valleys, Grana and Mair
diego.deidda@outlook.it

The three eco-museums of the Maira, Grana and Stura of Demonte, (respectively, the eco-museum of "Alta valle Maira," "Terra del Castelmagno" and "Pastorizia,") in the Marittime and Cozie Alps, in the province of Cuneo, from 2001, promotes the accomplishments of the three historical research workshops and reminds the community of their cultural heritage by their involvement in the research activities. The individuals involved in these historical workshops included teachers, farmers, agriculturists, civil servants, pensioners and students. The three eco-museums supporting these workshops make an important action of cultural awareness and have allowed the training of local residents interested in the history of its territory that have become a significant resource to the institutions themselves. The workshops are organized in the form of seminars, with a coordinator that divides individuals into smaller groups. This is important for both the productivity of continuous discussion and the fact that participants can dedicate their free time to research. Once the coordinator presents the groups with the "subject" to be studied, the work is done through a continuous method of "learning by doing," being careful to interpret the approaches proposed by national and international research. In almost all research projects, trying to involve the community by establishing a constructive and trusting relationship with the natives (those who are conservatives of the cultural heritage of the area) helps contribute to the research. The "return of knowledge" and the activities within the Public History are developed through the organization of public debates and exhibitions. The three historical research workshops created formed a unified editorial board, in the fall of 2013, in order to achieve a single publication intended for a wider audience to bring together studies of the three valley communities.

SHEEP FARMING ECO-MUSEUM

Being a shepherd is a profession, a passion, a vocation

The Ecomuseum of Sheep-farming, in the Stura Valley, is not a simple museum able to attract tourists to Pontebernardo, it must be considered as a living project, which through years has sustained the recover of the Sambucana race and meanwhile the recover of tradition connected with its breeding. The museum is composed by: a permanent itinerary 'Na Draio per Vioure' which explains the sheep-farming, temporary exhibitions, a bookshop, a restaurant 'La pecora nera', a dairy and a sausage factory.

A PATH FOR LIVING



NA DRAIO PER VIOURE

www.vallestura.net

The Eco-museum is a path that the local community is creating with a job of research among the roots of their history after that a rockslide of gigantic size, during the first decades of the 20th century, has slowly erased many signs that in the past allowed people to proceed with the certainty of not getting lost.

The Eco-museum starts from this loss that resulted in a massive abandonment of mountain villages.

It does not intend to propose a return to an idyllic past, but suggests a trip in the job of herding, which historically has been instrumental in our Valley and now, thanks to the work of retrieving the sambucana sheep, is still alive.

The Museum intends to bring out important economic resource, pastoralism as a tool for conservation of the landscape and to promote the wealth of knowledge related to this job.

Aims to show the main objective of eco-museum that is to build a future for our community, more balanced, more respectful of nature, quality of life, starting from his situation of marginality.

The project “Nature and human activity in Stura Valley of Demonte - Paths of sustainability” it consists of a research work of young preschools, primary and secondary of Stura Valley, for gathering information and data on the reality of the Valley.

The goal of the project was to strengthen the knowledge of its territory among young people. The path through ancient villages “In the footsteps of shepherds and peasants to admire beautiful landscapes and see the marks left by the man on the territory”.

The Stura Valley of Demonte, long glacial Groove that separates the Maritime Alps from the Cozie Alps is characterized by distinct differences between the two sides: the orographic right, exhibited at midnight, the “ubac” in langue d'Oc, and the left side “l'adrech”, the sunny side. It is on the latter side that the path grows along the stretch of Valley between the throat of the Barricate, an imposing natural barrier of rock overlooking Pontebernardo, and dolomite walls of Monte Bersaio that rise above Sambuco. Walking near fields that in the past were planted with rye, potatoes and lentils and now used for hay-making or grazing of sheep the tourist can pass through quiet ancient villages. Along the way, you not only can admire countless varieties of flowers, it will also be possible to come across into "locals inhabitants", such as deer, roe deer, chamois and, watching the sky, the flight of the majestic bearded vulture. A scenic trail, wild and lonely, but reassuring as the view of countries at the bottom of the Valley: a path for everyone.

