Promotion of a Cultural
Area Common
to European Rural Communities

The missing link:

rural heritage and sustainable rural development

Conference Proceedings

PRISMA

Education and culture

Culture 2000

INTERNATIONAL CONFERENCE

«The missing link: rural heritage and sustainable rural development»

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CONFERENCE REPORT

Introductory Part

The conference was opened by Henrik Axio, representative of Sveriges Hembygdsförbund - the Swedish Local Heritage Federation, project leader, who greeted the conference delegates and welcomed them to this end-of-project conference of the CULT RURAL project. Henrik paid tribute to the project team, who joined their forces to produce significant results in good spirit and high scientific standards, overcoming the initial barriers of their multi-national and multi-cultural origin, as they originate from 7 different countries.

This introductory part of Session 1 continued with the presentation of the CULT-RURAL project, by Dr Fouli Papαgeorgiou, project coordinator, representing PRISMA-Centre for Development Studies. The speaker started her presentation from some core principles that guided the project work, forming the background for the project activities.

Firstly it was argued that rural cultural heritage is an important component of European heritage. Often undermined, rural heritage is nevertheless an important element of European culture, shared among all European countries. At a time when globalisation and the energy crisis make the headlines, rural heritage takes a new meaning, showing us how popular wisdom and inventiveness have solved similar problems in the past, keeping the proportions, and thus have a lot to teach us.

14 organisations from 7 European countries - Museums, federations of rural heritage, universities, research institutes, European networks, cultural associations - worked together in an interdisciplinary environment for three years, aiming to highlight the common elements of the European rural heritage, their value for contemporary societies and their capacity to inspire sustainable development.

The CULT RURAL project set the following objectives:

- Conduct systematic research to highlight rural cultural heritage in Europe, so that the common elements of this heritage can be identified across Europe; and useful lessons can be drawn for contemporary life and sustainable rural development.
- Target the research on three themes, to go into depth and draw conclusions that can be used by practitioners in the field of both heritage museums and rural development. The three chosen themes are: the unique technological rural heritage that is challenged today by globalisation; the cultural value of rural landscape, imprinting the evolution of the man-nature relationship through the ages; and he social construction of identity in rural communities through material and symbolic expressions.
- Show the results of the research in a number of exhibitions in all participating countries. Nine exhibitions were mounted, under the following headings, three per heading:
    1. **Landscape stories**: from tradition to sustainability.
    2. **SOS Save our Sources** – traditional technology and innovation in the context of globalisation.
    3. **Rural heritage and collective identity**: building the sustainability of rural communities.

- Encourage cooperation and networking among rural heritage museums and other cultural stakeholders in rural areas, at national and European level, through workshops, seminars and conferences
- Contribute to the further education and training of the professional of cultural heritage and local development, as well as of the general public and in particular youth, through publications, a summer school and an internet-based platform promoting traditional occupations and skills.

All the above objectives were achieved through the activities of the project partnership, as will be reported later in Session 2 of this conference.

It is worth noting the inter-cultural and inter-disciplinary nature of the project team:

Co-organisers:

- Sveriges Hembygdsförbund - Swedish Local Heritage Federation, Project leader, (SE)
- PRISMA - Centre for Development Studies (GR)
- The European Academy for Sustainable Rural Development - Euracademy Association (EU)
- Muzeum Kresów, Lubaczów, (PL)
- Hungarian Open Air Museum (HU)
- Institute of Bio-Meteorology, National Research Council of Italy (IT)
- Fédération des Musées d'Agriculture et du Patrimoine rural (AFMA) (FR)
- National History Museum (BG)

Associate Partners:

- The Hungarian Academy of Sciences, Centre for Regional Studies, West Hungarian Research Institute (HU)
- Musée national des Civilisations de l'Europe et de la Méditerranée (MuCEM) (FR)
- The Jagiellonian University of Krakow, Institute of Ethnology and Anthropology of Culture (PL)
- The Academy of Balkan Civilisation (BG)
- Museum of Cretan Ethnology (GR)
- Folklore and History Museum of Komotini (GR)

SESSION 1. Popular Culture and Sustainable Development

Keynote speakers: Hélene Arweiler, Michel Colardelle, Miklós Cheri

Hélène Ahrweiler discussed the role of sustainable rural development, the lessons we can learn from the past and the actions that we need to take today for a sustainable future. In order to continue to prosper from the products of the land, as out ancestors did for centuries, we have to respect the land, something that is evidently not happening today. One of the demands of sustainable development is to replace whatever we harvest from the land, which is not an easy task with current practices. It is obvious that scientific research and progress in all production sectors have to be in

the service of sustainable development, if we have as sole purpose the prosperity of human kind.

Hélène Ahrweiler also highlighted that sustainable development is everyone's responsibility and the effectiveness of the measures we take, which are implied by our respect of sustainability, indicates our culture. Sustainable development is a new form of solidarity between generations, but also between societies. Its implementation and practice might be our only exported good to the poor regions of our planet. The most important global good is culture and especially popular culture, which doesn't require other than a simple effort for someone to contribute to its development and which doesn't exclude anyone from the joy of creating. The speaker stressed also the importance of sustainable rural development in today's world. Sustainable rural development is becoming a necessity, as rural products in all their forms are the only means of human nutrition. This in an era when humans are striving for longevity and very quickly over two thirds of the rapidly growing human population will be living in big cities. Therefore we need urgently to become more sustainable and besides conserving energy or other resources, it is equally essential to reconsider our ways of life.

Moreover, we need to invent new models of happiness and success, where quality will be rated more than quantity and where people will be judged not by what they posses but by what they are and how they live their lives. A dramatic change like that can only happen if there is a new focus on what really matters, a rejuvenation, which can lead to a new relationship with nature and our planet. All this should happen in order to understand nature's own requirements, which define our own possibilities. We need to produce new knowledge, new approaches to old problems and new methods of working and cooperating, as well as a continuous effort to solve the aforementioned vital problems.

Hélène Ahrweiler concluded with the role of the state in sustainable rural development. This has to be a primary aim of the state, needing synergy from several groups with conflicting interests, scientific research and the practical experience of the people that work and live in rural areas. Sustainable development is a duty and a challenge at the same time. It requires from state and citizens to be bold and dexterous in order to safeguard a present worth living and a better future.

Michel Colardelle noted that the financial crisis that the world is living today is emblematic of the risks facing increasingly humanity. The gap between credit and "contre-valeurs", i.e. between real economy and speculation, is a fairly accurate representation of what is happening in the world where "developed" lifestyles consume more than the Earth can provide, and where consequently the energy assets decrease beyond all reason. Natural resources are increasingly depleted as the imbalance in which they are placed requires rebalancing, which is dangerous for the life of the planet itself if one considers that the biosphere is a fundamental constituent of life (warming, biodiversity reduction, etc.).

In these circumstances, it is increasingly clear that humanity needs, while taking account of the unacceptability of continued or worsening inequalities in living standards, to find ways to conduct itself in a more reasonable and respectful way regarding duties that every generation has vis-à-vis the following. This concerns culture, not economics: the values we collectively refer, i.e. those who

regulate in society as well as private individual behaviours, must do more for solidarity, for exchange, for the will of intellectual dynamics. Social sciences and humanities, by projecting the findings of a broader analysis, may offer to citizens more elaborate and less simplistic choices, whilst the natural sciences may contribute no less importantly to what is presented as a draft renewed humanism.

The museums community, and particularly that which deals with the rural heritage, has in this context a special status: showing how men have lived under conditions which were typical of their time, or in contrast, how they have suffered from bitter failures. It provides important evidence, vivid, sensitive, and accessible to more people. A conservatory of tangible and intangible, it is also a source for reflection, awareness, and progress, not in the sense of the science and technology of the nineteenth century, but in the sense of a better adaptation to the present, and of anticipating the future.

But the museums community, perhaps more so the one that deals with rural life, is now in danger. The threats are many. Limited knowledge of urban dwellers about nature causes them to neglect this type of museum. The museum managers, eager to get finance from anywhere, emphasize "entertainment" at the expense of seriousness or the "scientific", that is thought to keep people out of museums in large numbers. But then, where is the "Mona Lisa", this object that will attract crowds? The inability to take a long-term vision leads them to abandon the goal of cultural democratization, which is difficult to achieve anyway. Between the devoted tradition seekers and backward-looking conservatives, and those who do not accept that the museum is a place of thinking, there is little room. Therefore it is now the time for the museum world, armed with more experience and more efficient museum technology, to take on the torch of the fight for culture, i.e. for the construction of a new horizon of values and signs, relying on a broader experience in time and space, honestly and realistically analyzed. Without hope, no human society can survive; the museum, by explaining how cultures have finally overcome the crisis or rather how within the crises the cultural changes have crystallized, may contribute in a privileged way to rekindle that hope.

Miklós Cseri argued that there are two significant reasons for the relatively fast conquest of open air museums: first of all, worldwide modernisation and urbanisation created the social demand for preserving the material culture of rural communities and of those social layers which were based on traditions. On the other hand, with the possibility of 3D representation, complex interpretational methods became quickly popular, mainly by appealing to personal and emotional experience.

Concerning the characteristics of the first period of open air museum history, we can state that the built and material heritage may have served as a reserve, a database for sustainable development. The existence of open air museums sends the message to certain segments of society and to the inhabitants of the country as a whole, of having values in the local surroundings which possess local, regional or national significance. We do not have to destroy every old thing; we do not have to exchange them for new ones, as these things have their own value.

Open air museums quickly realised how much knowledge they possess in their collections and

archives. Environment protection, the fight against environmental pollution, environment-conscious attitudes have become fashionable, directing the attention first of intellectuals, then of a wider part of society towards open air museums.

The collection, preservation and representation of intangible heritage in the Hungarian Open Air Museum is important because of the mediation they offer to customs, habits and rites, through well developed methods and tools. Our festivals, performances of customs, educational programmes are all appropriate for spreading knowledge among the widest public.

For sustainable development the analysis of identity is also indispensable, as sustainable development can be realised only with the help of people finding social and cultural safety for themselves, of people paying attention to the environment, leading an environment-conscious way of life, having a solid identity and a strong soul. Those who can attain sustainable development at a local level will be able to realise the same intentions at a higher, national or international level.

SESSION 2. The Results of the Cult Rural Project

Speakers:

Theme 1: Fouli Papageorgiou, Danilo Marandola, Louisa Karapidaki

Theme 2: Edouard de Laubrie, Sari Zsolt, Zsuszana Szabo, Vanessa Doutreleau, Owe Norberg

Theme 3. Louisa Karapidaki, Barbara Woch, Nora Boneva, Effie Karpodini-Dimitriadi

This session was devoted to the presentation of the results of the CULT RURAL project, and in particular the comparative research that was carried out in all participating countries and the exhibitions that were mounted by the project partnership, guided by the research. The presentations were organized according to the thematic specialization of the research and the exhibitions and included three groups of speakers, following the three themes adopted by the project partnership.

THEME 1. Landscape Stories. From tradition to sustainability

Fouli Papageorgiou gave an overall view of the research results and of the structure of the exhibition. She started with a definition of landscape and a brief comment on the concept of cultural landscape.

The aim of this Thematic Group was to identify the elements of cultural heritage which are linked directly with the rural landscape and reflect the evolution of the relationship between man and nature; and to do a new reading of the tradition that relates to landscape, projecting into the future the sustainability legacy that has been bequeathed to present-day societies.

The methodology adopted by the team of partners who worked on this theme follows the structure of the man-nature relationship. Four stages in the evolution of the man-nature relationship were distinguished, characterised by specific cultural elements. These stages are historically successive but also co-exist in the present time forming different aspects of the man-nature relationship:

1: **The landscape of awe,** depicting the primeval, metaphysical relationship of man with the landscape, as reflected by the mythology of trees and water.

2: **The landscape of mild exploitation of nature,** presenting traditional man-made elements of the landscape that are adapted to its form and consistence, reflecting man's respect for nature.

3: **The landscape of forceful conquest of nature,** offering examples of human interventions that transform the environment, upset its balance and inflict wounds on its aesthetic value.

4: **The destruction of landscape,** showing the consequences of some of the present-day devastations inflicted on the landscape of contemporary Europe.

The above stages were studied and documented, with particular focus on Greece and Italy, and further reference to the whole of Europe. They also formed the basic concept and the scenario of the exhibition. In explaining the scenario and structure of the exhibition, special emphasis was given to the perception of landscape through the eyes of the artists that provide a more emotional or remote view, decomposing and reconstructing the landscape through a series of social, cultural and historical codes.

The exhibition is throughout conveying the message of sustainability in many subtle and hidden ways, allowing the visitors to draw their own conclusions. In the final section, certain questions are asked and messages about the future float amidst audio-visual material, works of art and inventive "games":

Can we redefine our relationship with the landscape through a radical change in our attitudes and behaviour?

Can we re-evaluate the lessons of mild development and adapt them to the challenges of modern times?

Do we want to opt for a sustainable relationship with the landscape or are we encaged in a utopian reality?

Danilo Marandola spoke about sustainable development, focusing his speech on one of the exhibits that were specifically made for the exhibition. The exhibit, which resembles a children's game, is called "Spot the Intruder" and its main purpose is to help the visitor reflect on the topic of landscape change and raise questions on sustainable development, the shape of present rural landscape and our future aspirations for it. "Sport the Intruder" has been enjoyed a lot from visitors both in Greece and Italy and it is a good example of an interactive exhibit that can engage the visitor with the message of the exhibition.

Landscapes inevitably change. It depends on one's attitude and culture whether to perceive the change as intrusion or not. For example, do we perceive photovoltaic panels **and** the cylindrical bales of hay as intruders in rural landscapes, both of which were invented a few decades ago? Do we perceive wind turbines **and** modern farm buildings as intruders? Do we perceive the genetically modified crops as intruders? It has been observed through the ages, that new human interventions are usually perceived as intruders of the "traditional" landscape, only to become a positive element of the landscape some years or decades later. Farmsteads, windmills and railways that changed the

landscape some centuries ago, today have become monuments to be protected and in harmony with their territory.

It was also noted, through the example of another exhibit, the "rural mosaic" that the development of the rural territory is not a uni-dimensional concept. It brings together many dimensions - economic, social, cultural, technological- and an integrated approach is required for sustainable development. Similarly, the landscape is a multi-dimensional space that is made up from many parts or "pixels": agriculture, natural environment, exploitable resources, people, society, history, cultural heritage. These parts should form a cohesive total if we wish to reach the aim of viable and sustainable development.

Louisa Karapidaki spoke about the representation of landscape in art, offering further insights to the concept of the exhibition, which depends to a large extent on the juxtaposition of works of art and audio-visual exhibits. She opened her speech discussing the depiction of landscape by artists across the centuries, starting from pre-historic art and arriving at the modern artistic trends of today. Landscape has been depicted in all forms of pictorial art, i.e. painting, sculpture, engraving, micro-sculpture as well as in many forms of handicrafts (ceramics, embroidery, weaving, tapestry, printing) from ancient times to the present day. The speaker focused also on the landscape in Greek art from past to modern times, to conclude about the many different forms the landscape is taking in artworks. Sometimes artists depict the landscape realistically, sometimes with awe or a nostalgic mood, and sometimes disjointed, distorted, illusory, utopian. Cubic landscapes, futuristic landscapes, surrealistic landscapes, phobic landscapes, abstract landscapes dominate painting. Artistic expression, liberated from rules and restrictions, develops a continuous dialogue with landscape, conveying admiration, fear, sorrow or hope through painting frames, videos, installations or sculpture.

THEME 2. SOS Save Our Sources

The Theme 2 working group made a collective presentation of the research and the related exhibition. Edouard de Laubrie and Zsuszana Szabo explained the selection of the exhibition title and described the aims of the research and the exhibition, and how the exhibition connects sustainable development with rural heritage. The target group of the exhibition is mainly teenagers and the team has focused the pedagogical messages of the exhibition mainly to this target group.

There are 12 main messages of the exhibition which are in English for all three exhibitions (France, Hungarian, Swedish). The English language was selected as it appeals more to teenagers and is easier to remember and be influenced by. Vanessa Doutreleau talked on the design of the exhibition and its construction. Both contemporary and rural art exhibits have been included and the majority of the materials used in the exhibition are recyclable or recycled. Specific museological items were also specifically created to highlight contemporary issues like globalisation and local vs global consumer products. The exhibition scenario follows one single path that the visitor must take, in order to understand the arguments generated by the exhibition and the message conveyed. Zsolt Sari described the visualization material and different visual impressions of the exhibition and their scope.

THEME 3. Rural Heritage and Collective Identity

Louisa Karapidaki described the exhibition concept and scenario of Theme 3. The exhibition is organised along a sequence of four units, presenting apotropaic (warding off evil) and protective rites and symbolic objects; nature regeneration and harvesting customs; ecstatic rituals; and rites of passage. Museum objects, pictures, film and sounds are brought together to create the atmosphere of a "performance" in which rituals and celebrations are presented as they survive today, provoking the visitor to become part of them, discover their meaning, associate with the performers and reflect on the value of cultural memory and identity as a reserve of "social capital" that can make our lives richer, improve our well being and regenerate the rural areas of Europe.

Barbara Woch presented the celebrations and traditions for Christmas, Harvest Day, and St. John's Day that are typical of rural Poland.

Among the traditions that are deeply rooted in the consciousness of people and have stood the test of time and political unrest is *Christmas.* Festivities start on Christmas Eve, the last day of fasting before Christmas. On that day the main room of the house is decorated with branches of fir suspended from the ceiling or placed behind the table, accompanied by ornaments of straw, tissue paper and fruit - especially apples, nuts and sheaves of grain. Home decoration protects against evil spirits, accommodates guardian spirits, and symbolizes prosperity and the revival of life. The climax of the Christmas Eve begins with the ritual sharing of "unleavened bread", a thin rectangular piece of dough made with wheat flour, baked in individual moulds and covered with a symbol of Christmas. The sharing of unleavened bread is a sign of brotherhood and peace that protects the family from evil and assures prosperity.

Harvest Day dates from pagan rituals associated with the worship of fertility gods and celebrates the end of the main cereal harvest in late August or early September. The harvesters are preparing a wreath decorated with flowers and a garland of earcorns, which they offer to their host and hostess. Harvest wreaths are still made today with various types of cereal, decorated with ribbons, herbs, fruits and flowers. According to tradition, people take a grain from the crown and add it in the spring sowing to ensure a good harvest.

The celebration of St. John's Day, takes place on the eve of the feast of St. John the Baptist, in the shortest night of the year (23-24 June) before the first day of summer. That night, according to folk customs, newcomers from other worlds and the souls of dead ancestors visit the terrestrial world. The celebration involved the worship of the mystery of life, the triumph of light over darkness, fertility rites, and the umbrella of love. It was a festival of fire and water. In the evening, along rivers or in the hills, meadows, or according to popular beliefs, often in places haunted by creatures from another world, bonfires were started. Girls, dressed in white and wearing belts from herbs, and boys gathered around the bonfires, dancing, singing and jumping over the flames of fire.

Nora Boneva elaborated on the traditions and the cultural heritage of Bulgaria and the historical events that generated them or altered them over time. Special focus was given on the changes of the traditions during modern times. The speaker concentrated on wedding celebrations.

With the increasing social differentiation and urbanization of 20th century society, the wedding rituals in the Bulgarian village underwent serious changes – it was simplified and modified. A great part of the ritual folklore with the corresponding requisites and characters, magic content and symbols died out. But the semantics of the wedding rituality developed from the ancient mythological understanding of the world that stimulates rich artistic imagery, remains included (in different degrees) in the socio-cultural integrity as an important pre-condition for the successful transformation of tradition into effective factor of sustainable development. A peculiar "revival" and restoration of certain important elements of the wedding traditions occurred in the 1960s when a planned and purposefully quickened interest in folklore and ethnography occurred – amateur groups began producing theatrical versions of various family and holiday traditions and rituals – reproducing them wholly or partially. The socio-regulatory, ethnic and entertaining function of the wedding complex is one of its most important aspects.

Still vital in the Bulgarian rural areas have been the coming of age rites of passage. For the young men they are situated around Christmas and New Year and for the girls on the St.Lazarus Day, the day before Palm Sunday. So the Christmas notion of man/god/sun's birth is "enlivened" in spring by the symbolism of the reviving nature. In Sofia region and in many other locations in Western Bulgaria girls of various ages beautifully adorned with flower wreaths and dressed in bridal costumes go round the village on St Lazarus day, all the time singing their blessing songs facing the hosts and the sun. They are awarded with eggs, which they collected in a basket – one of the symbols of feminity and fertility.

The men coming of age rites are represented by the Surva games on the New Year Eve and the Koledari/carols. Rich in symbols the Surva games were the focus of the Museum research in the Cult Rural project. Actually what has been keeping the interest alive in these festivals alive is their entertaining character. But even in today's version, this old-time festival may succeeds to get the traditional illusion of freedom and to encourage the participants' creativity. Being by nature a protective magic, Surva shows basic theatrical elements: scenario and dramaturgy; acting characters with specific masks, costumes and travesty signs; dances, music, pantomime; erotic dialogues and actions.

Due to the century-long reiteration of those practices, they are observed as a chain of symbols, which build the personal as well as the local identity. On the one side, they are important proofs of the respect to the festive heritage, recognized as a fundamental ethno-cultural and moral value. On the other side, the local authorities are convinced that cultural traditions offer great potential to become catalyst of new economic and social development, mostly through tourism.

Effie Karpodini talked about rural customs and rituals and how the research for Theme 3 of Cult-Rural was structured and completed. The research for Greece dealt with customs especially from rural communities of Northern Greece, which have continuity in the passage of time and present the deepest socio-cultural relations among their members. The main aim was not to describe and present but mostly to unveil those issues that help to understand and interpret the rich customary behaviour of rural people. The speaker concentrated on Carnival customs that include disguises and masquerades, and on ecstatic rituals and symbolisms of fertility and rebirth of nature.

Masquerades during the period of Carnival (*Apokria*) offer an opportunity to all members of a community to meet and rejoice together. The wearing of Masquerades is a universal phenomenon dating back to the antiquity with origins in magical and superstitious practices, for the coming of the spring. In most rural areas diachronic **symbols** are still in use – masks, animal skins, phalli, wooden sticks, along with symbolic mimic actions (enactment of weddings, abduction of the bride, jokes etc). Although masquerades have a festive recreational character, the original symbolic meaning is still present based on the long traditions of rituals illustrating the will of the people to secure good fortune; these have their origins in Dionysiac cults, which first appeared in Thrace and Macedonia and then spread to the rest of Greece.

From the ancient pre -Christian rituals of the Dionysus worship draws its origin a religious custom that of Anastenaria. The custom, which can be traced back to the 19th century, has been transferred to the Balkans from the Black Sea, it is linked with the feast day of Sts Constantine and Helen (21st May) and today is performed mainly in Greece. In Bulgaria the custom almost died after the World War II and nowadays it is common only in the *Strandzha* villages. The most remarkable part of the custom is the dancing around the fire lit up by a member of the group who has inherited this privilege by his forefathers and the fire walking over the burning coals.

Rituals and customs associated with spring, and the rebirth of nature can be traced back to antiquity. They are related also to Easter, the most significant celebration for the Christian Orthodox world. In Greece Easter incorporates not only the religious element of Christ's Resurrection but is also the most significant spring celebration, symbolizing the joy of people for the revival of nature and the beginning of creativity. It is well known that ritual symbols constitute an integral part of the festivities lending a special interest to each ceremony. Easter symbols are abundant: the **egg,** symbolising the rebirth and good fortune, the *Easter Bread (Tsoureki)* and the*Lamb*- the main Easter food in the whole orthodox world. Easter is celebrated in the open air and rejoiced with music, dances and athletic games, showing up the power, the skillfulness and the community spirit of participants.

In conclusion the different cultural manifestations provide an opportunity to rural population to benefit both in their "inner" (strengthening of social bonds and relationships, reinforcement of cultural identity) and "outer" environment (elaborating exchanges and communication, in favour of tourist and economic development). The post-modern multicultural societies, which experience fundamental changes in economy and social formation, need more than ever before to set up a model of development, which will not be based exclusively on production and consumption, but on a system of social values, knowledge economy and relationships. In this rural societies have a lot to offer as well as benefit from it.

SESSION 3. Re-Establishing the Link between Rural Heritage and Sustainable Development

Mark Casteigneau presented the background and evolution of ecomuseums and the Museum Society in France and concluded his presentation by acknowledging that he departed from the subject of rural heritage and museums which was strictly the object of his presentation, as it was not possible to talk about heritage without referring to territory, to talk about the "local" without

referring to the "universal" to which our museums have to respond to, alongside the demands of present-day societies. He argued that our museums are increasingly faced with a challenge and a gamble that they have to take. Between the risk of loss of identity and that of cultural uniformity promoted by the liberal society, they can offer, instead a consensus view of their territory and societies they study, openness to others, reflection on local societies and insight in the complexity and richness of life. This commitment to openness, universalism, questions the sense of heritage that we maintain: "*If the object is not the royal road of access to social complexity, if it does not open on all economic, social, symbolic, religious, technical and aesthetic then it becomes a dried witness"* (Philip Mairot, Curator, Musées des Techniques et Cultures Comtoises).

Aspasia Louvi started her presentation by introducing her organisation, the Piraeus Bank Group Cultural Foundation (PIOP. PIOP organizes and manages a network of thematic museums, which study, preserve and promote Greece's traditional technology and industrial heritage. These museums constitute models as far as the method of creating museums and the manners of their museographic structure is concerned and, in each and every case, highlight the special nature of the production of the region they are situated in.

The Network functions according to a **model** elaborated and implemented by PIOP, whereby the latter undertakes the museums' administration, accounting and secretarial services centrally, while simultaneously supervising their maintenance, impeccable running and promotion and organizing various events in their premises. This model of functioning draws on the direct and unwavering collaboration of local society and all local and regional authorities. PIOP's Museum Department is responsible for the constant monitoring of the museums' smooth functioning and timely maintenance. The network's exceptional quality is ensured by the following factors:

- compliance with contemporary museological standards regarding the creation of museums whose scientific integrity does not compromise their accessibility, content and pleasantness;
- their meticulous maintenance, cleaning and guarding during their functioning;
- the collections' renewal;
- the elaboration of educational programmes & organization of cultural events; and,
- well-organized secretarial and accounting support.

This constantly expanding network of museums constitutes a unique, large-scale cultural intervention. PIOP's objective is to transmit, by means of this network, a different perception of activity in the provinces and support to regional development. Indeed, these museums aspire to become both a meeting place and a point of reference for the local population, and especially for young people. Educational and scientific events are held in the **multipurpose halls** created to this end in each museum. These events tour the whole network and are accompanied by various cultural happenings, which are organized in collaboration with each region's inhabitants. This unique form of functioning transforms the network's museums into living entities, which link the provincial world to economic history, link history to culture, and culture to action and education. A **map** of PIOP's **Museum Network** can be consulted below.

The Museums

The **Museum of Marble Crafts** The museum is housed in modern, fully equipped installations that include a multipurpose hall. It includes the procedure of quarrying and processing technique of marble which is exhibited using contemporary museum and educational means

The **Rooftile and Brickworks Museum N. & S. Tsalapatas** A museological route is followed which has been based on the production line of rooftiles and bricks produced by steam powered machinery and the baking of the bricks in the Hoffman kiln. The museum's goal is to bring to the fore the historical identity of the town of Volos. Today, it constitutes a strong pole of attraction that strengthens the cultural reserve of the Thessaly region.

The Museum of Industrial Olive Oil Production in Lesvos in **Agia Paraskevi**, on the Island of **Lesvos**. In this museum emphasis is shown on digital productions, which enable the visitor to understand the function of the machinery (the boiler and the steam-engine, the pumps, the presses, the axles with the pulleys and belts, the separators) as well as the process of crushing the olive fruit, compressing the olive-pulp and separating oil from water, in a steam-powered olive-press.

The Museum of the Olive and Greek Olive Oil in Sparta aims to highlight the culture and technology of the olive and olive production from antiquity till today, which is inextricably linked with the Greek and Mediterranean identity.

Open-air Water Power Museum in Dimitsana is a thematic museum which enhances the importance of water-power in traditional societies, by presenting the basic pre-industrial techniques that use water as the main source of power for the production of various products.

The **Silk Museum** in **Soufli** presents all the phases and the stages of the pre-industrial process of rearing silkworms (sericulture) and of silk processing (silk manufacturing) within the socio-economic context that made the region a major silk-producing centre in Greece (late 19th – mid-20th century).

Environment Museum of Stymphalia The Museum, a contemporary building overlooking the lake, aims in the environmental sensitization of the public, while at the same time gives emphasis to the pre-industrial civilisation of the area through the use of radical multimedia means.

PANEL: How Can we Re-Establish the Link between Rural Heritage and Sustainable Development, for the Benefit of Present Society?

Interventions by

- Prof. Iren Kukorelli, Hungarian Academy of Sciences, Centre for Regional Studies
- Theodossios Mastrominas, former Senior Official of the European Commission, Culture and Youth
- Stanislaw Makara, Director, Museum Kresow in Lubaczow, Poland
- Vanessa Doutreleau, Deputy in charge of scientific programmes and exhibitions, Ecomuseum of Marquèze, France
- Zsolt Sari, Chief Curator & Secretary for scientific affairs, Hungarian Open Air Museum

Iren Kukorelli described the definition of "rural" and its different meanings at the social and political levels. Different policies have been developed over the years by the European Commission for strengthening rural areas of Europe and promoting sustainable development. The policies have a specific focus on the processes marking their implementation. Iren Kukkorelli concludes with today's requirements and challenges of sustainable rural development. A sustainable rural area in social end economic sense may only be achieved by increasing population preservation ability and income earnings as well as by a higher appreciation of rural areas and by their acceptance as a living space. Ecological sustainability is the only safeguard of social and economic sustainability as the absence of sustainable society and of well functioning economy would generate unsustainable process in all the four pillars (social, economic, environmental and cultural). In short-term and medium-turn perspective, only competitive rural economy can guarantee ecological sustainability, as the protection of environment itself presupposes that in all sectors knowledge-based and environment-friendly technologies have been introduced and applied in service of ecological sustainability. Thus, the terms competitiveness and sustainability are complementing and not excluding each other.

Theodosios Mastrominas discussed the focus that we need to have when talking about rural communities and sustainable development. The aim of our efforts should be above all the social benefit of rural societies. All types and categories of rural traditions whether these have a social or religious aspect, had and still have as main purpose, the strengthening of personal and social bonds, in societies were no other means of social interaction was usually available. We need to strive for sustainable development and also motivate rural societies and other stakeholders to take a development direction, which would result to the strengthening of rural societies while also respecting their cultural backgrounds. As tourism is a major generator of change in rural societies of Europe, a development pattern as the one described above would ensure that tourism is also developed in a responsible way, free from the mistakes of the past.

Stanislaw Makara discussed the importance of preserving cultural heritage in relation to the situation in Poland. He highlighted, as an important method to reconstruct rural identities, the establishment of open air museums. Museum Kresów in Lubaczów is currently engaged in organization of an ethnographic museum, which is supposed to present a characteristic for the region fragment of a provincial street with four farm-houses occupied by four nationalities: Poles, Ukrainian, German and Jewish. He concludes with his view that an ethnographic museum should be a place where one can learn not only about tradition, spend a nice afternoon, but it should also be an inspiration for creating social bonds, cooperation, fun, cultivating tradition and passing it from generation to generation, since rural areas are important as far as the local community's identity is concerned.

Vanessa Doutreleau continued on the subject of the intervention of Mark Casteignau by describing how the ecomuseum and the historic site Marquèze, a high point for the heritage of the rural Grande

Lande, became part of sustainable development.

The historic site, inspired by the open-air museums, has served since its inception in 1969, as a storage site (for material goods, intangible, fungible) and as a promoter for the valorisation and the transmission of knowledge and expertise. It started by talking to local people and revealing large parts of its history and its heritage houses, farm buildings, as well as landscapes, and promoting an identity for the Grande Lande, regarding both the society of the 19th century and the landscape, which characterises most of the territory of the Landes de Gascogne. It developed festive activities, workshops and training of individuals or artisans in traditional construction methods courses and initiated actions for the rehabilitation of small buildings; and functions as a cultural site for visitors, but also as a creative home for artists of all kinds (visual artists, photographers, painters, musicians, filmmakers, choreographers, storytellers, etc). In 2008 the historic site was offered the Pavilion Marquèze, a modern museum with exhibition spaces (for permanent and temporary exhibitions), auditorium, storage space for collections and technical facilities. The Pavilion is a model for sustainable architecture and show case for the Regional Natural Part.

Today, with nearly 80 000 visitors on average each year, Marquèze represents a major tourist hub of the Regional Natural Park of Landes de Gascogne and embodies a form of relationship between heritage and the issues of contemporary society.

Zsol Sari discussed the problems that rural areas face today and the role of tourism as a generator of change. A relatively new type of tourism which is based on cultrural heritage is the so called agritourism, a sustainable form of tourism that allows visitors to learn about rural culture, traditions and nature's variedness simultaneously. The development of rural tourism in general has also raised the interest to provide more tourist attractions and especially in Hungary this has been translated to growth of rural festivals. The most important festivals organised nowadays aren't really aimed at the local communities but they function more as a tourist attraction or business activity. Some examples: Fish soup festival in Baja, International Royal Cook Competition in Nagyszakácsi, Paprika feast in Kalocsa, cooking competition of paprika dishes or Goulash festival in Szolnok.

Zsolt Sari concluded that rural heritage can help sustainable development in two ways: by recognizing today's potential of rural heritage as a source, which may produce economic advantages for the countryside. This can be achieved through the development of tourism; and furthermore, by using the experiences offered by rural heritage to the contemporary communities, by highlighting the valuable practice of sustainability through the use of natural sources, the organisation of the living space and the management of economic activities, mainly in the context of nature.

