

CALL FOR PAPER – SELECTED PAPERS

ICOM CONFERENCE IN BRESCIA - November 28th 2015

Title: THE CULTURAL LANDSCAPES IN INTERNATIONAL CHARTERS: FROM WORD HERITAGE CONVENTION UNESCO TO FARO CONVENTION.

Author(s): Cecilia Sodano – Museum of Bracciano’s director (Rome) – Museology committee’s coordinator of ICOM Italy.

Keywords: Landscape - Cultural Landscape - Intangible Heritage - Cultural heritage

The contribute wants to show how the concepts of cultural landscape and landscape fit within the international debate by reading the international charters, the 1972 UNESCO Word Heritage Convention concerning the protection of the word cultural and natural heritage to the 2005 Faro Convention.

Starting from the concept of heritage formulated in the Word Heritage Convention (WHC) we will take into consideration the concept of cultural landscape expressed in the “Guidelines on the inscriptions of specific types of properties on the word heritage list” (representing the evolution of the WHC) and in the European Landscape Convention. We finally will examine the contributions at the international debate given by to the 2003 Convention for safeguarding of the intangible cultural heritage and the 2005th Faro Convention on the value of cultural heritage.

The WHC expressed heritage as a set of properties that have exceptional significance, strictly separated into two categories of "cultural heritage" and "natural heritage". It was born from the desire to protect them from degradation also due to the social and economic changes in those years.

Since 1992 the category “cultural landscapes” was included in the Guidelines: they represent one of the specific properties to be protected because they illustrate the evolution of human society. The 2000 European Landscape Convention (ELC) instead recognizes value to each type of landscape as a bearer of meaning, even those degraded.

The two different interpretations of landscape and cultural landscape given from the Guidelines and the ELC are affected by the different roles of the institutions which pertain, UNESCO and the Council of Europe. The WHC refers in only to sites that have an "exceptional universal value", while the ELC emphasizes the value of the landscape as an area of human activity. Together they help us to understand how in the debate on cultural heritage there are different views of the same property.

Title: “Memorial Park October in Kragujevac”

Author(s): Katarina Babic, senior curator – art historian, Memorial Park October in Kragujevac, Serbia.

Key words: Memorial Park *October in Kragujevac*, memorial complex, Memorial Museum October 21, Kragujevac, October 21, Great School Lesson, OKTOH, Antiwar Cartoon Salon, art colonies *the Balkan Bridges*

The Memorial park October in Kragujevac is the institution of memorial kind established in 1953, with the scope to cherish the memory of several thousands of innocent citizens of Kragujevac killed by the Vehrmacht troops in October 1941. The institution has got the status

of immovable cultural property – remarkable place of extraordinary importance. It is recognizable symbol of not only the city of Kragujevac, but also of the region. Heritage institutions such as the Memorial park are responsible for preservation of national and individual identity, as well as example of heritage institution that fulfills cultural, educational, informational and recreational needs of the community. Since it was founded in 1976, the museum activity by which goods of special testimonial significance are being collected, studied and treasured, has been the basic activity of the Memorial Museum *October 21*. The Museum has expanded the field of activities from its collections to cultural heritage and the environment. Memorial complex is spread on 352hecters in valleys of two streams, Erdoglija and Susica, covered with woods and meadows, and surrounded by the city`s quarters. Our institution is conducting development, planning and maintenance of the area_where twenty nine mass graves are situated, including ten constructed sculptural and ambiance units. The Institution disposes the physical and geographical territory that is public property. The Memorial Park plays an important role in various aspects of preservation of the landscape - its protection, conservation, territorial and urban planning, as well as in development of sustainable development strategy, In cooperation with the relevant national institutions: the Cultural Monuments Protection Institute of Serbia, the Ministry of Culture and Information, the Ministry of Agriculture and environmental protection. Any kind of landscape transformation that could threaten, or destroy its particular characteristics, has been avoided. The Memorial Park has developed its field of activities in several different forms of institutional practice. Exhibiting and publishing activities, together with the cultural and stage programs represent notable segment in the functioning of this Institution. It has been organizing traditional event such as: the central musical and stage program of commemorative kind called *Veliki školski čas (the Great School Lesson)* In Front of The Monument to Shot Pupils and Professors since 1971; the classical music festival *Oktobru Hododnje (the OKTOH)* since 1975; then, the literary and art work competition *Dosta su svetu jedne Sumarice (Once in Sumarice is Enough)* which is meant for school pupils and has had over thirty editions; on every October 20 since 2006, the cultural and art program *Wake* is organized; The International Antiwar Cartoon Salon since 1981; as well as the International art colonies the *Balkan Bridges* that was held annually from 2002 until 2006.





Title: WAR AND PEACE IN THE CULTURAL LANDSCAPE THE BORODINO BATTLEFIELD

Author(s): Mr. Alexander V. GORBUNOV, Deputy Director of the State Military and History Museum-reserve 'Borodino Battlefield' (since 1987), ICOM member, author of more than 50 articles on preservation of historical monuments and sites.

Online publication to be authorised.

Title: EXPERIENCE ETRURIA: A TECHNOLOGICAL CULTURAL LANDSCAPE

Author(s): Alfonsina Russo - Soprintendente per l'Archeologia del Lazio e dell'Etruria Meridionale - MIBACT, Luca Mercuri - Uffici di Diretta Collaborazione del Ministro - Ufficio Stampa MIBACT, Antonella Guidazzoli - Head of CINECA Visual Information Laboratory VisiT lab, Giovanni Bellavia, Daniele De Luca, Maria Chiara Liguori, Luigi Verri, Davide Saraceno, Simona Caraceni, Maria Chiara Liguori - Virtual Heritage Coordinator at CINECA Visual Information Laboratory VisiT lab, Silvano Imboden

Keywords: Cultural Landscapes, GIS, 3D Graphics, Virtual Exhibitions, cross-media

Abstract

Experience Etruria is a multi-sensory experience. It is a technological road that brings people to Etruria, using an integrated geographical web platform, a 3D animated movie showing four surprising itineraries spread out among Lazio, Umbria and Tuscany, in the traces of the Etruscans and their secrets, among enchanted landscape, extraordinary archaeological sites and widespread exhibitions in the museums of the territory: the roads of water, the roads of wine and salt, the roads of oil and wheat, the roads of the woods will be the gateway to an unforgettable multi-sensory experience.

