

FORUM OF ECOMUSEUMS AND COMMUNITY MUSEUMS

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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.

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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.



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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.

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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).

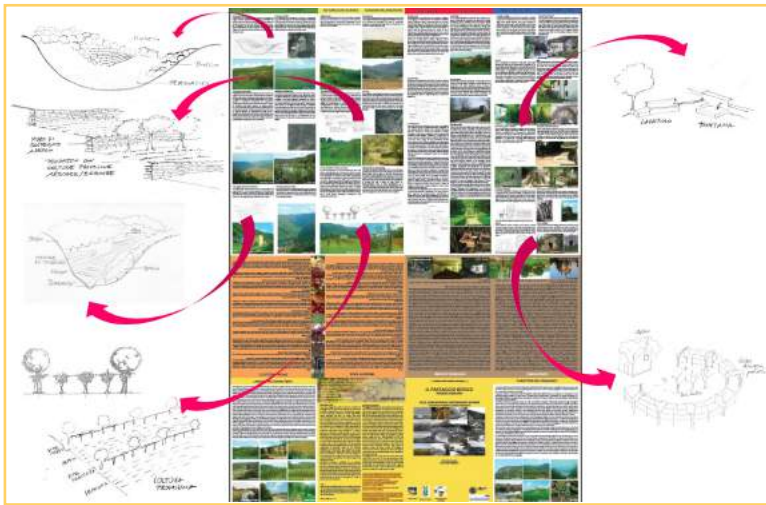
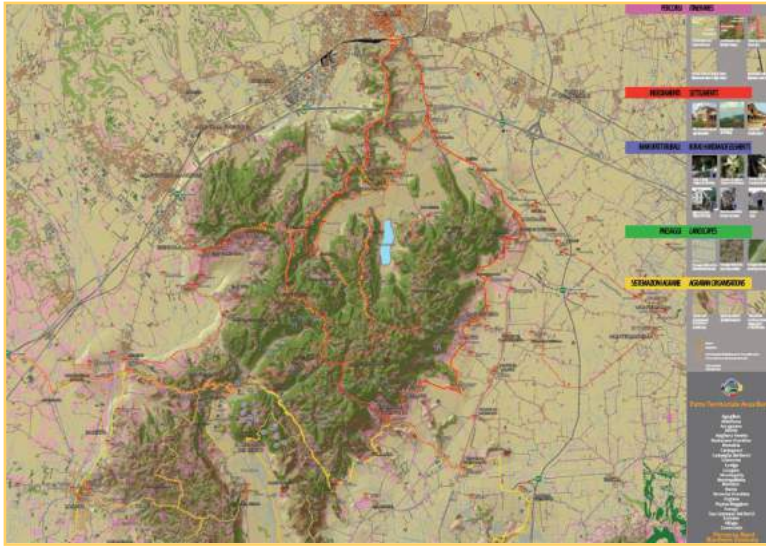
Solidarity tourism establishes more precisely a dialog, solidarity, mutual help relationship among tourists, on one hand and their hosts. It includes forms of tourism where the focus of the journey is contact with people and also the participation of local people in various stages of tourism projects 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.

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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.

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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.

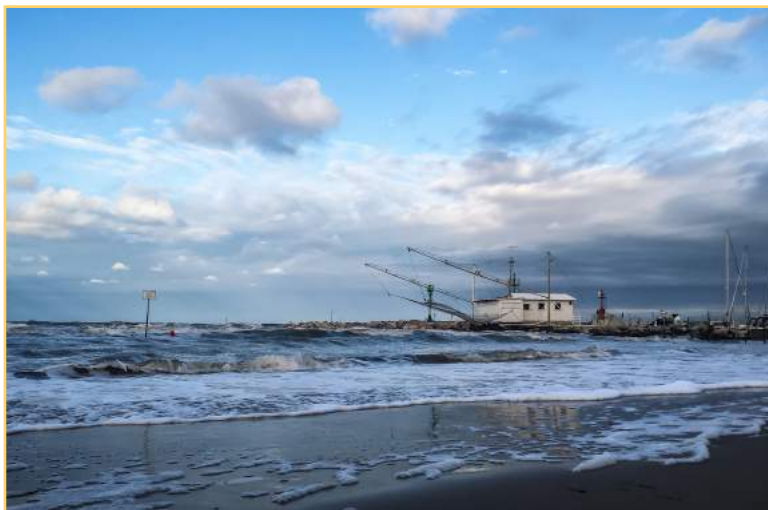
The ever growing series of landscape maps create the community map, that is a synthesis of identity paths and territorial development.