SESSION 1.
POPULAR CULTURE AND SUSTAINABLE DEVELOPMENT

SPEAKERS

Introduction: Henrik Axio, Fouli Papageorgiou

Keynote speakers: Hélène Arweiler, Michel Colardelle, Miklos Cheri

Presentation of "CULT-RURAL: Promotion of a cultural area common to European rural communities

Dr Fouli Papageorgiou, Project coordinator, PRISMA-Centre for Development Studies

Ιστορικό

Η ανάγκη προστασίας και διατήρησης της πολιτιστικής κληρονομιάς του αγροτικού χώρου είναι αδιαμφισβήτητη. Η πολιτιστική κληρονομιά ορίζεται τόσο από τα δημιουργήματα του ανθρώπου όσο και από τη μορφή που ο άνθρωπος έχει δώσει στο φυσικό του περιβάλλον με τις επεμβάσεις του και από κοινωνικές εκδηλώσεις, τελετουργίες και έθιμα που συγκροτούν την ταυτότητα των αγροτικών κοινωνιών μέσα από άϋλες πολιτιστικές εκφράσεις. Η πολιτιστική κληρονομιά του αγροτικού χώρου αποτελεί λοιπόν σημαντικό στοιχείο του Ευρωπαϊκού πολιτισμού. Συχνά παραμελημένη ως προς την αξία της, η λαϊκή κληρονομιά αποτελεί ένα στοιχείο της κοινής πολιτιστικής ταυτότητας στην Ευρώπη

Σε μια εποχή που κυρίαρχα θέματα αποτελούν η παγκοσμιοποίηση και η ενεργειακή κρίση, η λαϊκή σοφία και ευρηματικότητα έχουν πολλά να μας διδάξουν για την επιβίωση σε περιόδους κρίσης. Αυτή τη δυνατότητα μάθησης από τη λαϊκή κληρονομά του αγροτικού χώρου θέλησε να διερευνήσει και να αναδείξει το Ευρωπαϊκό πρόγραμμα **CULT-RURAL**.

Στόχοι και αποτελέσματα

Στα τρία χρόνια της διάρκειας του Έργου, η επιστημονική ομάδα του **CULT-RURAL** επεδίωξε να εκπληρώσει 4 στόχους:

Ο **πρώτος στόχος** αφορά στην ανάδειξη της πολιτιστικής κληρονομιάς των αγροτικών περιοχών της Ευρώπης, και στον μέσα από συστηματική έρευνα, αλλά και στον εντοπισμό των κοινών στοιχείων της κληρονομιάς αυτής, που θα βοηθούσαν στη δημιουργία κοινής πολιτισμικής συνείδησης και ταυτότητας στην Ευρώπη. Διερευνήθηκε η αλληλεπίδραση μεταξύ πολιτιστικής κληρονομιάς και αειφόρου ανάπτυξης στον αγροτικό χώρο, και γενικότερα στις σύγχρονες κοινωνίες, ενώ επιδιώχθηκε η άντληση διδαγμάτων χρήσιμων για τη σύγχρονη ζωή και τη βιώσιμη ανάπτυξη των αγροτικών περιοχών, μέσα από μια προοπτική που προσδοκά να συνδέσει δημιουργικά το παρελθόν με το παρόν και το μέλλον.

Η έρευνα επικεντρώθηκε σε τρεις θεματικές ενότητες, που πραγματεύονται:

- Τα πολιτισμικά στοιχεία του αγροτικού τοπίου, όπως αυτά εκφράζουν τη διαχρονική εξέλιξη της σχέσης του ανθρώπου με τη φύση. Ιδιαίτερα σε αυτή την ενότητα ασχοληθήκαν ερευνητές από την Ελλάδα και την Ιταλία.
- Τη μοναδικότητα της τεχνολογικής πολιτιστικής κληρονομιάς μπροστά στην πρόκληση της παγκοσμιοποίησης και στην ανάγκη για καινοτομία. Την ενότητα αυτή διερεύνησαν τα μέλη της ομάδας Έργου από τη Γαλλία, τη Σουηδία και την Ουγγαρία.
- Τη συγκρότηση της ταυτότητας των αγροτικών κοινωνιών μέσα από τα υλικές και άϋλες πολιτισμικές εκφράσεις. Στην ενότητα αυτή επικεντρώθηκαν ερευνητές από την Ελλάδα, τη Βουλγαρία και την Πολωνία.

Οι ερευνητικές εκθέσεις που συντάχθηκαν σε κάθε χώρα αποτυπώθηκαν ως προς τα κύρια σημεία τους σε μια συνθετική έκθεση κατά θεματική ενότητα που αποτέλεσε τη βάση για τη συγκρότηση των εκθέσεων.

Ο **δεύτερος στόχος** επιδιώκει την προβολή επιλεγμένων στοιχείων του λαϊκού πολιτισμού που έχουν άμεση σχέση με τη σύγχρονη ζωή, μέσα από σειρά εκθέσεων. Τα στοιχεία του λαϊκού πολιτισμού που επιλέγονται είναι είτε επιβιώσεις που εξυπηρετούν κοινωνικούς σκοπούς, είτε πρότυπα συνετής διαχείρισης του φυσικού περιβάλλοντος και των πόρων, ή ακόμη μορφές και αντικείμενα τέχνης που εκπροσωπούν μια συνεχιζόμενη αντίληψη στον εικαστικό χώρο, με σύγχρονη έκφραση. **9 εκθέσεις** οργανώθηκαν και παρουσιάστηκαν σε **7 Ευρωπαϊκές χώρες** με σημείο αναφοράς τις τρεις θεματικές ενότητες που ήδη αναφέρθηκαν.

Η πρώτη θεματική ενέπνευσε την έκθεση «Ιστορίες τοπίου: από την παράδοση στην αειφορία» με έμφαση στη μεταβαλλόμενη σχέση ανθρώπου-φύσης και στους τρόπους με τους οποίους η σχέση αυτή αποτυπώνεται στο τοπίο.

Η δεύτερη θεματική αποτέλεσε τη βάση της έκθεσης «SOS Save Our Sources» με έμφαση στην παραδοσιακή τεχνολογία και καινοτομία στον αγροτικό χώρο, ιδωμένη μέσα από την προοπτική της παγκοσμιοποίησης

Η τρίτη θεματική οδήγησε στην έκθεση «Πολιτιστική κληρονομιά του Αγροτικού Χώρου και Συλλογική Ταυτότητα» με έμφαση της συνεισφοράς της συλλογικής ταυτότητας στην αειφόρο ανάπτυξη των αγροτικών κοινωνιών.

Ο **τρίτος στόχος** του Έργου κατευθύνεται σε μία ιδιαίτερα φιλόδοξη προοπτική: τη συνεργασία και δικτύωση των μουσείων λαϊκής κληρονομιάς αλλά και άλλων «θεματοφυλάκων» του πολιτισμού του αγροτικού χώρου, σε όλη την Ευρώπη. Ιδιαίτερη έμφαση δίνεται στη δυνατότητα όσων εργάζονται σε μουσεία λαϊκής κληρονομιάς να συναντήσουν συναδέλφους τους από άλλες χώρες, να επισκεφτούν άλλα μουσεία και να ανταλλάξουν εμπειρίες για τους τρόπους παρουσίασης και προώθησης της λαϊκής κληρονομιάς σήμερα, ώστε να διευρύνουν τους ορίζοντες τους και να ανανεώσουν τις μεθόδους ένταξης της λαϊκής κληρονομιάς στη σύγχρονη ζωή. Για την επίτευξη του στόχου αυτού οργανώθηκαν 4 διακρατικά σεμινάρια εργαστηριακής μορφής στη Στοκχόλμη, τη Φλωρεντία, το Lubaczow και το Szedendre (Βουδαπέστη), καθώς και 7 ημερίδες σε εθνικό επίπεδο στις συμμετέχουσες χώρες, ενώ διοργανώθηκε επίσης και το παρόν διεθνές συνέδριο.

Ο **τέταρτος στόχος** αφορά στην εκπαίδευση των επαγγελματιών του χώρου, τόσο εκείνων που ασχολούνται με την πολιτιστική κληρονομιά όσο και εκείνων που προωθούν την τοπική ανάπτυξη, αλλά και των απλών κατοίκων κα ιδιαιτέρα των νέων, ώστε να μην χαθούν πολύτιμες μνήμες και να συνδεθεί η λαϊκή κληρονομιά με την αειφόρο ανάπτυξη. Για το σκοπό αυτό, οργανώθηκε μια διεθνής Θερινή Ακαδημία στην Κρήτη, τον Αύγουστο του 2007, με θέμα «Πολιτισμός και Αειφόρος Ανάπτυξη του Αγροτικού χώρου», και εκδόθηκε ένα εγχειρίδιο στο ίδιο θέμα. Ακόμη, αναπτύχθηκε μια βιβλιοθήκη για τα παραδοσιακά επαγγέλματα που απειλούνται με εξαφάνιση και εκδόθηκαν 14 τευχίδια που συνοδεύονται από video με περιγραφές και φωτογραφικό υλικό ισάριθμων παραδοσιακών επαγγελμάτων ή παραδοσιακών τεχνικών από 7 χώρες. Το εκπαιδευτικό αυτό υλικό αποτέλεσε τον πυρήνα μιας εκπαιδευτικής πλατφόρμας που έχει αναρτηθεί στον ιστότοπο του προγράμματος **www.cultrural.net**

Συνεργασία

Οι παραπάνω στόχοι υλοποιηθήκαν με επιτυχία από τους 14 οργανισμούς που συμμετέχουν στο πρόγραμμα, προερχόμενοι από 7 ευρωπαϊκές χώρες: Σουηδία , Ελλάδα, Γαλλία, Ουγγαρία, Βουλγαρία, Πολωνία, Ιταλία. Μουσεία, ομοσπονδίες αγροτικής κληρονομιάς, πανεπιστήμια, ερευνητικοί οργανισμοί, ευρωπαϊκά δίκτυα και ΜΚΟ εργάστηκαν αποτελεσματικά και με μεγάλο ενθουσιασμό για να πετύχουν τα πολύπλευρα αποτελέσματα που παρουσιάζονται σήμερα σε αυτό το συνέδριο.

Οι 14 οργανισμοί που συμμετέχουν στο **CULT-RURAL** είναι αναλυτικά οι εξής:

Συνδιοργανωτές / Co-organisers

Sveriges Hembygdsförbund - Swedish Local Heritage Federation, Project leader, (SE)

PRISMA Κέντρο Αναπτυξιακών Μελετών/ Centre for Development Studies (GR)

The European Academy for Sustainable Rural Development - Euracademy Association (EU)

Muzeum Kresów, Lubaczów, (PL)

Hungarian Open Air Museum (HU)

Institute of Bio-Meteorology, National Research Council of Italy (IT)

Fédération des Musées d'Agriculture et du Patrimoine rural (AFMA) (FR)

National History Museum (BG)

Επικουρικοί Εταίροι/ Associate Partners

The Hungarian Academy of Sciences, Centre for Regional Studies, West Hungarian Research Insitute (HU)

Musée national des Civilisations de l'Europe et de la Méditerranée (MuCEM) (FR)

The Jagiellonian University of Krakow, Institute of Ethnology and Anthropology of Culture (PL)

The Academy of Balkan Civilisation (BG)

Museum of Cretan Ethnology / Μουσείο Κρητικής Εθνολογίας (GR)

Cultural Association of Komotini, Folklore and History Museum of Komotini / Μορφωτικός Όμιλος Κομοτηνής, Λαογραφικό και Ιστορικό Μουσείο (GR)

SESSION 1: Popular Culture and Sustainable Development

Popular culture and sustainable development. The broad issue

Rector Hélène Ahrweiler, President of the European University

Για να μπορείς να ζήσεις από τα προϊόντα της γης όπως έκαναν προ αμνημονεύτων χρόνων οι πρόγονοί μας και συνεχίζουμε να κάνουμε, πρέπει να σεβαστείς τη γη: αυτό ακριβώς που δεν κάνουμε πια σήμερα. Η δυνατότητα να μπορείς να αντικαταστήσεις ό,τι ξόδεψες από τον πλούτο της γης (όχι μόνο τον ενεργειακό) είναι ασφαλώς ένα αίτημα της αειφόρου ανάπτυξης.

Φανερό ότι η επιστημονική έρευνα και η πρόοδος σε όλους τους παραγωγικούς τομείς πρέπει να είναι στην υπηρεσία της αειφόρου ανάπτυξης, εφόσον βέβαια έχουν ως μόνη σκοπιμότητα την ευπραγία του ανθρώπου.

Και η ευπραγία του ανθρώπου μετριέται παντού με την ποιότητα ζωής, που πάνω από όλα προϋποθέτει την ύπαρξη σταθερής και διαρκούς ειρήνης. Έργο βέβαια ειρήνης είναι αναμφισβήτητα η κάθε εκδήλωση πολιτισμού: κάθε δηλαδή δημιουργία του ανθρώπου που αποβλέπει στην βελτίωση των όρων διαβίωσής του. Το ασφαλές όμως περιβάλλον είναι πρωταρχικά αυτό το απαραίτητο πλαίσιο για την επίτευξη της αειφόρου ανάπτυξης.

Και η ασφάλεια δεν είναι υλικό μόνο αίτημα. Διατρέχει την κάθε προσπάθεια του ανθρώπου, ως απαραίτητη συνθήκη για την ευόδωσή της.

Να θυμίσω την ανάγκη για διατροφική ασφάλεια, την μέριμνα για αντιμετώπιση κάθε ρυπογόνου δραστηριότητας, την αγωνία για εξασφάλιση της υγείας απέναντι σε κάθε ιατρική και υγειονομική παρεκτροπή, την ψυχολογική ασφάλεια, αναπόσπαστα αυτά στοιχεία του καθημερινού μας πολιτισμού, αυτού που αποβλέπει στην δυνατότητα να επωμισθεί ο καθένας την ευθύνη του, για μιά αξιοπρεπή ζωή μέσα σε ευνομούμενη πολιτεία.

Να πω λοιπόν αρχίζοντας ότι η Αειφόρος ανάπτυξη σημαίνει να μεριμνάς για τις συνθήκες που εγγυώνται την ποιότητα ζωής. Δηλαδή για την υγεία, για την παιδεία και για την επάρκεια των υλικών πόρων, ενεργειακών και άλλων και βέβαια για την δημιουργία περιβάλλοντος οικείου, σύμφωνα με την πολιτιστική παράδοση: αυτήν που συνάδει με τα ήθη, έθιμα και τα έθη του καθενός.

Η μέριμνα για την αειφόρο ανάπτυξη λοιπόν είναι καθήκον του καθενός. Ενώ η αποτελεσματικότητα των μέτρων που επιβάλλει ο σεβασμός για την αειφόρο ανάπτυξη, δηλώνει τον πολιτισμό της ομάδας.

Λογικά η αειφόρος ανάπτυξη, είναι η νέα μορφή αλληλεγγύης, ανάμεσα στις γενιές, αλλά και στις κοινωνίες η εφαρμογή και η πρακτική της είναι ίσως το μόνο εξαγώγιμο αγαθό προς τις φτωχότερες περιοχές του πλανήτη.

Να το πω πιο απλά, η αειφόρος ανάπτυξη στηρίζεται στις βεβαιότητες του παρελθόντος, για να εφεύρει το καλλίτερο μέλλον. Είναι η ομαδική πρακτική της μοιρασιάς των αγαθών που κάνει πλουσιότερους αυτούς που τα μοιράζονται. Αυτή ακριβώς είναι η αρχή που διέπει τα λεγόμενα παγκόσμια αγαθά: αυτά που χαίρεσαι δηλαδή, χωρίς να τα καταναλώνεις και χωρίς να τα στερείς από κανένα άλλον.

Πρώτο λοιπόν και βασικό παγκόσμιο αγαθό ο πολιτισμός και μάλιστα ο λεγόμενος λαϊκός, αυτός δηλαδή που δεν απαιτεί άλλο από μιά απλή προσπάθεια, για να συμβάλει κάποιος στην ανάπτυξή του, και που δεν αποκλείει κανένα από την χαρά να γευθεί τα δημιουργήματα του.

Τι όμως είναι ένας πολιτισμός που χαρακτηρίζεται λαϊκός; για να δώσω λακωνικά ένα ορισμό να πω ότι σήμερα μιλάμε για την καλλιέργεια πνεύματος, όπως και για την καλλιέργεια της γής. Να πώ πιο απλά

Ότι η λέξη καλλιέργεια (cultura/culture), σε όλες σχεδόν τις γλώσσες έγινε το συνακόλουθο, αν όχι το συνώνυμο, του πολιτισμού. Και αν η λέξη πολιτισμός (κι' αυτό σε όλες πάλι τις γλώσσες) προϋποθέτει τον πολιτισμό, την δημιουργία και ύπαρξη δηλαδή της πόλης, ο όρος καλλιέργεια παραπέμπει πρωταρχικά στην αγροτική απασχόληση για την δημιουργία των απαραίτητων υλικών αγαθών και προϊόντων για την εξασφάλιση διαβίωσης.

Να σημειώσω παρεμπιπτόντως ότι, αυτός ο λαϊκός πολιτισμός αγροτικής υφής, συνυφάνθηκε συχνά με τον λεγόμενο υλικό πολιτισμό. Και αυτό όταν, λογικά κατά την γνώμη μου, συμπεριέλαβαν στον λαϊκό πολιτισμό όλον τον εξοπλισμό (μηχανικό, βιοτεχνικό και τεχνολογικό), τον απαραίτητο για την οικοσκευή, για τον ρουχισμό και τη διατροφή και βέβαια για την αγροτοκτηνοτροφική παραγωγή και τα εργαλεία της καθημερινής ζωής από τα καρφιά ως τα σφυριά, τα φτυάρια και τις βελόνες. Αντικείμενα πολυσχιδή του εξοπλισμού αυτού (όπως π.χ. οι αργαλειοί ή οι σκάφες τα καρότσια κ.α., που κοσμούν σήμερα τα μουσεία λαϊκού πολιτισμού.

Η εξέτασή τους δείχνει πόσο αργός είναι ο ρυθμός εξέλιξης του είδους αυτού (ο Le Corbusier) είπε ότι το κανάτι, έχει παντού το ίδιο σχήμα (όπως άλλωστε και το πιθάρι) εδώ και αιώνες. Για να μη μιλήσουμε και για τον κουζινικό εξοπλισμό, τα καζάνια, τις χύτρες και τα πιατικά, που χρονολογούνται, σχεδόν με την σημερινή μορφή τους, πριν από άπειρους χρόνους. Αργόρυθμος λοιπόν ο λαϊκός πολιτισμός και αυτό ως την εισβολή του λεγομένου design, στην οικοσκευή και τα προσωπικά είδη, και ως την βιομηχανοποίηση του αγροτικού εξοπλισμού.

Μιλώ για όλα τα σύγχρονα μέσα αγροτικής παραγωγής, τρακτέρ και άλλα, που αντικατέστησαν αλέτρια και δρεπάνια, αλλά και πατητήρια, αλώνια και ελαιοτριβεία.

Είναι τώρα φανερό ότι η αειφόρος ανάπτυξη προκειμένου να φεισθεί των πλουτοπαραγωγικών πόρων και πηγών, χωρίς ωστόσο να επιβάλλει περιορισμούς στην βελτίωση της ποιότητας ζωής, έχει ανάγκη να προσφύγει στην εξεύρεση νέων τρόπων και πόρων.

Η αγροτική αειφόρος ανάπτυξη γίνεται αναγκαιότητα, δεδομένου ότι είναι τα αγροτικά προϊόντα, σε οποιαδήποτε μορφή και αν φτάνουν αυτά στο καταναλωτικό κοινό, είναι τα μόνα μέσα διατροφής του ανθρώπου.

Και αυτό σε μια εποχή που πασχίζει για μακροβιότητα για όλο το ανθρώπινο είδος, που αγωνίζεται για ποικιλοβιωσιμότητα, παρόλο που προβλέπεται ότι γρήγορα πάνω από τα δύο τρίτα του όλο και αυξανόμενου πληθυσμού του πλανήτη, θα ζει στο εξής σε μεγαλουπόλεις και μεγαπόλεις.

Επακόλουθο της άκρατης βιομηχανοποίησης, αλλά και της αστικοποίησης που απαιτεί την αύξηση και την τελειοποίηση των μεταφορικών μέσων, είναι βέβαια η όλο και μεγαλύτερη κατανάλωση των ενεργειακών πόρων, με όλα τα επακόλουθα της, κυρίως όσον αφορά στις ατμοσφαιρικές ρυπάνσεις, στις κλιματολογικές αλλαγές και γενικά στις περιβαλλοντολογικές επιπτώσεις που αποβαίνουν ολέθριες για την αειφόρο ανάπτυξη.

Αυτά βέβαια εφόσον οι ενεργειακοί πόροι είναι ορυκτοί κυρίως, όπως αυτό συμβαίνει σήμερα.

΄Ασχετα από την επικειμένη σπάνι του ορυκτού πλούτου, οι επιπτώσεις της κατανάλωσης των ορυκτών πόρων στην ποιότητα ζωής, σε όλα τα μήκη του πλανήτη αδιάφορο του τόπου της κατανάλωσης, επιβάλλει όλο και πιο επιτακτικά την εξεύρεση εναλλακτικών ενεργειακών πόρων.

Και εδώ πρωταρχικό ρόλο καλούνται να παίξουν ενεργειακές πηγές (πλην βέβαια της πυρηνικής) πηγές του πράσινου πετρελαίου, που σχετίζονται με την αγροτική αειφόρο ανάπτυξη.

Αναφέρομαι στις επιστημονικές έρευνες που σχετίζονται με την παραγωγή βιοενέργειας από διάφορα κατάλοιπα αγροτικών προϊόντων (όπως π.χ. τα σώματα του καλαμποκιού) ή ακόμη από κοκκινογούλια, αλλά και από τα φύκια και άλλα φυτά μη εδώδιμα (αποφεύγεται έτσι η υπερτίμηση των εδωδίμων) φυτά λοιπόν με τα οποία πειραματίζονται σήμερα τα σχετικά επιστημονικά εργαστήρια στον κόσμο.

Να πω ωστόσο ότι η παραγωγή βιοενέργειας μολονότι είναι και πηγή εργασιακή αποτελεσματική, για την καταπολέμηση της ανεργίας, εκτός από το υψηλό κόστος που απαιτεί για πενιχρά ακόμη αποτελέσματα, χρειάζεται υπερμεγέθεις εκτάσεις για να έχει απόδοση ποσοτική, πράγμα που δυσχεραίνει την εφαρμογή και αποδοχή της, δεδομένου ότι δυσχεραίνεται εμποδίζεται έτσι η γεωργική παραγωγή άλλων απαραίτητων προϊόντων διατροφής.

Η υδροκινητική ενέργεια, όπως άλλωστε, η θερμογαιακή και ηλιακή και βέβαια οι ανεμογεννήτριες, αποτελούν προς το παρόν τις πλέον συμφέρουσες εναλλακτικές ενεργειακές πηγές. Η χρήση τους μας μεταφέρει, τηρουμένων βέβαια των αναλογιών, σε παρελθοντικές εποχές, όταν οι υδρόμυλοι και οι ανεμόμυλοι αποτελούσαν την αποκλειστική κινητική δύναμη, μαζί βέβαια με τη μυϊκή ζωική δύναμη ανθρώπων και ζώων και αυτό ως την εφεύρεση του ατμού και του ηλεκτρισμού, δηλαδή ως χθες ακόμη.

Φανερό ότι σήμερα τα δεδομένα έχουν άρδην αλλάξει, τόσο λόγω της δημογραφικής υπερανάπτυξης, όσο και λόγω των όρων ζωής που εμπεδώθηκαν με τις νέες πολιτισμικές συνθήκες και συνήθειες. Αρκεί π.χ. να αναλογισθούμε τα καταστροφικά επακόλουθα μιας έστω και σύντομης διακοπής ρεύματος, ιδιαίτερα στη ζωή των κατοίκων μιας μεγαλούπολης.

Είναι λοιπόν επείγον, εκτός από την αδήριτο ανάγκη εξοικονόμησης των ορυκτών πλούτων, και την συνακόλουθη έρευνα για την εφεύρεση και εφαρμογή εναλλακτικών ενεργειών, είναι απόλυτη ανάγκη να προβούμε σε μια ριζική ίσως αναθεώρηση του τρόπου ζωής.

Εξηγούμαι: νομίζω ότι γίνεται όλο και πιο συνειδητή η ανάγκη να εφεύρομε νέους λόγους ευτυχίας και επιτυχίας, όπου η ποιότητα θα προέχει της ποσότητας και όπου θα λογαριάζεις τον άλλο, όχι με το τι έχει, αλλά με το τι είναι και τι κάνει.

Μια τέτοια ενατένιση δεν μπορεί παρά να έχει ως αποτέλεσμα μιαν επιστροφή προς τα ουσιώδη, μια αναγέννηση όπως λέει η λέξη, η οποία δεν μπορεί παρά να οδηγήσει σε μια νέα σχέση με την φύση και με τη μάνα γη. Και αυτό όχι για να ανακαλύψουμε κρυμμένες αισθητικές πτυχές ρομαντικού ηλιοβασιλέματος ή φυσικής ωραιότητας, αλλά για να αφουγκραστούμε τις δικές της απαιτήσεις τις ανάγκες που καθορίζουν και τις δικές μας δυνατότητες.

Είναι γνωστό, όμως θα το υπογραμμίσω και πάλι, ότι η χημική λιπαντική φόρτιση κουράζει τη γη και βαρύνει την διατροφική μας υγεία. Η κατανάλωση των βιολογικών προϊόντων, άσχετα από την

αποτελεσματικότητα τους απαντά στην ανάγκη αποτοξίνωσης από τα χημικά διατροφικά.

Να φέρω ένα άλλο παράδειγμα: ο δασικός πλούτος είναι πηγή ζωής τόσο για τον άνθρωπο, όσο και για το έδαφος. (Δύσκολο να μιλήσω για το θέμα αυτό, μπρος σε ένα κοινό που έζησε τεράστια οικολογική καταστροφή μόλις προ μηνός). Οπωσδήποτε ο δασικός πλούτος, που είναι με τον τρόπο του (λόγω του πολτού χάρτου που παρέχει) παράγοντας, όχι μόνο ζωής, αλλά και πολιτισμού, όπως άλλωστε και η λεγόμενη βιο-διαφορετικότητα, είναι μελήματα της αειφόρου αγροτικής ανάπτυξης.

Εξασφαλίζουν ένα οικοσύστημα φίλιο στον άνθρωπο, οικοσύστημα που συνάδει με προγονικές συνήθειες για τον τρόπο εκμετάλλευσης με σύνεση και πάντα με μέτρο.

Είναι ίσως ώρα να πω ότι η βιωσιμότητα του συστήματος αυτού εξασφαλίστηκε με διαδοχικές οργανικές αυτόματες εσωτερικές μεταλλαγές, που η μορφή τους (ίσως εδώ θα σκανδαλίσει το ακροατήριό μου) λίγο διαφέρει από τις μεταλλαγές που πετυχαίνουν σήμερα οι αγρότες, κυρίως, της Αμερικής με τα επιστημονικώς γενετικά μεταλλαγμένα προϊόντα.

Να πω παρεμπιπτόντως ότι η σπανιότητα προϊόντων αγροτικών που τείνει να προκαλέσει η ιλιγγιώδης δημογραφική αύξηση, κυρίως στις λιγότερο ανεπτυγμένες χώρες, αλλά και η όλο αυξανόμενη σπανιότητα των υδάτινων πόρων γενικότερα θα απαιτήσουν ίσως την γενίκευση των γενετικών μεταλλαγμένων τροφών (αυτό λόγω της έλλογης καλλιέργειας τους), των οποίων η χρήση (είρησθαι εν παρόδω) όλο και ευρύνεται στον νέο κόσμο, χωρίς να έχει προκαλέσει την διατροφική καταστροφή που προβλέπουν πολυάριθμες κασσάνδρες. Ομάδες κρούσης υπερπρασίνων στην Γαλλία, εμποδίζουν ως και την καλλιέργεια περιορισμένης έκτασης μεταλλαγμένων έστω και αν αυτό γίνεται για λόγους επιστημονικούς.

Απάντηση στο τελευταίο αυτό πρόβλημα μπορεί να δώσει η επιστήμη. Η αγρονομία είναι σήμερα επιστήμη τεχνολογικής αιχμής χάρη στη σχέση της με την βιοτεχνολογία: παράγει προϊόντα φυτοπροστασίας, αλλά και καταπολέμησης εντόμων όπως π.χ. του δάκου. Η μέθοδος άλλωστε της λεγομένης «δακοπαγίδας (όπου το έντομο προσελκύεται σε σημείο της εξόντωσής του) είναι ελληνικής εφαρμογής (εταιρείας ΒΙΟΡΥΛ) και έγινε αποδεκτή από τους Έλληνες αγρότες που εγκατέλειψαν έτσι τους επικίνδυνους ψεκασμούς, μετά όμως από πολλούς δισταγμούς.

Οπωσδήποτε η αγρονομία, που πρέπει να ανήκει στις βιοεπιστήμες, ως επιστήμη προληπτική αλλά και προβλεπτική συγχρόνως, πρέπει να είναι στην υπηρεσία της αειφόρου αγροτικής ανάπτυξης: αυτή άλλωστε καλείται σήμερα να απαντήσει στις προκλήσεις των καιρών, δίνοντας την δυνατή λύση στην τριπλή κρίση που γνωρίζει ο πλανήτης. Εννοώ, α) την κρίση διατροφής του πληθυσμού της γης, β) την ενεργειακή κρίση και βέβαια γ) την περιβαλλοντική.

Χρειάζεται η παραγωγή νέων γνώσεων, απαιτούνται νέες προσεγγίσεις αρχέγονων προβλημάτων και καινούργιες μέθοδοι εργασίας και βέβαια πάνω από όλα συνεχής κινητοποίηση γύρω από τα ζωτικά αυτά προβλήματα.

Να καταλήξω λέγοντας ότι η αειφόρος αγροτική ανάπτυξη, που πρέπει να είναι μέλημα της πολιτείας, γιατί απαιτεί την σύμπραξη πολλών παραγόντων με αντικρουόμενα πολλές φορές συμφέροντα, έχει απόλυτη ανάγκη από την υπηρεσία της επιστημονικής αγρονομικής έρευνας, καθώς και της πρακτικής εμπειρίας των αγροτών.

Να μην ξεχνάμε άλλωστε ότι η αγρονομία είναι εφαρμοσμένη επιστήμη, δεδομένου ότι περιλαμβάνει τις επιστημονικές εξελίξεις (δηλαδή τα αποτελέσματα εργαστηριακών ερευνών),

αλλά και τις πρακτικές γνώσεις των γεωργών και κτηνοτρόφων, που βρίσκονται σε καθημερινή επαφή με τη γη και τη φύση.

Ο διάλογος, αλλά και ο αντίλογος μεταξύ ερευνητών και καλλιεργητών είναι συνεχής και καταλήγει συχνά σε αναθεωρήσεις πάγιων θεωριών και τάσεων. Έτσι, η περιβόητη «πράσινη επανάσταση» που στηριζόταν, αν όχι στην μονοκαλλιέργεια, πάντως στη παραγωγή ορισμένων μόνο ειδών (αυτών που έχουν μεγάλη αποδοτικότητα) εγκαταλείπεται τώρα υπέρ της καλλιέργειας πολλαπλών και πολυποίκιλων ειδών, που συνάδουν με την διαφορετικότητα των πολυπληθών οικοσυστημάτων.

Τα διάφορα προγράμματα συζητούνται από τους φορείς της αειφόρου αγροτικής ανάπτυξης, χωρίς όμως να βρίσκουν πάντα την ποθητή ομοφωνία. Να πω κλείνοντας ότι η αειφόρος ανάπτυξη είναι καθήκον και πρόκληση μαζί: απαιτεί από πολιτεία και πολίτη, τόλμη και συνεχή εγρήγορση για να εξασφαλιστεί ένα αξιοπρεπές παρόν και ένα ελπιδοφόρο μέλλον.

Science, culture et patrimoine face à la crise : l'exemple du développement durable

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La crise est là. La crise financière, bien sûr, celle qui vient brutalement perturber le beau modèle néo-libéral comme les totalitarismes avaient, plus tôt, mis à bas le modèle de l'état socialiste ; mais derrière cette crise, c'est celle de la planète tout entière qui se profile. Certes, il subsiste – essentiellement dans la sphère médiatique, mus par des intérêts à court terme – quelques sceptiques, qui prétendent que les modifications climatiques ne sont que légères, ou passagères, ou encore qu'elles n'auront pas les conséquences que les spécialistes du GIEC prévoient ; mais leurs arguments pèsent peu. Il n'est pas interdit de rapporter la crise financière à la crise climatique. L'écart entre le crédit et les contre-valeurs, c'est à dire entre économie réelle et spéculation, est une représentation assez exacte de ce que vit la planète, où les modes de vie « développés » consomment davantage que la Terre ne peut fournir, et où par conséquent le capital énergétique – pour schématiser – diminue au-delà de toute raison. Les ressources naturelles ne font pas que s'épuiser : le déséquilibre de leur consommation génère des rééquilibrages dangereux pour la vie tout entière, donc pour la planète elle-même si l'on considère que la biosphère en est un constituant fondamental (réchauffement, réduction de la biodiversité etc.). Tout un monde de certitudes sur la capacité de l'homme à dominer la nature, à l'exploiter à son seul profit, s'effondre.