The "Soprintendenza Archeologica del Lazio e dell'Etruria Meridionale" and the Municipalities of Viterbo and Orvieto, to give substance to a development agreement promoted by the Ministry of Cultural Heritage and Tourism, have joined forces with passion, together with a broad group of small and large towns and villages of the Etruscan area: Cerveteri, Tarquinia, Tuscania, Bolsena, Montalto di Castro, Canino, Grosseto, Manciano, Scansano, Castiglione della Pescaia, Chiusi, San Casciano dei Bagni, Sarteano, Montepulciano and Murlo.

The sensory experiences will offer our senses unforgettable encounters: perfumes and ointments made according to the recipes of the ancient peoples, food and drink of Etruscan tradition, original artistic creations will merge together into in a surprising alchemy.

A 3D animation film, made in collaboration with CINECA, was presented in Rome to Ministry of Culture Dario Franceschini in May 2015, then to Ministry of Agriculture Maurizio Martina the 23rd September 2015, then to the Ministry of Education Stefania Giannini the 29th October 2015. It was selected in the 10 projects of the "Expo delle idee" in Expo in Milan, the 9th October 2015, being included in the Rai Promo of the best of EXPO 2015, and in Alitalia movie screening. It has been awarded of the IEEE "Digital Heritage 2015 Expo People Choice award" in Granada (Spain) in 2nd October 2015.

<http://www.experiencetruria.it/>

<http://www.expo.rai.it/expodopoexpolitaliadelsaperfare/>

<http://www.rainews.it/dl/rainews/TGR/media/Umbriamacroregioneetrusca5a86c654bc0443cf8d77cbf603e2ff30.html>

Title: CHANGING LANDSCAPES IN CULTURAL HERITAGE PROTECTION

Author(s): Elizabeth Varner. Elizabeth Varner is a Staff Curator at the U.S. Department of the Interior. She also serves as Adjunct Professor at Indiana University Robert H. McKinney School of Law for Art & Museum Law and Entertainment Law as well as on the board of the Lawyers' Committee for Cultural Heritage Preservation. Varner has a Bachelor of Arts degree in Art History from the University of North Carolina at Chapel Hill, a Master of Arts degree from the Smithsonian Institute-Corcoran College of Art + Design, and a Juris Doctor degree from Tulane University Law School. She completed the Art and Business Program at Sotheby's Institute of Art in London, American Decorative Arts Program at Winterthur Winter Institute, and Victorian Society Newport Summer School. She is a former Colonial Williamsburg Antiques Forum Scholar, Editor-in-Chief of the Tulane Journal of Technology and Intellectual Property, Co-Editor-in-Chief of American Society of International Law's Cultural Heritage and Arts Review, and Executive Director of National Art Museum of Sport and the Stanly County Museum & Historic Preservation Commission.

Online publication to be authorised.

Title: HISTORIC LANDSCAPE OF KULIKOVO BATTLEFIELD (8 SEPTEMBER 1380)

Author(s): Vladimir Gritsenko, Director of the State Museum-Preserve "The Kulikovo Field

Online publication to be authorised.

Title: DIGITAL LANDSCAPES IN AUGMENTED REALITY FOR A NEW MUSEOLOGY

Author(s): Alessandra Cirafici – Associate professor, SUN Second University of Naples, Italy; Donato Maniello – Studio gloWArp, Assistant Professor, Academy of Fines Arts, Naples, Italy; Valeria Amoretti – PhD Student, SUN, Second University of Naples, Italy.

Keywords: Parthenon, 3D model, Museum Sciences, Augmented Reality, Video mapping, Historical Contents, Edutainment

This paper aims to debate regarding a new perspective in museum studies: in particular the category of virtual cultural landscapes. Some cultural objects or monuments are so much iconic that their presence is not physically inescapable for their exposition. We are thinking about the great perspectives that technology give us in the museum studies application. With a skillful use of 3D printing and augmented reality – intended as video mapping - we have the possibility to recreate scattered collections, or integrate missing parts of cultural goods, or

even rebuild monuments that were lost during war, as in the recent case of the Buddhas of Bamiyan. Actually, we are experimenting those techniques on 3d printed copies of real objects that are too much important or controversial to be moved from their actual exposition, or that are too much fragile to be handled or exposed to strong light. In this perspective the 3d print copy is the perfect base for the application of video mapping performances designed to valorize and illustrate the good. In this venue we would like to explain those perspectives through a case study concerning one of the most iconic and debated monument: the Parthenon frieze, in particular one marble block in the north side, called N XLVI. The use of a video mapping performance on a perfect 3d printed copy highlight the great perspectives in museum communication and didactic. We could provocatively hypothesize that the museum of the future could be a museum of virtual goods, were the digital could supply to the absence of the original pieces.

**Associate Professor, SUN Second University of Naples, Italy*

Member of the Board of the PhD Program in Survey and Representation of architecture and the environment. Component Operating Unit "@ multicriteria analysis of complex systems" of the Regional Competence Centre Benecon - Cultural Economics Ecology Campania Region, Second University of Naples - Scientific Director Prof. Arch. Carmine Gambardella. Deputy Rector for Communication and Image of the University. Member of the Scientific Committee of the Master's degree in "Fashion Brand Design and new scenarios of Made in Italy" promoted by the Second University of Naples (director prof. Arch. Fishing Line C) for the academic year 2006-2007. Member of the Scientific Committee of the Master's degree in "Fashion Brand Design & Project Management" organized by the Second University of Naples (scientific advisor prof. Arch. A. Gambardella) and carried out by STOA ', Institute of Studies for the Management and Business Management. (First Edition funded by the Ministry of Education as part of the National Operational Programme "Scientific Research, Technological Development, Higher Education" 2000/2006 Axis III - Measure III. Higher education and University). Member of the Steering Committee of the project "Work in Progress" for the PON 2000/2006 "Research, Technological Development, Higher Education" Measure III. 5 Action Orientation.

