

CALL FOR PAPER – ORAL PRESENTATIONS

ICOM CONFERENCE IN BRESCIA - November 28th 2015

Title: COASTLIGHT.NET – MAPPING OUR MARITIME CULTURAL LANDSCAPE AND HERITAGE

Author(s): Jo Van Der Eynden;

Director of Lindesnes Lighthouse Museum, Chief Executive Officer (CEO)

Co-author: Jan – Robert Jore;

Film producer and project manager

A method and public service for the documentation and presentation of maritime cultural landscapes and heritage, reaching a broad audience through smart phones, iPads and PC/Mac's.

The project **coastlight.net** has been developed by Lindesnes lighthouse museum, the national lighthouse museum of Norway, as an international service for the documentation and presentation of maritime cultural landscapes and heritage. By using digital maps and “tagging” documentary films, photos and text to their specific geographical positions, tourists, students and the general public can take part in the maritime history and the many stories embedded in the landscape.

The Norwegian pilot-project, **kystreise.no**, was launched in Mai 2013, focusing on the nearby maritime cultural landscape around the Lindesnes lighthouse on the southern tip of Norway. Through cooperation with 10 maritime and coastal culture museums along the Norwegian coast, the pilot project has now been developed into to a nation wide service. The open-source based technological platform used in **kystreise.no** was also used in the development of the **coastlight.net** service.

Through the cooperation with the maritime museums in the Nordic countries, France and around the Baltic sea together with the IALA-network (International association for lighthouse authorities), we have now expanded the project internationally with the **coastlight.net** service. Our goal is that the **coastlight.net** service can be developed into a worldwide service, presenting maritime cultural landscapes and heritage for the benefit of the general public. The only way to reach this goal is through cooperation with museums around the world.

Key points / themes

1. Documentation of maritime cultural landscapes and heritage through documentary films, photos and text
 2. Geo-tagging films, photos and text on digital maps
 3. Presentation of the maritime cultural landscape through the use of smart phones, iPads and PC/Mac's
 4. Global access to information on maritime cultural landscapes and lighthouse heritage
 5. An invitation to museums to participate in building a broad, international service to present maritime cultural landscapes and heritage.
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Title: ICOM France and the Charter of Siena

Author(s): Jacques Kuhnmmunch, ICOM France Secretary

Following the diffusion of the Charter of Siena in 2014, ICOM-France, giving answer to the request of ICOM-Italie, made a commitment, on the basis of a specially dedicated workgroup, in a location of the French situations which could be characterized as concrete realizations of the recommendations expressed in the Charter. This summary inventory of a number of cases underlines at first the strong lowering between the French and Italian organizational cultures from the point of view of the administrative and statutory management of the heritage and the museums, what reduces considerably the reports of correspondence forward term between both national situations. But this inventory also allows to raise, independently of its utopian shape, the relevance of the reports of blockings, and the analytical and ethical convergences towards the advent of a new administrative rationality of the heritage of territories, more thrifty in ways, but also more effective and more homogeneous from the point of view of the professional and scientific control of the contents, and thus satisfactorier towards the educational and cultural services returned to the publics. The Italian recommendation to base this reorganization on the museum institution by granting to it a central place, constitutes a voluntarist and militant professional gesture to which the French committee can only join. Furthermore, this reflection driven within the French committee, takes on a quite particular interest when the French territorial reform, and quite specially the fusion of numerous Regions, drives to imagine new political strategies administrators in all the domains, including that of the heritage and the landscapes naturally, and thus a certain questioning of the various concerned professional skills, around new challenges for which it is advisable to be prepared from now on.

Title: ECOMUSEUM: PRECURSORS TO A PARTICIPATED MANAGEMENT OF LANDSCAPE

Author(s): Ilaria Testa for Associazione Rete Ecomusei Piemonte (Ecomuseum Network in Piedmont).

Heritage, community and territory, these three words have had connotations for ecomuseums since they began. Today, after twenty years activity in Piedmont, we could substitute landscape for territory. In particular if it is a backdrop to an anthropocentric and participated vision, where landscape does not exist without the appreciation of people (L. Baldin). The most recent legal documents describe landscape as “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”; European Landscape Convention – 2000 or “a homogenous portion of territory whose character is derived by nature, human history or reciprocal interactions” (Italian landscape and cultural heritage law, – 2004). By these definitions landscape coincides with the living environment, as signified by the “eco” in ecomuseums from the Greek *oïkos*. So, as there can be no ecomuseum without participation of the local people, nor can there be a landscape without the perception of those who live in it. It is the local population who, over time, has adapted to the environment, transforming the landscape by living, working and organising it. In this sense ecomuseums have become reference points for landscape protection, based not on imposition, but on awareness and nurturing respect.

The Siena charter and the European Landscape Convention give indications as to the actions for managing and caring for cultural landscapes; from field research to acquiring and sharing knowledge, taking in management and planning. All this should be carried out in collaboration

with the stake holders. Ecomuseums have always done this, community mapping, research, workshops and events, schools activities, guided walks, routes/paths, exhibitions, publications and planting local cultivars. They do this with the constant involvement of the community. Because ecomuseums are “also” the landscape with which the locals measure themselves with and relate to.

Keywords: participation, inhabitants, awareness, training, transformation, dynamic process.

THE ECOMUSEUM NETWORK IN PIEDMONT: ORIGINS AND AIMS

In December 2009 the ecomuseums of the regional system, which was instituted with the Regional Law no.31, 1995, founded a network association, the Rete Ecomusei Piemonte – REP.

This organisation sets itself several important targets to enhance and make more efficient the cultural project it represents:

- Represent the Network and its associate's interests with other institutions, and other Italian and international organisations;
- Carry out research, studies, reflections, debates, projects and evaluation concerning areas of common interest;
- Network to improve actions and resources and be more incisive and efficient.