Authors |

Stefano Martini, coordinator Sheep Farming Eco-museum
martini@vallestura.cn.it

Elena Maria Rosso, Person in charge for Sheep Farming Eco-museum
mariaelena.rosso@vallestura.cn.it

VILLA FICANA IN MACERATA, THE ECOMUSEUM OF RAW EARTH HOUSES

Ficana's houses are representative of the raw earth construction techniques present in many other areas of the world. Earth is the first construction material utilized by mankind, and it has been used in the past for building marvelous structures. After being forgotten for decades, much attention has been drawn recently over earthen construction methods, mainly for the favorable climatic characteristics of this material, and for the sustainability of its use. The massone (analogue to the english cob and the French bauge) is the technique used in prevalence in the borgo, as in the rest of the region: it consists in building superimposing layer over layer of mud boulders often mixed with straw.

Earth, according to the local use of reciprocal helping among neighbours, is processed under the supervision of an expert builder: the mastro d'atterati, which also supervises the realization of the external and internal walls. Construction works are typically carried out in spring or fall, in order to avoid the excessive summer heat and the winter frost.

The boulders are usually quite small – the amount of earth used can be equivalent or inferior in size to a big bread shape or a brick – and are processed until reaching roughly a cylindrical shape. After being mixed (according to the tradition “as if it was bread”), the mud and straw blocks are put in line in regular layers, approximately 50-80 cm in height, that mark the perimeter of the building. Afterwards, the surfaces are made smooth and regular using long cutting tools or simply scraping out the wall until it is still humid and plastic. The finishing touch is realized through a layer of plaster, often painted with a light color. The thickness of the walls is higher at the base (60/80 cm) and significantly lower at the top (30/40 cm), in order to increase stability, conferring the characteristic trapezoidal shape to the buildings.

The covering leans out much more as compared to brick constructions, in order to protect the walls from the weather. For the same purpose the basement is shielded up to a height of 60 cm and the northern sides, as well as those exposed to prevalent winds, can be completely covered by bricks.

These solutions are largely used in Ficana, as evidenced by the numerous bricks structures present in the borgo, which constitute the shielding of the most exposed cob walls. The brick coverings have also the purpose to mask the use of cob to the external eye: the use of mud for constructions was often associated in the public perception with poverty and underdevelopment.



L'ECOMUSEO DELLE CASE DI TERRA

www.ecomuseoficana.it

In the town of Macerata exists a borgo entirely formed by earthen houses, here the ecomuseum of raw earth house Villa Ficana recently started.

Some young European Volunteers (EVS) and some participants to the Servizio Civile Nazionale are involved in the project.

The services provided by the Ecomuseum include touristic itineraries, reenactments, didactic and recreational activities for schools, promotion of local traditional products, recreational activities involving the whole neighborhood and workshops focusing on the re-discovery of traditional food and craftsmanship. The whole activity is finalised to reach a more sustainable style of life.

The historical inhabitants of the borgo provide a priceless help in our effort to highlight the value of the historical heritage of the area.

The Raw Earth Houses Ecomuseum of Villa Ficana contains also a database dedicated to the traditional raw earth building techniques, with particular regard to cob (the local traditional technique).

It attracts people who are interested in this particular sustainable building method - both from a historical and engineering point of view - from all over the world.

Author |

Anna Paola Conti, architect and director Villa Ficana Raw Earth Houses Ecomuseum
apconti@alice.it