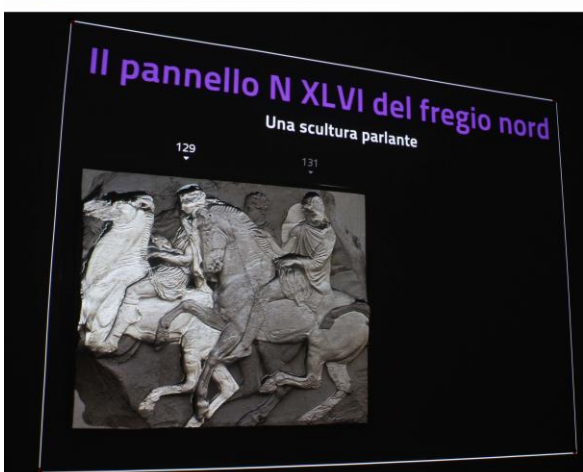
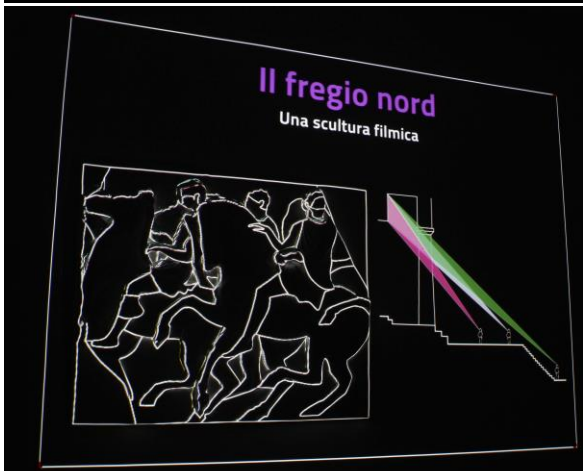
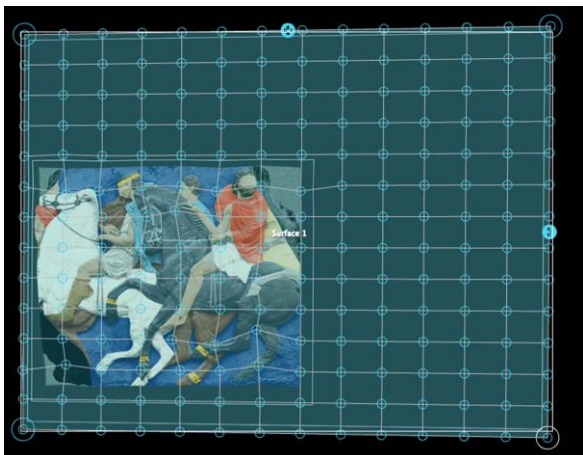
***Studio gloWArp, Assistant Professor, Academy of Fines Arts, Naples, Italy*

Architect and PhD in "Materials and Structures for Architecture", he focuses his research on the field of photography, investigating the relationships that exist between architecture and art (www.donatomanipello.com). In 2010 he founded Studio gloWarp (www.glowarp.com), a multimedia communications studio specialized in New Technologies for the Arts (NTA) and their diffusion, of which he is Art Director. In the same year he started doing video mapping performances in Italy and abroad. Currently the Studio's research is focused on the use of NTA for the enhancement of culture and the running of GLOWFestival (www.glowfestival.eu), an event entirely dedicated to indoor augmented reality and light as creative medium. Since 2012 he has been involved in training activities for private companies and seminars for Italian academic institutions and universities, as well as being a teacher for academic course of "Digital Applications for Visual Art" and freelance teacher for workshops relating to NTA.

****PhD Student, SUN, Second University of Naples, Italy*

Archeologist and Physical Anthropologist with a passion for Cultural Anthropology, she achieved her degree in Conservation of Cultural Heritage in Pisa University. She is specialized in Forensic Anthropology, Palaeopathology, Christian Archeology and Museum Sciences. She was Research Fellow in L'Aquila University, where she had her PhD in medieval Archeology. She

is an archeologist and anthropologist both on field and in laboratory, and in this capacity she is a collaborator of Superintendence of many Italian Regions (Liguria, Toscana, Trentino, Abruzzo). She took part in 54 archeological campaigns, 33 lab works on materials and more than 30 publications . The will to let know the work and the discoveries related to archeology and heritage led her to attend a second PhD in Architecture, Design and Cultural Heritage in Naples, with the specific intent to study how to communicate archeology. She fell in love with this city, and connected heritage and the unique cultural anthropology. Actually she is working on a PhD Thesis on musealization of Human Remains, and she is attracted to the perspectives of the application of new technologies to cultural heritage for valorization of archeological sites and objects.



Title: THE FINE ARTS MUSEUMS AND ITS NATURAL LANDSCAPE. SOME INTERPRETATIONS OF THE THEME

Author(s): Giuliana Ericani, ICFA Chair.

The theme of the Milan International Conference 2016 can be read from different points of view. The scholar will read it from the point of view of Museums of Fine Arts, seen from an Italian perspective, mainly.