Les plus pessimistes crient à la fin de la science comme d'autres, naguère, avaient parié – avec le succès que l'on sait – sur la fin de l'histoire. Certes, l'idéologie du progrès sans nuance est bien mal en point ; mais justement c'était une idéologie, et non une démarche scientifique. Le fameux précepte « science sans conscience n'est que ruine de l'âme » énonce bien, et depuis longtemps, la méthode de la science : c'est une méthode critique, humble, cherchant honnêtement à élaborer des théories, non des dogmes, et se prêtant à la critique. La conscience a été exclue de la transformation des progrès de la science en procédés d'enrichissement des hommes aux dépens de la Terre, d'une partie de l'humanité aux dépens des autres. La crise est donc profondément culturelle, s'appuyant sur la recherche du profit et du bien-être matériel individuel comme valeurs universelles, produit de la mondialisation idéologique véhiculée par les grands médias. Signe inimaginable en d'autres temps de la prise de conscience actuelle, le tout récent propos du directeur général de l'Organisation mondiale du Commerce qui pose la question : « Le bonheur est-il lié à la richesse ? Quelles sont les limites anthropologiques à la pression consumériste sur le statut des personnes ? » et affirme : « Il nous faut mieux comprendre les enjeux d'identité, de sentiment d'appartenance, de culture et de civilisation qui ont été négligés jusqu'à présent. Trop de juristes et d'économistes, pas assez d'anthropologues ou de sociologues …/… Sur l'échelle économie-anthropologie, la pensée indienne ou chinoise du bonheur est beaucoup moins matérialiste et étriquée que la pensée occidentale. De même, les Africains ont une conception des groupes humains et du rapport à la nature beaucoup plus riche et subtile que la nôtre. C'est pour cela que, au-delà de la limite écologique du capitalisme, désormais bien connue[1], il faut réfléchir à la limite anthropologique du

[1] Bien connue, peut-être, mais certainement pas davantage prise en compte dans les actes que la limite anthropologique… Pascal Lamy pêche ici par optimisme

capitalisme de marché »[2].

Dans ces conditions, il est de plus en plus évident que l'humanité doit, tout en tenant compte du caractère inacceptable d'un maintien voire une aggravation des inégalités dans les niveaux de vie, trouver les voies d'un comportement plus raisonnable et plus respectueux des devoirs que toute génération se doit d'avoir vis-à-vis des suivantes. C'est bien de culture qu'il s'agit, et non seulement d'économie : les valeurs auxquelles on se réfère collectivement, c'est à dire celles qui règlent en société aussi bien qu'en privé les comportements individuels, doivent faire davantage de place à la solidarité, à l'échange, à la volonté de dynamiques intellectuelles plus conscientes. Les sciences sociales et humaines, en projetant sur l'instant que chacun vit la lumière d'une analyse élargie, sont susceptibles d'aider à des choix citoyens plus élaborés, moins simplistes ; et les sciences de la nature, par la réflexion qu'elles suscitent sur la place de l'humanité dans son écosystème, peuvent contribuer de manière non moins essentielle à ce qui se présente comme un projet d'humanisme renouvelé.

La crise : une chance pour l'humanité

Accélération, mutation, révolution, la crise n'a pas d'existence intrinsèque. En modifiant le rythme du changement, elle n'affecte que notre rapport à celui-ci, le mettant en exergue et donnant l'opportunité d'une mise en question, d'un jugement - amplifiant du même coup la capacité collective d'action. La crise pourrait être salutaire, en ce qu'elle faciliterait la prise de conscience de la nécessité de faire évoluer notre culture. Exerçons notre faculté de *krinein*, trier, critiquer, juger – origine du mot *krisis* - et examinons la proposition selon laquelle l'investissement dans les sciences humaines et sociales, à place égale à celle des sciences dites « dures », serait le meilleur moyen non de résister passivement, défensivement à la crise, mais de profiter de la nouvelle chance qu'elle constitue. Edgar Morin dit : « Je crois en la culture. Etre cultivé, c'est disposer d'un minimum de connaissances émanant d'origines extrêmement diverses, et être capable de les faire communiquer entre elles. C'est se nourrir d'examen et d'auto-examen. C'est ne pas se fier au jugement d'autorité. Etre cultivé aujourd'hui, c'est confronter la réflexivité propre à la philosophie à des connaissances scientifiques essentielles. C'est considérer la littérature et les arts comme dépositaires de vérités concernant notre propre humanité[3]. » *Krinein*, être critique, chercher ce qui doit être transformé, partager l'inquiétude des plus experts avec celle des autres – dont l'expertise, d'une autre nature, est peut-être aussi essentielle -, confronter expériences et valeurs, capacités et volontés, faire de ce moment celui, privilégié, d'une prise de conscience collective de la nécessité, pour la survie des hommes, de faire évoluer leurs valeurs, leurs idéaux, leurs manière d'être individuellement et ensemble : voilà ce que doit, à mon sens, être la culture en temps de crise.

Certes, cette prise de conscience est une sévère remise en cause de tout ce qui nous a construit, et ne sera pas acceptée sans combat. La culture, ouverture à toutes les curiosités, à tous les possibles, la culture qui partage, la culture qui ne tire sa matière des acquis du passé que dans une perspective de

[2] LAMY Pascal, « La mort du PS ? C'est possible », interwiew par Gérard Courtois et Frédéric Lemaître, *Le Monde*, 27/08/09

[3] Edgar MORIN, 2006, « Itinérance. Entretien avec Marie-Christine Navarro », Paris, Arlea, p.14-15

progrès social et non pour légitimer les positions de pouvoir, la culture qui, recherchant la compréhension de l'autre, ne peut qu'être tolérance, s'inscrit dans une démarche difficile de « pessimisme actif ». Elle ne peut que déplaire car évidemment les puissants, ceux qui, à un titre ou un autre, tiennent les commandes du monde, ont pour la plupart intérêt au statu quo plutôt qu'à quelque transformation que ce soit, puisque leur pouvoir est fondé sur des ordres que la crise invalide. Et cette invalidation est justement culturelle : le « développement » est devenu socialement intolérable dans les inégalités qu'il accentue voire provoque, et les modes de vie « modernes » - ceux que les pays développés pratiquent et que les autres ambitionnent légitimement – détruisent les ressources de la planète en dilapidant le capital dont nos enfants devraient bénéficier.

C'est le moment d'énoncer clairement et fortement les fondements d'un nouvel humanisme, de débattre des valeurs qui fondent notre morale et de se débarrasser de celles, artificiellement fabriquées par la spéculation et la communication, qui ont envahi la cité, autrement dit de combattre par la culture pour la culture. Les fronts de bataille sont innombrables comme sont immenses les besoins, mais il faut absolument les investir, sans se laisser dépasser ou pervertir par les champions de la gestion raisonnable – ils ont démontré leur incompétence et leur dangerosité -, non plus que par ceux de l'« entertainment », marchands du temple que leur œil rivé sur leurs indicateurs de gestion à court terme rend aveugles à la nécessité vitale d'un partage culturel désintéressé et à long terme. Les véritables critères de rentabilité ne sont pas ceux qu'ils connaissent : ce sont ceux de la paix qui exige respect mutuel et sentiment d'équité, acceptation de la diversité des modèles sociaux, donc culturels – Appadurai[4] a donné des alertes inquiétantes sur les dangers qui résultent de la violation de cette règle, comme Amin Maalouf a stigmatisé les « identités meurtrières - en même temps que langages, donc valeurs, communes, et engagement dans les mutations qu'exige l'évolution des conditions dans lesquelles s'exerce le contrat social.

Le patrimoine et le musée

C'est le moment de revenir au patrimoine et au musée. La mémoire individuelle étant trop courte pour fournir les repères nécessaires à l'appréciation des transformations – encore qu'elle ait plus que doublé en deux siècles – et l'expérience indirecte n'étant, on le sait, que peu convaincante, le patrimoine, dans sa matérialité et dans sa diversité, voire dans sa représentativité si sa collecte répond à des critères d'échantillonnage scientifiques, offre à la société qui le constitue une possibilité spécifique de prise de conscience de la trajectoire de l'humanité, de la manière dont d'autres crises ont été – ou non – surmontées. La description platonicienne de la désertification des collines de l'Attique est littéraire, peu accessible ; la mise en évidence, par des témoignages archéologiques concrets, des conséquences du surpâturages des mêmes espaces est plus accessibles, sans compter qu'on peut les mesurer précisément.

Pour la question qui nous intéresse ici, le « développement durable », concept discutable que par hypothèse nous prendrons dans son sens élémentaire d'ensemble de procédures techniques et

[4] APPADURAI Arjun, 1990, « Disjuncture and Difference in the Global Cultural Economy », Public Culture, 2

symboliques propres à assurer la survie des populations actuelles de la planète sans prélever sur cette dernière davantage de ressources qu'elles ne produit et sans en dégrader l'habitabilité, la compréhension des phénomènes intervenus depuis six millénaires – la « révolution néolithique » - est essentielle. Passer de quelques millions d'hommes à près de sept milliards – avec une courbe de croissance quasi-exponentielle - en quelques siècles, passer de 95% de ruraux à moins de 10%, quand bien même ils seraient, à terme, supportables, sont des phénomènes d'une telle ampleur que les adaptations culturelles ne peuvent suivre « naturellement ». Ce n'est que par ruptures, par crises que cette adaptation pourra intervenir, et toute crise est éminemment dangereuse pour les individus sinon pour l'espèce.

Le musée de société, et singulièrement celui qui traite du patrimoine rural, pourrait jouir dans cette optique d'un statut privilégié : montrant, en la contextualisant de diverses manières, la manière dont les hommes ont su vivre dans les conditions qui étaient celles de leur temps, ou au contraire ont essuyé de cuisants échecs, il apporte un témoignage majeur, et, imagé, sensible, accessible au plus grand nombre. Il offre aussi le panorama d'autres valeurs à partager, donnant du même coup à l'irrépressible quête du bonheur qui caractérise l'humanité de nouvelles possibilités. Conservatoire, il est un référent pour la réflexion, pour la conscience, pour le progrès, pris dans son sens de meilleure adaptation aux conditions du présent, et d'anticipation du futur.

Les mouvements migratoires, la genèse des systèmes culturels et cultuels ainsi que des « identités », la diversité, les intrications des découvertes scientifiques, ainsi que de leurs applications techniques et économiques, et des organisations sociales, la délocalisation du capital et le triomphe des nouvelles technologies, la modification radicale du marché du travail, faisant quasiment disparaître les possibilités de l'intégration, essentiellement économique, la ruine des empires coloniaux et l'émergence de nouvelles puissances mondiales, tout ces faits relèvent du musée conçu non comme écrin d'objets proclamés « œuvres d'art » par l'Occident riche, marqueurs d'une civilisation hautaine et méprisante à l'égard des autres, mais comme lieu de questionnement sur l'homme, animal social invasif privilégiant sa vie à court terme alors que sa technique lui donne des moyens efficaces de mettre en danger la survie, à moyen ou long terme, de sa descendance.

Mais le musée de société, et peut-être plus encore celui qui traite de ruralité, est aujourd'hui en danger, comme le montre, en France, le déclin des écomusées. Les menaces sont multiples. La concurrence est croissante dans les offres de loisirs. L'ignorance croissante des urbains sur la nature et la manière d'y vivre provoque leur désintérêt pour ce type de musée. Les prurits gestionnaires conduisent à chercher de la rentabilité financière partout, et à privilégier le loisir aux dépens du sérieux, du « savant » suspecté de faire fuir le plus grand nombre ; et puis, où est sa « Joconde », cet objet qui va « attirer les foules » ? L'objet du musée de société, polyfonctionnel, polysémique, métonymique[5], de faible valeur vénale[6], est plus complexe à comprendre que l'œuvre d'art, faite pour raconter une histoire, délivrer un message, et que le marché soutient dans l'appréciation

[5] "L'objet n'est la vérité de rien du tout. Polyfonctionnel d'abord, polysémique ensuite, il ne prend de sens que mis dans un contexte" (Jacques HAINARD, "Objets prétextes, objets manipulés", 1984, p. 189)

[6] attribué à Marcel MAUSS : "une boîte de conserve caractérise mieux nos sociétés que le bijou le plus somptueux ou le timbre le plus rare". L'archéologue fait de même, à l'envers, avec ses tessons de céramique et ses déchets de cuisine. S'il avait vu vivre les sociétés qu'il étudie, aurait-il prélevé ce que la fouille lui livre, ou aurait-il choisi des objets plus signifiants ?

financière de sa valeur, jusqu'à la spéculation. Et ne parlons pas de patrimoine culturel immatériel (au sens donné par l'UNESCO), pourtant le plus important à mettre en évidence, dans la mesure où, lié à la matérialité de la plupart des objets et actes de la vie quotidienne, il en donne le sens profond… Quant à la recherche, pourtant seule à permettre d'élaborer les problématiques et d'énoncer les critères de choix des objets et faits culturels à patrimonialiser, sa place se réduit comme peau de chagrin au profit de la gestion et de la communication.

L'heure est à la réduction des effectifs – au détriment de la recherche et de la médiation, qui exigent justement du personnel qualifié -, à l'externalisation des tâches, à la marchandisation de la culture. L'inaptitude à la vision à long terme fait abandonner les objectifs, il est vrai difficiles à atteindre, de la démocratisation culturelle. Entre les maniaques de la tradition passéistes et conservateurs, à l'envers de la vie, et ceux qui refusent que le musée soit un lieu de pensée, donc de critique, il n'y a guère de place. C'est donc le moment, pour le monde des musées, armé d'une plus grande expérience et de techniques muséographiques plus performantes, de reprendre le flambeau d'un combat pour la culture, c'est à dire pour la construction, en s'appuyant sur une expérience élargie dans le temps et dans l'espace, analysée de manière réaliste et honnête, d'un nouvel horizon de valeurs et de signes. « Il n'est pas de civilisation qui ne puisse survivre sans une zone de jeu laissée à la spéculation désintéressée, à la recherche sans application immédiate et apparente ..., la culture, c'est aussi ce qui désadapte l'homme, le tient prêt pour l'ouvert, pour le lointain, pour l'autre, pour le tout ... L'éducation au sens fort du mot, n'est peut-être que le juste mais difficile équilibre entre l'exigence d'objectivation, c'est-à-dire d'adaptation et l'exigence de réflexion et de désadaptation ; c'est cet équilibre tendu qui tient l'homme debout »[7]. Sans espoir, aucune société humaine ne peut survivre ; le musée, en explicitant la manière dont les cultures ont surmonté les crises ou plutôt dont les crises ont cristallisé les transformations culturelles, peut contribuer de manière privilégiée à rallumer cet espoir.

[7] Paul RICOEUR, « Travail et parole », Histoire et vérité, Le Seuil, 1955

Open air museums: heritage and sustainability

Miklós Cseri, Director, Hungarian Open Air Museum

The first Skanzen of the world was founded in 1891, in Sweden, Stockholm and generated several waves of establishing open air museums almost all over the world. At the beginning these museums appeared in Scandinavian countries, then Western and Eastern Europe and after World War II they conquered the other continents as well. There are two significant reasons for this relatively fast conquest: first of all, worldwide modernisation and urbanisation created the social demand of preserving the material culture of rural communities and of those social layers which were based on traditions. On the other hand, with the possibility of 3D representation, complex interpretational methods and mainly by appealing to personal and emotional experience this museum type quickly became popular. It is not by chance that the founding fathers already focused on tourist attraction and thorough education besides the preserving function.

At the very start, almost till the 1960s Skanzens were mainly architectural museums. The aim was to show as old and as decorative buildings as possible and to preserve and present the smallest details of construction to the visitors. They had little furnishings and were situated park-like on huge territories sometimes operating together with zoos, gardens or fun-fairs. Visitors could admire the architecture and some material culture of past times, could participate in festivals displaying old customs and feel nostalgic about memories of bygone days. Education was mainly narrative, although guards dressed in original or supposed-to-be original costumes flashed some moments of old lifestyle.

In the last decades of the 20th century not just the whole museum world began to transform but the open air museums too. As a result of the French Annales School, instead of great historical periods the presentation of the individual's life has gained importance. Open air museums in Europe and all over the world have gradually become museums displaying way of life where the detailed representation of an individual's or a family's life was as important as or more important than the architectural structures. Detailed furnishings appeared in our Skanzens (in Szentendre, 300-500 objects can be found in some of the interiors) along with represented life stories, cooperating with a special interpretational and exhibition display method which not just avoided or encouraged a static contemplation but stimulated an active participation in the museum display. Besides this, education, museum pedagogy and museum andragogy have joined the line; moreover the magic word of today is life long learning determining and directing museum education. Living museum is the key word; everybody tries to enrich the museum palette with new methods.

Open air museums have focused on aspects of sustainable development in a smaller scale from the beginning, but nowadays, at the turn of the 20th-21st centuries more attention is paid to this topic. I am not the expert of ecology; however, as the leader of an institution and as the president of AEOM I experience more and more phenomena in our museums and other open air museums of the world which are worth mentioning. The first point is preservation. The architectural tradition and material heritage of rural cultures have formed through the centuries, being the imprints of thousand-year old experience. So an old building and its appearance is not just an aesthetic experience for the visitor but a mediator of knowledge concerning material, structure, form. And we have to pay attention to

environmental conscious architecture and its significance – constructing from the material nature provides. The furnishings of early Skanzens express a natural use of material and the quality of an aesthetic and visual culture.

Summarising the characteristics of the first period we can state that the built and material heritage may have served as a reserve, a database for sustainable development.

Change took place at the turn of the 20th-21st centuries when the ecological approach, environmental conscious way of life have both become central questions for the public. On the other hand, due to a change of paradigms, museums have turned towards social utility and conscious education. The existence of open air museums ab ovo sends the message to certain segments of society and the inhabitants of the country of having values in their surroundings, which possess local, regional or national significance. We do not have to destroy every old thing; we do not have to exchange them for new ones, as they have their own value. Skanzens prove this fact: they are the locales where "antiques" have been relocated, a place which is visited by people with more and more enthusiasm. We know several Hungarian and European examples of small communities turning towards their own tradition as a result of an experience in the Skanzen. In a village, situated in North-eastern Hungary the communist local government sold the beautiful, 18th century belfry to the Hungarian Open Air Museum at the end of the 1960s. From the money they received they built a modern belfry, which is not connected to the local culture and environment.

The 18th century belfry has become the symbol of the Hungarian Open Air Museum appearing in logos and images. After a visit to the museum the new mayor of the settlement and a few enthusiastic inhabitants asked the belfry back in 2002. Unfortunately, the Hungarian museum law does not make it possible, however, proving our help and sympathy our architects created the plans for the authentic replica of the edifice, local entrepreneurs built it up and the belfry has become a significant element of the settlement pattern again.

Dear Ladies and Gentlemen, do you feel the awkwardness of the situation and its positive message as well – the original belfry stands in the museum and the copy is at the original place?

We have a similar story about an 18th dwelling with medieval characteristics from a Northern Hungarian market town relocated to the Upland Market Town regional unit. The village, being once an significant market town has turned to be an unimportant place for today, its architectural image defined by the socialist uncharacteristic style of the 1970s-1980s. The original form of the museum building could be reconstructed with the help of archaeological and wall-research methods only. At the moment it is a symbolic building of our museum. When we opened the regional unit in 2006 the local government and 80-100 inhabitants of the settlement were invited. They were totally astonished as they could not believe that the building was from their village. After the opening ceremony I received a letter in which the mayor invited me to show the total reconstruction of their Main Street. The people thought that if their architecture is worth representing then it is valuable and they have to be proud of it. That is why they reconstructed the old settlement image. It is evident that they were enriched and we helped sustainable development.

Open air museums quickly realised how much knowledge they possess in their collections and archives. Environment protection, the fight against environmental pollution, environment conscious

attitude have become fashionable directing the attention first of intellectuals then a wider part of society naturally towards open air museums. Although the spread of artificial building material resulted in a great change concerning rural architecture and people could move to modern buildings quickly, it was soon clear that this kind of construction is not at all environment conscious. Thousands of blocks of flats and detached houses were built in the 1970s-1980s in Hungary from prefabricated elements (in several cases people did not know that these were sometimes poisonous e. g. silicate brick, asbestos insulation) and at the same time intellectuals and later several other people migrated to the villages in search of better circumstances and living conditions. These urban people did not know how to repair a thatched roof, a wall or whitewash the building. They did not know how these houses can be transformed to meet the demand of the 20th or 21st century individual without radically changing or destroying the original beauty and value. At this point Skanzens were the database for the missing knowledge again. On our chat wall launched a few years ago, several questions appear daily, asking for advice and help. The knowledge stored in the museum can be easily converted for sustainable development. We can tell people that a 70 cm thick adobe wall provides a better air condition than the machines considered to be the main reason for emission of pollutants. A smaller window can be aesthetically appropriate and can provide enough light, besides less heat is needed to warm up the interior. The rational use of a dwelling place helps to save heat, a 40 cm thick reed roof is nicer and more environment friendly than an artificially constructed concrete tile. And there are more examples concerning fireplaces, or utilisation of waste. Open air museums have turned to be competence centres, mediating and utilising knowledge for the modern age.

Relating to this topic we have to mention the enlivening and re-teaching of different old crafts and handicraft skills. Fewer and fewer people can carve a pillar, make adobe brick or build an oven. The older generation disappears, and if the Skanzens had not collected the knowledge with the help of oral history documenting the information with video and voice recorders several crafts would have totally perished. We launch trainings being popular all over Europe, organise oven-construction courses 3-4 times a summer. Although the cost is high, there is a continuous over-registration. We have a double aim with these courses: to transmit the knowledge in the confines of life-long learning for the people so that they can use it for the good of nature. On the other hand we support workforce market with the help of these courses to back up inhabitants in micro regions plodding away with unemployment, being at a disadvantage. Directly and indirectly Skanzens can become the engines of sustainable development.

The most significant activity concerning sustainable development is education. Annually 80 000 students and 150 000 adults arrive at Szentendre. For them 1200-1500 museum pedagogical programs are held – in close connection with the school curriculum or in a facultative way – to meet the individual demands. I find our trainers' training program exceptionally important from this aspect. We train kindergarten teachers, pedagogues, teachers or enthusiastic amateurs in several fields – folklore, folk music, folk dance, crafts, collecting local values, and forgotten crafts. These people become educators after the training and transmit the knowledge they receive in the museum in their own, local environment and for a wider audience as well. What is this, if not the service of sustainable development? In 2009 we have received 1, 8 million euros to spend on the development

of the educational activities in Hungarian museums, controlled by our Museum Education Centre. On the basis of our methods we teach other museums how to mediate knowledge for the society in an adequate way, knowledge which serves sustainable development.

UNESCO accepted the convention of protecting intangible cultural heritage in 2002, and all countries of UN joined the convention in a short time. Hungary joined the convention in 2007 and I am glad to report that the Hungarian Ministry of Culture appointed our museum to coordinate the tasks. I would like to emphasise only one aspect. In the communist countries the 50 years of dictatorship damaged non-governmental organisations and destroyed local cohesion, securing the solidarity of settlements. The leading of intangible heritage program is important for me as I have the opinion that for the mediation of customs, habits, and rites we have well developed methods and tools. Our festivals, performances of customs, educational programs are all appropriate for spreading knowledge among the widest circle of people. Let me tell you two examples. The first is that of a chapel: in North-western Hungary at the beginning of the 1980s people wanted to destroy a votive chapel to be able to modernise the road. My colleagues relocated the chapel dedicated to Saint Anne to the museum and rebuilt it in our territory. After a few years, and the change of regime in 1990, the priest of the village suggested to hold the several hundred year old tradition of Saint's Day on the patron saint's day, the 26th of July in the museum. We were glad to welcome the community and the arriving few cars of the early years have turned to be a few buses for today. The small settlement found a point and a place where they can demonstrate their identity and local community-identity for themselves and the outside world. The other story originates from the Balaton-Uplands, a region which is represented in an individual regional unit in the museum, opened in the year 2000. During the opening ceremony we reconstructed the habit of a Corpus Christi Procession. The small community (90 persons) came to like the tradition so much that they reconstructed it at home and at present nearby villages joined this ceremony too, turning the tradition into a common festival of a micro-region. What is this, if not sustainable development?

A phenomenon can be traced in European and Hungarian Skanzens too who present issues which are the most interesting topics for the public. In the Netherlands the presentation of the colonial past, in the Scandinavian countries the immigrating minorities, in Germany the way of life of Turks can be mentioned. In Hungary collective responsibility, German forced relocation, the situation of Hungarians living outside the present-day borders or the Jewish question are those fields which engage the attention of people. The Hungarian Society has a very hectic attitude towards the Jewish question: they do not mention Holocaust or focus entirely on Holocaust and refer to the Jewish-Hungarian relations in the light of Holocaust. In 2006 we built a house – the interior was reconstructed with the help of the Cultural Association of Hungarian Jews – where we presented with assurance in an objective way how a Hungarian and a Jewish family – two ethnic groups, two cultures and two religions – lived side by side in the two different ends of the same house among almost the same material surroundings. We showed the bonds and not the differences, as assimilation and peaceful coexistence have been characteristic in Hungary for centuries except for the period of fascism, a fact people tend to forget. The exhibition is an enormous success, the guard, having a neological Jewish religion tells the way of life of the two families with total authenticity. Our aim is to transmit the thought of good intention and coexistence, of respect for nationality and

religious variations and tolerance. What is this, if not sustainable development?

As the last thought I mention the question of national identity and the assistance of local identity. In our globalisation countries like Hungary or several other Central Eastern European countries suffer from crisis of values as after the 50-70 years of totalitarian dictatorship they were not prepared for democracy. Some see extreme nationalism as a solution, others are content with a healthy patriotism or would go for cosmo-politism. National traditions, built heritage, the presentation of tangible and intangible heritage with a scientific thoroughness can help a lot in this situation. Our museum plays a great and important role in this process as we have the resources. We collect and present religious and dialectical varieties and possess a huge building complex and database. I believe that the values mediated by our institution help to strengthen and develop local, regional and national identity as well. I think that for sustainable development this segment is indispensable as sustainable development can be realised only with the help of people finding social and cultural safety for themselves, of people paying attention to the environment, leading an environment conscious way of life, having a solid identity and a strong soul. Those who can attain sustainable development on a local level will be able to realise the same intentions on a higher, national or international level.

Dear Ladies and Gentlemen! My lecture is not complex. With the help of these few examples I only wanted to show – hope you forget my bias for open air museums – that the form of open air museums, which I work for and like, is a type of institution which is increasingly appropriate for the service of sustainable development in Hungary and all over the world.

SESSION 2.
THE RESULTS OF THE CULT RURAL PROJECT

SPEAKERS

Theme 1: Fouli Papageorgiou, Danilo Marandola, Louisa Karapidaki

Theme 2: Edouard de Laubrie, Sari Zsolt

Theme 3. Louisa Karapidaki, Barbara Woch, Nora Boneva, Efie Karpodini-Dimitriadi

Thematic Exhibition 3. "Rural heritage and collective identity. Building the sustainability of rural communities"

The scenario and structure of the exhibition

Louisa Karapidaki, Art Historian (GR)

This exhibition aims to reveal and illustrate the symbolisms that have been preserved in the conscience of rural communities, thus remaining alive as a foundation of their collective identity. Celebrations, weddings, rituals and customs provide a forum for community gatherings and for revival and preservation of long-held traditions reinforcing the community spirit. Symbolic events may have lost their potency in present societies; however their significance remains high, because customary and traditional acts incorporate a nostalgic dimension, relating the past to the present, keeping the collective memory alive and demonstrating, in a unique way, the difference between everyday life and celebrations, the latter having a primary function as sources of joy and cultural expression, usually through dancing, singing and sharing food and drink. The exhibition attempts to interpret the role of such events in the process of social and cultural evolution, to show how social capital is being built and enhanced.

The exhibition is structured along four "thematic units" that reflect manifestations of symbolic acts in the ethnography and current practices of three countries: Greece, Poland and Bulgaria. These units refer to a) apotropaic and protective acts, b) symbolisms of fertility, c) ecstatic rituals and d) rites of passage.

Apotropaic and protective acts

This unit includes apotropaic and protective rituals and objects related to the 12-day feast of Christmas and to the carnival. Christmas brings with it a rich range of customs expressed by the preparation of special breads and the performance of rituals related to divine adoration and the warding off of evil spirits. The meaning of these customs and rituals is relayed through a diversity of exhibits: animal-head or demonic masks, bells, swords and shepherd's sticks, as well as musical instruments forming parts of masquerades, are worn by children or adults to drive away the evil spirits and the forces of winter and darkness; caroling bells, houses, boats, holy crèches, Christmas decorations and porte-bonneur form part of rituals related to the religious character of Christmas; specially decorated breads and wafers depict the hope for affluence and abundance of food throughout the year. Films from various regions of Greece, Poland and Bulgaria can be selected by the visitor to view, placing the exhibits in the context of the actual happenings.

Symbolisms of fertility

The fertility of the earth is symbolized by the rituals of Easter and by harvesting celebrations that conclude cultivation cycles. Easter is for Christians the most sacred event of the year, symbolizing also the regeneration of the earth and its preparation for bearing fruits. The dividing line between religious and fertility rituals is very fine: Palm crosses, lazarines, Easter eggs, epitaphios, specially decorated breads are presented, complemented by audio-visual material depicting parades and

ceremonies that transcend faith to symbolize health, fortune and a good harvest. Harvesting celebrations in fields are illustrated by photos and film; and exhibits are presented of symbolic objects such as bowls with grains and fruit, ear corns and special bread.

Ecstatic rituals

Anastenaria or nestinar dance is a representative example of ecstatic rituals practiced in the Balkans, allegedly of pagan origin. With roots in ancient times, these rituals have kept alive the memory and bonds of communities which many generations ago arrived from the Black Sea to Thrace. Barefoot villagers walk over hot coals on St Constantine and Helen's day, performing an ecstatic dance influenced by the sound of a specific tune. Exhibits include dressed ikons, as the central item of the ritual, musical instruments (lyra and drum), sacred kerchiefs (amanetia). A film and slide show with an imposing sound track takes the visitor through the ritual, from the preparation of the firewalkers at home to their departure and return for a celebration dinner. Although turned into a tourist attraction in recent years, the ecstatic abilities of firewalkers that are inherited or attained after a lengthy preparation and meditation, remain solid parts of a rural tradition that has managed to stay alive.

Rites of passage

Rituals celebrating the passage of nature from one season to another and the passage from adolescence to married life and maturity in the lifecycle of humans, have always had a special significance, imbued with symbolic acts and objects. The summer solstice days are celebrated by fires and divinations, coinciding with St. John the Baptist's day. Fire symbolizes purification, but also protection against misfortune, bad luck and illness. Jumping over fires is illustrated by an allegoric installation. Floating candles on water inside flower wreaths are exhibited and illustrated in photographs, to convey the message of the triumph of light over the darkness. Divinations accompany the solstice celebrations: love fortune-telling, interpretation of dreams and clairvoyance, all connected to future love and marriage are symbolized by such exhibits as water urns, keys, dancing and music films and photographs. The wedding celebrations have their own symbolic objects and parades: a rich bridal dress with decorated head cover and jewelry, wedding flags, dowry chests and special foods, including decorated breads, cakes and pomegranates, are presented around a dancing circle of life-size photographs and a celebration table with a panorama of foods and various utensils, cutting across all units, to depict the celebration of utmost joy and hope represented by a wedding.

The thematic organization of the exhibition, based on its narrative character, allows the visitor to comprehend the symbolic meanings that build the collective identity of communities through the selective presentation of objects, images and sounds. Modern works of art complete the structure of the thematic units, illustrating the modern artists' interpretation of the symbolic acts and customs exhibited.

Rural heritage and collective identity. Some prominenet features of the research and exhibition in Poland

Barbara Woch, Deputy Director, Museum Kresow (PL)

Le but du développement équilibré des terrains ruraux est de conserver et évoluer le système du paysage culturel de campagne et il consiste à garantir un espace convenable de vie et de travail dans une région, rétablir aux terrains ruraux leur caractère fondamental, et aussi transmettre et garder les traditions locales.

Ce progrès joue un très grand rôle sur tout le territoire polonais mais aussi dans la région de Carpates, au sud-est de la Pologne, où la continuité culturelle a été interrompue à la fin du XVIII siècle, juste après la division territoriale de la Pologne entre ses trois pays voisins.

Durant la période de l'entre-deux-guerres on essayait de fusionner des territoires partagés, malheureusement, ce travail a été interrompu par l'année 1939.

Dans la seconde moitié du XXe siècle, le temps du régime communiste a mené à l'unification par l'Etat et à la licence de la vie sociale et du produit de la culture matérielle. On a détruit de nombreux symboles de notre patrimoine, matériels et spirituels – aujourd'hui, nous les reproduisons à peine. Pourtant, il y a beaucoup d'habitudes et de coutumes qui sont profondément enracinées dans la conscience des habitants qui ont résisté à l'épreuve du temps et de l'agitation politique. Grâce à cela, nous pouvons créer une spirituelle culture locale.

En Pologne, une parfaite occasion pour cela, c'est Noël. D'après la tradition polonaise, la période de cette fête commence à partir de Veille de Noël, le dernier jour de jeûne avant Noël. La singularité de cette journée soulignait la décoration de la pièce principale.

Le rôle important jouaient les branches de sapin, en polonais appelées « Podłaźniki » – c'est un sommet ou une branche de sapin coupé, suspendu au plafond ou mis derrière le tableau. « Podłaźniki » (branches de sapin) décorés de divers ornements de paille, de papiers tissu et de fruits - surtout des pommes et des noix et des gerbes de céréales, de la paille dispersée sur le sol, du foin mis à la table sous la nappe de Noël, et, des araignées de paille, faites artistement, et suspendues au plafond.