THE NETWORK ECOMUSEUM OF TRENTO

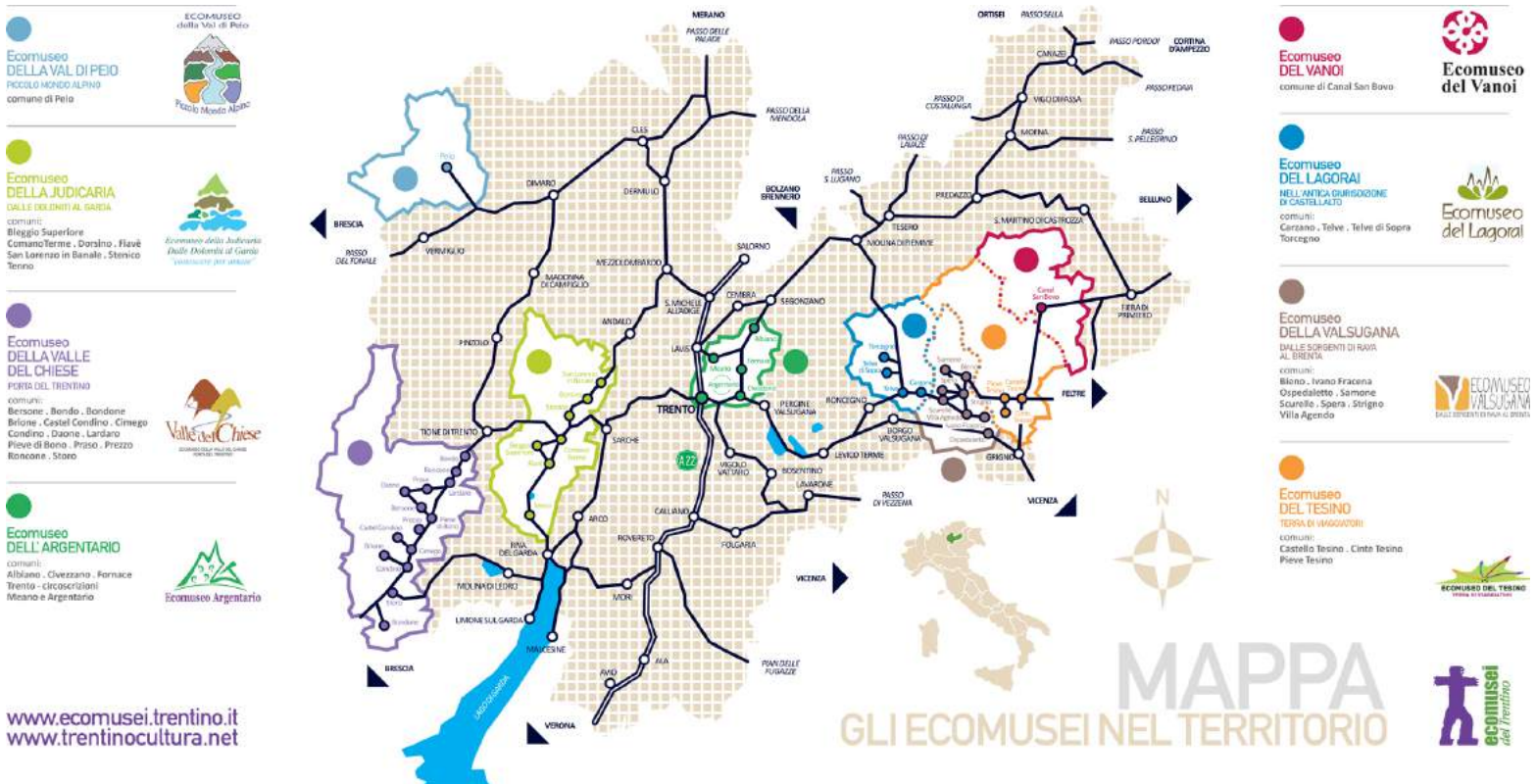
The Network Ecomuseum of Trentino, born in 2011, joins the 8 ecomuseum recognized by Autonomous Province of Trento - Italy since 2000 (Figure 1). Normatively ecomuseums are inserted into a broader legislative framework for the protection and enhancement of the territory and of the cultural heritage and are called to work with program for the conservation, restoration and enhancement of traditional living environments, of property belonging to the historical, artistic and popular, providing its territory thematic tours that bring visitors in relation with nature, traditions and local history; perform scientific and educational research - educational. But, above all, the mission of ecomuseums focuses on the direct involvement of the population, associations and cultural institutions in the enhancement of the productive process areas, crafts and typical and traditional production techniques. To ecomuseums it is provided a privileged and strategic role of interlocutor between the various parties that to animate a territory, able to weave new and

transversal synergies and to set in motion virtuous processes of collaboration and enhancement of local resources with direct economic benefits for the area and its operators.