These will be:

1. The collections, their peculiarities, their meaning in the history of the museum and of the place where they were collected, read in the perspective of the actual meanings in a contemporary museum.
2. The audience of the Fine Arts Museums. The shared responsibility between the Fine Arts Museums and their audiences.
3. The environment heritage and its identity towards the museums. Even more the audiences are involved in the preservation of the environment where they live and where the museum is settled. Both represent the identity of the audience itself. A great example is the meaning of the Palladian bridge in Bassano, its community and the Museum, seen in the moment of damage and of restoration. The restoration moment as a moment of high identity.
4. The Fine Arts Museums and the natural landscape: a social project. Even more the museum is part of the collectivity and this become the cultural landscape of the museum.

Title: MUSEUM AND COMMUNITY

Author(s): Anna Soffici for Association AMISC (Amici del Museo di Impruneta e San Casciano); Paolo Cagnacci for Fondazione Studio Marangoni; Nicoletta Matteuzzi for the Sistema Museale del Chianti e Valdarno Fiorentino.

PROFESSIONAL BACKGROUND

Anna Soffici is a museum educator in the Florence State Museums and in charge of the AMISC education service; member of ICOM Thematic Commission "Education and Mediation".

Paolo Cagnacci is a photographer and professor of photography at the Fondazione Studio Marangoni (Florence).

Nicoletta Matteuzzi is a scientific coordinator for the Sistema Museale del Chianti e Valdarno fiorentino

KEYWORDS

cultural heritage; interpretation; photography; multimedia; local community; social landscape; education

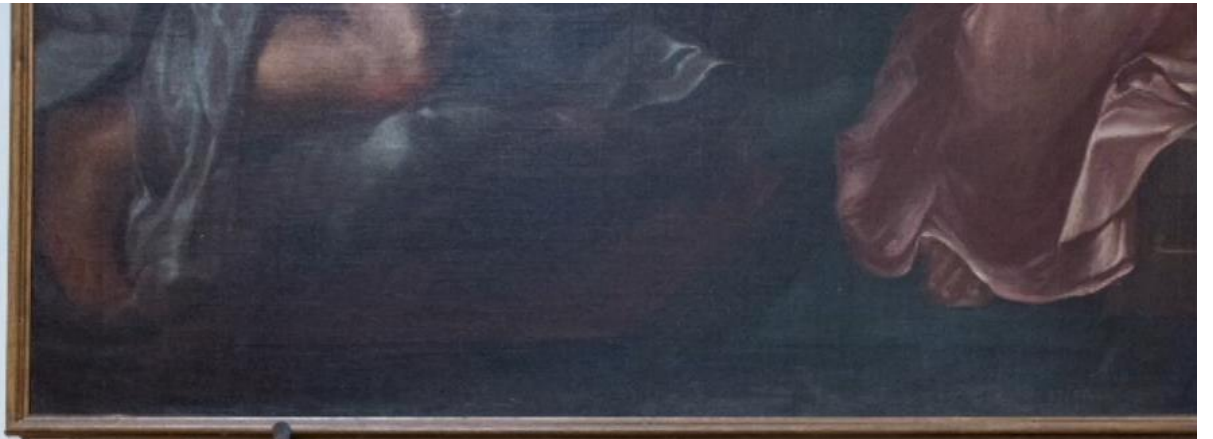
ABSTRACT

"Museum and Community" is a photographic project aimed at exploring and interpreting the link between the Museum of San Casciano in Val di Pesa (Florence) and the local

territory through the medium of photography. This idea is aligned with the *Sienna Charter*, which recognises the territorial character and role of the Italian museums, and with the notion of museum as “centre of interpretation” frequently mentioned in the Charter.

For this purpose, Fondazione Studio Marangoni chose seven young photography students; they then proceeded to immortalise subjects and situations confirming the existence of the links between museum, territory and community along five research guidelines (*Art and Faith, Art and Landscape, Art and Craft, Art of yesterday and today, Art and Theatre*). In their photos they illustrated how the collections of a civic museum can not only be known, but also reinterpreted: they can be related both to the present local community and to the material and immaterial cultural heritage of the territory outside the museum (religious buildings, devotional practices, landscapes, craft traditions, expressions of contemporary art and theatre).

Over the coming months the photos will be published and also displayed in a photography exhibition. At present they have been incorporated into a video that will be broadcast in various ways: it will be an educational tool used by AMISC in the local schools to help foster a sense of responsibility towards heritage and landscape, especially among younger citizens. It will be circulated by the Town Council and Sistema Museale that have supported the project from the start through their websites and social media channels with the aim to reach both citizens and tourists. It will appear on the social media channels of the Fondazione Marangoni as the end product of a project that was also a learning experience for the photographers involved.





Title: “The Gothic Line: from memory scar to hinge of histories”

Author(s): Mirco Carrattieri – collaborates with Insmlt and University of Modena and Reggio Emilia. He has been president of Istoreco since 2009 to 2015. He coordinates the editorial staff of "E-Review". He is a member of the Scientific Committee of the Resistance Museum in Montefiorino. He got a PhD in Political History of the Contemporary Age at the University of Bologna; and he got grants at EHESS in Paris, at Fondazione Luigi Salvatorelli in Marsciano (PG), at Fondazione Gorrieri in Modena, at Fondazione Basso in Rome. He is involved in history of historiography, local history and public history.

The Gothic Line was the defensive line built by the German Army between Massa and Pesaro, on which the Italian front of World War II came in the summer of 1944.

The line was attacked by the Allies in September, resisting in its eastern and central part; and

it was breached only by the spring offensive of April 1945.

On its route, which saw to combat soldiers of 38 nationalities and interests today four Italian regions, were established in the following decades, for public and private initiative, various monuments, memorials and museums; and there have been since then various events and initiatives of historical, but also civil, cultural, touristic feature.

While representing an hubs of interest for Italian public history, the Gothic Line has not found yet a global project adequate to increase its value, remaining subject of a fragmented and unfocused attention; but the 70th anniversary of the resistance fight and the second world war was a turning point in order to rationalize the existing proposals and to define new aims, including the establishment of an integrated regional system.