To reach these objectives certain strategies are put in place:

- To favour collaboration and debate with local administrations, (Regions, Provinces and Municipalities etc) including participation at discussions and evaluation sessions to define the policies and sector programmes;
- Relate and cooperate with the relevant regional offices in implementing system activities and initiatives (training, communication, publicity, evaluation);
- Initiate exchange and collaboration activities with other ecomuseums
- Promote awareness of ecomuseums through a constant and effective information campaign, not just activities and projects of members at local level, but also the continuing evolution of ecomuseum themes at national and international level;
- Encourage exchange and sharing know-how;
- Facilitate the transfer of best practices;
- Arrange opportunities for debate and exchange of ideas on common topics and problems;
- Agree and implement common actions and activities to undertake at local, regional, national and international level.

Title: LANDSCAPES OF WAR AND DIFFUSED MUSEUM

Author(s): Michela Bassanelli, Architect, PhD in Interior Architecture and Exhibition Design at Politecnico di Milano. Bassanelli's research focuses mainly on museography and on preserving and diffusing collective memory and cultural identity and on domestic interiors. She was involved in the EU-funded project “MeLa – European Museums in an age of migrations” as post-doc researcher.

Keywords: diffused museum, difficult heritage, archaeological landscape

Bunkers, trenches, tunnels are only some of the many tangible traces that conflicts leave on the landscape. There also exist intangible elements, such as stories and memories, which are not physically evident, but are impressed on the memory of places. The traces and ruins of the

wars are archaeologies of memory, which involve wide parts of the territory and cities, forming a very precious cultural and material heritage. The links between war, memory, identity and politics have increased significantly over the past years for the construction of a collective European identity in particular in relation to the anniversaries of the First and Second World War. Among the new tendencies in the field of museography, in the last few years some projects have been undertaken which involve the landscapes where wars took place, in an innovative way. In particular, the need to recover a direct relationship with these places is combined with a diffused and reconciliatory museography. The concept of diffused museum is extended and becomes a real project which, on the one hand, deals with the preservation of memories and, on the other one, enables them to be used by the community: "The musealization of places becomes a strategy of intervention, acting as a catalyst for projects to enhance the historical sediments in the territory" (Basso Peressut, 2007). The paper will focus on two Italian projects: the *Carso 2014+* by the Province of Gorizia and the Fossdinovo Resistance Museum by Studioazzurro. The diffused museum involves these places in the system of understanding and discovery of the memory; the places are generators of stories linked to the marks that they leave on the skin, the museum retraces them and puts them into a system where place, man, action and memory work together.

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Michela Bassanelli is an Architect, PhD in Interior Architecture and Exhibition Design at Politecnico di Milano. Bassanelli's research focuses mainly on museography and on preserving and diffusing collective memory and cultural identity (<http://www.michelabassanelli.com>) and on domestic interiors (questioning relations among cultures of dwelling, domestic architecture and modernity). She was involved in the EU-funded project "MeLa- European Museums in an age of migrations" as post-doc researcher.



CARSO 2014+ : MUSEO ALL' APERTO

I TEMI

Ci si avvia ai luoghi senza toccarli

vengono rispettati gli elementi del territorio e della storia, dai monumenti più importanti alle singole pietre lasciate per ricordare un parente, dalle trincee fino ai piccoli percorsi. Si interviene senza alterare questa stratificazione, mantenendo un dialogo con il contesto.

Le proposte sono segni del presente, **gesti contemporanei** che si collocano in una successione degli eventi storici del Carso Goriziano.

In un territorio già ricco di numerosi percorsi si lavora in modo puntale nelle diverse scale: su territoriali (nelle aree di Castellazzo, San Michele e Reduglia) che a piccola scala. Gli interventi lungo il circuito sono **minimi**, nascono dalla **curiosità individuale** e dall'invito alla scoperta di momenti significativi di questo paesaggio.

Si passa dall'osservazione e comprensione della geologia e del territorio a piccoli "incontri", come fossero tappe di una cospira che emergono tra la vegetazione o di alcune strutture esistenti rese accessibili oppure dal riavvicinarsi ai sentieri naturali durante le diverse stagioni.

Si reinterpreti il concetto di bordo, già molto presente e leggibile nel territorio e i bordi del lago di Dobner, i bordi delle doline, le siepi lungo le proprietà, i percorsi ecc.). Nei progetti di San Michele e Reduglia questo mito definisce un perimetro fisico, ma anche di significato del luogo.

Si **semplifica** e si pulisce l'area di progetto, si tolgono gli elementi non necessari per permettere la lettura più chiara del paesaggio e del contesto storico.

Lungo alcuni percorsi, nei tratti più significativi il quadro viene dato ancora una volta la progressione dello sguardo.

INCONTRI NEL CARSO

Interventi puntuali lungo il circuito del paesaggio

● ● ● PAESAGGIO



luoghi esistenti - accessibilità facilitata

● ● ● ELEMENTI - STRUTTURE



luoghi esistenti - accessibilità facilitata

● ● ● INCONTRI PER CARSO



Presenze non espresse sul territorio - punti di intervento minimi integrati in relazione con il paesaggio

● ● ● INCONTRI DELLO SGUARDO



aperture minime nelle siepi lungo le strade e aperture minime sul paesaggio

LA STORIA ATTUALE

● ● ● TRINCEE E ARTE



ogni anno si programma un intervento artistico - ogni cosa ne ricorda un'altra

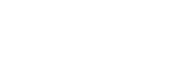
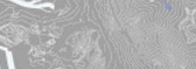
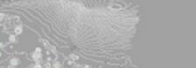
LE ATTIVITÀ NEL TERRITORIO

● ● ● ESTENDERE LE ATTIVITÀ CULTURALI DELLA PROVINCIA (AREE ESTERNE AL SOG)

CONCORSO FOTOGRAFICO	EVENTI MUSICALI	PIRESE LETTERARIE
selezione di immagini Carso e il suo paesaggio Carso e il suo paesaggio Carso e il suo paesaggio	aperture e incontri Carso e il suo paesaggio Carso e il suo paesaggio	aperture e incontri Carso e il suo paesaggio Carso e il suo paesaggio

attività culturali si diffondono nel territorio per dare un senso alle nostre esperienze

FASI DI REALIZZAZIONE





Title: VISIBILITY OF A EUROPEAN BORDER IN LANDSCAPE AND MUSEUMS. THE ROMAN LIMES ON THE LOWER RHINE.