The consolidation of the work mode on the net, in recent years have created experiences like the EU project Sy-CULTour focused on the issue of medicinal herbs and their cultural heritage, environmental and productive (Figure 2); the calendars of many summer proposals: walking, hiking, experiential activities in which blend entertainment, dissemination and promotion of local resources, integrating with local tourist activities; or the annual appointment with the Giornata Europea del Paesaggio built and lived with the participation of local communities.

Author |

Adriana Stefani, Coordination of network Ecomuseum of Trentino
info@ecomusei.trentino.it



FESTASAGGIA VILLAGE FESTIVAL LANDSCAPE MEASURE



www.ecomuseo.casentino.toscana.it/festasaggia/festasaggia

What millet way to raise awareness of landscape issues except through festivals? Initiatives usually very attended in which to engage families, young people and types of individuals otherwise difficult to reach.

The project, pioneered by 2008 Ecomuseum of Casentino, the Arno Valley in the first, from 2015 has widened its range to all municipalities of the National Park of Casentino Forests (three provinces) as part of the project through the collaboration Oltreterra slow food.

The initiative has as its main purpose is to launch a qualification path, enhancement and promotion of village festivals, conceived such important moments of socialization and welcoming, stimulating environmental awareness and attitudes of rediscovery and preservation of the values and local products. Especially those initiatives that favor the following aspects are promoted and rewarded:

- Enhancement of local cultural heritage
- Use of products coming from the territory and celebration of local dishes
- Virtuous mode of reduction, recycling and disposal of waste

The organizers of the festivals adhere to a ban on self-certification by filling in a form in which there are explained the ways in which you plan to organize the event. If you reach a minimum score initiatives receive special promotion by the organizers. Within three months from the event, the organizers are required to submit an accounting (purchasing documents, photographic documentation) to demonstrate what is actually done.

Among the project's objectives

- improving the work of the volunteer while rediscovering the sense of community of the festival and the value of hospitality
- Turn concrete paths of involvement and awareness of the organizers of festivals around the objectives identified by offering moments of reflection and self-improvement
- Making coordinated promotion of the parties in order to improve the recognizability and guide users
- motivate moments of exchange and comparison of the various events (around dishes, products and wisdoms)
- motivate pacts and agreements between local producers and festivals for the knowledge and the promotion of local production

Author |

Andrea Rossi, Coordinator EcoMuseo Casentino
andrearossi@casentino.toscana.it

RESILIENCY IN THE ITALIAN ALPS



Nature, Art & Habitat (NAHR) in Taleggio Valley, Bergamo, Italy is a summer residency program in partnership with the Ecomuseum Val Taleggio, Civilization of Taleggio, Strachitunt and rural huts, as well as the Association Amici dell'Artista Franco Normanni in Bergamo. NAHR is conceived to develop a broad exploration and interpretation of the natural landscapes and cultural heritage of this Alpine valley.

Rooting in the main idea of sustainable local development, NAHR aims to unfold and display a sensitive type of culture that looks at nature's resilience as a source of inspiration and a measure of available resources.

The multidisciplinary program is offered to a group of international professionals active in the fields of bio-inspired arts, design, architecture, as well as anthropology, botany, natural sciences, literature, technology, and economy. Fellows are asked to create ecosystemic actions around local natural resources: by leveraging the attractive force of nature, they are asked to enhance the rich cultural heritage found in the architecture of the rural huts, food and flavors, myths and rituals, in order to trigger new virtuous processes, potentially adaptable, scalable and replicable to the entire Alpine region.