Keywords:

Memory, Open Air Museum, Heritage, Public History, Second World War

Mirco Carrattieri collaborates with Insmli and University of Modena and Reggio Emilia. He has been president of Istoreco since 2009 to 2015. He coordinates the editorial staff of " E - Review " . He is a member of the Scientific Committee of the Resistance Museum in Montefiorino. He got a PhD in Political History of the Contemporary Age at the University of Bologna; and he got grants at EHESS in Paris, at Fondazione Luigi Salvatorelli in Marsciano (PG), at Fondazione Gorrieri in Modena, at Fondazione Basso in Rome. He is involved in history of historiography, local history and public history.

Title: THE TREVIGNANO ROMANO LAKESHORE: A CHALLENGE FROM A MALLEABLE DIAPHRAGM BETWEEN PAST AND PRESENT CULTURAL LANDSCAPES.

Author(s): Dr. Elisa Cella, Scientific Director Museo Civico Etrusco Romano di Trevignano Romano.

If a local museum is the expression of a community and its territory, the Trevignano Romano Etruscan and Roman Museum shows the huge potential of facing the shore of the Bracciano lake:

not a limit, nor just a landing, but a malleable diaphragm between past and present cultural landscapes. Below the water surface are still today the ruins of the ancient Neolithic and Bronze-age settlements, and those of the patrician suburban Roman villas, waiting to be narrated and made accessible to a wider public; on the dry land, all around the Museum's building, the birthplace, the commemorative statue and the tomb of the Abbot Tommaso Silvestri, the founder in 1785 of the first school for deaf in Italy, the man the local schools in town are named after and that the whole city daily deals with. This year's challenge has been programming summer pioneering activities - destined to be further developed and scheduled permanently- dealing with these two cultural and tangible landscapes. Along the two sides of the lakeshore, we find, deeply connected, the history and the present life of the Trevignano Romano community, the need for both an inclusive narration, and that of sharp audience engagement actions, aiming at a real wider accessibility: these are the two main issues that the cultural landscapes around the lakeshore suggested as a challenge to the Museum's staff. On one side, connecting again the Museum to the waters of the lake and its archaeological submerged sites, cruising and *in situ* illustrating them during the days of the hosted temporary exhibition "Archeologia sott'acqua: ville romane nel Lago di Bracciano", and, on the other side,

the first opening of the Museum's doors to the deaf and dumb visitors of the ENS (National Deaf and Dumb Organization), are the ways we met this challenge.

Title: THE LOWER DANUBE LIMES IN BULGARIA: DEVELOPMENT, TRANSFORMATION, REVALORIZATION OF A BROAD HISTORICAL AND SPATIAL SYSTEM

Author(s): Sabkova Silva – architect, PhD Student in Preservation of Architectural Heritage, Politecnico di Milano, Kabakchieva Gergana – Associate Professor, National Institute of Archaeology with Museum – Bulgarian Academy of Sciences

Keywords: Danube Limes, Frontiers of the Roman Empire, relationships site – system – context, preservation, maintenance, monitoring

The term Danube Limes refers to the fortified frontier of the Roman Empire along the river Danube. Nowadays it is regarded as a complex, multinational cultural heritage site, which belongs to a larger system: Frontiers of the Roman Empire that are partially UNESCO WHS [Figure 1].

The present PhD research is studying the preservation problems of the Bulgarian section of the Danube Limes, aiming to outline perspectives for a new holistic approach towards it. Being abandoned in early 7th c., the Danube Limes has suffered centuries of transformations that have turn it from a system of strongly interconnected elements [Figure 2] into a scattered aggregate of singular sites, while the binding network of roads and intermediate posts is not present anymore in its whole, the specific landscape is altered. The relationships between the elements are hardly perceivable, therefore their recognition, preservation, enhancement or recreation must be considered with special care. The results of some recent projects prove that this need is not commonly realized.

The aims of the PhD research are to identify the relationships defining the Danube Limes as a system, whether preserved or not; to provide a set of guidelines for future territorial planning and architectural projects, that would guarantee proper treatment of these relations; to propose ways for implementation of the guidelines.

The last point includes measures for constant monitoring of all interventions and further maintenance. As the Limes concerns a multitude of small municipalities that do not have capacity or expertise to accomplish such task , it is appropriate to have the regional museums as an expert body in charge of the sub-sections of the Danube Limes (regional level), under supervision of an expert Limes comission in charge of general issues regarding the whole section (national level). As the Bulgarian section is on its way to apply for the UNESCO's tentative list, such new preservation models could be implemented in the required management plan.