La décoration de maison de ce type protégeait contre les esprits du mal, était le siège des esprits protecteurs, un symbole de prospérité, de faire revivre la vie. Les fruits étaient considérés comme un aliment traditionnel des âmes des morts.

Le moment culminant du Veille de Noël en Pologne est un réveillon solennel. Il commence par le rituel du partage de « le pain azyme » qui est une fine pièce rectangulaire de pâte cuite avec de la farine de blé. «le pain azyme» est une tradition présente seulement dans la culture polonaise. Le pain azyme était cuit dans des moules particuliers, couverts de la gravure ressemblant à la symbolique de Noël. Le partage de pain azyme se réfère à la coutume païenne comme un signe de fraternité et de paix. Grâce au pain azyme on préparait aussi la décoration appelée « światy ». Ils protégeaient la famille du mal et l'assuraient la prospérité.

Il n'y a pas d'autre fête qui est tellement familiale que celle de Noël. Cette fête crée des liens extraordinaires à l'intérieur de la famille, mais aussi au milieu des communautés locales.

Aujourd'hui, comme autrefois, on trouve sur la table les produits traditionnels locaux spécifiques pour chaque région. Les coutumes, la nourriture, les chants de Noël, créent des relations inhabituelles entre des communautés locales, ainsi qu'un lien entre des générations passées et futures.

En préparant l'exposition, nous avons voulu présenter la beauté des traditions et des coutumes locales et à travers des ateliers, des classes de musée, pour encourager les jeunes à transmettre des traditions locales et des bénéfices de les cultiver / par exemple: la préparation des décorations de Noël caractéristiques pour chaque région comme des éléments décoratifs pour le sapin, masques, la création des groupes des déguiser, etc/

Le maintien des traditions locales permet de créer l'identité du territoire et de ses habitants et de renforcer un sentiment de continuité dans le temps et dans l'espace.

Dożynki / La fête de récolte

En Pologne, en particulier à l'est de la Petite Pologne, le moment de la fin de moisson est appelé «dożynki» (la fête de récolte). Ce rite vint des traditions païennes liées au culte des dieux de fécondité.

La fête de récolte commençait à la fin de tous les principaux travaux dans les champs principalement après la récolte des céréales, fin août début septembre. Bien sûr, la fête pouvait avoir lieu un peu plus tôt, au cours du 15 août, fête de l'Assomption de la Bienheureuse Vierge Marie, connue dans la tradition polonaise comme la fête de «Matki Boskiej Zielnej». Dans ce rôle, Marie était considérée comme une protectrice de la terre et de ses récoltes: herbes, fleurs, céréales, fruits.

Le rite de la fête de récolte a commencé à la fin du moissonnage de blé. Les récolteurs préparaient une gerbe décorées de fleurs et une guirlande des épis de céréales, dont ils offraient à leur hôte et hôtesse.

Ces traditions de récolte avec tous les cérémonies présentées avant, sont cultivées jusqu'à aujourd'hui. Les représentants des autorités locales de différentes hiérarchies ont repris le rôle des hôtes, et la cérémonie a pris la forme de festin populaire de récolte.

Un élément caractéristique de récolte aujourd'hui sont toujours des couronnes faites de divers types de céréales, ornées de rubans, d'herbes, de fruits et de fleurs. D'après la tradition, il faut prendre un grain de la couronne et l'ajouter au semis de printemps, afin d'assurer de bonnes récoltes. Le plus souvent, les couronnes traditionnelles avaient la forme de couronne, ou d' hémisphère.

La forme de couronne contemporaine dépend de l'inventivité des artistes. Mais il existe toujours dans la tradition folklorique et religion polonaise un élément de culture ancienne, comme une offrande symbolique, offerte aux animaux sauvages (autrefois c'était un cadeau pour le monde des esprits).

Le développement équilibré des terrains ruraux permettra de garder une valeur précieuse de la campagne qui est le patrimoine naturel du pays. L'agriculture polonaise est beaucoup moins intensive que l'agriculture, d'autres pays de l'Union européenne. Mais cela ne devrait pas être considéré comme un défaut, mais au contraire, comme l'occasion de développer l'agriculture, qui donne des produits de haute qualité et la possibilité de garder une caractère attractive et culturelle de

naturel paysage polonais.

St Jean Baptiste

Le culte polonais de la fête St. Jean, appelé «Sobótka» /jeu de feu/ ou «Kupala» a eu lieu à la veille de la fête de Saint Jean Baptiste, durant la nuit la plus courte de l'année (23-24 juin), avant le premier jour de l'été. Cette nuit, selon les coutumes folkloriques, les nouveaux arrivants d'autres mondes et les âmes des ancêtres défunts visitaient le monde terrestre. Cette fête d'origine préchrétienne était associée à la « fête de la fin » (kupała), et célébrée en l'honneur du dieu slave de feu appelé Swarożyc.

Les traditions de « Nuit de St Jean » concernaient le culte de mystère de la vie, le triomphe de la lumière sur les ténèbres, les rites de fécondité, les auspices d'amour. C'était une fête du feu et de l'eau. Le soir, au bord des rivières, ou dans les collines, les prairies, ou selon les croyances populaires, souvent dans des endroits hantés par des créatures d'un autre monde, on brûlaient des feux de joie, appelés « Sobotka ». Les filles, vêtues de blanc et portant des ceintures d'herbes réunissaient autour du feux de joie. Après arrivaient les garçons. On a commencé à danser, chanter et sauter par-dessus des flammes du feu.

On brûlait dans le feu des herbes qui avaient un pouvoir miraculeux et protégeaient les gens contre les pouvoirs maléfiques. Durant la nuit de Saint-Jean, en particulier les jeunes prenaient un bain rituel. Cette l'immersion dans l'eau et dans la rosée de la nuit leur assuraient la santé et la beauté, l'amour et un mariage heureux.

L'attribut de la nuit de Saint Jean sont les couronnes jetées dans l'eau par les filles, c'est un élément des auspices matrimoniaux. Les couronnes d'herbes, de fleurs sauvages et de fleurs de jardin, et avec une bougie, étaient un symbole de virginité. La couronne de la fille qui flottait sur la rivière sans encombre, ou qui a été saisie par le bien-aimée de cette fille, lui apportait la prospérité.

Il ne faut pas oublier que le moyen le plus idéal pour développer l'économie sociale est l'ordre naturel dicté par les lois de la nature. Le culte de la tradition de Saint Jean montre la meilleure une façon de l'union entre l'homme et la nature et l'influence de la nature sur la qualité de l'existence humaine.

Les coutumes et les croyances populaires jouent un rôle important dans la culture des trois pays participant à l'exposition. Elles gardent la mémoire collective et manifestent de manière la plus expressive des bases et des valeurs solides de chaque communauté, en créant ainsi les principes d'un développement social et culturel.

Rural heritage and collective identity. Some prominent features of the research and exhibition in Bulgaria

Nora Boneva, Historian, National History Museum (BG)

Bulgaria is situated in the middle of the Balkan Peninsula – one of the geographically most varied and fertile regions in Europe. The two components of the Bulgarian nation – proto-Bulgarians (coming from the large steppes in Asia) and Slavs, inherited the rich ancient Thracian cultural tradition. The wealth of elements of different ethnic and later on of different religious systems, strongly influenced the rural culture in Bulgaria and determined its basic characteristics and development. In 9th century Bulgaria had been integrated into the Christian Byzantine cultural area. In the late 14th century as a consequence of the Turkish conquest the Islam had been imposed in some regions. During the five-centuries Turk domination the festive-ritual system turned out to be a fundamental factor for preserving the cultural identity of the Balkan man and of the Balkan Christian communities and its further sustainable development.

Due to the increasing urbanization in the late19th – early 20th century the rural lifestyle changed dramatically.

First of all the modern times brought crucial changes in the structure of the family. The traditional rural family believed that the success of the farming activities depends not only on the hard work but also on the respect for the festivals. The education of the rural people in the early 20th century changed their views and the motivation for organizing and participating in traditional rituals – the former "fear" and "faith" gave place to "this is the way our fathers proceeded" and "so we have remembered". Respect and memory were the main motives for safeguarding the tradition. Its regulation aspect provided knowledge about what to do in order to obtain the support of the relatives, of the neighbors, of the fellow-villagers, i.e. of the local community, of the late ancestors, of the natural forces. Thus the traditional fests not only integrated the man in the real social collectives but also provided a communication with an illusionary word for the sake of pragmatic objectives.

The changes in the structure of the family were especially visible after the communist collectivization of the earth when the old people had lost to a great extent their social position and prestige. This could be one of the reasons why their festivities were not respected any more. The traditional festival is strictly regulated as knowledge (words, speech), action, requisite (object), personages (actors) and situated in a fixed space-temporal frame. What we are observing now is that the destruction of the socio-cultural homogeneity and the processes of "aging" or depopulation of the village deprive the festivals of their performers and the contemporary actors are not at the age prescribed by the tradition (for the rites of passage for example). Thus the fest itself as a complex of ritual units and the celebrating as an obligatory irrational activity cease to be a regulation and turns into improvisation. What is keeping the interest towards some festivals alive are their characteristics as an entertainment. The emotional and the aesthetic function become dominant in the frames of the entertainment/ spectacular event.

No doubt, the most sustained rite, or complex of rites is the Wedding. It is the most important passage event in the life of the rural man – it opens a new path for her/him to follow towards an

independent, both individual and collective (with his/her new family) social integration. The wedding guarantees the reproduction of life (both of the individual existence and of the human species) and the magnificent rituality – the sustained development of the socio-ethnic community. Wedding has retained its basic and secondary, constant and variative ritual elements in a greater extend than the other family or calendar ceremonial complexes.

For the three countries co-organisers of the Topic 3. Cultrural exhibition "Rural heritage and collective identity: building the sustainability of rural communities" the unit about the wedding gave opportunity to show in what extend their national rites show similar symbolic meanings. The idea to have common tables for the fests of the three countries was very fruitful and on the wedding table we had ritual breads, with rich symbolic and intricate decoration as well as great variety of fruits, nuts, pomegranates etc. magic objects supposed to bring fertility in the new family.

As very important symbols in the traditional wedding were considered

- the wedding banners (white and red, or both colours), with a flower or a golden apple
- the bestman wedding-tree – a pine or fruit tree – adorned with gaily coloured threads (against evil eyes), with flowers (for happy and long-lasting marriage) and fruits (for the young couple's fertility).
- the maiden wreath of fresh flowers and the head cover of thick red or white cloth sheet,
- the bridal headdress as sign of social status,
- the maiden chest with the bride's dowry; its symbolic meaning was invested in every moment of the making, keeping, opening, airing, exhibiting and carrying the chest to the bridegroom's house.

With the increasing social differentiation and urbanization of the 20th century society the wedding rituality in the Bulgarian village underwent serious changes – it was simplified, reduced and modified. A great part of the ritual folklore with the corresponding requisites and characters, magic content and symbols died out. But the semantics of the wedding rituality developed from the ancient mythological understanding of the world that stimulates rich artistic imagery, remains included (in different degrees) in the socio-cultural integrity as an important pre-condition for the successful transformation of tradition into effective factor of the sustained development. A peculiar "revival" and restoration of certain important elements of the wedding traditions occurred in the 1960s when a planned and purposefully quickened interest to folklore and ethnography was carried out – amateur groups began producing theatrical versions of various family and holiday traditions and rituals – reproducing them wholly or partially. The socio-regulatory, ethnic and entertaining function of the wedding complex is one of its most important aspects.

Still vital in the Bulgarian rural areas have been the coming of age rites of passage. For the young men they are situated around Christmas and New Year and for the girls on the St.Lazarus Day, the day before Palm Sunday. So the Christmas notion of man/god/sun's birth is "enlivened" in spring by the symbolism of the reviving nature.

The traditional "maiden" rituality of Lazarovden and Tzvetnitza specify them as true female "replicas" of the "male" Koleda – this time the lazarkas, young unmarried girls who had reached

sexual maturity, are the only participants in the event – they act as heralds of the spring wakening of nature. In Sofia region and in many other locations in Western Bulgaria girls of various ages beautifully adorned with flower wreaths and dressed in bridal costumes go round the village, all the time singing their blessing songs facing the hosts and the sun. They are awarded with eggs, which they collected in a basket – one of the symbols of the feminity. After a girl has participated in the Lazarka rituals, she is considered marriageable. It is not accidental, that every element of the rituality – the choice of the "kuma" (best woman), the "goveene" (being silent, not speaking to the best women), the amorous-bridal specificity of the lazarkas' songs is a "replica" of the wedding rituality.

The men coming of age rites are represented by the Surva games on the New Year Eve and the Koledari/carols. Rich in symbols the Surva games were the focus of the Museum research in Cult-Rural project. It was orientated to some municipality centers in West and in Central Bulgaria where the local authorities show great concern for identity building processes based on development of festivities with concern for validation of their traditional symbolic values.

Actually what has been keeping the interest towards these festivals alive has been their characteristic as an entertainment. But even the contemporary fest might approach the initial essential characteristics of the old-time festival if it succeeds to get the traditional illusion of freedom (possibility of improvisatory participation in the action due to internal emotional motives) and to encourage the participants' creativity.

Since the objective of the well-managed rural heritage is to help the people to identify their own attitudes as something valuable and to let them recover their sense of cultural ownership and collective memory the possibility for valorization of the heritage has to be proved at any single case, because collective memory makes sense only if it supports the choice of society for constructing the future.

What were the choices of the people in our cases, which seem to be very significant for the new attitude towards rural heritage as usable past?

Being by nature a protective magic Surva shows basic theatrical elements:

- scenario and dramaturgy
- acting characters with specific masks, costumes and travesty signs
- dances, music
- too much pantomime
- erotic dialogues and actions.

It seems that during the whole night performance the actors get the ability to free themselves of the bonds of the "rational" world.

Inevitably at the new interpretation the context and the code of the festival have been renovated. So we will need to specify

- What has been lost?
- What has been reconstructed?

- What new elements and symbols have been attached to the tradition?

The Masked games play an integrating role in the local community, in the cluster of neighboring village communities, between the town and the village, between the generations. It makes the village vital.

Due to the century-long reiteration of those practices they are observed as a chain of symbols, which build the personal as well as the local identity.

On one side, they are important proofs for the respect to the festive heritage, recognized as a fundamental ethno-cultural and moral value.

On the other side, the local authorities are convinced that cultural traditions offer great potential to become catalyst of new economic and social development.

The result – in nine of the thirteen villages in the Kovatshevzi municipality are going to be opened museums showing the local masks' collections with the objective to strengthen the local people awareness in the importance of their heritage.

The nowadays socio-integrating function of the traditional festivals has two main missions

- their preservation and
- their integration in the contemporary system of values

thus bridging

- Past (recorded knowledge, collective memory) with
- Present (actual practices) and
- Future (open to make its own choice and to re-read the Present).

The transformation of the traditional ritual systems into a new quality forms corresponding to the contemporary modes of life in the studied cases seems to be closer to the vital celebration and folk theatre than to the nostalgia. In the eager searching out a local cultural identity and social capital building somehow one succeeds to ignore the former ritual fixing in time and place.

The actual state of the rituals as social capital was registered in the field research made by our Cult-rural team and represented by its symbolism was to be seen in the exhibition "Rural heritage and collective identity". The field research on this topic had the objective to look for possibilities for furnishing the people, living in the countryside with permanent and solid motives to remain there – such motives as developing rural tourism, preserving the local natural and cultural tourist attractions, starting economic activity connected with the environment and the natural resources, etc. E.i. to specify the features of the new rural culture, which in the greatest extend would guarantee the sustained development of the culture itself and of significant aspects of life in these regions, as well as of the identity of the communities themselves.

Rural heritage and collective identity. Some prominent features of the research in Greece and links with sustainability

Dr Effie Karpodini, Archaeologist -Ethnographer (GR)

Introduction

Rural folk customs and rituals have a central position in the culture of rural societies. They keep the collective memory alive and manifest, in the most eloquent way, the strong connection to cultural heritage, cultural identity and the social and cultural development of rural communities.

Usually scholars and folklorists divide customs and rites into two main categories: those that take place at a particular date or season of the year (calendar or seasonal customs) and those related to life-cycle (life-cycle customs) or to domestic and social work and life (occupational customs).

The folklore calendar is considered very complex, since it combines several interdependent systems mostly linked with the annual cycle of the fertility and productivity of the nature. Therefore the major rural activities are marked by feasts associated with the church calendar (Christ and saint's feasts days)[8].

In order to fulfill the project's aims and objectives, customs, rites, festivals and rituals have been examined in groups according to their symbolism and particular meaning for the community, its survival and evolution.

This text provides a short presentation of the research[9] and consists of three sections:

1. **Part one** provides short historical and cultural background information of Greek rural societies. It also focuses on analysis of core concepts related to cultural identity, its main features and expressions and how they reflect aspects of social and rural community life.
2. The **second part** is dedicated to the presentation of signs and symbols related to every day life, which provide a cultural code that manifests itself on the occasion of various customs and events. Therefore some characteristic examples of customs and rituals have been selected with similar or common symbols of expression following the research classification of customs[10].
3. In the **third part** the presentation concludes with some remarks and observations related to sustainable development of rural communities, based on the results not only of the Greek research but also of the other countries (Bulgaria, Poland) participating in the Thematic Unit3 of the project.

The Greek research methodology combines the classical ethnographical/folklore method with that of the other social sciences. Emphasis has been given not to a detailed presentation of customs, but

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[8] All books on Greek folklore include a section on calendar customs. For a presentation of major Greek customs, see Demetrios S. Loukatos, *Christmas Customs*, Athens 1984, *Easter and Spring Customs*, Athens, 1998; for introductory accounts see George Megas, *Introduction to Greek Folklore*, Athens 1972, pp. 234-5, *Issues of Greek Folklore*, Athens 1975 and *Greek calendar customs and festivities*, Athens 1979.

[9] http://www.cultrural.net/en/publi_results.php full version of the research

[10] In the research customs are classified into four groups: apotropaic (warning evil) and protective rites, fertility (rebirth of nature) and harvest customs, ecstatic rituals and rites of passage.

mainly on understanding the real meaning of the cultural manifestations and the role they play in the contemporary rural communities.

Therefore we have selected those customs especially from rural communities of Northern Greece, which have continuity in the passage of time while they present the deepest socio-cultural relations among the members of a community. The main aim was not to describe and present but mostly to unveil those issues that help to understand and interpret the rich customary behaviour of rural people.

Historical and cultural background

Greece, at the South end of the Balkan Peninsula, in the crossroads between East and West, has one of the most long standing cultural traditions depicted on the rural landscape as well as in the memory of the people of rural societies. Great civilisations and cultures have left their impact through the ages all over its geographic extent. Rural areas, especially those of the North (Epirus, Macedonia and Thrace) were the ones that largely contributed to the cultural evolution. Living in the same geographical area for centuries, speaking a language that has naturally evolved from antiquity, Greeks continue, mostly in the rural communities, their traditional customs and rites. Rituals dating back to antiquity, signs and symbols expressed on different occasions, especially during festive events combining Christian and pre-Christian elements, depict the multifaceted and multilevel cultural identity of the rural areas. A plurality of mutually interdependent signs and symbols guide and regulate the social practices of every day life.

Of special importance are **the apotropaic** (warding off and protecting against evil) customs, common in all rural communities and most probably the earliest in the human culture. They take place in crucial periods of the year - the winter solstice and the awakening of vegetation in spring[11] - as a specific reaction of man against the destructive or demonic forces identified by him as total threat to his very existence. In this chain of customs, **disguises and masquerades**[12] occurring during Carnival and the Twelve Days (from Christmas to Epiphany) hold a significant place.

CUSTOMS AND SYMBOLISMS OF THE CARNIVAL PERIOD[13]

Disguises and masquerades during the Carnival

Masquerades during the period of Carnival (*Apokria*) offer an opportunity to all members of a community to meet and rejoice together. The wearing of Masquerades is a universal phenomenon

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[11] See also W. Puchner, The Popular and traditional theatre in the Balkans, *in* Dr E. Karpodini-Dimitriadi (ed.), *Ethnography of European traditional cultures-Their role and perspectives in a multicultural world*, Athens 1995, pp 135-145, a summary of an extensive study of the author published under title *Popular theatre in Greece and the Balkans (a Comparative study)*, Athens 1989

[12] We refer exclusively to masquerades that keep traditional elements and not to those happening in urban towns influenced by contemporary forms

[13] The research has been based on personal field study in areas of Northern Greece and on selected bibliography. See also Dr E. Karpodini-Dimitriadi (ed), *Ethnography of European traditional cultures-Their role and perspectives in a multicultural world*, Athens 1995, pp 80-90 where the text has originally be published.

dating back to the antiquity with origins in magical and superstitious practices, for the coming of the spring.

In most rural areas diachronic **symbols** are still in use – masks, animal skins, phalli, wooden sticks, along with symbolic mimic actions (enactment of weddings, abduction of the bride, jokes etc) – that consciously or unconsciously point to ancient forms of cult, which is the kernel of most folk rural rituals.

The symbols remain the same:

√ **Masks** in a variety of forms[14] principally aiming at protecting the face to conceal wearer's identity, but also having an apotropaic character driving away the evil spirits, the forces of darkness and winter and "open the way for the spirits of light and the coming of spring".

√ Large sheep-and goat- **bells**[15] hanged around the waist of the disguised that reinforce the apotropaic character of the mask to keep away evil and demons and

√ **Animal skins** that the groups of disguised wear while they walk around and proceed to mimic actions.

The masqueraders are known by a variety of names (*Karnavalia, Koudounati, Koukougeri*) and operate in groups, some of which are standard (e.g the bridegroom-bride etc) while others are formed on the inspiration of the moment.

Broadly speaking masquerades have their local variations, among which the most interesting are those taking place in Naoussa and Sohos.

The **masquerades** in the district **of Naoussa** in North-west Madedonia are a characteristic example of a custom associated with local historical tradition. The custom, known as the dance of the *Yenitsaros* and *the Boula*, is connected with the fighting of the inhabitants against the Turks during the Turkish occupation. Its origin is to be found in the ancient ceremonies celebrating the coming of the spring. Symbolic movements, dances and other mimic gestures depict the first forms of the custom, to which new elements have been added during its evolution.

Masks are the most impressive element; totally white they have only colors in the place of eyebrows and a sticked false moustache. There are only very small openings for the mouth and eyes. The heads are also covered with a coloured long kerchief. The band is led by a man dressed as a woman, who is called *Boula*[16]. They also cover their chests by rows of thousands of coins that produce a particular sound while moving or dancing. The costumes with their decorative elements and attachments are authentic; they are made by local technicians ensuring the tradition from

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[14] Masks have been used since antiquity for both ceremonial and practical purposes. In some folk ceremonies they are used to express contrasting categories of the 'good", the "evil", the "ugly' or the 'idealised beauty' see also Yvonne de Sake, *Fêtes et croyances populaires en Europe, au fil des saisons*, France (Bordas) 1994, p 98

[15] See dr. E. KARPODINI-DIMITRIADI, Masquerades during carnival, idid pp. 80ff and E.KARPODINI-DIMITRIADI, Les cloches et les masques festives en Grèce, VI Atelier PACT-EURETHNO*, Les marqueurs du temps, la cloche; invention européenne du temps compte*, St Martin de Vésubie, 4-9 Avril 1993.

[16] *Boula* is dressed like a bridegroom, wearing a broad dress with silver jewelleries and other elements of local costumes on the chest, a mask on the face and holding a handkerchief.

generation to generation. The music and the dancing movements follow standard forms. The whole event follows a concrete ritual operated by groups in which elderly and younger people must become members in order to learn the conventions, because there is no place for spontaneity.

The main aim, as the locals stress, is to preserve the custom in respect to the local cultural heritage, but also as an expression of memory and collective identity.

Amongst the most impressive carnival masquerades are those held at Sohos[17], a mountain village near Thessaloniki. They begin with the *Triodion* and climax on the last Sunday of Carnival and Clean Monday. The masqueraders are called *Karnavalia* and differ from those in other regions in two main features: the face mask and the bells.

The mask (today made by a black wooden material –*Sayiaki*-) is decorated with colorful geometric designs and beads. It covers the whole face and ends up in a peculiar pointed headdress filled with straw–continuation of the mask- which is colorfully decorated by narrow paper ribbons and with a fox tail at the top; horse hair are used for the moustache. Around the waist of the disguised are tied five heavy bells, especially selected for this purpose. Holding a long staff or a wooden sword in one hand and a bottle of strong drink in the other *karnavalia* go around the streets striking their bells, offering drink from their bottles and exchanging wishes with the inhabitants and the many visitors. The custom is closely connected with productivity of the fields and flocks and all the community wishes to participate in it.

Related with the ancient traditional actions to combat evil spirits and wake up the spirits of vegetation and fertility are some other disguisements happening during the carnival period, we name those on Skyros, culminating on the last Sunday of the Carnival[18].

Generally speaking, masquerades have a festive recreational character, however, the original symbolic meaning is still present based on the long traditions of rituals illustrating the will of the people to secure good fortune; these have their origins in Dionysiac cults, which first appeared in Thrace and Macedonia and then spread to the rest of Greece. Their confinement to the particular local regions, finally, is closely connected with the **social and economic structures** of the areas in question, which have also determined the character of the rituals.

Ecstatic Rituals

Anastenaria

From the ancient pre -Christian rituals of the Dionysus worship[19] draws its origin a religious custom that of Anastenaria.

The custom, which can be traced back to the 19th century[20], has been transferred to the Balkans from the Black Sea, it is linked with the feast day of Sts Constantine and Helen (21st may) and to day is

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17 The text is based on field research conducted by the author in 1995 and 1997 and on a broader publication of George Ekaterinidis under title *the Karnavalia of Sohos near Thessaloniki*, Athens 1984 (reprint).

18 Similar is the character of the carnival in the other countries of the project, especially as regards the symbols- masks and bells. We name the Kukeri custom in Bulgaria.

19 George A. Megas *Greek calendar customs*, ibid, p. 203

20 According to some researchers there is evidence of its performance in remoter times

performed only in Greece (*Anastenaria*) mainly in the villages *Ayia Eleni* , and *Kerkini* (Serres), in *Langadas (Thessaloniki),* in *Meliki (Imathia)* and *Mauroleuki (Drama)*. In Bulgaria the custom almost died after the World War II and nowadays it is common only in the *Strandzha* villages. The most remarkable part of the custom is the dancing around the fire lit up by a member of the group who has inherited this privilege by his forefathers and the fire walking over the burning coals. *Anastenarides* holding the *amanetia* (kerchiefs) and the *chares* (icons of the saints) dance continuously, while the music accompanying them grows louder and louder arousing the dancers into a state of ecstasy. At the same time, sighs (*anastenagmi*) are heard, from which the custom takes its name. The walking on the fire as a supreme mark of sanctity of the dancer and the immunity to the burns of the *Anastenarides* attracts many visitors. Many scientists, mostly psychologists, observed the custom in order to find an explanation of this immunity, which remains to this day unexplained.

The custom refers to ancient orgiastic celebrations[21]; its distant prototype might be an ancient symbolic act of sacrificial offering on fire.

SYMBOLISMS OF FERTILITY AND REBIRTH OF NATURE

Easter Celebrations & Customs

Rituals and customs associated with spring, Renaissance and Rebirth of nature some of which can be traced back to antiquity are common at Easter, the most significant celebration for the Christian Orthodox world.

In Greece and in Cyprus Easter -else known as *Lambri or Anastasis*-Resurrection- incorporates not only the religious element of Christ's Resurrection but also is the most significant spring celebration, symbolizing the joy of people for the revival of nature and the beginning of creativity[22].

Easter festivities are marked by many symbols and symbolic actions and a great emotional value, which is expressed by the dramatic character of the Holy Week. Almost similar are the characteristics in the Balkans or those of the Slaves in the East. All the Easter ritualistic practices – from Lazarus Saturday Songs (*agermoi*) sang mainly by groups of girls (*Lazarines*) to the gathering of palm leaves which will bring to the families health and prosperity after being blessed in the church–, are marked by the femininity[23]. Women are almost exclusively involved in all the preparations, in the houses and in the Church. The almost exclusive participation of women in the practices celebrating Easter is explained by the fact that women are linked with fertility and growth, they give life and birth.[24]

It is well known that ritual symbols constitute an integral part of the festivities lending a special interest to each ceremony. Easter symbols are abundant. The **egg** is the symbol of Easter par excellence. The eggs and mainly the painted read ones are largely known in the whole Orthodox

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21 George A. Megas ibid

22 See S. Loukatos, *Easter and Spring Customs*, Athens 1988

23 In the West the main tasks for the organization of Easter manifestation are mostly assigned to men.

24 See Yvonne de Sike ibid

world[25].Considered as source of life and of perfection, the egg symbolises in the Christian years, as in the past, the rebirth and good fortune. The red, a powerful and apotropaic colour, has been related to ancient Greek and pre-Christian traditions (e.g. Adonis and Attis[26] etc) and is related with Christ's blood that is considered as a mean to drive away the evil. Keeping intact the egg during 'egg tapping" is a sign of good health, while greetings follow a specific ritual; "Christ has risen" and the answer must be "He truly has risen". ***Candles and flowers*** are considered to have miraculous working powers, while they are closely connected with burial customs of Holy Thursday and Friday. ***Easter Bread (Tsoureki)*** is also an important element of Easter celebrations aiming at bringing into the house power and better fortune. ***The Lamb*** remains as the main Easter food in the whole orthodox world. Ecclesiastical symbol the lamb denoting Christ according to the Apocalypse comprises the power of the victory over death. In the whole Mediterranean civilization lamb, and especially the newly born, is the expression of the renewal of nature happening in spring. Its destiny was to be sacrificed in order to secure this renewal.

Since Easter is not only a religious but also an ancient inherited rural spring feast, it is significantly important to be celebrated in open air and rejoiced with music, dances and athletic games, the latter aiming at showing up the power, the skillfulness and the community spirit[27]. Similar are the symbolic elements in the other countries participating in the thematic unit3 of the project, with Easter cake, the so-called "*paska*", being a predominant one.

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[25] For the symbolic meaning and usage of the egg see also Marie-Christine Anest-Couffin, Le temps mythique et l'oeuf dans Le calendrier populaire grec, *PACT/EURETHNO: Actes IV*, pp. 124-132

[26] Attis whose faith and ritual originate in Western Asia, especially in Phrygia, appears to have been a god of vegetation, and his death and resurrection were mourned and rejoiced over at a festival in spring. Attis legends and rites are much alike to those of Adonis, a very complex cult figure of ancient classical times. He is an annually –renewed, ever youthful vegetation god, a life-death-rebirth deity, venerated especially by women see Greek Mythology and Sir James George Fraser the Golden Bough, 1922. The late Professor Stilpon Kyriakidis, accepts that the use of eggs during Easter is linked with the ancient deities of vegetation, those of Adonis and Attis in particular, who were adorned at the end of March and an element of their worship was the egg. Adonis according to the myth was so beautiful that Aphrodite fell in love with him. He died at the tusks of a wild boar and Aphrodite asked Persephone to allow him return to life annually for six months. According to some legends as Aphrodite sprinkled nectar on Adonis dead body, each drop of his blood turned into a red flower (rose or anemone). In honor of Adonis were special feasts in ancient Greece (*Adonia*) celebrated by women, who planted in baskets and swallow pots (Gardens of Adonis) wheat, barley, lettuces, fennel and other quickly germinating but also quickly dying plants, as it similarly happened with the premature death of Adonis. They also would put statues of Adonis made by wax, laid out as corpses and lamented. For detailed and literary version of the story of Adonis see Obidius *Metamorpphoses*, X, 525 and 708 . For contemporary custom see also George Megas "the garden of Adonis in Serres" *Serraika Chronika*, v. 9, Athens 1979, pp 187-194..

[27] Such athletic games are spread all over the Orthodox Balkan countries and they mostly take place on St George's feast day (23rd April), marking the starting of summer period. They continue to take place on Easter Sunday in many places of continental and insular Greece presenting similarities with the ancient Olympic Games but also with games that happened in the Byzantine Hippodrome. In these games only men take place. The prize of the winners is usually a lamb while they offer to their beloved women attending the game a kerchief to wear around their neck. The most popular games are the race, the horse race, the high or long jump, and wrestling. One of the most interesting Easter customs is the *Kounia* (swing) mainly taking place in some Aegean islands.

RURAL COMMUNITIES AND SUSTAINABLE DEVELOPMENT

Interpreting rituals and cultural traditions

Cultures have long relied on symbolisms and signs for guidance and instruction in various capacities of everyday life, and to document important events, including celestial and other natural phenomena, various rites of passage, to create narrations for telling the history of their society and overcome the often-hostile conditions of the mountains, plains and prairies.

Over time many societal symbols were incorporated into various forms of creative artistic expression, worked into and onto everything from objects of religious, ceremonial and historic significance, to those of more ordinary, domestic value, such as clothing, ceramic wares, baskets, textiles.

Thus culture of the rural areas is the resulting expression of **collective identity** expressed publicly by available symbolic forms through which people manifest their values, beliefs and experiences.

The productive effort needed for farming and related activities of the rural life has always been dependent on collective effort and cooperation among the members of the farming community. Special celebrations and rituals have been devised by these communities, not only to appease the elements of nature, but also to reinforce the ties between the members of the community and create a "collective identity" reflecting common targets, and most of all, the need for survival and well being. Collective celebrations and rituals have therefore held a central position in the process of identity building in rural communities. Many of these celebrations and rituals are strong even in our days, although even in cases that the original reason of their establishment is often missing.