By looking at Earth's ecosystem - climate, geology, water - NAHR investigates each year a different resilient natural component - woods, river, mountains, pastures, etc. -, its presence, and its ecosystemic coexistence in the Taleggio Valley, offering to the fellows creative inspiration for their work. The emerged sensitive ecological approach legitimizes hidden connections with the surrounding organisms, and with the local communities so to spur participation in the renewal of these rural areas.

By involving both international researchers as well as local residents NAHR final proposals are oriented to intercultural exchanges, with as outcomes events and shows, publications and historical reconstructions, promotion of local products at large, combining and enhancing awareness, sensitivity, passion experiences and skills toward the local Alpine environment.

THE ECOMUSEUM PROJECT IN TALEGGIO VALLY

www.ecomuseovaltaleggio.it

Founded in 2004 by the municipalities of Taleggio and Vedeseta, it has been among the first in Lombardy region, to create and develop this new participatory method open to cultural heritage and local people. The Ecomuseum was recognized by Regione Lombardia in July 2008 (with D.G.R. n. VIII / 7873 of 30). The Ecomuseum Association works through resilient actions, social and economic, that go to implement the tangible and intangible cultural heritage, to collect memories, to raise community awareness as well as economic operators, to develop the tourism product of conscious policies, to educate youth generations, in order to project the valley towards a lasting, sustainable development

Authors |

Ilaria Mazzoleni, architect and founder of IIM Studio Milano/Los Angeles
imazzoleni@hotmail.com

Anna Santi, Graduated in Architecture at Istituto Universitario di Venezia
anna.santi@libero.it



ECOMUSEUM OF PARABIAGO

ecomuseo.parabiago.mi.it

The landscape Ecomuseum of Parabiago is a cultural institution recognized by the Lombardy Region in 2007. The aim of the Ecomuseum is to make the landscape immediately and clearly readable to his visitors. Learn to see and understand the places that surround us are necessary activities to take care of them and improve them. So the ecomuseum of Parabiago, thanks to a permanent participation process, become a pact with which the community works for the care of the landscape.

The community identified the common heritage to enhance: around 50 monuments, places of culture, of sport, of nature have been studied and mapped. In some cases the retraining has been designed and carried out. Histories and traditions are connected to every places.

Authors |

Raul Dal Santo, coordinator of Parabiago landscape Ecomuseum
 Lucia Vignati, collaborator of Parabiago landscape ecomuseum
agenda21@comune.parabiago.mi.it

INSPIRING LANDSCAPE FUTURE

1. Answer a question.

The landscape ecomuseum of Parabiago (Milan - Italy) was born to answer to the “placelessness” syndrome: citizens do not appreciate the “small scale” heritage that characterizes the city landscape.

2. Engolve Institutions.

The ecomuseum of Parabiago is a cultural institution, managed by the City of Parabiago and recognized in 2007 by the Lombardy Region.

3. Put landscape at the centre.

Its goals are to study, conserve, enhance and show the community heritage, especially the landscape.

4. Plan and act with citizens.

The ecomuseum, which is a museum of the community, is legitimated by the participation of the citizens. The ecomuseum of Parabiago plans and works not only “for” but also “with” the community.

5. Map the heritage.

A parish map was drawn to realize the ecomuseum action plan. The parish map is a participatory mapping of a landscape, resulting from a shared reading of the tangible and intangible heritage. To update and implement the map contents, an interactive and multimedia map was realized.

6. Publish with copyleft license.

All media concerning products and processes are published under an open licence and are free for sharing and adapting.

7. Help institutions to plan.

The heritage and the actions about its good use were recognised in the municipal sector planning (i.e. the urban plan) and in the large scale planning (i.e. the park plan).

8. Take care of landscape.

The stakeholders realized actions for the care, the interpretation, and the good use of the heritage.

9. Take care of the network

10. Focus on sustainable local developmen.

The ecomuseum facilitates the work of the stakeholders. Thanks to a new socialization between stakeholders and the large use of the subsidiarity principle some heritage elements got new life or new use in order to improve social, environmental and economic development.