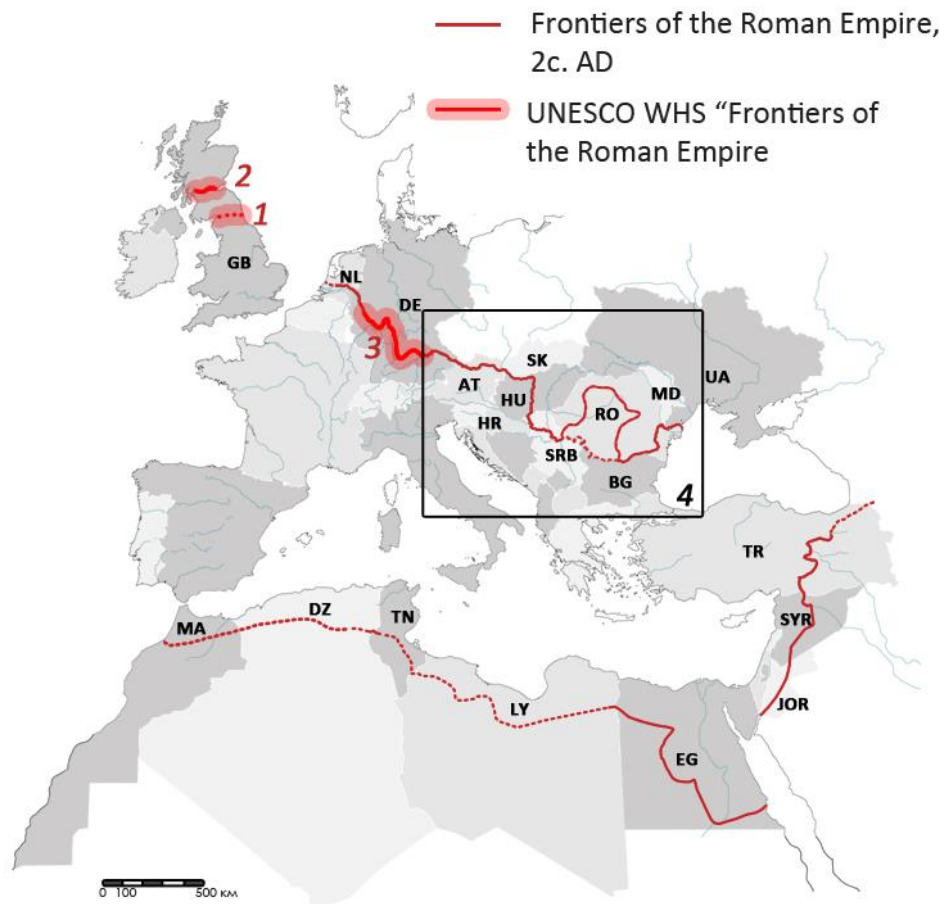


Figure 1. Frontiers of the Roman Empire in the middle of the 2nd c. AD and the UNESCO World Heritage Site "Frontiers of the Roman Empire". 1. Hadrian's Wall, WHS 1987. 2. Upper Raetian Limes, WHS 2005. 3. Antonine's wall, WHS 2008. 4. The Danube Limes

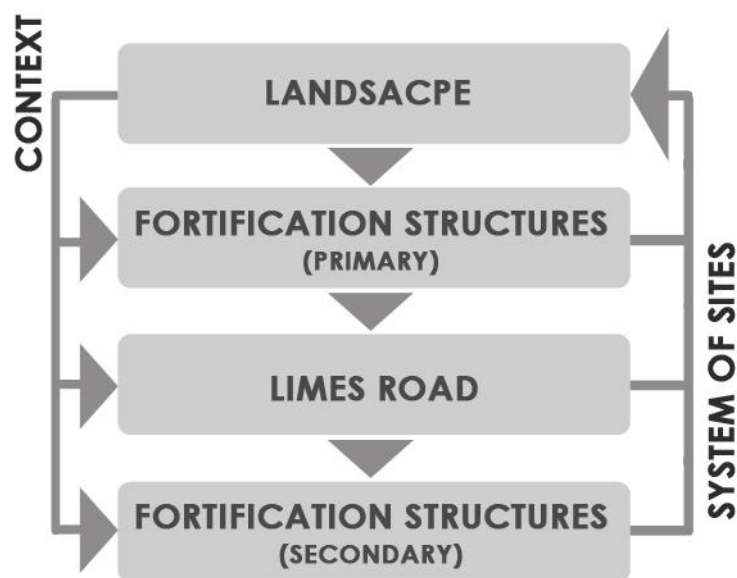


Figure 2. The Danube Limes system and its elements

Title: INTERPRETATION OF CULTURAL LANDSCAPES IN HISTORICAL MUSEUMS (EXPERIENCES OF THE CROATIAN HISTORY MUSEUM)

Author(s): Dubravka Peić Čaldarović, museum advisor, curator in the Collection of the recent-history documents; PhD in History - specialised for women's history, museums' history and heraldry;

Online publication to be authorised.

Title: TURKESTAN IS THE CITY FROM THE LIST OF UNESCO

Author(s): Uaisova Shynar N. Senior Researcher
National Museum of the Republic of Kazakhstan, MA in History

Online publication to be authorised.

Title: AN EXTENDED CONNECTION: MUSEUMS, HERITAGE SITES AND CULTURAL LANDSCAPES – THE MISSING LINK

Author(s): Idit Goldfisher has been appointed Responsible for projects and activities in Italy, as of August 2014. Prior to that, for about 18 years, she covered several roles, from commercial to technical and educational, in the ICT worldwide market. Idit hold a Bachelor of Science in Industrial Engineering and a Master in Business Administration, both from Tel Aviv University. In 2008 Idit completed her cultural baggage with a Diploma in Mediation, Negotiation and Conflict Management.

The Wandering Ltd. is a company incorporated in Israel, active in the social learning, municipal and heritage-preservation disciplines.

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Keywords: *Museum, Education, Technology, Experience, Social, Cultural landscapes.*

Abstract

An extended connection:

Museums, heritage sites and cultural Landscapes – the missing link

The rise of technology has created, in the last decade, significant modifications of our lifestyle, introducing epochal, irreversible changes for the society.

Mobile devices, becoming a commodity, created a profound revolution among young generations.

The most evident expression of this digital revolution is the invention of social networks.

The Wandering, with its technology knowledge platform, generating engaging activities for learning, training, team building, research and fun, is taking this revolution one step further,

creating a unique “win-win” multi-directional connection between Museums, Schools/Universities and Communities.

Students create an interactive, dynamic experience in cultural landscapes, heritage sites and museums, leveraging their natural creativity, curiosity and “out-of-the-box” thinking, while learning.

Communities enjoy the results of the learning process of the students: a breathing collection of “assets” that can be experienced by groups sharing common interests (students, artists, scientists, youth-groups, families, elder-groups, etc.), making the whole interaction dynamic and enjoyable. Visitors, Users, Groups and Individuals can play, practice, comment, create, share, rate, organize and certify experiences generated by others.

Activity related content is the core essence of the platform that brings people back to the dynamic **“Open air Museum”** as active players and makes it vibrant and breathing.

Museums: With more users participating and creating on the platform over time, a universal varied repository of knowledge, experiences and relations grows in the virtual space, leveraging and developing the preservation of cultural landscapes, heritage sites and museums.