Author(s): Prof. Dr. Renger de Bruin - curator history Centraal Museum Utrecht

Drs. Astrid Hertog MA- museologist & at historian, Nationaal Archief Den Haag
board members of ICOM Netherlands

Also on behalf of drs. Luc Eekhout, Director of Castle Heeswijk and Chair of ICOM Netherlands

and Roeland Paardekooper PhD, Managing Director of Archäologisches Freilichtmuseum Oerlinghausen and Director of EXARC.

role of museums / shared responsibility / sustainable development / involving communities / intercultural visions of cultural landscapes / cultural tourism / UNESCO World Heritage

The visibility of the northern Roman frontier, the Limes, fits well in the theme 'Cultural Landscapes and Museums'. Parts of this border (like the Hadrian's Wall) have been recognized as UNESCO World Heritage. For the Limes on the Lower Rhine, the Dutch Government has decided for a candidacy in cooperation with Nordrhein-Westfalen in Germany. Many initiatives and solutions arose to enhance the visibility of the Limes, which is mostly invisible, underground, and partly formed by the (former flow of the) Rhine.

In 2008 a new Roman museum was opened in Xanten, Germany, near the Archäologischer Park and Bath House ruins. Experimental archaeology is important both in the research and in the experience for visitors. Recent excavations near the Dutch city Utrecht have shed a new light on the Roman defense systems. A site museum, Castellum Hoge Woerd, opened in August 2015 with a Roman ship wreck and it also holds spaces for theater, events and commercial meetings. ICOM-NL is in contact with EXARC and we also intend to present the initiatives together with ICOM-Germany.

The objectives and discussion points of the programme will be:

- Show and discuss various -interdisciplinary- models to make the Limes visible
- Why are these successful or not?
- Could these models and case studies be disseminated to other countries and cultures?
- What is and should be the role of museums ?

We intend to present several speakers with a discussion afterwards. With this programme we can discuss many issues from the Siena Charter, worthwhile for museums worldwide. Publication of the results (printed, on-line) should give the results sustainability.

Images:

Castellum Hoge Woerd, in the western part of Utrecht, has a presentation with the largest Roman ship found (right picture) in the Netherlands, in a reconstruction of the Roman Castellum that once stood there and also holds spaces for theater, events and commercial meetings (underneath).



Römermuseum Xanten, Germany, incorporating the ruins of the bathhouse, with the Archaeological Park nearby.



Title: VALLE SPLUGA MUSEUM (MU.VI.S). ECOMUSEUM VALLE SPLUGA

Author(s): Prof. Edo Bricchetti;

historian and architect, expert in ecomuseum, tangible and intangible heritage, Unesco World Heritage sites and cultural itineraries.

Keywords: Valle Spluga /Via Spluga. Heritage and Landscape. Valle Spluga Museum (Mu.Vi.S.). "Ecomuseum Valle Spluga"

Ecomuseum Valle Spluga has been instituted on 25th March 2011 by the Municipalities of Campodolcino, Madesimo, San Giacomo Filippo (Valle Spluga) and soon after officially inserted in the list of the lombard ecomuseums authorized by Regione Lombardia. This experience lead to a "Landscape Community" where the local inhabitants and stakeholders are the protagonists and actors of their territory. Above all, the ecomuseum proved very suitable to represent the images and symbols of the Spluga landscape heritage in a framework of sustainable development. Ecomuseum Valle Spluga can be identified as one of the best practices by Valle Spluga Museum. It clearly marks the passage from the experience of the museum to a broader involvement of the local community in order to defend and maintain the heritage of Spluga landscape and memories as well. We could surely affirm Ecomuseum Valle Spluga well expresses the heritage of the valley which comes out both from the physical aspects of the territory and the human activities. From this point of view it could be defined

as the natural and vocational result of the experience of the museum itself since it has contributed to identify and locate the elements (already investigated by the museum) which identify the cultural and physical setting of the valley. Moreover it shares the management responsibility upon the local authorities and residential people by involving them in the action of preserving a typical Italian mountainous landscape. A new protection model is therefore offered to the Icom 2016 debate on the unique conception of museum and its surrounding area (ecomuseum) together with the added values of the memories, rituals and local crafts of the Valley. Ecomuseum Valle Spluga responded very well to the expectations of the community which soon realized it was absolutely necessary to extend the museum experience beyond the walls of the museum itself.

Rassegna d'iniziative ecomuseali e museali della Valle Spluga

CIMAGANDA, LIRONE E GALLIVAGGIO




**SABATO
8 AGOSTO**
**GITA CULTURALE
NATURALISTICA**
durata mezza giornata (8.30-13.00)

Gita culturale con guida di media montagna alla scoperta dei nuclei di Cimaganda, Yho, Lirone e Gallivaggio. Ritorno Mu.Vi.S ore 8.30.

Rientro con bus ore 13.01.
Quota di partecipazione Cio

Info e iscrizioni:
Daniela Gadola Tel 347 7945139

LA VIA DEI CARDEN




**SABATO
22 AGOSTO**
**GITA CULTURALE
NATURALISTICA**
durata mezza giornata (8.30-13.00)
d'altezza m. 400

Gita culturale con guida di media montagna alla scoperta dei carden della Via Spluga (località Mottaletta, Randeglia, Torni). Ritorno MUVIS ore 8.35. Trasferita a Isola con mezzi propri o bus (ore 8.34). Arrivo a Isola (ore 8.40). Rientro con mezzi propri o bus (ore 13.30) oppure su sentiero Via Spluga (senza guida). Quota di partecipazione Cio. Info e iscrizioni: Daniela Gadola Tel 347 7945139

**RASSEGNA CINEMATOGRAFICA
"ECHI DELLE ALPI"**




MUVIS
**26, 28, 29, 30
E 31 LUGLIO**
ORE 21

7° Rassegna cinematografica "Echi delle Alpi: ambiente e tradizioni". 9 documentari in 5 serate. Al Mu.Vi.S. è disponibile l'elenco dei titoli che verranno proiettati. Ingresso libero