As a result of the Greek research, but also of the researches carried out in Bulgaria and Poland, customary events play a central role in rural communities, either consisting survivals or revivals of customary practices, even in cases where they take place for different reasons from those of the past. It has been observed that some of the expressions of traditional rural culture are revived exclusively for recreational purposes, frequently under the influence of "folklorism" (e.g traditional disguises, the swinging ritual etc), while others exhibit an ability to endure, though adapted to modern demands, mainly those of tourism. In all cases, however, they keep their collective character that is the participation of the whole community. The latter by maintaining the ritual of customary events, derives strength for their preservation. Thus the "form" is transformed to a new fundamental essence.

All customs and rituals described in the researches of the project show that they provide an opportunity to members of a community to meet and celebrate together, to express their respect to their cultural traditions and the commitment to their common bonds. Thus the different cultural manifestations contribute to the maintenance of collective memory, the mutual understanding and the strengthening of social identity.

Very often they provide an opportunity for people moved to urban areas to return to their places of origin and be reconnected with other members of the community. In parallel they can establish a broader communication channel with different groups that are attracted by these events and arrive in rural areas either as tourists or visitors or even as researchers and observers.

They also demonstrate, in the most striking way, that beyond differences and multiplicity all these

rites have common elements that form the common European heritage, as they reflect not only the wealth of rural culture, but also similarities that bind rural cultures together and can strengthen their values towards a sustainable future for rural communities.

Symbols have always been the means for rural people to express their connection with the different phenomena in order to survive in an often hostile natural environment. Ritual and calendar customs have not only been elements to confront and propitiate nature but also the means of strengthening the collective identity. This is why they show a great endurance in the culture of rural societies. The original aim of customary practices has not remained the same rather it has changed. Globalization and modern economic development have mainly affected rural societies, especially in terms of the loss of economic and social capital, although not with equal intensity in every area. At the same time, contemporary rural societies have shown that by keeping elements of their traditional culture they exhibit local dynamics directed toward solving problems generated inside and outside their boundaries. Hence, an important aspect to be further examined is how far globalisation influences rural identity and the maintenance or the abundance of inherited cultural symbols by a society.

At the same time, new forms of livelihoods based on the rural cultural resources and knowledge, such as agro tourism, cultural tourism and other high quality tourism services emerged making rural culture an important component for rural development. In most cases rural culture is understood in material terms, such as heritage buildings and monuments being the most eloquent expression of historical memory, which forces the expression of identity, both collective and individual. However in the last years non material culture -local traditions, rural rituals and values- have been brought into front, while arts and related activities are seen as means of empowerment of local people. Thus, culture is seen as a constitutive part of sustainable development.[28] .

The role of rural customs for the best practices towards a sustainable feature is an important aspect, yet the question remains. Could continuity of cultural traditions and symbols reinforce sustainability? The answer is yes, depending in a certain degree on the cultural resources available in a community and which of these the community intends to maintain and promote along with the bonds to the tradition. The vivid preservation of customs and celebrations can function as reinforcement of the inner environment of a community offering a reason to the individual to escape the frantic contemporary life. They also provide a source of energy renewal while offering at the same time inspiration, through creativity, especially among young people. Symbols as preserved through customs and traditions boost the need for preservation, create a sense of belonging and strengthen the historical and cultural continuity.

Recent studies [29] stress the fact that culture – in its broader senses from the anthropological notion as a system of meanings, values and symbols– is a driving force for the social, political and economic structure of the contemporary societies. Of course cultures are not static. They change.

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[28] However it has to be noted that sustainable development can not achieved if the various values do not remain as the major link between collective identity and the actions of the respective communities. See also *Cultural sustainability of rural areas, a multidisciplinary PhD-Programme* 2007-2009 (KULKEMA), University of Jyväskylä

[29] David Held και Henrietta L. Moore (eds) *Cultural Politics in a Global Age, Uncertainty, Solidarity and Innovation*, Oneworld Publications 2008

According to some scientists and following Bourdieu[30] "Culture does not influence action through end values, so that people will hold fast in changing circumstances to their preferred end values, but simply alter their strategies for attaining them. Rather, culture also provides the means through which people construct lines of action, and thus the styles of action that people deploy can be much more long running than the ends they seek to attain".

In conclusion the different cultural manifestations provide an opportunity to rural population to be benefitted both in their "inner", – strengthening of social bonds and relationships, reinforcement of cultural identity–, and "outer" environment – by elaborating exchanges and communication, in favour of tourist and economic development–. They offer to young people an opportunity to stay and /or return to rural areas for permanent residence, since they can obtain a life in which tradition and modernity coexist.

The post-modern multicultural societies, which experience fundamental changes in economy and social formation, need more than ever before to set up a model of development, which will not be based exclusively on production and consumption, but on a system of social values, knowledge economy and relationships[31]. In this rural societies have a lot to offer as well as be benefitted from it.

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[31] See also text written for the European elections 2009 (*What is to be done?*) και Daniel Cohn Bendit, *Que Faire*?, Hachette 2009

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Thematic Exhibition 2. "SOS - Save Our Sources"

The SOS Research and Exhibition in France

Edouard de Laubrie, Deputy in charge of research and collections, Museum of European and Mediterranean Civilizations (MuCEM (FR),

Le programme « Cult rural » s'est échelonné sur trois années pleines entre 2006 et 2009. Ce programme a été une expérience d'une immense richesse tant humaine qu'intellectuelle. Parmi les sept partenaires du programme, les équipes représentant la Hongrie, la Suède et la France ont travaillé sur la problématique du « patrimoine rural et du développement durable » sous l'angle de « la technologie dans un univers mondialisé ».

A. Données générales

Le triangle formé par la Hongrie, la Suède et la France offrait, aux trois équipes, des comparaisons et des confrontations intéressantes du point de vue de la géographie physique, de l'histoire agricole et de l'histoire culturelle. De plus, chaque pays possède sa propre approche de l'anthropologie sociale et culturelle et sa perception du patrimoine rural. Cette richesse de points de vue a permis une démarche comparatiste particulièrement fructueuse d'autant de chaque équipe travaille dans des structures de tailles différentes et sur des échelles territoriales variables.

B. Démarche

Deux années ont été nécessaires pour cerner et alimenter la problématique qui nous était attribuée. Nous avons été confrontés au début du programme à la difficulté de faire le lien entre « patrimoine rural » d'une part et « développement durable » d'autre part. Ces deux thématiques sont habituellement traitées séparément, à la fois dans la bibliographie et dans les expositions des musées.

La recherche d'un lien explicite nous a conduits à différentes problématiques qui se sont trouvées au cœur de notre réflexion :

1. Nous avons été confrontés à la « qualité » de notre patrimoine.

Deux grandes périodes caractérisent le patrimoine rural du point de vue technologique : le patrimoine technique antérieur à la mécanisation et le patrimoine agricole mécanisé. La seconde moitié du XIXe siècle peut être globalement considérée comme la période charnière où la mécanisation agricole se met en place de façon près progressive et très inégale selon les régions. Cette phase dure près d'un siècle en France puisque la mécanisation généralisée de l'agriculture est réellement en marche après la Seconde Guerre mondiale. La mécanisation marque le début d'une meilleure productivité qui culmine avec l'agriculture productiviste des années 1950-80. Depuis une vingtaine d'années, le patrimoine rural a pris en compte la mécanisation. Ainsi, dans la logique de notre recherche où la période productiviste de l'agriculture est envisagée comme une phase de rupture d'un équilibre entre l'Homme et la Nature, nous aurions dû considérer deux phases de l'évolution des techniques agricoles: une période « positive » antérieure à la mécanisation suivie d'une phase « négative » avec la mécanisation. Une telle vision des choses n'était pas acceptable et nous devions trouver une solution pour présenter de façon « égale » et « objective » ces deux aspects du patrimoine technique.

2. Nous ne voulions pas « idéaliser » les sociétés rurales anciennes au détriment des sociétés contemporaines.

Consécutif à l'histoire agricole, un autre écueil du programme que nous voulions éviter était d'idéaliser les sociétés rurales anciennes au détriment de nos sociétés contemporaines. Il aurait été faux que dire que les sociétés rurales étaient vertueuses et qu'elles vivaient en harmonie avec la nature. Depuis l'Antiquité, les sociétés occidentales ont toujours considéré la Nature comme source inépuisable et exploitable à volonté. On sait que les centres urbains médiévaux provoquaient d'importantes pollutions notamment des cours d'eau et des terres environnantes. Les pollutions, sous toutes leurs formes, ont augmenté parallèlement à l'exploitation de l'environnement et à l'augmentation de la population. Néanmoins on peut considérer que les phénomènes d'exploitation et de pollution avaient, jusqu'au XIXe siècle, des conséquences localisées sur le territoire et qu'elles sont devenues planétaires, avec le XXe siècle et la mondialisation.

3. Quelles propositions peuvent être faites par le patrimoine rural comme source d'inspiration pour nos sociétés contemporaines ?

Le patrimoine rural ne donne pas des solutions toutes prêtes à l'usage aujourd'hui. Revenir à un état de développement antérieur à celui que nous connaissons actuellement est inenvisageable. Il ne faut pas oublier que la grande majorité des exploitants agricoles parvenait à peine à satisfaire leurs propres besoins à la veille de la Première Guerre mondiale. Bien que la population était à cette époque encore largement agricole, elle ne parvenait pas à satisfaire la demande intérieure de la nation. Aussi, tout transfert des éléments du patrimoine rural sur notre société contemporaine serait un non-sens.

Les solutions d'inspiration que peuvent apporter le patrimoine rural à notre société actuelle sont de l'ordre du patrimoine immatériel. Il s'agit de réflexions sur les modes de vie, les notions de « bon-sens » qui caractérisaient les sociétés rurales traditionnelles. Notre approche a donc consisté à exprimer le contenu intangible présent dans le patrimoine matériel des collections de musées. Cela concerne par exemple, un savoir-faire artisanal spécifique, un mode d'exploitation des terres et des notions inhérentes au monde rural comme le recyclage ou l'économie de moyens comme la parcimonie des ressources et même l'économie d'échelle avec, par exemple, la vente des produits sur un territoire de proximité.

C. Pour une requalification du patrimoine rural en phase avec le développement durable

Les trois paramètres énoncés ci-dessus nous ont permis d'affiner notre définition commune du patrimoine rural. Celle-ci concerne donc le patrimoine matériel (par exemple, une charrue, un seau à lait, un tracteur…) et immatériel (par exemple, un savoir-faire, une technique de recyclage, un esprit communautaire et moins individualiste).

Deux paramètres supplémentaires spécifiques à la notion même de patrimoine, sont venus compléter notre approche : (a) la conservation la plus immuable possible du patrimoine ou au contraire (b) le patrimoine comme source d'inspiration contemporaine. Le premier paramètre concerne l'entretien du patrimoine in situ et éloigne l'homme de son exploitation. Il s'agit par exemple des Parcs naturels nationaux, et même de certains écomusées, même si nous ne sommes pas parvenus à un accord sur ce point spécifique. Le second paramètre propose une approche plus

dynamique du patrimoine comme l'intérêt que suscite aujourd'hui l'architecture en terre et en bois dans nos trois pays ou encore l'utilisation de motifs de l'art populaire dans la mode contemporaine.

Au sein de Cult Rural, notre programme de recherche propose une nouvelle lecture du patrimoine rural des musées. Le patrimoine rural, notamment technique, est généralement proposé au public sous la forme de « chaîne opératoire », c'est-à-dire de la production d'une matière première à sa transformation en un produit élaboré (la plus célèbre présentation étant « du blé au pain »). Effectuer le lien entre patrimoine rural et développement durable permet de redonner une actualité et une contemporanéité à des éléments du patrimoine qui étaient, le plus souvent, figés et méprisés par nombre de professionnels des musées. En Europe de l'Ouest, les témoignages ruraux étaient, le plus souvent, condamnés à l'oubli ; le développement durable leur offre une occasion inespérée de retrouver un sens nouveau et de justifier leur conservation et leur pérennité au sein des musées. Ainsi les objets du patrimoine rural répondent-ils à une demande sociale renouvelée.

L'exposition proposée par notre groupe de travail fut le résultat de l'ensemble de ces réflexions. Elle a de plus fait l'objet, dans la mesure du possible d'une double approche complémentaire, riche de sens et de sensibilité pour le visiteur : ancien/contemporain et local/global. La confrontation ancien/contemporain a permis au visiteur de saisir immédiatement le lien qui unit sa vie quotidienne et un passé parfois lointain. L'approche local/global est une approche caractéristique du développement durable entre produits et savoir-faire locaux et produits mondialisés.

Conclusion

Cette expérience, sur trois ans, a apporté aux membres de notre équipe la joie et la fierté de réaliser en commun une exposition itinérante et les catalogues qui l'accompagnent sur une base intellectuelle commune tout en respectant nos différences culturelles liées à nos formations universitaires personnelles ou à nos Institutions. Même si les confrontations d'idées ont parfois été divergentes, la coordination française de notre programme de recherche a considéré comme une règle de base, le débat démocratique favorisant le partage d'expériences et la confrontation ouverte des points de vue. Ainsi, les expositions réalisées en France, Hongrie et Suède furent le réel reflet d'un travail d'équipes. Nous parvînmes à créer une ligne graphique qui contribua à créer un fil directeur esthétique et muséographique commun. Cette expérience a été à ce point exceptionnelle que nous souhaitons proposer un nouveau programme « culture » pour la période 2010-2014.

The SOS Research and Exhibition in Hungary

Zsolt Sari, Chief Curator & Secretary for scientific affairs, Hungarian Open Air Museum (HU)

The exhibition S.O.S., Save Our Sources!, that could also be entitled "return to our Sources!", is a message of warning, which aims at strengthening the sensibilities of the young and adult public towards the environment, notably through the prism of rural heritage. Indeed, rural heritage constitutes a major resource anchored in landscape, in skills, in techniques or traditions, from which our present life-style may draw inspiration and advantage.

Preserving the treasures of vernacular culture „in mothballs" for the future generations is not the only aim of the Hungarian Open Air Museum. In also aims to show the people of today the practical elements of traditional knowledge, the customs, crafts and values of past communities. We lay great stress on visitor participation. Our exhibitions, events and educational programmes inspire our visitors to acquire practical knowledge which can be put to use in their homes and communities. Our visitors can become familiar with traditional building materials and techniques, with gardening, with the basics of herbal medicine, viniculture and viticulture and with environmentally friendly utilisation of waste. Community life and cohesion between generations is strengthened by the revival of village and family festivals. For decades, education has been one of the foundation stones of the museum's work. Hundreds of schools, thousands of students visit our educational centre every year to learn about peasant life. The Museum places great stress on lifelong learning and our educational activities are not meant solely for schools and students, but also for families and senior people.

The Hungarian Open Air Museum fits into a European logic, with regard to the acquisition and the distribution of its collections. The choice of Skanzen for the inauguration of the European Journey of the itinerant exhibition "S.O.S" was an obvious one; as an open air museum, Szentendre explores since almost forty years the rapports of interdependence between a society and its environment. An exhibition devoted to lasting development and to rural heritage could not find a better host than the national open air museum, which implements the conservation and the valorization of its natural and cultural heritage, for and with the actors of its territory. Finally, the free museums are happy to extend a historical filiation through an exhibition which, under one roof enhances and unites. Collections extending from the 19th to the 21st century.

The exhibition "S.O.S, Save Our Sources!", that could also be entitled "Return to our Sources!", is a message of warning, which aims at strengthening the sensibilities of the young and adult public towards the environment, notably through the prism of rural heritage. Indeed, rural heritage constitutes a major resource anchored in landscape, in skills, in techniques or traditions, from which our present life-style may draw inspiration and advantage. The international exhibition's material (from France and Sweden) was presented in the museum's gallery. The design, planning and preparation of the exhibition titled "SOS Save Our Sources" was realised by the Hungarian Open Air Museum.

The exhibition has been deposited in a number of multimedia presentations. Preserving the treasures of vernacular culture „in mothballs" for the future generations is not the only aim of the Hungarian Open Air Museum. In also aims to show the people of today the practical elements of traditional

knowledge, the customs, crafts and values of past communities. The exhibition was designed to allow visitor participation and interaction. The exhibition, cultural events and educational programmes inspired the visitors to acquire practical knowledge which could be put to use in their homes and communities.

- Accent of education: developing competences, social and emotional intelligence.
- Thematical focus in the educational programme: valorisation of local natural and social environment. Around 200 collections of museums, 300 images and 30 films and videos were shown to the public.

The features of the three exhibition's place made three designs for their exhibition, and the original script was adapted for the exhibition, this work was made in Hungary by Playdead Studio and Balazs Rajcsányi. The image of the exhibition built for the dazzle, the clear colors and forms of units. All colors, shapes made in the spirit of minimal design, and use of multimedia devices, which are organically integrated into the installation of the exhibition. In connection of exhibition created a panoramic film in a small eco-farm and were presented on two giant screen in a 180 ° angle "clips".

The structure and the basic of the design was made by Sebastian Magro French designer. The colors made clear visual, that was the basic of the visually of the exhibition. The red color is the symbol of danger, therefore we used as the basic color of the exhibition. In this exhibition such techniques are presented (for land, water, energy, nutrition and landfill management) that are commonly known among the peasantry and that provide solutions for the environmental, economical and social problems of the rural people when we apply these in inventive ways.

S.O.S is an international morse code: a distress signal. It consists of 3 short, 3 long and another 3 short signals (• • • - - - • • •) that match the letters S O and S. Although many think that this abbreviation has a meaning (Save Our Souls, Save Our Ship, Send Our Saviour), the reason for its use is that even an amateur can use it or hear it easily when the background noise is too big. In the context of this exhibition the meaning of S.O.S is: Save Our Sources!

Dynamity of visuality went for the young generation, the black and white colors were fashionable.

Zsolt Sari and Zsuzsanna Szabó were the overall coordinators of the exhibition and were also members of the scientific committee. Other members of the scientific committee were Irén Szörényiné Kukorelli (MTA Regionális Kutatások Központja) and Miklos Cseri. Other scientific tasks were carried out by Koltay Eszter. Design of the exhibition was made by Play Dead Kft and Balázs Rajcsányi, Nikoletta Szakács, Márton Szakács.

Thematic Exhibition 1. "Landscape stories: from tradition to sustainability"

Landscape Stories: the synthesis of the research that formed the basis of the exhibition

Dr Fouli Papageorgiou, Architect, PRISMA-Centre for Development Stuides (GR)

Introduction

Rural landscapes form an essential part of our heritage; they are significant witnesses of the past and present relationship between man and the natural environment. They constitute an integral part of natural and cultural heritage being a timeless archive where the ways people have lived and organized themselves are depicted. A **landscape** consists of the visible features of an area of land and is a complex notion with many overtones, calling for a deeper understanding of both nature and culture which are both also multi-layered. According to the European Landscape Convention launched in 2000 by the Council of Europe "*Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors*".

The rural landscape mirrors the relation of man with nature along its evolution and the development of man's material civilization. Human interventions upon the landscape for cultivation, mining, exploitation of water resources and the wind, habitation, communication etc., have resulted in decisive changes of the landscape. Over time the landscape underwent a variety of transmutations, demonstrating different aspects of the relationship between man and nature: awe and respect of man for nature, that makes his survival possible, man' s efforts to conquer nature, making his survival easier and more secure, and lastly, the irrational and complete imposition of man over nature in present times, aiming to maximize the exploitation of natural resources, without realizing what this means for future generations.

There are four general stages that can be identified in the evolution of the relationship between man and nature over time. These stages –awe, mild exploitation, conquest, destruction- followed one another during the process of social and technological evolution, but they also coexist in the present time as each stage does not eliminate/ the previous one. Thus, these stages represent coexisting facets of the relationship between man and nature.

The **first stage** is characterized by man's fear and admiration for nature; the landscape becomes the bridge for their metaphysical relationship. Its elements gain symbolic meanings for man's survival. Trees, water, mountains, rocks, acquire a symbolic existence, and are linked to magical spirits, fairies, heroes and gods. Out of the symbolic meanings of the landscape, myths, songs, poems and rituals are born.

The **second stage** reflects the first phases of man's dominance over nature, which is characterized by respect for the landscape, the use of simple technologies and local materials, the emergence of «lay wisdom», the discovery of clever construction techniques, the invention of environment-friendly survival and economic development methods. The cultivation of the land with simple agricultural tools brings about the first changes to the landscape, in combination with construction methods using stone, wood, hay or soil, and the mapping out of roads for transporting people and goods. These elements become «landmarks» of the landscape which is clearly now being transformed through man's influence; this influence however remains mild and does not upset the harmony between man's activity and nature.

The **third stage** is characterized by the intensity of man's dominance over nature, the use of complex technologies and non-local (globally developed) materials and construction methods. The intensive and extensive cultivation of the land with mechanized and automated production methods and the use of agrochemicals maximize the exploitation of natural resources and transform radically the landscape. At the same time, the materials, the esthetics and the use of buildings and other man-made interventions, become the new «landmarks» that undermine the cohesion of the landscape, disconnect it from the natural environment, upset its historical continuity, and impose its "globalization".

In the **fourth stage** we are confronted with the destruction of the landscape that results from the irrational exploitation of natural resources. Fires, floods, cyclones, droughts, brought about by climatic change, other violent reversals of environmental balance brought about by human activity or efforts to maximize profits from the exploitation of natural resources –for tourism, agriculture, industry, housing- result to desertification, cut off of the landscape from its natural characteristics, the emergence of a «landscape of horror» which warns us that nature's endurance is limited and that our civilization, which depends on such endurance, is at risk.

By projecting these stages and the facets that they signify in the relationship between man and nature, the research and consequently the exhibition, attempt to raise certain basic questions for the future of this relationship that reflect upon the future of our civilization. Are we led to a utopia that either ignores the violent and irrational attempt of man to dominate the natural environment or accepts its absolute destruction as inevitable? Or can we perhaps redefine our relationship with the landscape through a radical change of our attitude and behaviour and accept sustainability as our top priority and our duty to future generations? Reading the "landscape stories", as revealed stage-by-stage through the evolution of the relationship between man and nature, we are guided to a "recognition" trip along those elements of our cultural heritage that offer important lessons for sustainability and the redefinition of our relationship with the landscape.

The "landscapes stories" were researched in the two participating countries, Greece and Italy, uncovering ethnographic elements that stand as witnesses of the different stages described above and reviewing modern practices of reasserting man's conquest and re-shaping of the landscape. In Greece, the research focused on the whole of the country, with special reference to mountainous areas and large plains of the mainland as well as the Aegean islands and Crete. In Italy, the research focused on the wider region of the Apennine range, and in particular on the Bevenento Province with its characteristic Samnitic tradition.

The exhibition, through an itinerary in time and space, attempts to redefine the instrumental and value-laden relationship of contemporary man with the landscape. By directing our attention to the present –which is often destructive for the landscape, we can rediscover tradition and carry on to the future our heritage of sustainability.

UNIT 1. The Landscape of Awe

This section depicts the primeval, metaphysical relationship of man with the landscape. Prehistoric men felt the need from the start to deify the imposing landscapes around them, which were often the source of fear as well as admiration. The need for familiarization led humans to perceive

anthropomorphic or divine signs in landscapes. Prominent in the folk traditions has been the mythology of trees and water. The research, and the exhibition under Theme 1, focused on these two elements, tree and water, which offer rich and characteristic examples of symbolic meanings, customs, rites and myths reflecting the feelings of awe towards the forces hidden in natural landscapes.

The **tree** has always had a special place in the process of myth-making for the landscape. It was thought as the home of gods or spirits, and there are many references to holy trees near ancient temples or monasteries in Greece as well as in Italy. Symbol of fertility, vitality and immortality, the image of which is according to Carl Gustav Jung an archetype in the individual and collective unconscious, tree was bound very strongly with people in all ages.

The most celebrated tree in the whole Aegean is the **olive tree,** which has been worshiped for its therapeutic qualities since ancient times, in parallel to its nutritional value and the qualities of its timber. It is depicted as divine, ceremonial, the «tree of life» with the priestesses dancing in ecstasy around it in the Minoan frescos of Knossos. For the Athenians the offering of an olive wreath and a bottle of olive oil signified the recognition of victory. The olive tree and its products continued to have a special meaning in the Christian religion. In the Christian sacraments the olive oil has an important initiating, deterrent (apotropaic) and purgatory role from baptism to death At present, the olive tree is accepted internationally as a symbol of victory, peace, friendship, and good will. Many are the folk traditions related to it and many are the ritual practices, some still in use.

The **walnut tree** has been a holy tree in the historical region of Sannio in Italy. Its fruits, roots and leaves have toxic qualities known since ancient times, but also therapeutic qualities that have been used for the preparation of medicines; and high nutritional value and timber value as well. These qualities of the walnut tree have been considered as «magical» and led to myths and pagan ceremonies centered on the «janare» witches -daughters of nature deities- in ancient times and during the middle ages. In Sannio (around Benevento province), the walnut tree is still today rich with meanings and beliefs, as a result of a sedimentation of different cultures and influences.

The **water,** being a basic element of the evolution of man, has been also linked with legends and sacred ceremonies in most civilizations. Many symbolisms are associated with water: it represents the membrane that divides the visible part of the earth from the non-visible part under the earth, which is unknown and mysterious. It also represents a substance for cleaning the body and this leads to the notion of catharsis and purification, whilst its obvious importance for the fertility of the earth has led to a diversity of rain initiation ceremonies.

The water is one of the four elements of ancient Greek philosophy, celebrated as a source of life and symbol of nature's birth and rebirth. In ancient Greek mythology, water separates the world of the dead and the world of the living (along River Styx) but it also largely contributed to the regeneration of the earth after the Flood with which Zeus punished the impious. Water is also celebrated for its cleansing power, through which it obtains metaphysical qualities. Water cleans the body and by extension, purifies it. Therefore it has a highly symbolic meanings and becomes a key “purgatorial” element in pagan ceremonies and religious rites. In Christianity, water is intrinsically linked to baptism symbolizing cleanliness purity and rebirth. Also, water is linked in popular

tradition with good luck and the powers of prediction, as shown by the custom of *Klidonas* which is based on water divination and is still practiced in many areas of Greece.

The deities of the water in the Samnitic tradition of Italy are related to the revival of the matriarchal society. An important water deity was Mefiti (meaning in the middle - between the sky, the earth and the underground world) that has been worshiped for her therapeutic qualities and was linked to the power of the underground waters as well as to the disinfectant qualities of the sulfur emissions from the earth. At the same time the water in wells is worshiped as the symbol of the journey from the «overground» world of the living to the «underground» world of the dead. The well constitutes also a deep wound made into the earth to intercept underground waters. Looking down the well means looking at "secrets" that are normally hidden from human sight, as this allows the communication with the *ctonio*, a world inhabited by tenebrous creatures jealous of the light. For this reason an unfortunate observer than leans over the well may be grasped by a ***long hand*** that inexorably drags him below towards the "secret/sacred" world it dared to peer at. In the Sannio area, the frightening creature who lives in the wells is known with the name of *Manalonga* (the long-hand spirit).

UNIT 2. THE Landscape of Mild Exploitation of Nature

Landscape is the product of a continuous transformation process, characterized by successive changes. These changes may stem from geological or climatic phenomena or from human interventions. The cultivation of the land and the construction of the first buildings signal the start of landscape's transformation, which continued for thousands of years as a mild intervention upon the landscape. The use of agricultural tools and the shaping of the landscape to make cultivation easier (e.g. with the creation of terraces in sloped surfaces) left the first imprint of man's dominance on nature, with new landscape forms emerging that included cultural elements. This new landscape was enriched with «landmarks», such as buildings bearing different uses, materials and forms: constructions for habitation, transportation and communication, manufacturing or worship are clad with local materials taken out of the landscape itself, adopting forms that are inspired by the nature surrounding them or based on simple and functional building methods.

Footpaths represent one of the first interventions of man on the landscape over the ages. They served the need of communication with other people, transportation of herds and commodities, access to distant cultivations or other productive activities, and took a variety of forms: from narrow cobbled roads or walks marked on the earth with simple means by animal farmers to the construction of larger scale passages, comparable in function with present-day motorways. An impressive example of such a passage is the Italian *traturro*.

Tratturi (from the Latin word tractoria which means the public right to use a road) were passages used by animal farmers to move their herds along trails of grassland, from valleys and plains to the mountains and vice versa when the seasons changed. Across the centuries transhumance paths increased in importance and developed from primeval natural paths to "grass freeways", a well organized system of routes which spawned taverns, villages, farms and pastoral huts. One of these routes is called "Regio Tratturo" (the Tratturo of the King). This route is 221 kilometres long and was originally 110 metres wide, representing an important part of the rural heritage of Italy.

Society, culture and economy were influenced by these trails and this is still evident today in architecture, local customs and landscape, representing symbols of peaceful and sustainable exploitation by humans upon nature.

Bridges are probably the most important example of the dominance of man over nature, because of their function as well as their esthetic value. Many legends and traditions describe haunted bridges and angry rivers, vindictive natural or evil creatures, and even human sacrifices that imply the revenge of nature over human dominance. Bridges were built in pre-industrial times with natural materials, mostly stone and wood, some of them, representing miracles of technology. Many examples of this unique technology of the arch-shaped stone bridges are found in Epirus, a region in north-west Greece, and especially along the mountain range of Pindos.

Dry stone constructions, made with local stones recycled from the tending of the fields, with excellent endurance in weather conditions, have been used from a very early age in the Mediterranean to provide shelter for humans, animals or crops, pave footpaths and roads, delineate property, improve sloping land and make it suitable for agriculture, provide a shell for cottage industry activities. Dry stone masonry (xerolothia, in Greek), that is walls built with stones without any binding material, are typical, among other things, for the building of two characteristic landmarks of the pre-industrial landscape: **terraces** and **circular huts** covered by dome.

Terraces convert sloping ground to level farmland that can be cultivated. By utilizing local stone, the dry stone walls that support terraces blend chromatically and in texture to the wider landscape, while the curves created by the terraces shape a new landscape of exquisite grace and esthetic value. Terraces transform open spaces to landscapes of heritage, while at the same time they improve the micro-environment and the micro-climate.

Dry stone circular huts date back to the later neolithic period, but continued to be constructed even during the 20th century; they are found in many regions of Greece and Italy, traditionally used by shepherds for overnight stay, rest during the day, storage of their products or most prominently, cheese-making. These are called *tholoi* or *mitata* in Greece and *stazzo* in Italy. Dry stone huts blend into the landscape harmoniously, through their shape, size and texture, representing one of the earliest examples of man's efforts to come to terms with his environment, using his skills and wisdom to transform it to his benefit, but with respect.

Rural settlements offer unique opportunities for studying the harmonic integration of larger scale interventions in the landscape. Typical examples of harmonious blending with the landscape are settlements whose morphology and colours fit in with their surroundings: the village of Anavatos in the island of Chios is hard to discern from a distance – it becomes a part of the rock on which it is built. The medieval settlements of Benevento, in Italy, fit in the undulations of the hills and mountains that surround them, projecting their fortification-like forms, maintaining and enhancing the colour range and the shape of the wider landscape.

Other **landmarks** of the rural landscape include isolated buildings or constructions. In **Greece**, typical landmarks in the countryside are the **wine** and **oil press-houses**, the **pigeon lofts**, the **windmills,** the **watermills** and the water **fountains**, small **churches** and **monasteries,** as well as small **roadside shrines**. In **Italy,** along the transhumance routes, landmarks served also as fixed

points for the orientation of shepherds and the location of their positions during the movement of herds. The most recurrent structures along the tratturi are the **taverns**, but also the **rural churches**, and the masserias, large agrarian buildings that were the center of the agricultural economy from the 15th century onwards, but especially during the 19th century.

UNIT 3. THE Landscape of Forceful Conquest of Nature

The mild dominance of man over nature that was characterized by a dialectical relation with landscape, was followed by a stage of intense dominance that started with the industrial revolution. The tractor made it possible to cultivate large stretches of land, and in conjunction with harvesting and threshing machinery and pesticides increased productivity in agricultural activities and imposed uniformity on the agrarian landscape. Typical landscape landmarks, such as dry stone walls and hedges disappeared and were replaced by new milestones such as wind turbines or dams. Intensive cultivation altered the scale of the rural landscape and, driven by the objective of maximum exploitation of natural resources, led to its radical transformation. Thus, the industrial revolution signals a new type of human interventions that transform the environment, upset its balance and inflict wounds on its esthetic value. Intensive mechanized cultivation, new roads, dams, quarries, wind turbines, imposes indiscriminately their presence and result in new shapes of landscape.

At the same time, materials, esthetics and the use of buildings are no longer related to the local conditions, and human intervention upon the landscape acquires a global character: one sees the same silos, the same wind turbines and the same dams all over the world. The globalization of technology and materials cuts off the landscape from its locality. The landscape becomes fragmented. Mild exploitation survives in mountainous, non accessible and island areas, whilst the morphology of landmarks and settlements changes according to the needs and requirements of modern technology. Areas of mild exploitation alternate with areas of intense exploitation and landscape "pockets" emerge: tourist landscape, protected landscape, agro-industrial landscape, cultural landscape etc. The cohesion and continuity of the landscape is seriously injured.

UNIT 4. The Destruction of Landscape

Beyond the conquest of nature by force, the relationship between man and nature has taken the route to devastation in the 21st century. The rural landscape is a witness to this devastation.