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.



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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 di 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.

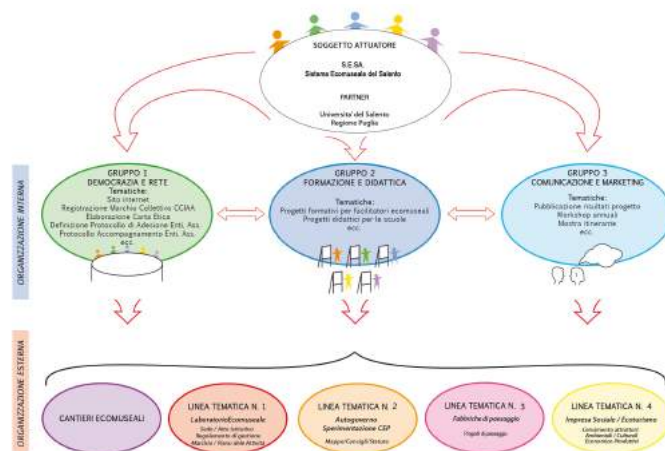
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SALENTO'S ECOMUSEOLOGICAL SYSTEM

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.

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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

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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 Maritime 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 recovery of the Sambucana race and meanwhile the recovery 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.



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.

A PATH FOR LIVING

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.

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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'atterrati, 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.

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THE NETWORK ECOMUSEUM OF TRENTINO

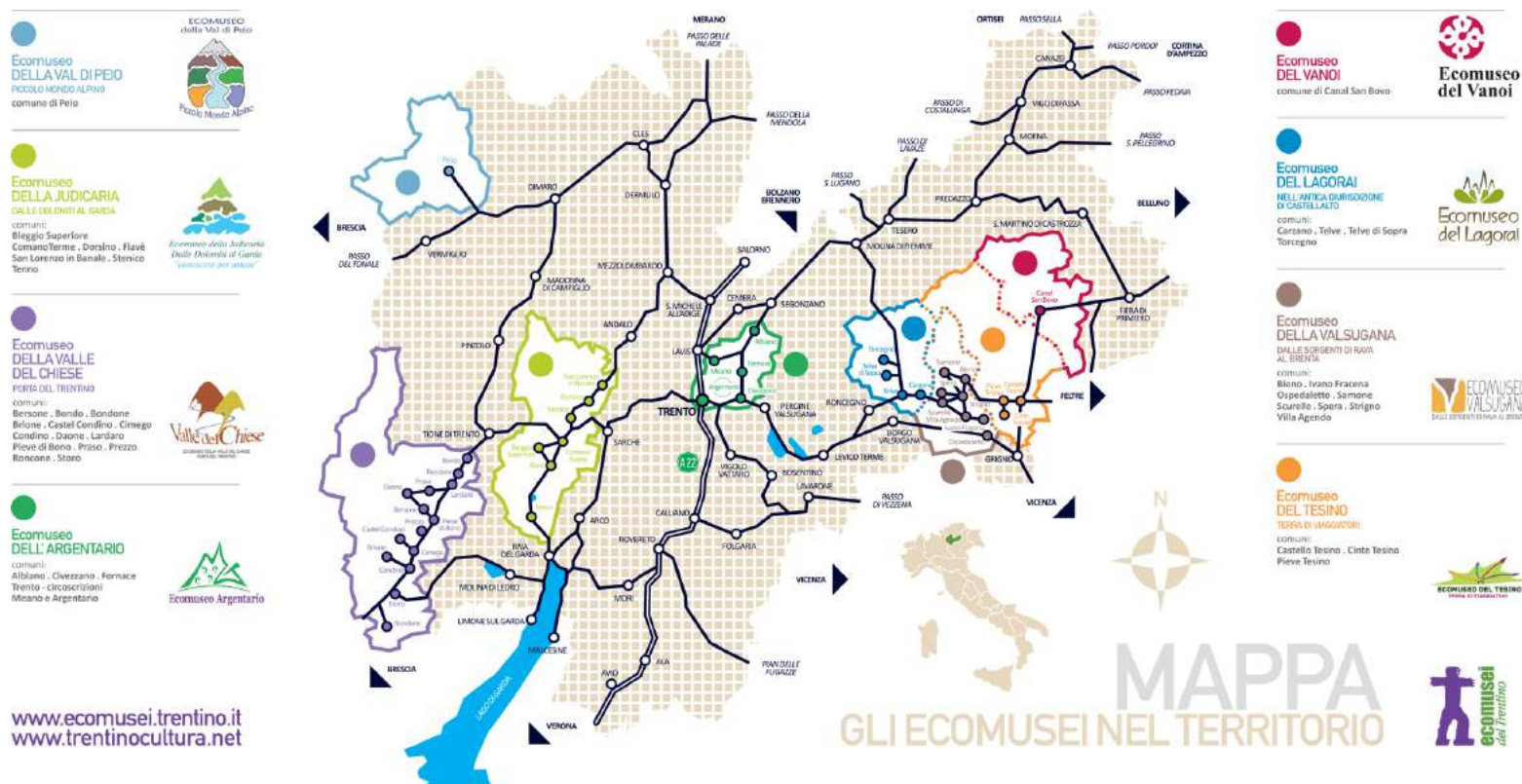
The Network Ecomuseum of Trentino, born in 2011, joins the 8 ecomuseum recognized by Autonomous Province of Trento - Italy since 2000 (Figure 1). Normatively ecomuseums are inserted into a broader legislative framework for the protection and enhancement of the territory and of the cultural heritage and 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.