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**MOSTRA CARTOLINE STORICHE
"RICORDI DA CAMPODOLCINO"**



MUVIS
**DAL 5
LUGLIO AL
31 AGOSTO**

LA MOSTRA DI CARTOLINE STORICHE E' APERTA TUTTI I GIORNI DALLE 9.30 ALLE 12.30 E DALLE 16.00 ALLE 18.00 (ESCLUSO LUNEDI' POMERIGGIO). INGRESSO LIBERO



Strada dello Spluga. Salita del Cengio. Tornanti e gallerie. Foto di Edo Bricchetti



Strada dello Spluga. Valle San Giacomo. "Galleria dello Stutz". Foto di Edo Bricchetti



Avero. Nucleo di Carden. Foto di Edo Bricchetti



Avero. Esempio di Carden. Foto di Edo Bricchetti

Title: MONTICELLO: REVEALING A WORLD HERITAGE CULTURAL LANDSCAPE

Author(s): Leslie Greene Bowman, President, Thomas Jefferson Foundation, Monticello;
Thomas L. Woltz, Principal, Nelson Byrd Woltz Landscape Architects.

Monticello, a UNESCO World Heritage Site considered a “masterpiece of human creative genius,” is the Virginia (U.S.A.) home and autobiography of United States founding father Thomas Jefferson (1743-1826). His 5,000-acre plantation was home to his family and some 130 slaves. Engaging annually with our mission of preservation and education are 440,000 onsite and 3 million online guests. Jefferson designed the iconic architecture and landscape, ornamental gardens, and a revolutionary 300-meter-long vegetable garden (with plants from both hemispheres). A modern 370-acre entry landscape offers an optional 2-mile woodland walking trail.

In 2010 Monticello commissioned Nelson Byrd Woltz to study the surviving 2500-acre cultural landscape, revealing rich and diverse stories of the land. The study relied on multiple disciplines: archaeology, environmental science, documentary and oral history, and museum interpretation methods. Jefferson’s copious documentation and 60 years of research offered comprehensive period evidence and analysis. Environmental scientists assessed the health of the ecology, flora, and fauna. A 20-year oral-history project with descendants of Monticello’s slaves added human memory and voice. At the intersection of history, ecology, and archaeology emerged the opportunity to reveal the layers and meaning of these findings.

The results confirmed the importance of restoring for visitors the vital role of agriculture, now lost in woodlands. We will report on our methodology and findings, and the completion of the first phase – the landscape of slavery, immediately adjacent to the house. Restored slave quarters and original roads now create an outdoor exhibition, enhanced by virtual models for a mobile app and web access.

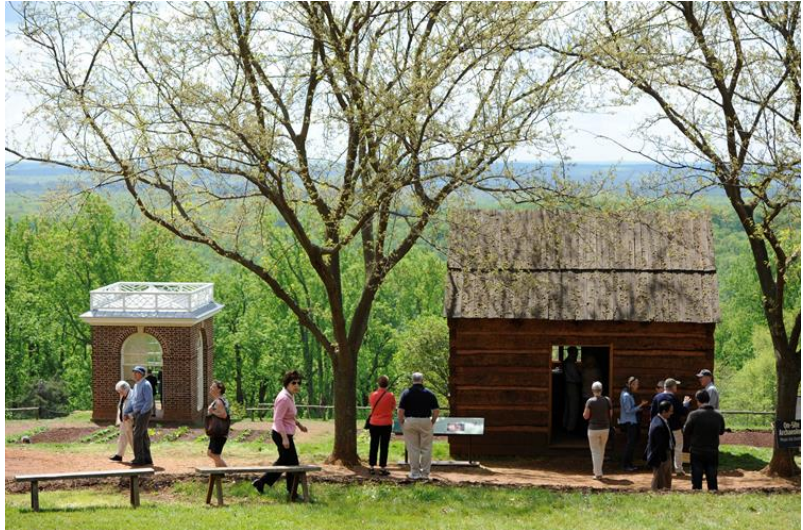
We will chart Monticello’s progress toward its goal to model progressive interpretation and sustainable management of a unique World Heritage cultural landscape that authentically testifies both to its founder’s genius and the irony of slavery in an age of liberty.

Leslie Greene Bowman, President, Thomas Jefferson Foundation, Monticello

Thomas L. Woltz, Principal, Nelson Byrd Woltz Landscape Architects

Keywords:

Archaeology
Cultural Landscape
Ecology
Education
Exhibition
Gardens
Historic landscape restoration
Interpretation
Monticello
Plantation
Slavery
Thomas Jefferson
World Heritage Site



Leslie Greene Bowman is President of the Thomas Jefferson Foundation, which owns and operates Monticello, the home of Thomas Jefferson. She earned a Bachelor of Philosophy at Miami University and a Master of Arts in Early American Culture in the Winterthur Fellows Program at the University of Delaware.

She has spent her 35-year career in museums, and served at the highest levels: Director of the Winterthur Museum, Assistant Director of Exhibitions and head Curator of Decorative Arts at the Los Angeles County Museum of Art, accreditation commissioner for the American Alliance of Museums, and board member of the Association of Art Museum Directors. While in Los Angeles, she enjoyed academic appointments with the University of Southern California (USC) and the University of California, Los Angeles (UCLA), where she taught American decorative arts history. She is the author of *American Arts & Crafts: Virtue in Design*, and co-author of *American Rococo, 1750-1775: Elegance in Ornament*, each amplifying scholarship on important eras in American art history.

In 2014 President Obama appointed her to the Committee for the Preservation of the White House, on which she previously served under Presidents Clinton and Bush. She is currently a Trustee on the Board of the National Trust for Historic Preservation.



Thomas L. Woltz, FASLA, CLARB, is the owner of Nelson Byrd Woltz Landscape Architects. He was named the Design Innovator of the Year by the Wall Street Journal Magazine in 2013. In 2011, he was invested into the American Society of Landscape Architects Council of Fellows, among the highest honors achieved in the profession.

During the past 19 years of practice, Woltz has forged a body of work that integrates the beauty and function of built form and craftsmanship with an understanding of complex biological systems

and restoration ecology that has yielded hundreds of acres of reconstructed wetlands, reforested land, native meadows, and flourishing wildlife habitat. His design work infuses places where people live, work, and play with narratives of the land that inspire stewardship. Many of these projects focus on restoration of damaged ecological infrastructure within working farmland and create models of biodiversity and sustainable agriculture.