Throughout history, changes in the balance among the elements of nature created catastrophes. These changes, up to the beginning of the 20th century, were the result of natural causes and contributed to a great extent to the revival of nature and the evolution of the morphology of the planet. With the advent of industrial revolution and technological progress, human intervention upon nature's elements, whether purposeful or not, has upset their balance and created preconditions for catastrophes. Climatic change is the most evident of the phenomena that have disturbed the natural balance, with such consequences as forest fires, drought, floods, hurricanes, melting of the glaciers, desertification of agricultural land etc. It is important to understand where and how natural disasters might arise and what can be done to reduce their impact on people and the environment. For example

Flooding and landslides are expected to increase in frequency and magnitude. A recent example of severe flooding in the winter of 2009, preceded by gale-force winds that neared 200 km per hour, left its tragic mark in the regions of Gironde and Landes in southern France, where one of Europe's largest forest areas exists.

Several countries in Eastern Europe show signs of accelerated **desertification**. At the same time, each year since 1990 the average land area and population affected by **droughts** has doubled. Water scarcity is a problem that affects most EU Member States and around 100 million inhabitants in 26 river basin districts throughout Europe.

The loss of the rich and varied **biodiversity** that was once typical of the European landscapes has affected drastically their character, following the drastic changes in intensive exploitation of natural resources by industry and agriculture, the pressure of expanding populations, industrial technologies and transport, and last but not least, the change in climate.

Forest fires should also be considered: they have important economic consequences, which are likely to increase under a warmer climate, with an enlargement of the fire prone area and a lengthening of the fire season. Big fires were experienced during the first decade of the 21st century in Greece, Spain, France and Italy. Indeed, burnt forests represent a recurring landscape in the Mediterranean countries, with tragic consequences on the economic and social viability of their broader territories. The burnt landscape represents a dark facet of modern civilization.

Another type of human intervention that spoils the landscape and creates catastrophic conditions relates to **waste**. Poor management of urban and industrial refuse and in particular uncontrolled waste disposal in forests, gorges, hill and mountain slopes, rivers, streams etc increases the risk of fires and the pollution of surface and underground waters. The landscape of waste is a landscape of catastrophe that threatens our civilisation.

CONCLUSION: Utopia or Sustainability?

The relationship between man and landscape undergoes a crisis in the 21st century. This crisis reflects on the future of our civilization and requires from all of us to put forward questions and try to answer them. Can we redefine our relation with the landscape through a radical change of attitudes and behaviour, on the basis of sustainable development? Or do we prefer to close our eyes to the coming catastrophe, adopt the romanticism of the past and/or merely be sarcastic about the mistakes of our present civilization? Do we want to develop a sustainable relationship with the landscape or are we trapped in a utopian reality?

The «landscape stories» as they unfold through the successive stages of the effort of man to dominate nature, help us to reconsider the lessons learnt by the mild development stage and adapt these to the challenges of the present day and the requirements of sustainable development. Nevertheless, the development of the rural territory is not a uni-dimensional concept. It brings together many dimensions -economic, social, cultural, technological- and an integrated approach is required for sustainable development. Similarly, the landscape is a multi-dimensional space that is made up from many parts or “pixels”: agriculture, natural environment, exploitable resources, people, society, history, cultural heritage. These parts should form a cohesive total if we wish to reach the aim of viable and sustainable development.

Landscape and sustainability

Danilo Marandola, Agronomist, Institute of Bio-meteorology, National Research Council (IT)

It's a pleasure for me to present you some of the contents of the exhibition we set up in Italy for the Topic1: Landscape stories, from tradition to sustainability. I'm here on behalf of the Italian Cult rural partner CNR-Ibimet.

The exhibition in Italy was opened in July2009 in San Marco dei Cavoti, a rural village of southern Italy, not far from Naples. The exhibition followed the thematic structure agreed in the common work we had with PRISMA, our partner for the Theme 1 "Cultural landscapes"

Here I would like to highlight two specific installations we prepared for the joint exhibitions. Two games we realised for pupils (but even for adults, of course) to attract the interest visitors' interest towards the topic "sustainability and sustainable rural development". Two installations aiming to make visitors reflect on issues that are important for everyday life and for future challenges.

The first "game" is the game of the intruders. Rural landscape is the result of a continuous process of evolution. The rural landscape that we can appreciate today, actually, derives in many cases from century of positive interaction between humankind and natural environment.

Man has always been the "author" (let's say) of landscape, through his agricultural, building and breeding activities. Across the centuries, he has modelled the natural landscape to make it more suitable for his activities.

So landscape reflects the civilizations, the societies, the needs, the trends (and the mistakes) of who lives in it and modifies it. Landscape is the mirror of the man and it reflects his positive, less positive or even bad behaviours. So, evolution of landscape is something "normal", but today (more than in past) conservation plans seems to be needed to avoid humankind exaggerating in modification processes. Big debates are done around the questions "what is landscape?", "can we modify it?", "what is allowed in this process?", "which direction has to be taken?".

In this perspective, the GAME "SPOT THE INTRUDER", aims to make people reflect on the topic and raises open questions that everybody of us should have, form the citizens to the policy makers to professionals involved in local development.

The name "intruders" comes from the sensation that, in a period in which we pay a lot of attention to the preservation of landscape, every new thing is perceived like an intruder of the landscape. This is true, of course, for many things. In others, instead, it can be just a matter of visual habit. Or it can be also a matter of positive or negative meaning that we tie to the new landscape element. The Eiffel tower paradox is a good example of what we mean. This is an important issue because our modern prohibitionist way of considering landscape use may be a relevant obstacle for sustainable rural development.

Here in the game we present some examples aiming to make us to think over the issue.

This is a rural landscape, with a low atrophic "pressure". It ca be modified in different ways. For instance, we could introduce an artificial dam for the production of hydroelectric energy. I personally know places where it is happened and where local people opposed the construction of the dam. Of course it represents an "intruder" of the previous landscape and it could be considered

negative, because it modifies the previous landscape. But why don't we consider it in a positive way? The dam produces clean energy and provides new employment for local community. Or more, it can become a new tourism attraction for water games and related activities.

Instead of the dam we can have a cultivation of rapeseed for the production of bio diesel. Maybe we consider it more acceptable, automatically, because we link it in our mind to positive values. But do you know that rapeseed is an intruder in many European countries? It will become more and more familiar because of the "climate change pressure", and will spread all over Europe making old cultivars and varieties disappear. Is it sustainable? The visual quality of landscape depends also on the integrity and rarity of its physical and biological elements, on its historical value and on the harmonic use of the territory. Landscape "beauty" depends on these features but also on the attitude of the given observer. The value that we give to a landscape or to its elements, e.g. a building or a cultivated land, depends also on our culture and how comfortable we feel living or looking at it. If this landscape alters, it may or may not have the same appeal. This depends on whether the alteration is perceived as an intrusion. This is the result of a mental process of acquisition or familiarization. For example, why do we perceive as intruders in rural landscape photovoltaic panels and not the cylindrical bales of hay, that both were invented since few decades? Why do we perceive as intruders wind turbines and not modern farm buildings? Why don't we perceive as intruders not indigenous crops? This is due to the inner value that we attribute to the landscape elements, but also to a sort of visual habit. The acquisition is a mental process, for which things become familiar only when time passes. This is the case for all human interventions, perceived as intruders of the traditional landscape, which in time has become a positive element of the landscape. Old railways or the ancient agricultural buildings that were constructed by altering the landscape, today have become monuments to be protected and in harmony with the territory.

Here I would like also to present another interactive game we produced for the theme1 Exhibitions. The "rural mosaic" is a game of discovering the different elements of the landscape through a magnifying glass. Rural space is seen as a mosaic of different activities, carried out by people with different social and cultural roots. The landscape hides inside its surface all these elements, which are not always directly obvious to the visitor.

The development of the rural territory is not a one-dimensional concept. It brings together many dimensions -economic, social, cultural, technological- and an integrated approach is required for sustainable development. Similarly, the landscape is a multi-dimensional space that is made up from many parts or "pixels: agriculture, natural environment, exploitable resources, people, society, history, cultural heritage. These parts should form a cohesive total if we are to reach the aim of viable and sustainable development.

Το Τοπίο στην Τέχνη

Λουίζα Καραπιδάκη, Ιστορικός Τέχνης

Εισαγωγή

Το τοπίο σαν εικονογραφικό θέμα είναι από τις αγαπημένες απεικονίσεις στη τέχνη ανά τους αιώνες. Η τοπιογραφία αποτελεί διαχρονική πηγή έμπνευσης είτε σαν αφηγηματικό συμπληρωματικό στοιχείο σε παραστάσεις, με καθοριστικό ή όχι ρόλο, είτε σαν αυτοτελής σύνθεση.

Σε όλες τις μορφές των εικαστικών τεχνών εμφανίζονται μορφές τοπιογραφίας, στη ζωγραφική, τη γλυπτική, τη χαρακτική, τη μικρογλυπτική, αλλά και σε πολλές μορφές της καλλιτεχνικής χειροτεχνίας (κεραμική, κεντητική, υφαντική, ταπισερί, σταμπωτά), από την αρχαιότητα έως τις μέρες μας.

Στην αρχαία Αίγυπτο τοπία συνόδευαν τους νεκρούς στην τελευταία τους κατοικία, ενώ και η μινωική τέχνη έχει ιδιαίτερα υμνήσει το τοπίο της Κρήτης, όπως μαρτυρεί ο διάκοσμος των αγγείων, η σφραγιδογλυφία αλλά και η ζωγραφική στις τοιχογραφίες των μινωικών ανακτόρων, όπου συχνά το τοπίο επικρατεί ή ορίζει μια ανθρωποκεντρική παράσταση. Χαρακτηριστικά αναφέρουμε τη ζωγραφική παράσταση του Πρίγκιπα των Κρίνων της Κνωσού και αυτή με τις ιέρειες που χορεύουν στο ιερό άλσος.

Η ίδια αφηγηματική διάθεση με αναπαραστάσεις του τοπίου παρατηρείται και σε τοιχογραφίες του κυκλαδικού πολιτισμού της εποχής, καθώς και στο ζωγραφικό διάκοσμο των αγγείων, ενώ στη Μυκηναϊκή τέχνη το τοπίο σχηματοποιείται και γίνεται πιο αφαιρετικό.

Στο απόγειο της αρχαίας ελληνικής τέχνης, την κλασική κυρίως εποχή, το τοπίο αποκτά ένα ειδικό ρόλο στην καθημερινή ζωή, αφού οι αρχιτέκτονες και οι γλύπτες δημιουργούν λαμβάνοντας υπόψη τους το γύρω τους φυσικό τοπίο έτσι ώστε να παρατηρείται ένα είδος επιβολής της τέχνης στο τοπίο και τόσο τα κτήρια όσο και τα αγάλματα είναι άμεσα συνυφασμένα με το τοπίο που τα περιβάλλει.

Στις αγγειογραφίες της ελληνικής και ρωμαϊκής αρχαιότητας η χρήση του τοπίου στο διάκοσμο είναι αφαιρετική αλλά σαφής γιατί συμπληρώνει την αφήγηση του θέματος και ορίζει τον τόπο, όπως για παράδειγμα στη μυθολογική παράσταση της διαμάχης Αθηνά – Ποσειδώνα, μια ελιά και ένας βράχος απεικονίζουν την Ακρόπολη.

Τα τοπία ήταν και η συνηθέστερη εικονογραφία, μαζί με τις μυθολογικές σκηνές, της ρωμαϊκής τέχνης στις τοιχογραφίες και στα ψηφιδωτά των ρωμαϊκών σπιτιών και τάφων.

Με την επικράτηση της χριστιανικής θρησκείας η ζωγραφική έγινε αρχικά συμβολική και αλληγορική και στη συνέχεια επικράτησαν μόνον τα θρησκευτικά θέματα.

Στη βυζαντινή τέχνη, το τοπίο εμφανίζεται λιτό, τυποποιημένο, εξωπραγματικό και χρησιμοποιείται μόνο για να δώσει έμφαση στην ιερότητα των σκηνών, όπως για παράδειγμα στις σκηνές της Σταύρωσης που πρέπει να οριστεί το επιβλητικό ορεινό τοπίο. Εξαίρεση αποτελούν οι σκηνές του παραδείσου που επιβάλλουν μια πλούσια παραδεισένια σχεδόν νατουραλιστική τοπιογραφία. Στη μεταβυζαντινή τέχνη και κυρίως στις τοιχογραφίες με πλούσιο εικονογραφικό

πρόγραμμα εμφανίζονται περισσότερα τοπία μέσα στις παραστάσεις αλλά ποτέ το τοπίο δεν αποτελεί μια αυτοτελή εικόνα.

Στη ζωγραφική του δυτικού μεσαίωνα το τοπίο εμφανίζεται αρχικά θεοποιημένο και συνοδεύει τις θρησκευτικές σκηνές. Στην Αναγέννηση οι αναπαραστάσεις των τοπίων αρχίζουν να έχουν ένα σημαίνοντα ρόλο και απεικονίζονται στα αφηγηματικά θέματα, όπως τις σκηνές του κυνηγιού αλλά και για να εκφράσουν τις πολιτικές ουτοπίες της εποχής, ενώ σιγά –σιγά καταλαμβάνουν όλο και περισσότερο έδαφος και εμφανίζονται σε μεγαλύτερη κλίμακα όλο και περισσότερο. Οφείλεται ίσως εδώ μία αναφορά στο περίφημο έργο του Τζορτζόνε "Η καταιγίδα", που χρονολογείται γύρω στο 1505 (Gallerie dell'Accademia, Βενετία), με το επιβλητικό τοπίο και τις δυσανάλογα μεγάλες ανθρώπινες φιγούρες που κυριαρχούν στο πρώτο πλάνο.

Αργότερα, μόνο τον 17^{ο} αιώνα η τοπιογραφία εμφανίστηκε σαν αυτοτελές θέμα, ξεκινώντας από τους Ολλανδούς ζωγράφους, που δημιούργησαν ένα είδος αστικής ζωγραφικής με ρεαλιστικές απεικονίσεις τοπίων των Κάτω Χωρών, που είχε μεγάλη απήχηση στους συλλέκτες της εποχής. Το πρώτο αυτοτελές τοπίο για τους ιστορικούς της τέχνης θεωρείται ότι φιλοτεχνήθηκε από τον Joachim Patinir.

Οι ζωγραφικές κατά προσέγγιση απεικονίσεις τόπων, με την έννοια της μη ρεαλιστικής «φωτογραφικής» απεικόνισης, αλλά της περιγραφικής από μνήμης ή και από αντιγραφή χαρακτικών έργων, κατά καιρούς έγιναν και η αιτία διαμορφώσεων ρευμάτων τέχνης, όπως οι τοπιογράφοι της Βενετίας το 17^{ο} αιώνα ή είχαν ένα σημαίνοντα λόγο για τις σταδιακές αλλαγές παγιωμένων εικονογραφικών κύκλων.

Τον 18^{ο} αιώνα η τοπιογραφία είναι ευρύτατα διαδεδομένη στις παραπάνω χώρες, αναφέροντας για παράδειγμα τον Βενετό Canaletto αλλά και στην Αγγλία (Gainsborough) και την Γαλλία (Watteau).

Οι Ολλανδοί καλλιτέχνες με τα ειδυλλιακά τοπία εμπνευσμένα από τα φυσικά τοπία της χώρας τους, θα αποτελέσουν δύο αιώνες αργότερα εικονονογραφικό πρότυπο και θα πυροδοτήσουν μία σειρά από ζωγραφικά «ρεαλιστικά» έργα του 19^{ου} αιώνα. Στην Αγγλία, για παράδειγμα, συναντάμε ένα είδος νατουραλιστικής τοπιογραφίας με χαρακτηριστικά τα έργα των Constable και Turner που με τη σειρά τους επηρέασαν τους μεταγενεστέρους ζωγράφους, όπως Γάλλους ιμπρεσιονιστές.

Τον ίδιο αιώνα κάνει και την εμφάνισή της η τέχνη της φωτογραφίας, που πυροδότησε νέους προβληματισμούς στους εικαστικούς καλλιτέχνες και επέτρεψε ελευθερίες στην έκφραση, ένα είδος απελευθέρωσης από τις ακριβείς αποτυπώσεις.

Μεγάλος σταθμός στην απεικόνιση του τοπίου υπήρξε το κίνημα του ιμπρεσιονισμού, που παρακίνησε τους καλλιτέχνες να εγκαταλείψουν τα εργαστήριά τους και να δουλέψουν στη ύπαιθρο για να αποτυπώνουν με ακρίβεια το φως της στιγμής που δημιουργούν.

Από την μετα-ιμπρεσιονιστική εποχή, οι ελευθερίες στην έκφραση που απέκτησε η τέχνη έδωσαν τεράστιες δυνατότητες και στην τοπιογραφία, που εμφανίστηκε απαλλαγμένη πια από ακαδημαϊκούς κανόνες. Τοπία κυβιστικά, τοπία φουτουριστικά, τοπία σουρεαλιστικά, τοπία φοβιστικά, τοπία αφαιρετικά κυριαρχούν στη ζωγραφική.

Το Τοπίο στην Ελληνική Τέχνη

1. Λαϊκή τέχνη

Παραδοσιακά χαρακτικά

Το τοπίο του δέους που μας μαρτυρούν πολλές παραδόσεις εικονογραφήθηκε δεόντως στη λαϊκή ζωγραφική αλλά και χαράχτηκε και τυπώθηκε, στα Ελληνικά λαϊκά χαρακτικά που κυκλοφόρησαν κατά κόρον σε χάρτινες εικόνες[32]. Από τα τέλη του 17ου αιώνα έως και τα τέλη του 19ου, ανώνυμοι χαράκτες απεικόνιζαν τοπία που πλαισίωναν μοναστήρια, πόλεις ή θρησκευτικές παραστάσεις. Πολλές φορές αυτά τα τοπία χαρακτηρίζονται από μια έντονη πρωτότυπη αφηγηματική διάθεση, ενώ άλλοτε είναι επηρεασμένα από τα βυζαντινά πρότυπα και άλλοτε μιμούνται τοπιογραφίες της δυτικής τέχνης. Η απεικόνιση του τοπίου ήταν σίγουρα το σημείο που επέτρεπε την μεγαλύτερη ελευθερία έκφρασης στη φαντασία του δημιουργού του. Άλλωστε συχνά οι λαϊκοί χαράκτες στα προσκυνητικά ταξίδια μετέφεραν την πρώτη πλάκα με την αποτύπωση της κεντρικής σκηνής του εικονογραφικού προγράμματος και η υπόλοιπη επιφάνεια συμπληρωνόταν με το επιθυμητό τοπίο, είτε φανταστικό, είτε επιβλητικό, είτε με ρεαλιστικά στοιχεία. Τις περισσότερες φορές, οι τοπιογραφίες των λαϊκών χαρακτικών φέρουν τυποποιημένες φουρτουνιασμένες θάλασσες, άγρια και επιβλητικά βράχια ή παραδεισένια τοπία, ενώ συχνά πολλαπλά μικρά τοπία, στην ίδια εικόνα, με ιδιαίτερα χαρακτηριστικά, προσδιορίζουν το θέμα που αφορά τον βουκολικό, τον αγροτικό ή τον αλιευτικό βίο.

Τοπία στα σταμπωτά υφάσματα

Στα σταμπωτά υφάσματα οικιακής χρήσης συναντάμε τοπία φανταστικά αλλά και υπαρκτά, που εμφανίζονται μόνα ως κύριο θέμα ή πλαισιώνουν βουκολικές, ιστορικές, μυθιστορηματικές ή μυθολογικές σκηνές, όπως για παράδειγμα στις πάντες «του Μεγαλέξανδρου», που εικονίζεται συχνά σε εύφορο τοπίο πλαισιωμένο με τους ποταμούς Τίγρη και Ευφράτη.

Τοπία στα παραδοσιακά κεντήματα

Οι λαϊκοί τεχνίτες και οι γυναίκες υφάντρες και κεντήστρες, προσπάθησαν να αποτυπώσουν σχηματικά το τοπίο που τους περιέβαλλε ή τοπία της φαντασίας που καλλιεργούσαν μέσα από τα ακούσματα επισκεπτών αλλά και μύθων, παραδόσεων και παραμυθιών.

2. Τοπίο στη μοντέρνα τέχνη

Οι έλληνες εκπρόσωποι της μοντέρνας τέχνης, στις αρχές του 20ού αιώνα ασχολήθηκαν σχολαστικά με το τοπίο, κυρίως μεταφέροντας τους αισθητικούς προβληματισμούς τους πάνω στον καμβά, και τις νέες τεχνοτροπικές τους προτιμήσεις όπως οι τάσεις της αφαίρεσης.

Μέχρι και στο τέλος του 19ου αιώνα οι τοπιογραφίες των ελλήνων καλλιτεχνών αποτύπωναν φωτογραφικά αλλά με ρομαντική διάθεση τα ελληνικά τοπία και έντονα επηρεασμένοι από τους φιλέλληνες της Δύσης προτιμούσαν τα αρχαιολογικά τοπία και γενικότερα την απεικόνιση της «ελληνικότητας» του τοπίου.

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[32] Ντόρη Παπαστράτου, Χάρτινες εικόνες, Ορθόδοξα θρησκευτικά χαρακτικά, κατάλογος έκθεσης, Μουσείο Μπενάκη 1987, Θεοχάρης Προβατάκης, Κατάλογος έκθεσης: «Χαρακτικά Ελλήνων Λαϊκών Χαρακτών, 17ος-19ος αιώνας», Δήμος Αθηναίων – Πνευματικό Κέντρο Λαϊκής Τέχνης και Παράδοσης, Αθήνα 1989, σ.10.

Οι μοντερνιστές ξέφυγαν από αυτές τις επιρροές και ελεύθεροι στην έκφραση, φλερτάροντας με το φως αλλά και τις ιδιαιτερότητες του τοπίου της ελληνικής φύσης δημιούργησαν «μοντέρνα» τοπία με αφηγηματικές ενίοτε τάσεις αλλά απαλλαγμένες από τους κανόνες του ρεαλισμού και της αποτύπωσης.

3. Τοπίο στη σημερινή τέχνη

Στη σύγχρονη τέχνη, οι καλλιτέχνες εμπνέονται από το τοπίο, ευαισθητοποιούνται, προβληματίζονται και δημιουργούν. Άλλοτε αποτυπώνουν το τοπίο ρεαλιστικά, με δέος ή με νοσταλγική διάθεση κι άλλοτε κατακερματισμένο, παραποιημένο, φανταστικό, ουτοπικό. Οι εικαστικές εκφράσεις αδέσμευτες από κανόνες και περιορισμούς καταφεύγουν σε ένα διαρκή διάλογο προβάλλοντας θαυμασμό, δέος, λύπη ή αισιοδοξία μέσα από τα ζωγραφικά τελάρα, τα βίντεο, τις κατασκευές ή τις γλυπτές συνθέσεις.

SESSION 3.
RE-ESTABLISHING THE LINK BETWEEN RURAL HERITAGE AND SUSTAINABLE DEVELOPMENT

SPEAKERS

Mark Casteignau, Aspasia Louvi

Ecomuseums, a link between rural heritage and sustainable development

Mark Casteignau, Director, Ecomusée Marqueze, France

Introduction

Les Ecomusées et les Musées de Société, ont à voir avec les questions du développement des territoires depuis leur création. On peut même dire qu'ils ont été choisis, ici ou là à des moments particuliers de leur histoire pour être des acteurs de la reconstruction de régions en souffrance et qu'ils sont régulièrement interpellés sur leur capacité à répondre ou non aux enjeux actuels du développement durable des territoires.

Malgré une histoire relativement récente, ces structures sont préoccupées par l'actualisation de la définition de leurs missions et de leur identité. Préoccupation que l'on pourrait interpréter comme un besoin de dogme, si elle n'était le reflet d'une attention à un monde qui bouge et au rôle qu'elles peuvent y jouer.

Voilà quelques années, la Fédération des Ecomusées et des Musées de Société, a organisé un colloque intitulé « Des Ecomusées et des Musées de Société pour quoi faire ? », dont la première partie s'intitulait: « Archéologie du développement durable ». Luc Mazuel Universitaire, y rappelait les risques qu'il y avait aujourd'hui à galvauder ce concept du développement durable, que nous devons interroger avec d'autant plus d'intensité aujourd'hui que la crise actuelle, la financiarisation à outrance de l'économie, porte des coups terribles au développement social, au développement économique, et de plus en plus à la dimension éthique de nos sociétés qui sous tend les valeurs du développement durable (valeurs de transparence, de tolérance, de développement de la démocratie…). Mais il saluait aussi la manière dont les Ecomusées, aux côtés d'autres structures et d'autres acteurs, avaient su s'approprier ces valeurs du développement durable pour interroger le monde et la société. Cette question du développement durable s'inscrit donc dans un débat familier à ces structures, et dans des préoccupations qui ne sont pas de circonstances.

Repasser un bref temps par des extraits de quelques uns des textes fondateurs des Ecomusées en France ne sera pas totalement inutile pour comprendre comment dans l'histoire, les objectifs affichés de ces établissements sont en harmonie avec la question du développement des territoires.

Dans les premières années, Georges Henri Rivière définissait l'écomusée comme « un instrument qu'un pouvoir et une population conçoivent fabriquent et exploitent ensemble[…] un miroir où [cette population] recherche l'explication du territoire auquel elle est attachée, joint à celle des populations qui l'ont précédée […]une expression du temps [qui] débouche sur les temps de demain sans que pour autant l'écomusée se pose en décideur mais […] joue un rôle d'information et d'analyse critique[…] un laboratoire [qui]contribue à l'étude […] de cette population […]en coopération avec les organismes extérieurs de recherche ».

Quelques temps plus tard Hugues de Varine en faisait « un instrument de participation populaire à l'aménagement du territoire et au développement communautaire […] un modèle d'organisation coopérative en vue du développement et un processus critique d'évaluation et de correction continues ».

Enfin la Fédération des Ecomusée et des Musées de Société donnait plus récemment de ses membres la définition suivante:

«Les Ecomusées et les musées de société ne sont pas seulement des conservatoires. Avec la participation de la population ils prennent une part active à la vie de leur région, à leur développement, en portant leur contribution aux réflexions, aux débats et expérimentations de la société.

Ils nouent et tissent des liens essentiels, avec la recherche dans le domaine des sciences sociales, de l'ethnologie, des sciences de l'environnement, de l'histoire, de l'urbanisme, du développement local, de l'économie et d'autres disciplines si nécessaire…et posent en termes critiques des questions sur l'identité, l'héritage, la différence, les frontières, les problèmes actuels et les nouvelles orientations des sociétés».

Il y a dans toutes ces définitions malgré le temps qui les sépare, une permanence dans les objectifs, dans les signes de reconnaissance. Sans solliciter les textes il est aisé d'y reconnaître une parenté avec des critères essentiels du développement durable des territoires:

en premier lieu la participation qui concerne les habitants, les usagers et les acteurs du territoire ;

la volonté ensuite d'améliorer la situation des territoires au regard du développement économique, de la cohésion sociale, de l'objectif de la préservation du patrimoine naturel et culturel ;

l'interdisciplinarité qui s'exprime notamment à travers les programmes de recherches et qui favorise des approches transversales ;

la question de la prise de décision locale ;

le souci du regard critique.

On retrouve donc bien dans l'évolution des textes relatifs aux Ecomusées ce lien continu avec les préoccupations qui sont au cœur des enjeux du développement rural.

1. En premier lieu ces établissements sont impliqués au cœur des territoires.

Ils sont parfois créés à partir d'un besoin exprimé pour ou par le territoire:

- Ce peut être le besoin pour une collectivité de structurer un territoire et de créer une ressource sur laquelle bâtir un projet de développement touristique comme ce fut le cas dans le Parc Naturel Régional des Landes de Gascogne ; la création de l'Ecomusée de la Grande Lande reposa dans cet espace à la fois sur la mise en œuvre de la politique de la Mission d'Aménagement de la Côte d'Aquitaine et sur la structuration à des fins touristique du territoire des Landes de Gascogne ;
- Ce peut être aussi bien un besoin social exprimé par une association comme ce fut le cas en Alsace dans les années 70 ; l'Ecomusée d'Alsace, dont on a pu longtemps louer la réussite publique avec ses 300 000 visiteurs, est ainsi né du travail d'une association de protection des maisons d'Alsace. Leur travail a certes donné naissance à un établissement exceptionnel mais a également largement contribué grâce à cette notoriété à la protection de cette architecture sur le territoire de l'Alsace. Au-delà des humiliations imposées aujourd'hui à cet équipement et à ses équipes, le travail accompli et la valeur de son action ne pourront pas être effaces
- Parfois la création du territoire est passée par le musée avant d'être effective sur le terrain ; c'est

le cas de l'Ecomusée de la Montagne de Reims qui précéda la création du Parc Naturel Régional ; la participation des équipes des Ecomusées dans la réflexion préalable à l'élaboration ici ou là de territoires, est d'ailleurs généralement une constante. Le nombre n'est pas toujours au rendez-vous mais il existe souvent une forme de militantisme dans le développement local qui entraîne quelques acteurs particulièrement impliqués.

- Lorsqu'il fonctionne en réseau le musée parfois trace des limites géographiques, culturelles mais non administratives, d'un territoire particulier comme les Musées des Techniques et Cultures Comtoises, réseau de 11 sites, musées ou entreprises en activité, répartis dans toute la Franche-Comté. Ces lieux, reflets de l'identité culturelle des hommes, racontent l'histoire du pays comtois, l'industrialisation d'une région à dominante rurale. Tous se rejoignent pour traiter du patrimoine industriel et ethnologique de la région. en créant un maillage culturel autour d'un thème celui de l'histoire des techniques et des hommes en Franche Comté.

Les actions qu'ils mènent sont d'abord à l'échelle de leur territoire

Un Ecomusée c'est une question de territoire et les actions qu'il mène seront d'abord à son échelle :

- J'aime bien citer en exemple l'importance des rendez vous festifs, un peu méprisés, un peu snobés parfois par les administrations centrales. Mais après tout tant mieux qu'il n'y ait pas de snobs quand il s'agit de faire la fête. Ce sont des moments où existe une véritable rencontre, physique entre le musée et le territoire, des moments de peu, mais qui expriment le plaisir d'une communauté à se retrouver. Il s'opère d'ailleurs dans ces moments une sorte de déplacement ou le musée se retrouve au cœur du territoire, même lorsque ces manifestations ont lieu dans ses murs. Tous les ans au premier mai, nous faisons une maïade à Marquèze, à savoir nous érigeons des arbres fleuris et adressés à quelques personnages ; ce rendez vous est une synthèse de ce qui se passe nuitamment dans l'ensemble des Landes et le public qui vient ce jour là, vient pour faire ensemble à Marquèze ce que l'on fait par petits groupes pendant la nuit, ou ce que l'on n'a pas eu le plaisir de faire.

Mais ils revisitent largement cette notion de territoire

Parfois les actions des musées dépassent le cadre territorial traditionnel et concernent des enjeux universels :

- Au musée de la Mine de Lewarde, on parle d'actualité lorsqu'on traite de la sécurité au travail, mais on parle également de questions liées à l'économie, à l'environnement et à la citoyenneté, dans le centre de l'énergie intégré au musée. Le Centre de culture scientifique y provoque la réflexion et la curiosité du visiteur, aide à mieux comprendre ces éléments, à saisir les enjeux de façon objective, culturelle et pédagogique pour permettre à chacun d'adapter son attitude face à ces questions et d'agir de façon citoyenne.

A Agropolis à Montpellier, la question des ressources de la planète et du partage de ces ressources est régulièrement posée, ces musées ont alors la capacité à réagir rapidement et à traiter de questions d'actualité comme le thème de la « malbouffe ». Au Conservatoire de l'Agriculture à Chartres on traite des questions de l'alimentation, du surpoids chez l'enfant en tant que problème de santé publique d'équilibre alimentaire.

2. Au sein de ces territoires, le rapport à la population est également une caractéristique des écomusées

La population considérée fut d'abord celle du territoire, invitée à se reconnaître dans le « miroir magique » de l'Ecomusée et cette reconnaissance était de fait souvent au rendez-vous.

- L'acte du don l'exprime au mieux qui constitue encore aujourd'hui dans beaucoup de ces musées le premier mode d'enrichissement des collections, signe de reconnaissance et d'attachement de la population. A l'Ecomusée de Marquèze, 35 ans après la création du musée les collections sont toujours constituées à 70% de dons de toute nature.

La forme prise par la participation de la population au musée est très diverse, à l'initiative parfois de l'action, on la retrouve naturellement fréquemment dans le bénévolat ou la participation à la vie du musée :

- Comme si cette présence assurait une authenticité au discours scientifique des musées, une visite de la mine de Lewarde par un ancien mineur ça fait vrai, ça sonne juste. Et pourtant que se passera-t-il quand le dernier mineur aura disparu, le discours du musée sera-t-il moins pertinent, moins authentique ? Même si elle est, dans ce type de musées, fondamentale ce n'est pas seulement la médiation qui est ici en jeu dans le rapport de la population au musée, mais quelque chose d'autre que l'on peut considérer comme du lien social ; en intégrant à son propos scientifique les acteurs de l'histoire, en montrant qu'une page est tournée, le Musée de la Mine de Lewarde autorise le deuil, assume à la fois la rupture et une forme de continuité de l'histoire sociale de cette région. Cette population de mineurs n'est pas partie dans les limbes, elle est actrice, ou objet d'étude, mais elle existe. C'est souvent naturellement que l'on retrouve la population présente sous cette forme dans les musées, mais ici c'est la Direction des Houillères, autre acteur fondamental de cette formidable histoire, qui a été à l'initiative de la création de ce musée, ce qui traduit mieux encore la dimension d'acteur du corps social de cet équipement.