THE AIR-RAID SHELTERS OF BREDA AERONAUTICA

The North area of Milan has been for many decades a symbol of industrialization of Lombardy and the entire Country. With the divestment of the large industries, the presence of Parco Nord characterizes the landscape and is an emblematic case of the functional recovery of industrial areas.

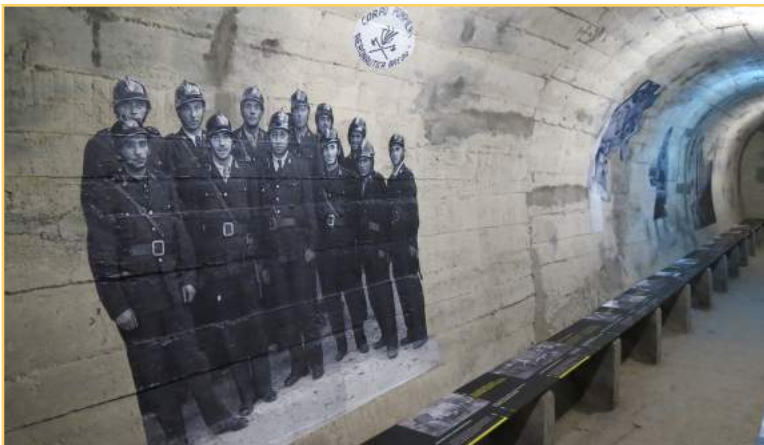
Ecomuseo Urbano Metropolitan Milano Nord (EUMM) promotes the knowledge and the valorisation of the air-raid shelters of Breda Aeronautica located in the Parco Nord of Milan to enable new interpretations of the city and territory identity. Memory and historical records are a plurality of voices with which dialog to create new meanings that this space evokes in the contemporary world.

Through a path of knowledge, and especially of emotional sharing, visitors are guided between stories, testimonies and multimedia documents. The setting enhances the evocative power of the environment itself; the staying in the bunkers triggers the emotional reaction of visitors with the aim of stimulating reflection and personal growth.

Inside the bunker there is a copy of the project “Bunker” conceived and realized by the artist Laura Morelli, involving several communities in the areas of Dalmine, serving as a dimension of encounter between public history and private stories.

Starting from these anthropological and artistic practices, the research conducted by EUMM investigates the following topics.

1. How these projects generate new cultural assets (tangible and intangible) – such as personal objects, private documents, tales, etc. – that give rise to an heritage that is “other”, and, by promoting an active safeguard, activate new behaviours in citizens who become “hunters of memories”, i.e. inquirers of undiscovered and then not visible cultural landscapes.
2. It is considered crucial to produce permanent and generative projects outcomes, which overcome the boundaries of a particular occasion (for example, the celebration of a historical event). What, then, are the most effective strategies for undertaking an effective assessment to ensure that projects will not remain unique and isolated, in order to know their effects on the community and on the cultural policies?



Authors |

Michela Bresciani, collaborates with EUMM, focusing on participatory mappings of the territory and the valorisation of wartime heritage of the North area of Milan

Silvia Mascheroni, collaborates with the Ecomuseo Urbano Metropolitan Milano Nord focusing on educational projects

ecomuseo@eumm-nord.it

MAP OF COMMUNITY TO THE INTERACTIVE PLATFORM GEOBLOG MAPPAMI

In 2009 Ecomuseo Urbano Metropolitan Milano Nord - EUMM developed its first experience of community map in the neighbourhood of Niguarda in Milan: a relevant case study, as the neighbourhood is heir of industrial civilization and rich of historical heritage.

The process of mapping implied the need of making the collected material accessible to a wider audience and always implementable.

Therefore, the touristic-cultural routes were published in Jeco Guides: a Mobile app, where citizens' testimonies and archival materials are available free of charge in order to raise awareness and explore the territory.