Woltz was educated at the University of Virginia in the fields of architecture, landscape architecture, fine art, and architectural history. He holds master's degrees in Landscape Architecture and Architecture. After working in Venice Italy and Paris France, he returned to the States to launch his career in landscape architecture. Current work includes projects at Hudson Yards (NYC), Memorial Park (Houston), Devonian Botanic Garden (Alberta, Canada), and Cornwall Park (Auckland, New Zealand). Woltz serves on the Boards of Directors of TCLF (The Cultural Landscape Foundation) and MAS (The Municipal Art Society of New York).

Title: THE DIFFUSED MUSEUM: RESEARCH BY DESIGN AT THE POLITECNICO DI MILANO

Author(s): Luca Basso Peressut – Full Professor of Interior Architecture, Exhibition Design and Museography at the Politecnico di Milano, DASTU Dept.

Keywords: diffused museum, heritage, landscape, design

Looking at the European cultural heritage in the perspective of the 21st century, the question of what to do of heritage in terms of interpretation and re-interpretation is central. Museums face today the continuous tension between global and local, different cultures and societies, the duality of “selfness” and “otherness” in representation of identity and memory. Identity and memory, close to culture and heritage, embody both the polarities of “inclusion”/“exclusion” and “similarity”/“difference”, as much as in museum architecture is embodied the polarity of “centre”/“periphery”; that is also implied in the common perception of architecture as “territory of memory”.

This condition is mirrored in a growing attitude at the “materialization of memory”, i.e. the search, in the physicality of landscapes, places and artifacts, the expressions of a more graspable identity, in contrast to the disorientation caused by the dynamics of globalization. Natural and artificial landscapes, specific sites, aspects of the built environment can all trigger, shape or intensify collective and individual needs of memories.

Movable and immovable heritage, declined with different adjectives (archaeological, architectural, industrial, immaterial...) that articulate in sub-disciplines the traditional definition of “original inherited good”, becomes the focus of a redefinition of the polarity people-place in shaping identities through memories and the (physical) media that can ensure their transmission.

According to the concept of “museo diffuso” (defined by Fredi Drugman 30 years ago), the Laboratory of Museography of the Politecnico di Milano addresses the above mentioned issues operating in the field of research by design. In these projects museums engage in the processes of territorial transformation as a device to achieve a conscious way to manage them. Museums as a safeguard to the history of the physical structures of the territories, they can also manage the cultural production among new productive assets that are not in contradiction with the spirit of the places.

Luca Basso Peressut is Full Professor of Interior Architecture, Exhibition Design and

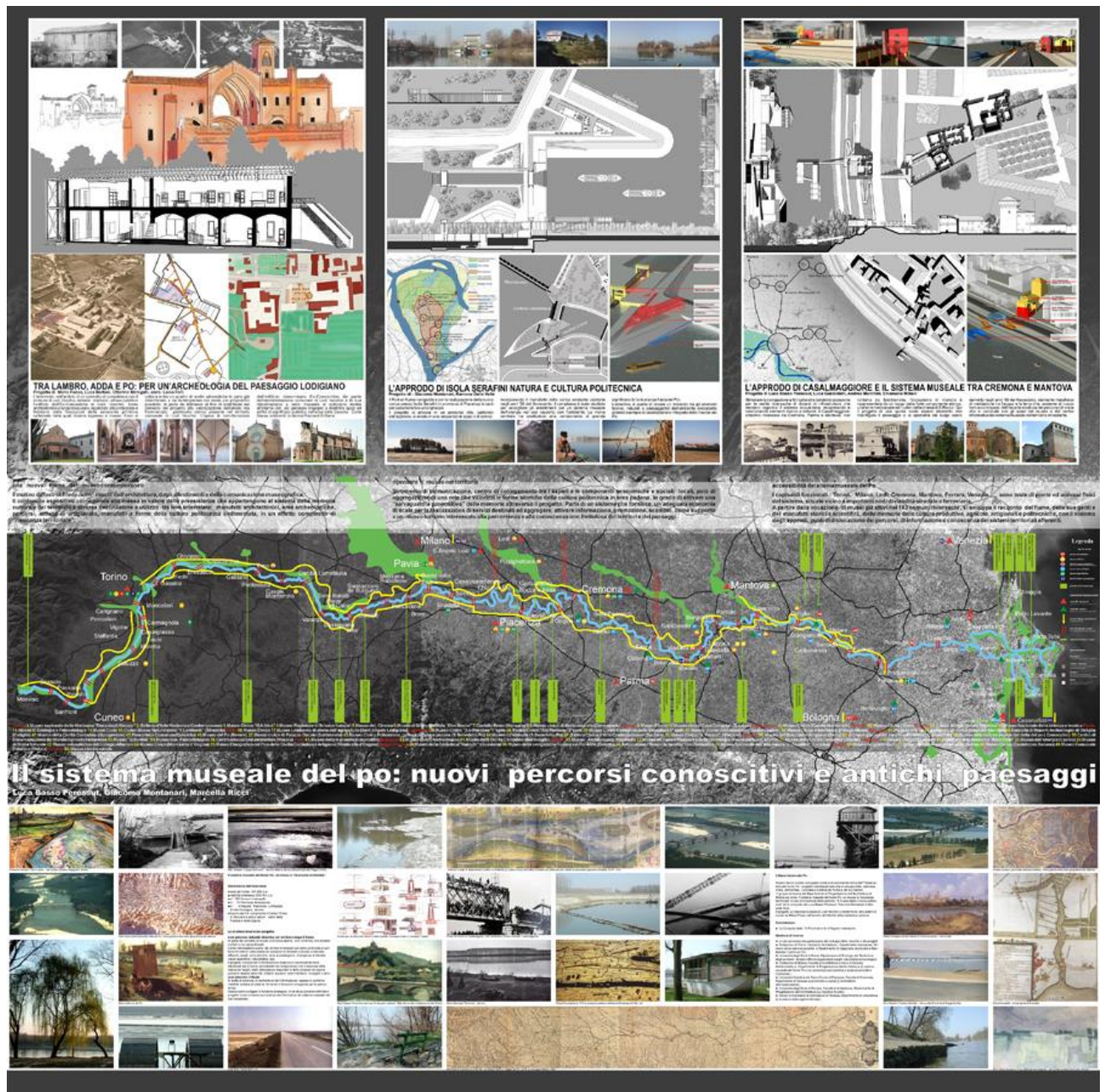
Museography at the Politecnico di Milano, DASTU Dept.