Cette participation prend également d'autres formes originales dans lesquelles la population participe réellement au choix du discours:

- Dans le cas de l'opération « vos objets au musées » réalisée pour le troisième millénaire par l'Ecomusée de Fresnes, chacun était invité à apporter au musée un objet censé représenter ce qu'il aimerait transmettre à ces petits enfants, ce qui, objet, document, précieux ou non, était censé raconter quelque chose d'une histoire personnelle ou commune. Pour l'Ecomusée ce fut une action où la population joua un rôle actif et très participatif la population choisissant et documentant les objets qu'elle souhaitait léguer. Même si le musée était à l'origine de cette action, il s'agissait bien d'une démarche collective par laquelle une communauté réfléchissait à son histoire et à ses traces.

3. Des établissements préoccupés par l'amélioration de la situation des territoires

On a parfois hâtivement caricaturé la création de ces établissements dans les années 80 en faisant des écomusées, les musées de la crise. C'est un peu rapide si on compte par là les faire témoigner d'un passé glorieux, ou les transformer en creuset d'une nostalgie industrielle ou sociale. Souvent éloignés au contraire d'une commémoration nostalgique, ces établissements sont plutôt impliqués

dans le développement économique de leur territoire.

Producteurs parfois, après maintenu une activité traditionnelle, ils pèsent aussi par la transmission de leur savoir, la formation d'intervenants, et créent aussi régulièrement avec les réseaux locaux des partenariats efficaces autour de projets de développement. Dans ce cas, ce qui caractérise leurs actions c'est d'abord le souci de la rentabilité condition préalable à la pérennité de leurs actions, et de la transmission.

- L'Ecomusée du Montmorillonais dans la Vienne ainsi a travaillé sur l'agriculture locale, sous la forme d'expositions temporaires et de publications, ce qui a débouché sur le projet de la Ferme du Goût. Avec des partenaires du monde agricole (Chambre d'Agriculture, Lycée Agricole, GIE..) l'Ecomusée a organisé dans le cadre d'une convention « Cultur'Agri » des animations avec sensibilisation du public régional, promotion des produits locaux ; un film est en cours pour mieux communiquer sur la diversité du métier d'agriculteur et expliquer comment ils peuvent répondre aux attentes de la société contemporaine en matière de qualité des productions et de respect de l'environnement, sous réserve de vivre de leur travail.
- Plus à l'ouest l'Ecomusée des Pays de Rennes, après avoir sauvé une race locale de volaille, « la coucou de Rennes », a entrepris de la remettre en production et de remonter une filière de commercialisation avec des producteurs locaux au nombre d'une vingtaine. Avec l'aide de quelques chefs cuisiniers, cette volaille est aujourd'hui l'objet d'une vraie filière.
- Dans le marais Breton Vendéen c'est une nouvelle manière de récolter le sel qui est expérimentée par l'Ecomusée et ensuite adoptée par des saulniers.

Quand on connaît la difficulté à convaincre les professionnels de l'agriculture on mesurera le niveau de crédibilité qu'il faut atteindre pour mener à bien ces actions.

Il faut reconnaître que ces préoccupations de valorisation du patrimoine conservé ou étudié, ne sont pas venues seules ou tout de suite. Parfois il a fallu attendre qu'une demande économique s'exprime ou qu'une pression s'exerce face à laquelle il y avait nécessité de réagir. Souvent aussi le musée est un partenaire parmi d'autres dans ces actions reflet d'une richesse des acteurs agissant aujourd'hui sur les problématiques du développement durable des territoires

- Ainsi dans les Landes de Gascogne, c'est lorsque la pression immobilière s'est révélée importante que l'Ecomusée a travaillé avec le Parc Naturel, l'Architecte des Bâtiments de France, la Fédération des Entreprises du Bâtiment pour d'une part former des artisans à des méthodes traditionnelles de rénovation des constructions : chape et enduits à la chaux, couverture en tuile canal, menuiseries bois, etc., et d'autre part, sur ces bases, développer des hébergements touristiques répondant à des critères HQE. Alors que le montant des subventions a baissé de 30% le nombre de demandes de rénovation a doublé, pour arriver en deux ans à une vingtaine de demandes. La volonté des acteurs là aussi fut de trouver une réponse pérenne posée en terme de transmission et de formation. Notons que le surcoût à la charge des propriétaires est compensé par une durée de location en règle générale supérieure.

Parlant du lien entre patrimoine rural et Ecomusée te plus particulièrement de l'Ecomusée de Marquèze, je m'arrêterai plus longuement sur le cas de l'airial.

Dans les Landes de Gascogne l'airial, espace habité ouvert, est le symbole de l'adaptation de

l'homme à son milieu et un patrimoine à préserver pour faire échec à l'uniformisation du cadre de vie.

Lié à l'ancienne mode d'économie agropastorale, l'airial est aujourd'hui une clairière habitée complantée de feuillus, au milieu de la forêt de pins. Ce paysage est fragilisé par des constructions, des replantations, ou des modifications des usages du sol, sans réflexion préalable à l'échelle du site.

La création du site de l'Ecomusée de Marquèze en 1970 a transformé un habitat et un espace quotidien, en paysage remarquable, en objet de musée mais aussi et c'est naturellement le plus important en une entité paysagère qui contribue à créer une identité à ce territoire. Il s'agit maintenant de sortir des limites du musée pour mener des actions à l'échelle du territoire et de définir un « airial » contemporain adapté aux usages d'aujourd'hui. Ce rôle dépasse le seul Ecomusée, tant l'enjeu est considérable : il y a urgence à définir et faire respecter des règles dans les documents d'urbanisme locaux, il y a à maintenir des savoir faire anciens dans les métiers de construction, les enjeux fonciers et économiques sont considérables, et le risque de créer là des formes d'habitat réservés à une classe de riches résidents n'est pas absent.

L'Ecomusée de Marquèze, avec le Parc Naturel Régional des Landes de Gascogne, a joué un rôle de premier plan et souvent isolé, pour maintenir ce paysage et lui redonner son sens et sa valeur. Aujourd'hui il doit accepter de servir les politiques de sauvegarde et d'aménagement cohérent de l'espace portées par les collectivités locales, donner de l'écho et de la profondeur à leurs démarches, expliquer et mettre en scène leurs choix. C'est un rôle nouveau pour nous, plus politique, plus opérationnel, mais qui s'inscrit aussi dans une lecture transversale des enjeux territoriaux. On peut que nous sommes heureux d'être à ce point, et sur ce point là en particulier, l'instrument des collectivités.

L'Ecomusée n'est vraiment plus un lieu de mise en scène du génie passé des hommes, mais un lieu laboratoire qui interroge cette histoire et les objets qui nous ont été légués, avec une préoccupation toute contemporaine, où se mêlent enjeux sociaux, économiques, environnementaux.

- A Fourmies-Trélon dans une région ou la fin de l'industrie textile fut un drame économique et social, l'Ecomusée a présenté une exposition sur l'industrie textile de pointe dont la région Nord Pas de Calais est le creuset. Au-delà de l'information sur le développement des techniques, au-delà de la mise en évidence des compétences et des atouts que possède cette région au niveau mondial, il s'agissait de lutter contre une forme de rejet de cette industrie assimilée dans cette région à une activité d'un autre siècle, à la casse sociale et industrielle des territoires.

Alors c'est l'image d'établissements développant des projets crédibles à l'échelle de leur territoire, qui émerge, bien loin des écomusées de la crise.

4. Des réseaux à établir au sein de territoires en devenir

Cette implication, cette imbrication dans leur territoire, devrait on dire, est d'abord passée naturellement par un travail sur un patrimoine matériel ou immatériel : un travail sur l'histoire, sur l'économie, un travail d'ethnographe, qui aboutit à une mise en perspective des territoires ; plus au fait de certaines tensions qui le traversent, il faut d'ailleurs reconnaître à ces établissements parfois

la capacité à mieux « ressentir » ces espaces.

Comme on dit « ils ont toujours quelque chose à dire », certains traduiront par « il faut toujours qu'ils la ramènent »…Mais il est un fait que ces structures ont une connaissance très pointue de leur région et une approche, nous l'avons vue, transversale.

Certains professionnels s'interrogent pourtant : Musée témoin ou musée acteur au sein des territoires ? Ne perdons nous pas à être trop impliqués, le sens de notre mission première : conserver, étudier, communiquer... ?

N'y a-t-il pas une forme de dérive dans la mise en avant de l'action territoriale qu'elle soit économique ou sociale, aussi dans la recherche à tout va de l'augmentation du public, de la recherche de la rentabilité que des collectivités posent souvent comme un principe.

Ces questions ne sont pas neutres

Elles expriment d'une part, et ce n'est pas propre à ces musées, la difficulté qu'il y a à remettre en question sa place et son projet dans un territoire.

La question est bien de savoir si les écomusées peuvent aujourd'hui être des instruments dans ces espaces, mais en s'intégrant à l'ensemble des autres outils que « le pouvoir et la population » ont depuis longtemps créés, c'est leur capacité à être un partenaire dans le cadre de la résolution d'enjeux de développement territorial, et d'accepter de ne pas être l'enjeu lui-même. Il faut que nous, responsables de ces musées, fassions un peu plus de politique, que nous interprétions mieux les tensions à l'œuvre actuellement dans notre environnement que nous évaluions mieux les ressources politiques, administratives, scientifiques dont sont aujourd'hui dotés ces territoires.

En une petite quinzaine d'années le paysage administratif et les ressources en ingénierie des territoires, se sont recomposés. Les formes prises aujourd'hui par la recomposition administrative font émerger des structures de plus en plus cohérentes avec des espaces ayant une trajectoire commune. Pour ces structures la légitimité naîtra aussi de la qualité et de la diversité du regard porté sur le territoire. Les communautés de communes, les Parc Naturels, qui représentent aujourd'hui plus d'un dixième du territoire national, les Pays, sont en fait venus bouleverser un paysage où la paix des champs aurait bien convenu à quelques un d'entre nous, leur jeunesse passée.

Les Pays, par exemple, là où ils existent, structures qui sont chez nous des organisations inter communales autour de projets de territoires, ont créé des Conseils de développement rassemblant universitaires, acteurs sociaux, culturels économiques, qui sont l'expression d'une approche transversale des questions du développement; il y a souvent convergence entre la composition des conseils scientifiques des Ecomusée et des Musées de Société et celle de ces conseils de développement. Il y a là des capacités d'analyse et d'évaluation considérables qui doivent pouvoir travailler conjointement.

Si pour la plupart d'entre nous la réponse à cette question est évidente, il serait dommage que tous n'aperçoivent pas l'importance de cette transformation. D'abord pour leur propre avenir, mais aussi pour l'avenir des ces territoires qui seraient privés de l'expertise de ces structures, de leur capacité à aborder les problèmes transversalement, à créer et animer un lien entre les générations, à analyser et à médiatiser…Au-delà de l'avenir de ces institutions c'est une dimension importante du développement durable de ces territoires qui est en jeu aujourd'hui.

Mais cela implique pour certains musées une remise en question, et quelques ajustements, au premier rang desquels la perception que le monde a changé.

5. Une nouvelle lecture des collections pour ouvrir vers de nouveaux territoires

Un collègue Bruno Ythier chargé de mission pour le musée des Manufactures de Dentelles, soulignait combien nos établissements sont traversés, par les contradictions d'une société qui reste accrochée à ses paysages, ses particularismes, sa gastronomie, ses lieux-dits, mais qui est aussi inscrite dans le même instant dans la marche du monde ; une société partagée entre l'appartenance à un sol et au village planétaire. Il soulignait aussi que d'un point de vue culturel l'association entre l'écomusée et territoire est aussi délicate, lorsque le lien exclusif à un territoire très délimité, qualifié, amène à la question de l'identité et de ses dérives, lorsque le musée est alors chargé non d'interroger et de mettre en perspective le territoire auquel il se rattache mais de justifier, de prouver la pertinence de la tradition locale, et de donner une vision idéalisée de ce territoire au service d'une arrière pensées, d'un projet politique ou économique.

C'est peut être là, dans ce lien insurpassable avec un territoire, dans cette relation exclusive, satisfaisante au plan administratif mais sclérosante au plan scientifique que se situe le risque qui menace nos établissements, risque renforcé par les ravages provoqués dans la recherche en sciences humaines au plan national

Cela fait longtemps pourtant que les professionnels des musées sont préoccupés par le dépassement du local, par cette aspiration vers l'universalisme. Dès les origines, parlant de la culture dont se réclamaient les Ecomusées, Georges Henri Rivière en parlait comme d' « La culture dont ils se réclament est une culture à entendre dans son sens le plus large…[dans une] diversité sans limite. Ils ne s'enferment pas en eux mêmes ils reçoivent et donnent».

A Besançon c'est une collection d'horloge, fleuron de l'artisanat et du savoir faire régional, qui devient un musée du temps faisant une large place au rôle de la ville de Besançon sur la recherche fondamentale ou appliquée de la mesure du temps. L'objet de collection devient le fondement d'une approche globale, esthétique, économique, technique, sociale…

Les actions culturelles construites dans ces établissements à partir des collections, qu'elles soient matérielles ou immatérielles élargissent aussi les territoires de nos musées. L'objet ou la collection immatérielles est un point de départ vers des actions dépassant largement le cadre d'un savoir faire local, du territoire dans lequel il s'exerce, de ceux qui en furent acteurs.

A l'Ecomusée de Marquèze nous avons travaillé sur la période récente de développement de la grande maïsiculture, apparue dans les années cinquante et qui a bouleversé les paysages des Landes. A cette histoire furent mêlées des populations de migrants et notamment de Français venues de l'ancien protectorat Français au Maroc, dont nous avons recueillis la parole et présenté le rôle dans une grande exposition permanente sur l'aménagement du territoire des Landes de Gascogne. En même temps nous participions aussi à une opération appelée « voie de traverses » initiée par un opérateur culturel local, association animée par un musicien chanteur compositeur interprète, y compris d'ailleurs très fortement investi dans l'interprétation du territoire actuel. Cette opération s'est construite autour de l'échange d'artistes venus d'Hel Hajjeb une province du Moyen Atlas au Maroc dont la grande majorité des travailleurs immigrés marocains de notre région sont originaires.

Autour de ces résidences croisées d'artistes Marocains venus en France, composés de bergers musiciens comme le furent les bergers des Landes, et des artistes français accueillis au Maroc, s'est tissée une opération complexe associant des partenaires divers qui se sont rattachés au projet pour un temps : échanges croisés de Lycéens, exposition d'élèves sur la vision croisée des Landes et du cette province du Maroc, coopération entre territoires autour des questions de développement touristique…Pour le musée ce fut l'occasion d'engager le recueil d'une parole et d'une histoire magnifique qui fut celle des migrants marocains arrivés sur cette terre au moment de la décolonisation. Paroles d'hommes mais aussi paroles de femmes marocaines témoignant sur le poids particulier et spécifique dont elle furent accablées dans cet exil.

C'est aujourd'hui une histoire qui se poursuit avec un travail de recherche élargi à l'ensemble des mouvements de migration, qu'ils soient économiques ou politiques, dans notre région. Le territoire du musée s'en trouve singulièrement élargi et pourtant nous n'avons peut être jamais eu le sentiment si juste d'être au cœur des choses, au cœur de ce pays et de son devenir…

Conclusion

Peut être me suis-je éloigné au cours de mon propos du strict sujet du patrimoine rural objet de musée, mais il me semblait impossible de parler d'objets sans parler de société, de parler de patrimoine sans parler de territoire, de parler local sans envisager l'universalité à laquelle nos musées prétendent et aspirent et à laquelle les enjeux actuels de nos sociétés les appellent. Nos musées ont depuis longtemps, mais avec urgence aujourd'hui, un extraordinaire pari à tenir. Entre le risque du repli identitaire, et celui de l'uniformisation culturelle à laquelle pousse la société libérale, ils peuvent offrir, en lieu et place d'une vision consensuelle de leur territoire et des sociétés qu'ils étudient, une ouverture aux autres, une réflexion sur les sociétés locales comprises dans la complexité et la richesse de la vie.

Cette volonté d'ouverture, d'universalisme, bien entendu interroge le sens du patrimoine que nous conservons : « Si l'objet n'est pas cette voie royale d'accès à la complexité sociale, s'il n'ouvre pas sur la totalité économique, sociale, symbolique, religieuse, technique et esthétique alors il n'est qu'un témoin desséché. » (Philippe Mairot, Conservateur des Musées des Techniques et Cultures Comtoises)

The network of PIOP museums as development agent of the Greek regions"

Aspasia Louvi, Cultural Foundation of Piraeus Bank Group (PIOP), Greece

Λαϊκή κληρονομιά και βιώσιμη (ή αειφόρος) ανάπτυξη του αγροτικού χώρου. Έχει, πράγματι, χαθεί ο κρίκος; Είναι ποτέ δυνατόν η κληρονομιά να συμβάλλει στην ανάπτυξη και μάλιστα στην αειφόρο, ενός χώρου που επιβίωσε, και πολλές φορές άνθησε, δια της αγροτικής παραγωγής;

Πρόκειται, πράγματι, για ερώτημα που απασχολεί τη διαχείριση του πολιτισμού σε όλον τον κόσμο. Ερώτημα στο οποίο οι απαντήσεις είναι και θα παραμείνουν επισφαλείς, όσο τα κυβερνητικά συστήματα δεν θα συνειδητοποιούν τις αλλαγές που διεθνώς συντελούνται στον αγροτικό χώρο και θα επιμένουν (πολλές φορές για μικροπολιτικούς λόγους) να στηρίζουν είδη αγροτικής παραγωγής τα οποία έχουν πάψει να είναι ανταγωνιστικά. Η αγροτική παραγωγή μιας περιοχής ενδέχεται να αλλάξει ταυτότητα, ενδέχεται να συνεχιστεί με σύγχρονες τεχνολογίες και υβριδικές καλλιέργειες· όμως, η κληρονομιά του παρελθόντος της περιοχής παραμένει κάτι ξεχωριστό, και το ερώτημα είναι αν αυτή η ιδιαίτερη ταυτότητα του παρελθόντος μπορεί, πράγματι, να μετατραπεί σε μοχλό ανάπτυξης του χώρου της αγροτικής παραγωγής. Οι ξεπερασμένες μέθοδοι καλλιέργειας, οι ξεπερασμένες μέθοδοι τεχνολογίας, τα αρχαιολογικά τεκμήρια παραγωγής μπορούν να συνθέσουν την ταυτότητα του αγροτικού παρελθόντος της περιοχής. Αρκεί αυτό να αναδειχθεί με έγκυρο τρόπο, γιατί δυστυχώς το όριο ανάμεσα στην όποιας μορφής αναβίωση και στο κακόγουστο φολκλόρ σε αρκετές περιπτώσεις δεν έχει γίνει αντιληπτό. Γι' αυτό, η όποια «εκμετάλλευση» της λαϊκής κληρονομιάς πρέπει να γίνει με αποτελεσματικό, έξυπνο και σύγχρονο τρόπο. Τότε και μόνον τότε, η αγροτική κοινωνία μπορεί να εξασφαλίσει έναν νέο μοχλό ανάπτυξης, ο οποίος θα απορρέει από την επισκεψιμότητα και τον τουρισμό του χώρου.

Με αυτή ακριβώς τη λογική, εδώ και περίπου είκοσι χρόνια το Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς έχει δημιουργήσει ένα δίκτυο θεματικών μουσείων στην ελληνική περιφέρεια.

Το Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς είναι κοινωφελές ίδρυμα που έχει ως καταστατικό σκοπό τη διάσωση της παραδοσιακής τεχνολογίας και της βιομηχανικής κληρονομιάς. Υπηρετεί τους σκοπούς του μέσω ερευνητικών προγραμμάτων, διασωστικών ενεργειών, καταγραφής τεχνικών, μνημείων και μηχανισμών, αλλά και μέσω της οργάνωσης ενός σημαντικότατου ιστορικού αρχείου συνδεδεμένου με την οικονομική και βιομηχανική ανάπτυξη του τόπου, της δημοσίευσης μεγάλου αριθμού επιστημονικών έργων, καθώς και της δημιουργίας ενός εκτεταμένου δικτύου θεματικών τεχνολογικών μουσείων που εξακτινώνονται στην ελληνική περιφέρεια.

Τα θεματικά τεχνολογικά μουσεία είναι μουσεία που φιλοδοξούν να πληροφορήσουν τον επισκέπτη για όλες τις διαστάσεις ενός θέματος: ιστορικές, τεχνολογικές, οικονομικές, κοινωνικές, καλλιτεχνικές. Η έμφαση, όμως, δίνεται κυρίως στην καταγραφή και ανάδειξη της τεχνολογίας εκείνης που έχει οριστικά χαθεί, αντικατασταθεί από σύγχρονες μεθόδους παραγωγής. Αυτός είναι ο πιο αποδοτικός τρόπος για τη διάσωση της παραδοσιακής τεχνολογίας, η οποία βέβαια δεν μπορεί να αναβιώσει με όρους ανταγωνιστικότητας. Επομένως, μόνο μέσα από ειδικούς θεσμούς, όπως είναι τα μουσεία, μπορεί αυτή η τεχνολογία να διασωθεί στη μνήμη των παλαιοτέρων και να αποτελέσει αντικείμενο σπουδής για τους νεότερους.

Ο πυρήνας των θεματικών τεχνολογικών μουσείων δεν στηρίζεται στις συλλογές, όπως αυτό συμβαίνει με τα αρχαιολογικά μουσεία και τα μουσεία τέχνης, αλλά στα δεδομένα που προκύπτουν

από τη συστηματική έρευνα. Τα αποτελέσματα της έρευνας είναι αυτά που καθορίζουν τις μουσειολογικές ενότητες, στις οποίες βασίζεται η επιλογή τόσο των μηνυμάτων του μουσείου, όσο και των αντικειμένων που θα εκτεθούν.

Οι στέρεες βάσεις για τη δημιουργία ενός εκπαιδευτικά περιεκτικού αλλά και ελκτικού θεματικού μουσείου στηρίζονται: α) στην έρευνα· β) στην έκθεση· και γ) στην έκδοση.

ΕΡΕΥΝΑ

Το θέμα της έρευνας είναι αυτό που έχει κατεξοχήν παραγνωριστεί στον τόπο μας. Η έλλειψη των απαραίτητων ερευνών έχει δημιουργήσει τις περισσότερες παρεξηγήσεις, οι οποίες κατά κανόνα οδηγούν και σε κακά αποτελέσματα. Ο ερευνητής (ή η ομάδα των ερευνητών) οφείλει να είναι απολύτως απαλλαγμένος από κάθε μουσειολογική ή μουσειογραφική σκέψη. Καθήκον του είναι να εξασφαλίσει στον συντονιστή του έργου του μουσείου το maximum των πληροφοριών σχετικά με το θέμα, αξιοποιώντας την υφιστάμενη βιβλιογραφία, αλλά και την πρωτογενή έρευνα.

ΕΚΘΕΣΗ

Οι μεγάλες επιστημονικές ενότητες (είτε χρονολογικές, είτε θεματικές), οι οποίες θα προκύψουν από την έρευνα, είναι αυτές που, όταν βρεθούν στα χέρια των μουσειολόγων, καθορίζουν και τις βασικές μουσειολογικές ενότητες. Η επιλογή, όμως, του τρόπου με τον οποίο αυτές θα πρέπει να αναδειχθούν στο μουσείο είναι δουλειά του συντονιστή και του μουσειολόγου-μουσειογράφου.

Σήμερα, που τα σύγχρονα μουσειοδιδακτικά μέσα είναι πολλά, η θεωρητική πληροφορία των ερευνητών μπορεί να μετατραπεί από τον μουσειολόγο σε εικόνα ή σε τριδιάστατο αντικείμενο, με την ίδια λογική που είναι δυνατή η χρήση ενός συλλεκτικού αντικειμένου προκειμένου να εμπλουτιστεί η μουσειολογική πορεία. Σε κάθε περίπτωση βεβαίως, το θεματικό μουσείο δεν πρέπει να στηρίζεται σε δεδομένες συλλογές, αλλά απλώς να εμπλουτίζεται από αυτές.

ΕΚΔΟΣΗ

Με αυτές τις προϋποθέσεις, όταν η έκθεση ολοκληρωθεί, θα δώσει με τη σειρά της τη σκυτάλη στην έκδοση, η οποία, εκτός από τον οδηγό και το φυλλάδιο του μουσείου, θα πρέπει να περιλαμβάνει, με μορφή μικρών ή μεγάλων μονογραφιών, τον πλούτο των επιστημονικών πληροφοριών που προήλθε από την έρευνα, ο οποίος πρακτικά είναι αδύνατον να έχει περιληφθεί στο σύνολό του στην έκθεση του μουσείου.

Η δημιουργία των μουσείων είναι άρρηκτα δεμένη με την αγωνία για τη διάσωση της παραδοσιακής τεχνολογίας και της βιομηχανικής κληρονομιάς. Γι' αυτό και δημιουργούνται εκεί όπου η παραγωγή του συγκεκριμένου προϊόντος εξασφάλισε κατά το παρελθόν την οικονομική ευρωστία της περιοχής.

Όταν τα τεχνολογικά θεματικά μουσεία καλύπτουν τη διαχρονική ταυτότητα ενός θέματος, δεν πρέπει να περιορίζονται από μηχανισμούς και αρχιτεκτονικές μορφές που ταυτίζονται με τη χρονική στιγμή της κατασκευής και της λειτουργίας ενός εργοστασιακού χώρου. Γι' αυτό και οφείλουν να στεγάζονται σε ουδέτερα κελύφη. Αντιθέτως, στα τεχνολογικά θεματικά μουσεία που στεγάζονται στα ίδια τα εργοστάσια παραγωγής το περιεχόμενο φιλοδοξεί να διασώσει, να διδάξει και να προβάλει την ίδια την αλυσίδα της παραγωγής ενός προϊόντος, για μια συγκεκριμένη χρονική περίοδο. Γι' αυτό και μετατρέπονται σε μουσεία του εαυτού τους, διατηρώντας και

αναδεικνύοντας το σύνολο των μηχανών παραγωγής.

Παρακολουθώντας τη διεθνή πρακτική της μουσειολογίας και της μουσειογραφίας από το 1990 και εξής, το ΠΙΟΠ έχει οργανώσει επτά θεματικά τεχνολογικά μουσεία που εξακτινώνονται σε διαφορετικά διαμερίσματα της χώρας, με στόχο την οικονομική και πολιτιστική ενίσχυση της περιφέρειας.

Μουσεία του εαυτού τους είναι το Υπαίθριο Μουσείο Υδροκίνησης, στη Δημητσάνα, αναστηλωμένο συγκρότημα υδροκίνητων βιοτεχνικών εγκαταστάσεων στην περιοχή του ποταμού Λούσιου που περιλαμβάνει αλευρόμυλο, νεροτριβή, βυρσοδεψείο και μπαρουτόμυλο. Σε προσεκτικά αποκαταστημένα εργαστήρια, οι επισκέπτες αναπτύσσουν βιωματική σχέση με τον χώρο και με τους μηχανισμούς που τίθενται σε λειτουργία. Έχουν τη δυνατότητα να «πάρουν στη χούφτα τους» το αλεύρι που αλέθεται μπροστά στα μάτια τους, και παράλληλα, στους αντίστοιχους χώρους, να παρακολουθήσουν εκπαιδευτικές ταινίες για την επεξεργασία του μπαρουτιού και του δέρματος.

Το Μουσείο Βιομηχανικής Ελαιουργίας, στη Λέσβο, αναδεικνύεται σε «μουσείο του εαυτού του», αφού πρόκειται για την πλήρη αποκατάσταση του Κοινοτικού Ελαιοτριβείου της Αγίας Παρασκευής, το οποίο έρχεται να συμπληρώσει το Μουσείο της Ελιάς και του Ελληνικού Λαδιού στη Σπάρτη. Στο μουσείο δίνεται έμφαση στις ψηφιακές παραγωγές, οι οποίες επιτρέπουν στον επισκέπτη να κατανοήσει τη λειτουργία των μηχανών (ατμολέβητας, ατμομηχανή, άξονας κίνησης, τροχαλίες, μηχανές συμπίεσης, μηχανές διαχωρισμού) και τη διαδικασία σύνθλιψης και συμπίεσης του ελαιοπολτού, καθώς και του διαχωρισμού του λαδιού σε ατμοκίνητο ελαιοτριβείο. Οι παλιές αποθήκες του ελαιοκάρπου λειτουργούν, τέλος, ως συμπληρωματικές εκθετικές μονάδες του χώρου.

Στο Μουσείο Πλινθοκεραμοποιίας, στο Βόλο, που επίσης έχει αναδειχθεί σε «μουσείο του εαυτού του», ακολουθείται μουσειολογική διαδρομή που έχει στηριχθεί στην ακολουθία της αλυσίδας παραγωγής των κεραμιδιών και των τούβλων από ατμοκίνητα μηχανήματα και της όπτησης των τούβλων στην κάμινο Hoffman. Ο επισκέπτης εντυπωσιάζεται από κινούμενες μακέτες που επεξηγούν τη λειτουργία του υποβλητικού χώρου που τον περιβάλλει, με τον μηχανολογικό εξοπλισμό, τους ανενεργούς ιμάντες, τα παλετοφόρα με τα άψητα τούβλα και κεραμίδια.

Τα θεματικά μουσεία του δικτύου που καλύπτουν διαχρονικά το θέμα τους στεγάζονται, όπως είναι φυσικό, σε ουδέτερα αρχιτεκτονικά κελύφη. Έτσι, το Μουσείο της Ελιάς και του Ελληνικού Λαδιού στεγάζεται εκεί όπου βρισκόταν η Παλιά Ηλεκτρική Εταιρεία της Σπάρτης, από την οποία διατηρήθηκε μόνο η βόρεια όψη της εισόδου. Το σύγχρονο κτήριο προσφέρει στον μουσειολόγο ένα ουδέτερο κέλυφος, με οπτικές «φυγές» προς το Ταϋγετο και τον διπλανό ελαιώνα. Στον πρώτο όροφο παρουσιάζονται οι διαφορετικές όψεις του πολιτισμού του λαδιού: η πρώτη εμφάνιση της ελιάς στο ελληνικό έδαφος, η σημασία της για την οικονομία των επάλληλων πολιτισμών της χώρας, ο ρόλος της ελιάς και του λαδιού στις τελετουργίες των κατά καιρούς θρησκειών, αλλά και η σημασία της στη διατροφή, στον φωτισμό, στη περιποίηση του σώματος, στην τέχνη, κλπ. Στο ισόγειο εκτίθεται η εξέλιξη της τεχνολογίας των ελαιοπιεστηρίων, ενώ στον περίβολο εκτίθενται μύλοι και πιεστήρια από τα προϊστορικά, τα ελληνιστικά και τα βυζαντινά χρόνια, που παράγουν λάδι κατά τη διάρκεια εκπαιδευτικών προγραμμάτων.

Στο Μουσείο Μαρμαροτεχνίας, στην Τήνο, παρουσιάζονται σε ουδέτερο κέλυφος οι παραδοσιακές τεχνικές, ο εργαλειακός εξοπλισμός των τεχνιτών, καθώς και το ευρύτερο πλαίσιο στο οποίο αναπτύχθηκαν τα τηνιακά εργαστήρια. Η αναπαράσταση ενός λατομείου και ενός εργαστηρίου συνδυάζεται με προβολή ταινιών που ζωντανεύουν τις τεχνικές εξόρυξης και επεξεργασίας του μαρμάρου που αναπτύχθηκαν στην Τήνο. Η έκθεση συμπληρώνεται με την ανάδειξη του ρόλου της μαρμαροτεχνίας στην τοπική αρχιτεκτονική, αλλά και στη νεοκλασική αρχιτεκτονική του 19ου και 20ού αιώνα στην Ελλάδα.

Στο Μουσείο Μετάξης, στο Σουφλί, που ήταν και το πρώτο μουσείο του δικτύου, παρουσιάζονται τα στάδια εκτροφής των μεταξοσκωλήκων, η επεξεργασία του μεταξιού, καθώς και το ευρύτερο κοινωνικο-οικονομικό πλαίσιο της μεταξουργίας στην περιοχή. Μετά από μια αρνητική εμπειρία, που ίσως θα άξιζε να συζητηθεί κατά τη διάρκεια αυτού του συνεδρίου, το μουσείο ανακαινίστηκε εκ βάθρων, καθώς το ΠΙΟΠ, όταν το κατασκεύασε, έκανε το λάθος να το παραχωρήσει στην τοπική αυτοδιοίκηση, η οποία ανέλαβε τη λειτουργία του για δέκα χρόνια. Έτσι οδηγηθήκαμε στη λύση της επανέκθεσης. Διατηρήθηκε το αρχικό μουσειολογικό πρόγραμμα, αλλά με νέα μουσειολογική εκφορά. Μερικές ημέρες το χρόνο οι επισκέπτες παρακολουθούν την εκτροφή των μεταξοσκωλήκων, ενώ κατά τη διάρκεια ολόκληρου του χρόνου μπορούν να «συμμετάσχουν» σε διάφορες φάσεις της τεχνικής διαδικασίας παραγωγής του μεταξιού (αναπήνιση).

Στο Μουσείο Παραδοσιακών Επαγγελμάτων και Περιβάλλοντος, στη Στυμφαλία, επιχειρείται να αναδειχθεί η αλληλεπίδραση της δραστηριότητας του ανθρώπου και του φυσικού χώρου που τον περιβάλλει. Το μουσείο, σύγχρονο κτίσμα σε οπτική επικοινωνία με τη λίμνη, στοχεύει στην περιβαλλοντική ευαισθητοποίηση του κοινού, δίνοντας ταυτόχρονα έμφαση στον προβιομηχανικό πολιτισμό της περιοχής μέσω της χρήσης καινοτόμων πολυμεσικών εφαρμογών.