Involving the widely available, creative, multi-disciplinary resources of schools and universities will provide an answer to the challenge raised in the “Siena Chart” concerning the lack of economic and human resources.

The Paper presents the way each of the players contributes to the process of creation of an interactive **“Open air Museum”**, leveraging and emphasizing the result of this synergy.



Fig. 1 - Digital Invasion at the Royal Palace of Caserta

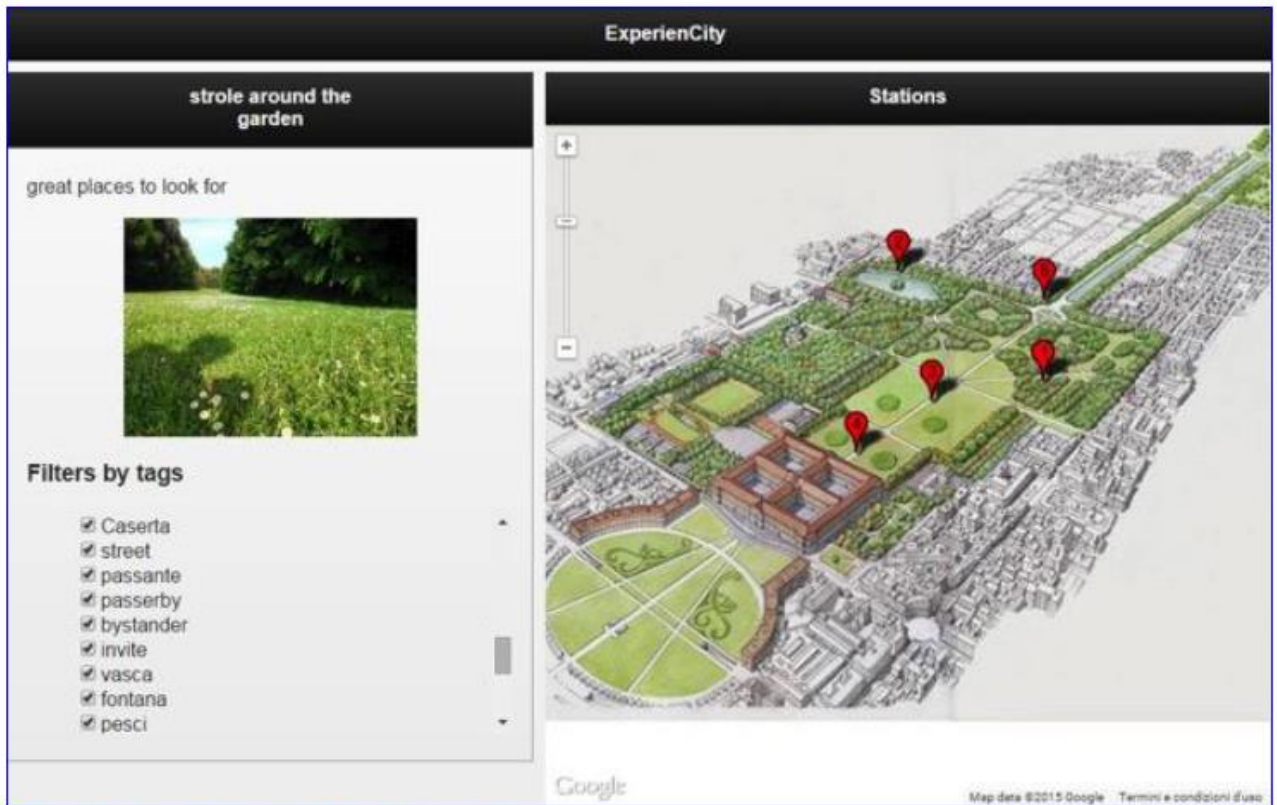


Fig. 2 – Wandering Stations in the Royal Palace of Caserta

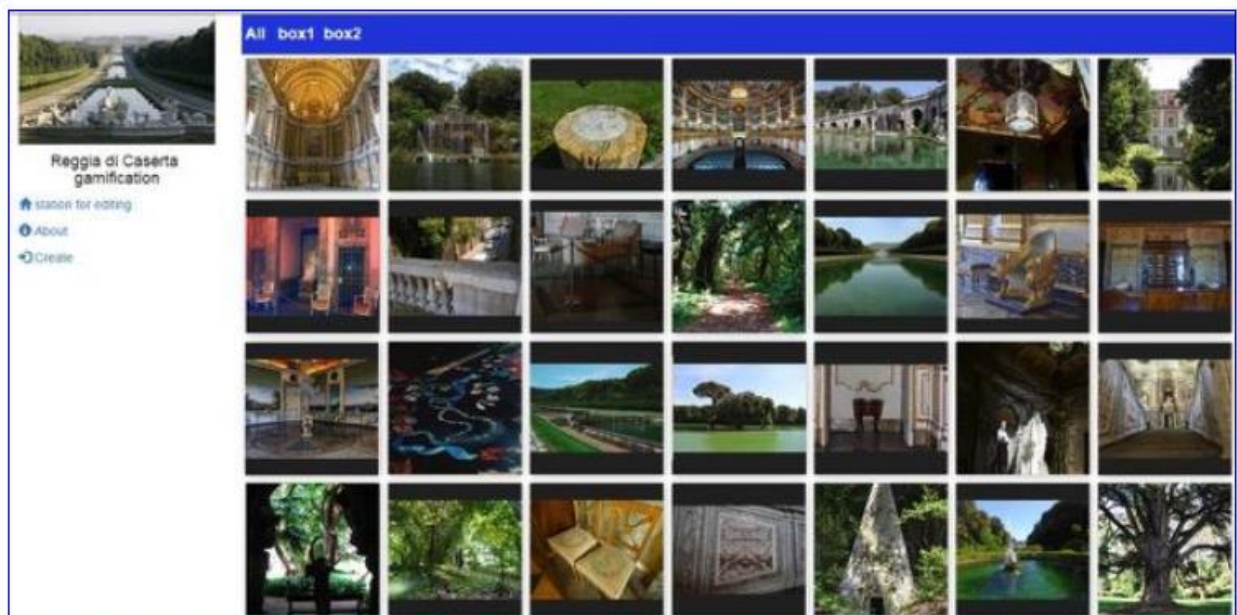


Fig. 3 - Gamification in the Royal Palace of Caserta

Title: RETROSPECTIVE OF HISTORICAL LANDSCAPE OF CITY ALMATY

Author(s): Gulmira Bilyalova;