Image captions:

01. The museal system of the Po river

02. The diffused museum of the agricultural landscape of Reggio Emilia

03. The “electrical museum landscape” in Val Camonica





[illegible]

The Goriška Region (Il Gorziano), a border area between Slovenia and Italy, has been (and still is) a place of contested memories, where different groups construct their identities based on different, many times opposing interpretations of the region's past events. What for one side is a source for memory building, sinks for the other into oblivion, what one side celebrates, the other forgets.

The territory has been ravaged by acts of violence both in the First and the Second World Wars, as well as in the postwar years. Younger generations are reminded of the past mainly through memorials, crypts, and military burial grounds, silent witnesses to the atrocities that the twentieth century inflicted upon Goriška. These monuments, entangled in broader historical concepts, attain an even greater symbolic power when interpreted within the ambit of local collective memory, even more so in these contested border areas. These memories, however, cannot be simplified as a part of a common past, since it is clear that not all events, much less all the memories of these events, are part of the collective image of the past. Each community preserves and cultivates its collective memory on the basis of its own (selective) experiences, and thus preserves its identity.

It is clear that images of the past are preserved through cultural acts of remembering, where each side collects artefacts and stories which work for the preservation of their national interpretation of self. But what happens when the cultural heritage becomes an international one and the territory begins to function as a place of cultural reconciliation? Understanding the pain of the other, the stories that connect the identity building of other groups in the territory become a vital message of peace and coexistence. In March 2015, the Walk of Peace was inaugurated between the two countries as a way to promote knowledge and understanding of the common heritage that the region represents. The museum of the First World War in Kobarid, the newly opened walk and the reevaluation of places of memory and heritage are all aspects of the same collaborative effort to reassert the international importance of heritage.

Title: INSPIRING LANDSCAPE FUTURE

Author(s): Raul Dal Santo, Lucia Vignati, ecologists.

Professional background:

Ecologists

Keywords:

ecomuseum, landscape, sustainable development, Italy

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. Involve Institution.

Parabiago's ecomuseum 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, that 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, that is according to the logic of active citizenship and the subsidiarity principle.

5. Map the heritage.

To realize the ecomuseum action plan, a parish map was drawn. 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 multimedial map was realized.

6. Publish with copyleft license.

All media about 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 planification (i.e. the local park plan).

8. Take care of landscape.

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

9. Focus on sustainable local development.

Thank to a new socialization between stakeholders and the large use of the subsidiarity principle some heritage's elements got new life or new use in order to improve social, environmental and economic development.



The Parabiago parish map celebrates the past and looks to the future of the community heritage.



Our Educational projects are realized with students, but also involved their parents and grandparents.



The “Riale” channel was studied and rediscovered. A new use of the area was designed with the students of local schools. Riale got new life as a natural area to restock amphibians.

Title: THE STRATEGIC MANIFESTO OF ITALIAN ECOMUSEUM

Author(s): Raul Dal Santo, scologist; Nerina Baldi, landscape economist.

Professional background: landscape economist

Keywords:

ecomuseums, national networks, landscape, sustainable development, Italy

Italian ecomuseums in 2015 drafted the “strategic manifesto of the national network”. The network aims to:

1. make more effective and clear the work of ecomuseums, by networking and communicating ongoing projects;
2. coordinate and inspire the work of about hundred ecomuseums currently operating in Italy, facilitating their collaboration;
3. collaborate with the Ministry, Regions and Provinces to recognize the role of ecomuseums for the implementation of the principles of the Constitution of Italian Republic;
4. monitor the results obtained.

The manifesto defined ecomuseums as:

- participating processes to recognize, manage and protect the local heritage in order to improve social, environmental and economic development;
- planning identities through which reconnect techniques, cultures, productions, aspirations of an homogeneous landscape relate, to its cultural heritage and its specificity;

- creative and inclusive paths, based on the active participation of people and the cooperation of organizations and associations.

The manifesto identified the strategic objectives for 2016:

- helping the local society to recognize the landscape as heritage of the community, to heal and to enhance it with a renewed sociability.

- triggering recognition and interpretation processes of traditions and authentic values of territory.

Ecomuseums will develop activities around four thematic lines:

1) training and research. Promote new partnerships with stakeholders dealing with government of territory.

2) Landscape and planning. Work as partner with public institutions to continue and improve implementation of the European Landscape Convention (i.e. working on parish and landscape maps, widespread used in Italy).

3) Food production and quality of life. Continue to develop local economy in order to have experience of short supply chain of agricultural products that combine agriculture-environment-tourism-culture- welfare.

4) Education and sociocultural activities. Monitor and report progress of results obtained about educational projects on sustainable development, the landscape enhancement and cultural heritage.



Pan di Sorc is an example in Friuli Venezia Giulia Region of short supply chain of an agricultural product, promoted by ecomuseum "delle acque del gemonese".

www.pandisorc.it

www.ecomuseodelleacque.it



Several parish maps, drawn by ecomuseums, were used in the landscape planification of Puglia Region.

www.ecomuseipuglia.net



Italian ecomuseums every year celebrate the landscape's day to walk, photograph, write, confront each other, chose the landscape future.

Title: CULTURAL LANDSCAPES AND THE INTERPRETATION OF FINE ARTS COLLECTIONS.

Author(s): Nicole Moolhuijsen, freelance, Fondazione Querini Stampalia and ICOM Regional Committee. Art Gallery and Museum studies, MA. University of Leicester.