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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

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RESILIENCY IN THE ITALIAN ALPS



THE ECOMUSEUM PROJECT IN TALEGGIO VALLY

www.ecomuseovaltaleggio.it

Founded in 2004 by the municipalities of Taleggio and Veduggio, 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

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.

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ECOMUSEUM OF PARABIAGO

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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.

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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. Envolv 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?



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MAP OF COMMUNITY TO THE INTERACTIVE PLATFORM GEOBLOG MAPPAMI

In 2009 Ecomuseo Urbano Metropolitano 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.



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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 on 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 visible and powerful in reaching 500 million readers in 280 languages.

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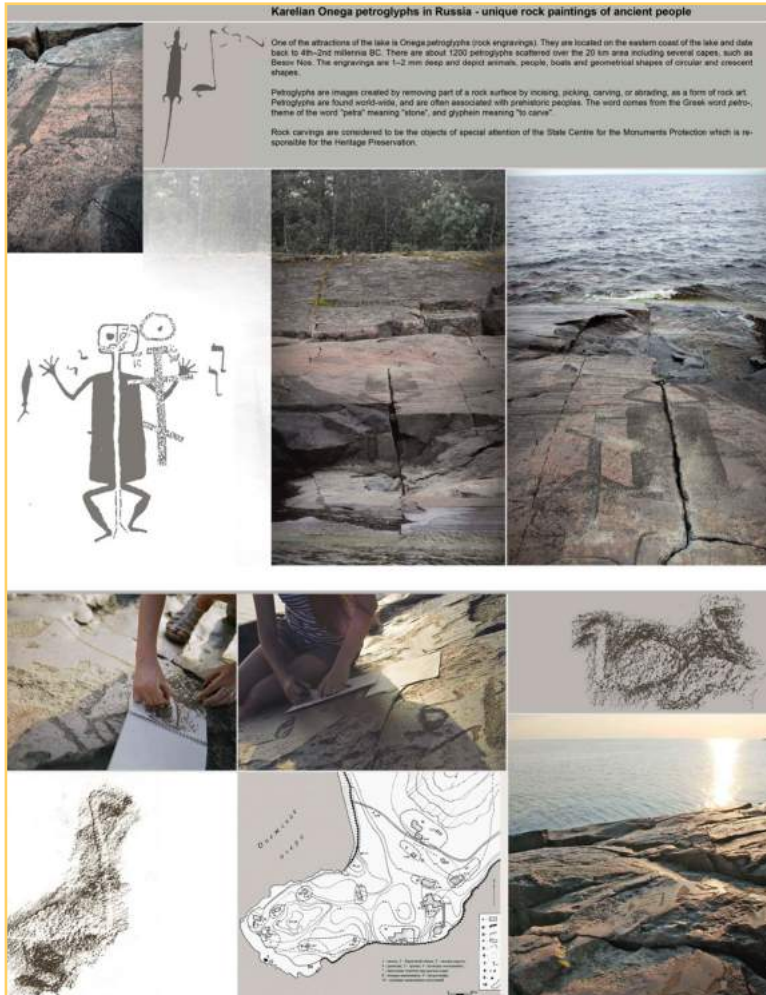


ECOMUSEO DELLE GRIGNE

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:

- Shal'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.

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