EUMM also interpreted a novel need that resulted from the mapping experience: the possibility for citizens to enjoy a versatile tool for observing and questioning their living environment and the tangible and intangible heritage that surrounds them. The geoblog MappaMi is an interactive and multimedia tool for citizens for leaving a shared sign of their exploration of their city. This experience, which assigns to citizens a leading role, allows people to draw on a map their points of interest and paths, along with pictures, videos and stories. Participants can choose what type of witness to compose, according to the time partitions "Yesterday/Today/Tomorrow", in order to allow everyone to identify and learn about her/his presence in the territory. The journey through the locations is therefore made possible by a journey between different "selves", which dialogue each other, questioning their individual "being" in society: - Reflecting on their own origins and those of the people surrounding them (Yesterday); - Telling their own and the different possible ways of living the spaces in the presence (Today); - Imagining future scenarios for themselves and for the other community members (Tomorrow).

The design process, moving away from a simple work of historical and geographical inquiry, situates the search for the meaning of the places in the construction of a dialogue between the self and the other.



Authors |

Michela Bresciani, collaborates with EUMM, focusing on participatory mappings of the territory and the valorisation of wartime heritage of the North area of Milan

Alessandra Micoli, president Ecomuseo Urbano Metropolitan Milano Nord
ecomuseo@eumm-nord.it

THE INTERACTION BETWEEN MAN AND THE TERRITORY

In the common quest for involvement and participation, ecomuseums represent among cultural institutions a leading stakeholder: they focus on connecting a precise territory with its community, they organize activities targeting specific groups and they protect, preserve, valorize and interpret their cultural landscape. The very concept of landscape – as defined by UNESCO and the European Union as the interaction between man and the territory – perfectly highlights the core attention of ecomuseums to combine the past-present-future of a territory with its community.

The Ecomuseo delle Grigne has a pioneer and leading experience in enhancing the involvement of a community in protecting, preserving, valorizing and interpreting cultural landscapes through Wikipedia and open licenses. All the documentation of the Ecomuseo delle Grigne is under the open license Creative Commons attribution share-alike (compatible with Wikipedia), the ecomuseum relies on OpenStreetMap in documenting its territories and itineraries, it is the first signing institution for the contest Wiki Loves Monuments and it is the head (with Associazione Amici del Museo delle Grigne Onlus as managing organization) in producing “Wikimania Esino Lario 2016”, the Wikipedia world gathering organized in Esino Lario, the mountain village of 761-inhabitants at the centre of the ecomuseum which hosts this large scale event after locations such as Harvard, Washington DC, Hong Kong, London, Mexico City.

This presentation relies of the specific objectives and practices of ecomuseums to argue that Wikipedia, OpenStreetMap and open licenses are the perfect tools to document the richness of the ecomuseums’ cultural landscapes, to involve the widest community in participating in sharing knowledge and interpretations about a territory, and to take advantage of existing open tools, generative and incredibly visibile and powerful in reaching 500 million readers in 280 languages.