The purpose of this presentation is to discuss 'Museums and Cultural Landscapes' within the context of collections' interpretation and in regards to the concepts of access, visitors engagement and social inclusion. As the museological perspective of the 24th General Conference calls for community building and shared responsibilities towards the landscape, the question of interpreting collections and their multiple significances in order to strengthen people's sense of ownership of the territory is crucial. But how can institutions traditionally working *in situ*, such as Fine Art Museums, emphasize the connections between the heritage they preserve and the outside context? The presentation will consider participatory displays aiming at socially engaged objectives and reflect on the challenges and opportunities posed by these museological stances.

The findings of an unpublished visitors' study carried out in collaboration with ICOM Italy and The Querini Stampalia Foundation will serve to question collections' social meanings, as well as their presentation under disciplinary positions, unpacking by contrast participatory and socially inclusive frameworks of interpretation. A variety of examples researched in the UK will then exemplify methods to include diverse voices in the exhibits, exploring and fostering peoples' relationship with the natural, social and depicted landscape. Ultimately, a set of observations will reflect on the possibilities to relate 'Museums and Cultural Landscapes' to new museological trends. The presentation is conducted from an italian-mediterranean position and accounts for the cultural characteristics of institutions in this context. Nevertheless it discusses the theme of ICOM 2016 from an international museological perspective, with the aim of contextualizing it cross-culturally.

Keywords: cultural landscapes, interpretation, participation, Fine Art

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Title: CULTURAL LANDSCAPE AND MUSEUM – INVISIBLE CITY AND THE GUARDIAN OF MEMORIES.

Author(s): Tamara Ognjević, ICOM Serbia, Education and Consulting Board, Director of Artis Center, Belgrade/Serbia

Many times destroyed to the ground, Belgrade, the capital of Serbia, is a particular challenge when it comes to a subtle relation between cultural landscape as a special form of heritage and well-known ways of its promotion and protection. In terms of its historical and cultural heritage, Belgrade is mostly an invisible city. Its cultural landscapes are metaphysical rather than tangible - often relocated or reshaped, mostly between the covers of books and magazines, in the old photographs and paintings, some film footage and in museum display cases. In this context, a museum as the guardian of memories plays a particularly important role. The museum is the space of invocation of cultural landscape whose fragments have been transposed into preserved museum objects or works of art. Based on such an understanding of a delicate relationship between the invisible city and a museum, as well as of the importance of an authentic interpretation of heritage, Artis Center has created a series of thematic, educational walks that connect Belgrade historical exteriors with the city's museums and monument complexes such as Belgrade Fortress, in order to offer an educational program and better communicate the heritage to the broadest public. Due to exceptional popularity of these programs launched in 2013 a sustainable model for the promotion of heritage was created to the benefit of the city, museums and the audience. The aim of this paper is to present critically a unique experience in developing sustainable programs in the field of creative tourism that revived invisible cultural landscapes through active involvement of Belgrade museums and the international audience.

Key words: city, museum, heritage, cultural landscape, communication, promotion, protection, creative tourism, sustainability

Title: BEYOND CHILDREN'S PROGRAMMING: THE MILAN MODEL OF YOUTH ENGAGEMENT IN CULTURAL LANDSCAPE

Author(s): Elyse Resnick, M.A., Grantee, US/Italy Fulbright Program; Marta Friel, PhD. Fellow, CSS-EBLA, adjunct professor, Università Cattolica del Sacro Cuore, Milan.

Keywords: Landscape Communities, Interpretation Center, Youth Engagement, Cultural and Natural Heritage Education, Community Outreach, Museum Collaboration

The world of culture - from museums to theaters to libraries - is increasingly interested in the young public, both in terms of marketing and audience development, and for educational purposes. In this context, many Italian cultural institutions are now equipped with dedicated spaces and staff to offer educational activities and projects for children and families. Often, however, these activities do not reach beyond the cultural institutions that produce them, and do not generate strong knowledge links with reference places.

The Milan Model presented in the paper uses the city of Milan to launch a mechanism by which adolescents and teenagers can engage with objects of cultural heritage. The model creates a coherent map of the city's cultural landscape through the lens of a specific learning objective. The target audience follows a cultural heritage path through the city that continuously reinforces the learning objective. Local residents as well as visitors can access the program, and it can be followed by individual families and student groups.

The Milan Model - developed in collaboration with the US/Italy Fulbright Commission, Comune di Milano, Università Cattolica del Sacro Cuore, Fondazione IES Abroad Italy, and CSS-EBLA - provides landscape communities with a mechanism by which they can become interpretation centers of heritage and territory. The Model can be implemented in any landscape community and its versatility allows it to be used in most settings, including institutions that focus on natural heritage, applied science/technology as well as on creative industries, as long as five main elements are preserved: 1) looking at a community's cultural landscape as a whole, 2) defining concrete learning objectives to be delivered, 3) identifying the places that illustrate the learning objective, 4) developing a corps of mentors that guide the participants through the learning objective, and 5) creating a reward system based on completion of the learning objectives.

Title: LANDSCAPE – ETHNOGRAPHIC KHANTY – PEOPLE MUSEUM “JIVUN”: MUSEUM – STORAGE – MUSEUM – RITE

Author(s): Anna Brusnitsyna;

Key words: Russia, Khanty-people, landscape-ethnographic museum, traditional culture, rite, ritual feasts.

Online publication to be authorised.

Title: SEA CHART 2.0/GOOD PRACTICES

Author(s): Maria Paola Profumo. Bachelor's degree in Literature, History and Philosophy; master in Psychopedagogy. She taught 20 years before the public service as Minister to

Culture, Tourism and Public Education in the provincial and regional departments of Liguria. Since 2005 she is the President of MUMA/Sea and Migrations Museums Institution in Genoa. Since 2013 she is the President of AMMM/Mediterranean Maritime Museums Association, headquartered in Barcelona.

Background: Bachelor's degree in Literature, History and Philosophy; master in Psychopedagogy; she taught 20 years before the public service as Minister to Culture, Tourism and Public Education in the provincial and regional departments of Liguria.