Head of the Department of ancient and medieval history at the Museum of the History of Almaty (Kazakhstan)

Museum of the History of Almaty City (Dostyk ave., 44), opened in 2002, is a leading research and cultural and educational agency within the "Association of Museums of Almaty." The museum complex includes the archaeological park "Boralday Saks mounds", which in the future will create an open air museum. Museums hold more than 35 thousand. Items telling about the 1000-year history of the city. The museum regularly holds exhibitions, international conferences, "round tables" on the historical and cultural heritage.

In the last decade in Almaty it was launched a large program of study of cultural heritage. Archaeological research conducted at the archaeological complex Butakty 1 - the earliest of which dates from the layer of the Bronze Age. We investigated the early Iron Age burial Ulzhan 1 and Ulzhan 2. Since 2009, research is underway on the site of Almaty (Almaarasan). The medieval town is actively lived in the X-XIV centuries and it fell into disrepair in the XIV-XV centuries during between the dynasties Chingizids wars and the devastating campaigns Timur and Timurid. Settled life here, however, continued to exist and develop in XIV-XIX centuries, especially in the era of the formation of the Kazakh Khanate in the second half of the XVI century.

Roundtable participants concluded that gained new material on urbanization of Eurasia, as obtained in the course of archaeological research, analysis of written sources, and as a result of studies of the problem of continuity of urbanization, the emergence and dynamics of the Eurasian cities, including Almaty, confirm the date of X-XI centuries as the time of occurrence of Almaty city and state: the age of Almaty confidence can be defined in 1000 years.

In the current 2015 came good news from Paris. In 2016, UNESCO's decision will mark the 1000th anniversary of the city of Almaty.

Title. THE ISIS FACTOR

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Will the annihilation of monuments and archaeological sites by ISIS lead us, as world citizens, to re-evaluate how we protect our **intangible** cultural heritage? This paper looks at regional traditions in Umbria, Italy and discusses current efforts to preserve the past for future generations.

Presently there is a groundswell movement in Umbria to protect the region's rich intangible cultural heritage. What can we learn from these projects? Can these efforts be replicated on the world stage and what is the role of museums in helping to preserve our intangible past?

The Umbrian town of Deruta has a long, tradition of ceramic production, and the techniques have been handed down through generations since the Early Middle Ages. In 1998 a purpose-built museum was constructed to educate the outside community by showcasing and

recording the Deruta pottery-making process. The museum audience, tourists and residents alike, can gain a comprehensive understanding of Deruta ceramics and the complex procedures involved in their manufacture, thereby preserving an intangible custom and at the same time promoting interculturality.

Another project centers on folksongs that evolved during the early 1900s, at a time when factory workers were exploited. They were forced to labour under intolerable conditions, and sang the songs to boost morale. Recent interviews with the region's aging population have brought to light a wealth of melodies and lyrics, many of them protest songs created long before they became fashionable. Previously undocumented, these refrains are now in the process of being digitally recorded and performed publically for the first time in over 100 years.

These are just two projects that highlight achievements, at a local level, to preserve regional intangible cultural heritage. They offer insight into what is often an intricate process, and provide possible templates for the global protection of intangible cultural heritage.





Title: “Cultural landscapes. Researching and promoting heritage education by connecting art and science languages.”

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The research project, lead by Bicocca University of Milan, and findanced by Regione Lombardia, which will end in December 2015, aims at developing new tools for visitors to enjoy landscape and historic/artistic heritage and for engaging audiences in three locations: at Villa

Carlotta, on the Comacina Island and at Bergamo Botanic Garden.

In the first phase the three location's patrimonies and professionalities have been studied as well as their educational activities and their audiences. Qualitative and quantitative research has been performed by means of interviews, observations, questionnaires, focus groups.

Two target groups have been studied particularly: teenagers and people over 60s, as suggested by the three institutions, because these are the audiences which are most difficult to reach with educational activities. Thanks to the results of this data sampling some experimental experiences have been developed aiming at a deeper (sensory, emotional, practical) involvement of visitors. This was achieved by using hands on / minds on methodologies. A format has been defined, named VIP (Visitor in Practice), which consists of a series of engagement activities to be performed by visitors. These activities can be done independently using objects such as small cardboard frames, texts, post it labels, drawing tools, etc and by following the instructions delivered by the staff. VIP has been tested successfully in the three locations. A kit will be developed to perform the activities again in the future.

The research project is linked to "Progetto EST, Educating to Science and Technology", a former project by Lombardy Region and CARIPO Bank Foundation aiming at promoting museums as places for active learning and for intellectual growth. In this case, though, research activities were focused on harmonizing two different languages, the scientific and the humanistic one, while working on the theme of landscape, which is suitable for linking art, history and science because of its declinations from garden to urban environment.

KEY WORDS

Cultural landscape, participatory museum, botanic, art, architecture, history.









Title: THE OBELISKS AS DIFFUSED MUSEUM AND THEIR INFLUENCE ON CULTURAL LANDSCAPE

Author(s): Francesco Tiradritti, University “Kore” of Enna – Italy.

Online publication to be authorised.

Title: MAKING THE INVISIBLE VISIBLE. A VIRTUAL TRIP IN THE FORUM OF THE ANCIENT CITY.

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