Author |

Iolanda Pensa, Coordinator Ecomuseo delle Grigne
io@pensa.it

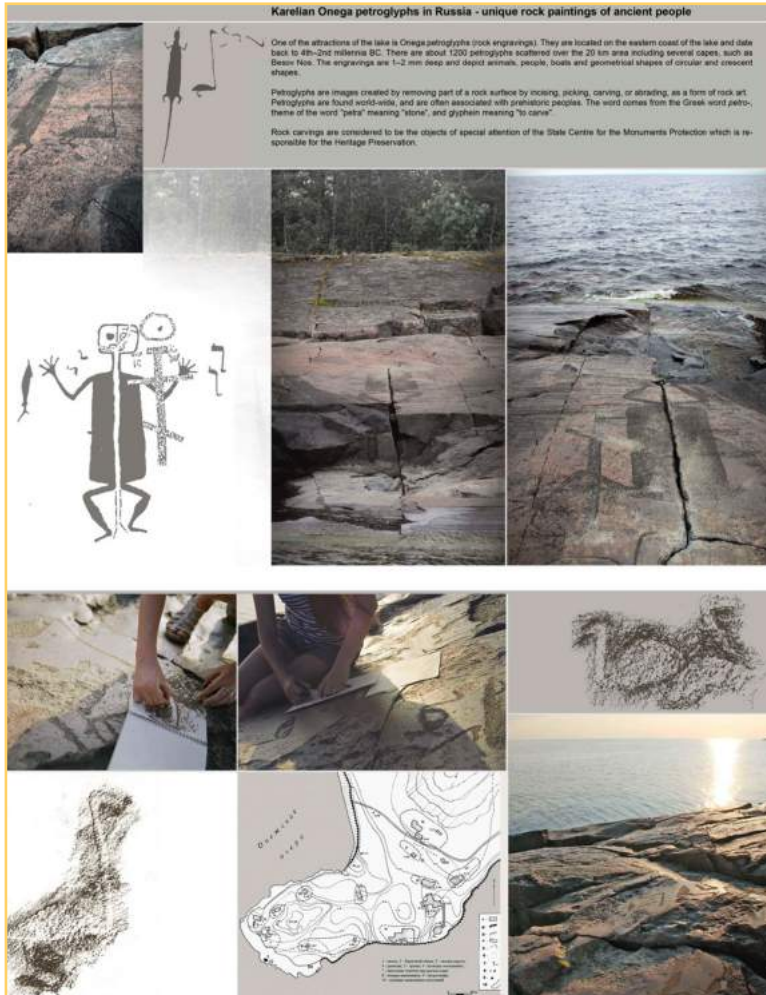


ECOMUSEO DELLE GRIGNE

www.ecomuseodellegrigne.it

The Ecomuseo delle Grigne is an ecomuseum which gives value to the relationship between man and the mountains. It collects, preserves and promoted the cultural material and immaterial heritage and cultural landscape of the Grigne mountains and of Esino Lario in the Province of Lecco, Lombardy Region, Italy. Ecomuseo delle Grigne is an institution owned by Esino Lario city council, managed by Associazione Amici del Museo delle Grigne Onlus which triggered its establishment, recognized by Lombardy Region and it is “a misura di bambino” (child-friendly). The ecomuseum supports Wikipedia and open knowledge and all its documentation is released under the license Creative Commons attribution share alike.

PROJECT ECO-ARCHAEOLOGICAL PARK ONEGA PETROGLYPHS



Information about the project Eco-Archaeological Park "Onega petroglyphs"

Pudozh region supposed to be the place for eco-archaeological park "Onega petroglyphs," - major areas of the Republic of Karelia.

The most important touristic branches are the following: cultural, educational, health and fitness, and water sports.

The petroglyphs of Lake Onega is the semantic center of eco-archaeological park. The park has 3 structural center:

- Shał'sky (Tourist Center)
- Besov Nos (Science Discovery Centre)
- Kyurshevo (Zone Transfer)

Eco-Archaeological Park "Onega petroglyphs", having rich potential, can perform a variety of cultural projects, not limited to only the educational programs. Among projects can be historical festivals, folk festivals, local fairs, etc. Apart from the main tourist show - rock petroglyphs exposition – next point of interests are the ancient settlement, outcrop of the oldest on the planet of crystalline rocks, dunes, marshes, meadows.

The concept of the project

The object of the design is The EXPOSITION MODULE, which is a geodesic dome and its segments.

Geodesic dome - prefabricated and Mobile structure, which consists of a set of light elements produced on remote manufacture. This saves a lot of time and money in the construction stage.

The heart of the system is a projection dome. Next are going several layers of covering that forms an exposition area, interactive area, the center of local art and so on. Development goes centric way.

The geodesic dome can be:

- Projection surface (Demonstration of multimedia images on the entire surface of the dome, on all sides of the viewing area, engaging the full range of human vision, including peripheral);
- Lecturers;
- Exhibition space;
- Interactive space.

Design Objectives:

- Three phases in development of the territory.
- Creation of the park new points of attraction - activity centers. - Creating a mobile museum.
- Creation of scientific-cognitive, exposure, interactive zones.

Author |

Maria Razorenova, Architect Member of Public creative regional organisation, the Saint-Petersburg Union of designers