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Descriptive sheet

Sea card 2.0 is aimed to create a network of private and public subjects, single or associated, to spot, summarize and publicize "Good practices". The purpose is to think over and promote virtuous actions in 7 areas: CULTURE – ENVIRONMENT – WELCOME – WORK – INNOVATION – RELATIONSHIPS – PROVIDERS LINE. The theme is the eco-friendliness and the social responsibility. Sea Chart was conceived in 2009 and collected in the first 5 years 2500 Good Practises by private and public subjects, from Liguria throughout the Mediterranean basin.

Since 2015 Sea Chart 2.0 has gone on the web to allow the participants an easy filling and a simplified process to join; to extend the network of subjects domestically and globally; to create an identified community; to insert with full rights the Chart into the Corporate Social Responsibility (CSR).

Those who can join to Sea Chart are organizations, entrepreneurs, associations and other subjects dealing with economical activities; i.e. museums, protected parks and sea areas, local and regional agencies, fishermen associations, beach resorts, farms holiday, schools, education authorities...

A plaque of acknowledgment as "Maker of Good Practises" is given to each applicant. Every year in occasion of a final public ceremony, a summarizing report is spread out through press and mass media.

Sea Chart 2.0 has been presented to the shipping companies promoters of Genoa Galata Museum, naturalistic parks, AMMM/Mediterranean Maritime Museums Association, UNIMED.

Title: THE ROLE OF MUSEUM IN THE DEVELOPMENT OF INTEGRATIVE HERITAGE PROTECTION

Author(s): Prof.dr. Mila Popović – Živančević
Chairperson of RA ICOM SEE;
Rector of ALFA University in Belgrade Serbia

Integrative heritage protection is a common concern of cultural and natural heritage, as a living environment of man. Integrative care is an integral part of sustainable development that links economic development, social balance and living environment of man. That is why today a single term heritage of mankind includes both cultural and natural heritage.

Integrative heritage protection, within the framework of sustainable development, is the development of the utmost importance and involves a new way of behavior of museums, institutions of care, professionals, state and the whole public, particularly local communities. The museum as a professional institution should make clear that it supports and sets

integrative protection as a common and comprehensive care for the cultural and natural heritage together. The museum can help cultural heritage to be integratively placed in a common system with the natural heritage by including all facilities of cultural heritage in the framework of the natural environment, or including it in the framework of a protected location – tangible (stationary and mobile), intangible and natural heritage. The protected area of the museum includes all the content of heritage that has historical, aesthetic, cultural, social, natural and other authentic features and characteristics.

By expanding its role in the implementation of integrated protection, the museum will contribute the different layers and groups of society and local communities to be involved in the conservation, protection, study, presentation and implementation of the content of heritage in modern life. By well thought-out operation and management, heritage facilities make active part of daily life of different groups of people: from scientists to artisans and tourists, urban planners, marginalized groups of society. The museum will do a lot to enable these activities to create an economic basis for further investment in the maintenance and daily nourishing of heritage, as well as new jobs and sources of funding of the population.

By applying the integrative protection, the active museum will connect different disciplines, sectors, institutions, public and cultural associations, government and non-government associations; encourage interdisciplinary and multidisciplinary mechanism to unite into a single system of care for the heritage in a protected area; effectively integrate the heritage into modern life and direct it towards improving the quality of life; make it possible to recognize the multiple values of heritage: historical, educational, cultural, aesthetic, functional, social, economic and others. Museum in Prijepolje (Serbia) is developing the concept of integrated protection for the area in which it is located.

Keywords: cultural heritage, natural heritage, integrative protection, sustainable development, museum, environment, protected area.

Professional background in a separated file.

Title: BRESCIA – BRIXIA (ITALY). ARCHAEOLOGICAL INVESTIGATIONS AND MODERN TECHNOLOGIES TO TRAVEL ACROSS THE ANCIENT LANDSCAPES

Author(s): Francesca Morandini (Comune di Brescia – Fondazione Brescia Musei, archaeologist, Curator of archaeological areas and collections); Serena Solano (Soprintendenza Archeologia della Lombardia, archaeologist).

Keywords: Landscape, Archaeology, Excavations, Augmented realty, Virtual realty, 3D recontruction, Museum, Accessibility, UNESCO, Time-machine, Enhancement

The remains of the Roman Brescia are still very well preserved in the heart of the historical centre of city.

The archaeological area and Santa Giulia monastery complex are enlisted in the WHL of UNESCO since 2011 with the serial site “Longobards in Italy. Places of the Power (568-774 d. C.)” and have been object of enhancement for nearly 20 years, thanks to the Brescia Municipality, Fondazione BresciaMusei, Soprintendenza Archeologica and Regione Lombardia. Archaeological excavations in the Capitoline area brought to light an uninterrupted sequence of religious buildings dated from IV Century BC to the I Century AD, and provide very important

information about history, religion, architecture, decorations of the site like in no other place in northern Italy.

The ancient landscape has been completely studied and re-enacted, e. g. the shape of the hill, the temples across the ages, the functions of the place, the behavior of citizens, etc... and it is put on display with excellent solutions for tourists.

Thanks to all these data it has been possible to operate at different levels –and with different tools- to present the area and the ancient landscape to the public: scientific publications, with phasing drawings; 3D reconstructions of the natural scenery and of the buildings (the temples, the main road, the theatre, the forum, ...), matching pictures and sketches. Different technological solutions were surveyed in order to select the best targeted tools for our visitors. Different products, based on these results, are now at disposal of the public: a video operating like a time machine across the ages, special glasses with augmented reality overlapped to the natural landscape and virtual reality devices to present the ancient landscape of *Brixia* even far from Brescia.

Title: Digital Panorama, cultural landscape and visitors' interpretation

Author(s): Patrizia Schettino USI, Lugano, Svizzera. Membro di CAMOC e ICOM Svizzera.

Abstract

Digital panorama, cultural landscape and visitors' interpretation. The paper will summarize some of the results of a study about the visitors' interpretation of digital augmented panorama of PLACE-Hampi, a project by Sarah Kenderdine and Jeffrey Shaw. Those panoramas are a digital representation of the tangible and intangible elements of Hampi's landscape. The paper will present a short historical overview on panorama technologies, with a focus on the recent developments in the area of immersive heritage. The paper is based on 92 interviews with designers, managers, museum staff and visitors and the observation of around 500 visitors in three different museums, in Germany and Australia.