ΔΙΑΧΕΙΡΙΣΗ

Πριν από μερικά χρόνια το θέμα της βιωσιμότητας των μουσείων δεν είχε καν τεθεί προς συζήτηση· ήταν αυτονόητο ότι, μετά τη δημιουργία τους, την απρόσκοπτη λειτουργία των μουσείων εξασφάλιζε ο κρατικός προϋπολογισμός. Αυτό αφορούσε κυρίως τα κρατικά μουσεία, δεδομένου ότι τα ιδιωτικά ήταν ελάχιστα. Ωστόσο, τόσο τα κρατικά όσο και τα ιδιωτικά μουσεία στην Ελλάδα έχουν πληθύνει, και εδώ και αρκετόν καιρό ο κρατικός προϋπολογισμός δεν μπορεί να αντιμετωπίσει το υψηλό κόστος λειτουργίας τους. Αν σε αυτή την πραγματικότητα προσθέσει κανείς το αξίωμα ότι κανένα μουσείο στον κόσμο δεν μπορεί να είναι κερδοφόρο, το θέμα της βιωσιμότητας των μουσείων, τουλάχιστον όπως τίθεται σήμερα, είναι εξαιρετικά δύσκολη υπόθεση. Στην Ελλάδα, τα μη κρατικά μουσεία έχουν δημιουργηθεί από: α) εύπορους, και συνήθως καλλιεργημένους, ιδιώτες· β) τοπικούς πολιτιστικούς φορείς· και γ) την ίδια την τοπική αυτοδιοίκηση. Και οι τρεις αυτές κατηγορίες φορέων εμφορούνται κατά τεκμήριο από τον ενθουσιασμό της δημιουργίας του μουσείου, χωρίς τις περισσότερες φορές να συνειδητοποιούν ότι την ημέρα των εγκαινίων έχει διανυθεί μόνον ο μισός δρόμος της όλης προσπάθειας. Ο άλλος μισός, που είναι ο σχεδιασμός της λειτουργίας και της βιωσιμότητάς του, κατά κανόνα αγνοείται, κυρίως επειδή έχει υποτιμηθεί. Έτσι, τα περισσότερα τα μουσεία (αν όχι όλα) έχουν σχεδιαστεί δίχως να ληφθούν υπόψη δύο βασικές παράμετροι:

α) Ότι η λειτουργία τους απαιτεί προσωπικό εξειδικευμένο στην πολιτιστική διαχείριση, το οποίο οφείλει να εργάζεται στο (και για το) μουσείο, αλλά και να κατοικεί μόνιμα στην ευρύτερη

περιοχή.

β) Ότι η λειτουργία αλλά και η βιωσιμότητα του μουσείου απαιτούν έγκαιρη αντιμετώπιση, η οποία οφείλει να γίνεται ταυτόχρονα με τον αρχιτεκτονικό, μουσειολογικό και μουσειογραφικό σχεδιασμό.

Η απουσία κατάλληλων οικονομοτεχνικών μελετών, που να αναφέρονται, −μεταξύ άλλων− και στον προϋπολογισμό για τη λειτουργία του συγκεκριμένου μουσείου, έχει δημιουργήσει στον τόπο μας τεράστια προβλήματα διαχείρισης των μη κρατικών μουσείων.

Μετά τη δημιουργία αυτών των μουσείων, με μαθηματική ακρίβεια αρχίζει η «διεκδίκηση» πόρων από τον κρατικό προϋπολογισμό. Η μερίδα του ΥΠΠΟ, όμως, από τον κρατικό προϋπολογισμό δεν έχει καν αγγίξει ποτέ το 1%. Η διαπίστωση αυτή εξηγεί το αδιέξοδο στο οποίο έχουν περιέλθει σήμερα πολλά (μεταξύ τους, και ορισμένα αξιόλογα) μη κρατικά μουσεία.

Το πρόβλημα της βιωσιμότητας των τοπικών μουσείων δεν είναι μόνον ελληνικό φαινόμενο. Στη δυτική Ευρώπη, όμως, αντιμετωπίζεται κυρίως μέσω της περιφερειακής πολιτιστικής πολιτικής, η οποία, έστω και αν δεν είναι σε θέση να καταστήσει τα μουσεία ανεξάρτητα, συνήθως ενεργοποιεί αποτελεσματικά τις τοπικές κοινωνίες, ώστε, ευαισθητοποιημένες, να συμβάλουν στην αποτελεσματική λειτουργία των μουσείων. Στην Ελλάδα όμως, η έννοια της περιφερειακής πολιτιστικής πολιτικής είναι άγνωστη (εξαίρεση αποτελεί η Αρχαιολογική Υπηρεσία).

Με δεδομένα ότι το Υπουργείο Πολιτισμού δεν είναι δυνατόν να ανταποκρίνεται εσαεί σε αιτήματα ιδιωτών για τη λειτουργία και τη συντήρηση μουσείων στην ελληνική περιφέρεια (λόγω του περιορισμένου προϋπολογισμού του, αλλά και των ανειλημμένων υποχρεώσεων του απέναντι σε αρχαιολογικούς χώρους και κρατικά μουσεία), την παντελή έλλειψη περιφερειακής πολιτιστικής πολιτικής στον τόπο μας, αλλά και την αποψίλωση της ελληνικής περιφέρειας από μεγάλο τμήμα του ανθρώπινου δυναμικού της, το Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς έχει προχωρήσει στη διαμόρφωση ενός μοντέλου για τη δημιουργία και τη διαχείριση του δικτύου περιφερειακών μουσείων. Κύρια χαρακτηριστικά αυτού του μοντέλου είναι: α) η άμεση συνεργασία με το ΥΠ.ΠΟ· β) η συνεργασία με την τοπική αυτοδιοίκηση· γ) η συνεργασία με τις τοπικές κοινωνίες· δ) η εξασφάλιση πόρων από μια ιδιωτική τράπεζα· και ε) η εξασφάλιση έμπειρου και υψηλής στάθμης προσωπικού, που αναλαμβάνει τη δημιουργία και τη διαχείριση των μουσείων από το κέντρο.

Σε όλα αυτά τα μουσεία έχουν δημιουργηθεί «πακέτα» εκπαιδευτικών προγραμμάτων, τα οποία διοχετεύονται δωρεάν στα σχολεία, δίνοντας σημαντικά περιθώρια αυτενέργειας στους μικρούς επισκέπτες, αλλά και καθιστώντας τους δασκάλους ξεναγούς στο ίδιο το μουσείο. Παράλληλα, τα μουσεία έχουν καταστεί ζωντανά κύτταρα, καθώς διαθέτουν αίθουσες πολλαπλών χρήσεων που στεγάζουν ποικίλες πολιτιστικές εκδηλώσεις.

Η λειτουργία των μουσείων, πέραν της τυπικής διαχείρισης, περιλαμβάνει τη συντήρηση των κτηρίων αλλά και των συλλογών, τη συγγραφή, έκδοση και συνεχή ανανέωση των σχετικών εντύπων, τη δημιουργία και ανανέωση των πωλητήριων, τη μέριμνα για την προβολή τους σε τοπικό, πανελλήνιο και διεθνές επίπεδο, τη δημιουργία και την ανανέωση εκπαιδευτικών προγραμμάτων, την οργάνωση πολιτιστικών εκδηλώσεων, τη σύνδεση με αντίστοιχα μεσογειακά και ευρωπαϊκά μουσεία, την επανέκθεση και ανανέωση των συλλογών, και τέλος τη λειτουργία των κυλικείων των μουσείων. Σε συνδυασμό και με την αναγκαιότητα για στελέχωσή τους από

εξειδικευμένο ανθρώπινο δυναμικό, όλα αυτά απαιτούν ετήσιο προϋπολογισμό πάνω από 450.000 €, για μουσεία των οποίων η έκταση κυμαίνεται μεταξύ 700 και 1.000 τ.μ.

Το ΠΙΟΠ, για να αντιμετωπίσει αυτή τη δύσκολη ─και ελπίζουμε μεταβατική─ συγκυρία, έχει δημιουργήσει ένα διαχειριστικό μοντέλο που αξιοποιεί στον μέγιστο δυνατό βαθμό τη δομή και τη στελέχωση των υπηρεσιών του, οι οποίες εδρεύουν στην Αθήνα. Το μοντέλο έχει λάβει κυρίως υπόψη την αδυναμία στελέχωσης των μουσείων από τις τοπικές κοινωνίες, αλλά και το υψηλό κόστος λειτουργίας τους. Τα μουσεία δεν ανήκουν στο Ίδρυμα, ούτε στην Τράπεζα. Η κυριότητά τους ανήκει στην τοπική αυτοδιοίκηση ή στο κράτος. Το Ίδρυμα χρηματοδοτεί τη σχετική έρευνα αλλά και τις μελέτες (τεχνικές, μουσειολογικές, μουσειογραφικές), οι οποίες στο σύνολό τους κυμαίνονται κατά κανόνα κοντά στο 1.000.000 € για κάθε θεματικό μουσείο. Φροντίζει για την ένταξη των έργων στα Κοινοτικά Πλαίσια Στήριξης, ως φορέας δημιουργίας και λειτουργίας των μουσείων, και κατ' επέκταση αναλαμβάνει τη χρηματοδότηση και την ευθύνη λειτουργίας του μουσείου για 50 χρόνια. Προφανώς, η ευθύνη και το κόστος της λειτουργίας και της συντήρησης αυτών των μουσείων είναι πολλαπλάσια από τις ευθύνες και το κόστος της δημιουργίας τους. Γι' αυτό και οι δεσμεύσεις του Ιδρύματος είναι πολύπλοκες, πολυδάπανες, μακροχρόνιες. Η επιλογή του αυτή, όμως, στηρίζεται στην πεποίθηση ότι τέτοιου είδους δεσμεύσεις συνιστούν ουσιαστική και μακροπρόθεσμη στήριξη στον πολιτισμό. Οι δράσεις των μουσείων του δικτύου του ΠΙΟΠ, δηλαδή η διαχείριση, η λειτουργία, ο προγραμματισμός δραστηριοτήτων και ο απολογισμός, ελέγχονται από Επιτροπή Παρακολούθησης, στην οποία καθοριστικό ρόλο έχει το Υπουργείο Πολιτισμού, δεδομένου ότι η Επιτροπή απαρτίζεται από δύο εκπρόσωπους της τοπικής αυτοδιοίκησης ή του κράτους, δύο εκπρόσωπους του ΠΙΟΠ και τον εκπρόσωπο της αρμόδιας Διεύθυνσης του ΥΠ.ΠΟ.

Όλες οι υπηρεσίες του Ιδρύματος υπηρετούν την εύρυθμη λειτουργία του δικτύου των μουσείων. Η Υπηρεσία Μουσείων επιβλέπει και συντονίζει τη λειτουργία τους και την προβολή τους. Παράλληλα, η Υπηρεσία Εκδόσεων και η Υπηρεσία Έρευνας και Επιστημονικών Εκδηλώσεων λειτουργούν υποστηρικτικά στο έργο των μουσείων. Ταυτόχρονα, οι ίδιες αυτές υπηρεσίες έχουν ευθύνη για τα εκπαιδευτικά προγράμματα, τις εκδόσεις και τις πολιτιστικές εκδηλώσεις, που πραγματοποιούνται στις αίθουσες πολλαπλών χρήσεων και χρηματοδοτούνται επίσης από το Ίδρυμα. Η συντήρηση των κτηρίων και η σωστή διατήρηση των λειτουργικών τους χώρων, μαζί με την επίβλεψη και διεκπεραίωση όλων των διαδικασιών των σχετικών με την κατασκευή των νέων μουσείων, καλύπτεται από την Τεχνική Υπηρεσία του Ιδρύματος, στελεχωμένη από μηχανικούς της Τεχνικής Υπηρεσίας του Ομίλου Πειραιώς. Η οικονομική διαχείριση των μουσείων παρακολουθείται εξονυχιστικά από το λογιστήριο του Ιδρύματος. Από το κέντρο, επίσης, καλύπτονται οι ανάγκες για διοικητική και γραμματειακή υποστήριξη, ενώ η νομική υποστήριξη εξασφαλίζεται από τον Όμιλο Πειραιώς.

Στα κατά τόπους μουσεία απασχολείται μόνο προσωπικό καθαρισμού και εξυπηρέτησης των επισκεπτών, αλλά και προσωπικό συντονισμού του όλου έργου, το οποίο αποτελεί και ένα είδος συνδέσμου με την τοπική κοινωνία..

Το δίκτυο αυτό, το οποίο ελπίζουμε ότι θα συμπληρωθεί με άλλα τρία μουσεία, δείχνει να στηρίζεται σε ένα πετυχημένο μοντέλο βιωσιμότητας αλλά βεβαίως δεν παύει να έχει τα όριά του. Οι οικονομικές δυνατότητες αλλά και οι στόχοι του Ιδρύματος είναι σαφές ότι δεν επιτρέπουν την

απεριόριστη επέκταση του δικτύου. Ωστόσο, η υιοθέτηση ενός αντίστοιχου μοντέλου από την πολιτεία –σε συνεργασία με άλλους εύρωστους οικονομικά φορείς– θα αποτελούσε ίσως διέξοδο για την επιβίωση των περιφερειακών μη κρατικών μουσείων.

Το μοντέλο λειτουργίας που έχει υιοθετήσει το Ίδρυμα δεν υπάρχει καμιά αμφιβολία ότι συμβάλλει στην ανάπτυξη του αγροτικού χώρου, αναδεικνύοντας την παραδοσιακή τεχνολογία και τη βιομηχανική κληρονομιά κάθε περιοχής. Συμβάλλει επίσης στην αειφόρο ανάπτυξη, όμως μόνον επειδή μια τράπεζα, εν προκειμένω η Τράπεζα Πειραιώς, ενστερνίστηκε το όραμα του Ιδρύματός της και εξασφαλίζει για πενήντα χρόνια (δεσμευμένη απέναντι στην Ευρωπαϊκή Ένωση) τη χρηματοδότηση και την υποδειγματική λειτουργία των μουσείων του δικτύου της. Κατά τεκμήριο, το δίκτυο έχει συμβάλει αποφασιστικά στην ανάπτυξη του χώρου όπου βρίσκεται το κάθε μουσείο. Χαρακτηριστικά αναφέρεται ότι το 1986 οι επισκέπτες που διανυκτέρευαν στη Δημητσάνα δεν ξεπερνούσαν τους 1.000 τον χρόνο. Το Υπαίθριο Μουσείο Υδροκίνησης εγκαινιάστηκε το 1997. Μετά τα τρία πρώτα χρόνια λειτουργίας του, οι επισκέπτες στο μουσείο ανέρχονταν σε 45.000 άτομα κάθε χρόνο. Καινούργιες ξενοδοχειακές μονάδες, ταβέρνες, εστιατόρια, καταστήματα, έχουν δημιουργηθεί για να εξυπηρετήσουν τους επισκέπτες. Παράλληλα, οι δραστηριότητες αυτές έχουν ξαναφέρει τους κατοίκους στον τόπο τους, το χωριό σχεδόν ολόκληρο έχει αναστηλωθεί. Το μοντέλο αυτό λειτουργίας των μουσείων έχει αρχίσει να απασχολεί ακόμη και διεθνείς οργανισμούς, οι οποίοι επιδιώκουν να συμβάλουν στην ενεργοποίηση εύρωστων οικονομικά οργανισμών άλλων χωρών, ώστε αυτοί να «υιοθετήσουν» μακροπρόθεσμα μουσειακούς χώρους ή πολιτιστικές δράσεις στην περιφέρεια.

Είναι ένας φιλόδοξος στόχος, αλλά όχι ανέφικτος. Πολύ πιο δύσκολη δείχνει να είναι η ευαισθητοποίηση των κεντρικών κυβερνήσεων, οι οποίες οφείλουν να κατανοήσουν ότι η λαϊκή κληρονομιά μπορεί να συνεισφέρει αποτελεσματικά στην αειφόρο ανάπτυξη του αγροτικού χώρου, άλλοτε συνδυασμένη με τη συνέχιση της αγροτικής παραγωγής, και άλλοτε χωρίς καν αυτή τη συνέχεια. Η έντιμη (χωρίς ωραιοποιήσεις) ανάδειξη της πολιτισμικής κληρονομιάς του μπορεί να στηρίξει έναν αγροτικό χώρο στην αναπτυξιακή πορεία του, η οποία, πριν και πάνω απ΄ όλα, θα επιτρέψει την παραμονή των κατοίκων της περιοχής στον τόπο τους.

PANEL

HOW CAN WE RE-ESTABLISH THE LINK BETWEEN RURAL HERITAGE AND SUSTAINABLE DEVELOPMENT, FOR THE BENEFIT OF PRESENT SOCIETY?

INTERVENTIONS BY

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It is more than ten years that an increased general concern has turned towards changes in rural areas (Roger 1995) and by now its intensity has reached such a high level that they cannot be regarded any more as marginal factors of socio-economic and political changes (Ilbery 1999). The reasons of this elevated attention towards socio-economic changes undergoing in rural areas perhaps can be revealed by finding answers for the following questions: Who are those people finding the issues of 'countryside' and rural areas important? Who are those people caring so much for the development of villages and for what reasons are they doing so? For whom and at what price is rural development a very important issue? For local inhabitants hoping for higher incomes and better local services? For urban citizens spending their leisure time in rural environment longing for the idyll of rural life? For landowners (farmers) running a prospering rural enterprise? For a competitive small or medium-sized enterprise finding better circumstances in rural areas than in big cities? Or for an industry-sized manufacturing agricultural plant? Or for local pensioners hoping for better social care services and cheaper life in their peaceful and quiet rural environment? This list could be further continued proving that rural development requires reconciliation of interests from different actors. Depending on whose interests are more strongly enforced and which social group can more efficiently articulate its own interests the different regions may vote for different development alternatives and all these make differences between rural areas as a consequence.

But first of all let us find out a proper interpretation for terms as 'rural', 'rurality' and rural space/area' in international and domestic scientific literature and the terminology system of the European Union's regional and rural development policy.

And now a definition should be provided on the meaning of such expressions as rural, rurality and rural space/area but unfortunately although we can describe them but – even if it is necessary – we cannot formulate an exact definition and even the leading authors of international scientific literature are rather describing these things than giving a short definition on them. The dictionaries of the English language specify the meaning of the term 'rural' as everything that is 'non-urban', but this is an over-simplification as rural space means more than things we define as non-urban space (Ilbery 1999).

‘In fact 'rural' is a chaotic term made disputable by the parameters describing rural space. Places, spaces, territories and lifestyle, they are just a few things researchers attach to the concept of rural' (Ilbery 1999, 2). Rurality has become a social category and rural is a common indicator of historic, ethic and cultural values which people living in these territories can understand and interpret for themselves (Little and Austin 1996). Despite there does not exist an exact definition the meaning of the term 'rural' in European countries is quite homogeneously interpreted (Moseley 2003). Clout simply states that the meaning of the term 'rural' is very difficult to be specified and almost impossible to qualify it. But for all that it is him who categorizes rural areas into three distinct types emphasizing at the same time that rural and urban spaces are getting more and more intermingled and we can distinguish only the different degrees of their intertwinement which difference can be re-evaluated over and over again because the urban-rural relationship system itself is a very complex and very dynamic phenomenon (Clout 1993).

The simplest Hungarian translation of 'rural' which is the most widely used by Hungarians is 'vidéki' (provincial) and everything is 'vidéki' that is non-urban but we also may refer to it as 'falusi' (village-style). Thus, the Hungarian version of the term rural is over-simplified and even its meaning differs from the original one as the Hungarian word 'vidéki' (provincial) has some pejorative taste. We label everything with the word 'vidéki' not originated from the capital city, we say 'vidéki' for everything that is not from the city and we also attach the attribute 'vidéki' to everything that is retarded or old-fashioned. A visitor may say 'I go down to country' even if his destination is the city for Miskolc for example. I share the opinion of Teréz Kovács who disagrees with adaptation of the everyday language use of 'vidéki' into scientific terminology (Kovács 2002). The term 'rural' neither reflects the exact meaning of the aforesaid 'vidéki' therefore I would recommend the use of 'rurális' (rural) instead. Perhaps the 'falusias' (village-style) expression is standing the closest to it in meaning but the use of this latter one is not fully appropriate because areas labelled as rural may include small towns as well.

For the meaning of the Hungarian word 'vidék' we can find the English equivalent as 'countryside' in the dictionary which word in geographical sense means a territorial unit of not urban but rather a village style territory and landscape standing very close to nature. We, Hungarians have no other word for this therefore if we say 'milyen szép vidék (What a nice countryside)' the English uses the word 'countryside'. (However while the word 'development' has two Hungarian equivalents such as 'fejlesztés' and 'fejlődés' both English words 'rural' and 'countryside' have only one and the same Hungarian equivalent: 'vidék').

Rural as an attribute perhaps the most frequently is followed by the word space in the geographers' terminology, by society in the sociologists' by development in the policy-makers and by sustainability or landscape values in the ecologists' terminology. Starting from the 1980s rural researchers have been focusing more and more intensively on localities which indicates an increasing role of socio-spatial character and even a wider approach was applied in researches as they were concentrating on studying changes deviating from the desirable trends of development. There are also differences in the interpretation of the term 'rural area' between different authors. Halfacree for example differentiates three phases in rural researches which also mark the different periods of rural researches. By his interpretation the first phase is when on the grounds of some survey data, rurality indexes and various statistical data a rural area is typified. In the second phase a rural area is identified on the basis of its socio-cultural features and the third phase, which mostly can be dated back to the 1990s, is when in the majority of researches rural areas were approached from the point of locality (Halfacree 1993).

The definition of rural spaces on socio-cultural basis depends on the inhabitants' socio-cultural characteristics and on their living environment and according to this approach population density influences self-control and behaviour. While this also meant a dichotomy in urban-rural relation researchers recognized the different levels and continuity of this relation (Duncan & Reiss in Halfacree 1993). Pahl (1970) in his work warns that much higher attention should be focused on the inhabitants of rural spaces than rural spaces themselves.

The third interpretation of rural spaces emphasizes the role of locality. Halfacree says that rural locality may exist only in case if we accept as a basic principle that there are structures that are

bound mainly to local level and these structures are clearly separated in urban and rural environment. What are the things that make a rural locality this is the question that should be cleared. One but only one of its constituents is agriculture but it also can be a competitive sector and another may be the new role of rural area in economy. Focus should be concentrated on locality because a general definition of rural area (countryside) would blur the significant differences within rural areas so we cannot stop at city-countryside separation but must concentrate on the specific features of rural areas so that the diversity of rural areas could clearly be seen and its importance would not be obscured. Rural areas make sense only in case if not locality itself is emphasized but rather its social utilization (Halfacree 1993).

Rural areas are differently interpreted by the representatives of conservative romanticism, modernism and post-modernism.

The representatives of conservative romanticism since the second half of the 19th century until now have been on the opinion that villages symbolize originality and purity (Illés 1993). For the 'romantic-minded' 'rural' means nature, fresh air and simplicity and countryside itself embodies the nostalgic past the age of simplicity and purity. '[idézet] In this anti-urban tradition cities meant ferocity, the empire of instincts while countryside symbolized everything that a city was not capable for: rustic peace and quiet, an escape, a shelter from the world full of dirty industries and profit-greedy businesses.' (Halfacree 1993, 417). The social approach of rurality leads us most easily to the 'rural idyll' formulated by the 'romantic-minded'. It was them who regarded English countryside as a model to follow and proceeded from a positive image of rural lifestyle depicting an idealized pattern of society which is harmonic, healthy, secure, peaceful but at the same time refuses everything that is considered as modern (Ilbery 1999). The media and some marketing campaigns are trying to transmit a false image about rural in a similar manner. 'Rural idyll' has originated from the English countryside where the very similar to the urban society of villages only slightly changed by the passing time where spending leisure time in the country and the utilization of rural cottages for such a purpose look back to centuries of tradition. However this is not true for France as the French were less were fond of living in the countryside and rural idyll had no cultural traditions and it was mostly German, Dutch and English immigrants who made them discover the joy of living in the country as they were happy to settle down and live in the rural areas of France (Plet 2003).

The myth and idyllic image of village life is merely a nostalgia about the past and a kind of escape from 'modernity' (Little–Austin 1996). The idyllic image of rural society may be described by such words as simplicity, purity and traditions but rural society involves difference and its treatment as well. It is their research what may be expected from post-modern studies (Philo, 1993). It is a fact that difference due to the more locked structure of rural communities becomes very hardly or slowly obvious, it is more difficult to be perceived or felt but it is still there. Modernity and post-modernity are bound to different periods; modernity is a dominant social form of western post-renaissance while post-modernity requires a new social order.

Rural areas constantly change on the wide scale palette of social, environmental and political factors. Changes have speeded up during the past years and rural areas became diversified in the advanced market economy as well.

For the specification of the criteria of 'rural space' low population density is the most widely

accepted and this involves the space of scattered settlements including villages and cities but how 'low' low density is and how 'small' small (town) is have not been specified yet (Moseley 2003).

Moseley agrees with and verifies the criteria of population density and emphasizes them as follows:

- "the fact that all rural people, and many of the economic, social, political and cultural activities associated which are relevant to their well-being, are by definition located in isolated buildings or in settlements that are both small and widely separated;
- the fact that the wide expanses of land that necessarily separate them are subject to a mass of powerful and competing demands and pressures as agriculture and other forms of land-extensive economic activity are compelled to restructure; and
- the fact that an increasingly prosperous and 'space hungry' urban population, in a variety of ways and for a variety of reasons, both to those small settlements and to the wide expanses of land that separate them." (Moseley 2003, 2).

Indeed, all the three 'facts' of Moseley are in close correlation with low population density therefore we can proceeded from them but due to their differing socio-economic, historical and political background different rural areas have very different characteristic features.

Although rural society and economy have undergone very profound changes it is still the 'land' that remained the specific indicator of rurality. In Great Britain in 1988 a research funded by the Economic and Social Research Council (ESRC) established the theses of 'differentiated rural area' and investigated the characteristic features of their types (Murdoch, J et al. 2003). Starting with the late 60s and the early 90s changes in rural areas were intensified by preparations for CAP reforms and then even by the reform itself as extensification, the extension of land use methods, the diversification of rural economy, the enlargement of environmental and nature conservation areas all transformed rural areas and led to uneven development as a result.

In a wider context greater care should be taken for the elements influencing the development of the overall region – such as economic, socio-cultural, environmental, political and institutional spheres of interest – for a well established distinction among the different types of rural areas. The diversity of economy originating from changes in land use, such as agriculture, mining and their related activities, should carefully be taken account as their changes or lowering intensity may seriously threat the subsistence of local people. At the same time those industrial and mostly servicing activities should be taken into consideration which may take over or extend the activities and productive capacities of traditional rural economy. In several cases socio-economic factors comprise such elements as rural backwardness, under-employment, low incomes, ageing population and the rising land property prices to such a high level which makes new home-building impossible for the locals. And finally such conflict situations may arise between locals and newcomers (Murdoch 2003) which may work against the current development trends. The utilization mode of environment which may either be manifested by conflicts between agricultural land use or leisure facilities or even land reclaiming may also be a differentiating factor of rural areas. As the fourth differentiating factor political and institutional lobbies are emerging having key role in the reconciliation of top-down and bottom-up policies and in the mobilization of local actors for participating in local development projects. These four aspects are not covering everything

necessary for specifying all the types of rural areas but may assist to the definition of new categories. The above-mentioned statements may be of help in recognizing the wide-scaled diversity of rural areas and that gathering information and in clarifying their nature requires complex researches.

In the 90s in conformity with the European Community's regional and rural development policy the concept of rural and the problems of rurality were more intensively studied by geographers, sociologists and experts of regional development and planning and the Hungarian attempts for the definition and the delimitation of rural areas were also harmonising with the European Union's regional and rural development policy.

In Hungary the most widely accepted definition for rural area and settlement is as follows:

- rural/provincial settlements are to be regarded as such having no urban rank or even if they have their population number is below 10 thousand,
- rural areas are such regions (micro-regions) to be regarded where the percentage of non-urban population is exceeding the value of 15% (Dorgai 1998).

The past fifteen years brought such changes for rural areas which would have been worth for profound and intensive research by analysing the motivating factors and the spatial impacts of these changes as not only regional differences, the east-west development slope became perceivable after the regime change but also the strongly differentiated development of rural areas as well (Momsen–Kukorelli Szörényi–Tímár 2005).

This differentiated development of rural areas is emphasized by Teréz Kovács as well and as by her opinion the number of empirical researches on the different types of rural areas is insufficient she based on the experiences of the more than 10 years old transition processes sets up three categories of rural areas defined by Clout where the criteria of definition are dominated by social features (Kovács 2000). They are as follows:

- prospering rural areas,
- lagging rural areas,
- depopulating rural areas.

Although I agree with these three categories and they certainly exist in reality as well but Hungarian rural world is even more differentiated. Of these categories the type of rural areas consciously striving for preserving their environment is missing which is be them prospering or lagging, be inhabited by immigrants or natives they still do their best for preserving their environment, their economy is characterized by sustainability, diversification and has such priorities as for example the sustainable development of tourism and the protection of environment.

Even the above-mentioned facts do show that in some countries the demand for the definition of rural areas and for the distinction of the different types of rural areas increased in such a period when regional policy increased the subsidization of peripheral areas, when CAP, the Community's agricultural policy needed to be changed, to be reformed and when rural areas were eligible for support not only by the right of their agricultural production. In some member states of the Community also this was the time when sociologists, geographers, economists and regional policy-

makers started to investigate rural areas at a greater intensity. To formulate an exact definition on rural areas due to the existing historical, environmental, social and economic differences among countries is possible only by using very simplified indicators. This is the reason why terms and categories associated to rural areas are interpreted in different ways in different countries.

The European Community's regional and agricultural policy (CAP) both drew the general attention towards the issues of rural areas. The European Regional Development Fund founded in 1975 was in service of the European regional policy, the development of settlement network and infrastructure, the introduction of a well-prospering regional economy and the equalization of regional disparities. The development of regional economy had its harmful effects on rural areas an indirect way. The economic vitalization of regional centres and industrial concentration and restructuring associated with it resulted in sprawling urban centres and the grants and benefits allocated for the management of unemployment issues also had been concentrated in these urban centres. Aids and benefits designated to rural areas were allocated only by marginal principles of the state budget and out-migration on the one hand accelerated the ageing process generating in this way a bunch of social problems and on the other hand resulted in a concentration of land properties making in this way a great number of agricultural jobs redundant. Thus, the realization of the goals and the strengthening of regional economy had harmful impacts on rural areas as due to the above-mentioned out-migration process the number of jobs dropped further stimulating the out-migration of economically active population and this further contributed to the depopulation of rural areas having ended up by now in the erosion of population.

It was the 'The Future of Rural Society' bulletin that drew attention for the harmful impacts of regional development programmes on rural areas and also pointed out the nature of these harms made in their ecology, society and economy and underlined the importance of stopping these harmful processes (European Commission 1988). Common Agricultural Policy (CAP), exactly the same programme designated for the providing support and assistance for the inhabitants of rural areas, was the other source of harms. But how could it happen that this assistance policy had just the opposite effect on rural areas it was originally made for?

The Community's agricultural policy was originally set up since the Community's date of foundation in 1962 until the mid-1980s to concentrate on safe and sustainable food supply. This nearly 25 year period can be described as a productivism focusing in food production and its quantitative growth. The three characteristic features of this phase were intensification, concentration and specification and their impacts on rural areas opened the way towards post-productivism agriculture and rural development.

Intensification can be measured by the amount of invested capital, by the amount of chemicals chemical fertilizers used and of goods produced 1 hectare of agricultural land. Its impact can be perceived by the increasing automation/mechanization degree of production and by the application of biotechnological developments. Its further impacts may be monitored by increasing energy consumption resulting in environmental damages and over-production.

Concentration is the next feature meaning in general the concentration of farm households which brings about a year by year growth in farm size and a falling number of landowners. The relations between agricultural lands and food processing industrial plants tighten and their inter-dependency

will come out as a final result. Specialization is the third major feature of this phase meaning the specialization of farm households i.e. fewer sorts of products made in farms on the one hand and the specialization of labour on the other hand. By grouping farm households in space we can identify more and more specialized and more and more differentiated agricultural regions. Productivist agriculture opened a direct way to the industrialization of the sector. However this industrialization-minded attitude forced farmers to pursue an environment-killer farm management policy instead of sustainable farming. The intervention of the state reduced the risks of one product based specialization and guaranteed prices urged farmers for increasing their production volume while the applied new technologies also increased the volume of goods produced and reduced risks at the same time. The growth of production and of average crop production can be achieved by using higher amount of energy, chemical fertilizers and chemicals damaging in this way natural water resources and the whole environment as a final result. These negative externalities put an end to the attractive appearance of the countryside and are clearly discernible by the deterioration of rural environment and by the fading beauty of rural landscape.

By the mid 80s the productivism had resulted in an overproduction of foods and by an increasing pressure of agricultural policy on EEC budget as more than 50% and once (1983) nearly 80% of the EEC budget was allocated for funding common agricultural policy. The problems arising from the over-production of food raised conflicts in foreign policy as well as food exporting countries by the support of the USA demanded from the EU to moderate the highly protectionist measures of its common agricultural policy.

These trends of foreign and domestic policy had practically put an end to the productivist phase by the mid-80s and gave a start to the transition into the post-productivist phase introducing crop yield decrease as one of its policies. Although both phases can be characterized by strong state intervention but the transition into the post-productivist phase was jointly forced by the internal conflicts of the EEC, by the GATT liberalization agreement in the world trading of agricultural products enacted in 1993, by Agenda 21, and by the Earth Conference in Rio de Janeiro in 1992. The reform of the Common Agricultural Policy (CAP) enacted in 1992 was the first result of this transition period and so far it has been followed by a series of new reforms.

Although the transition phase is marked as a separate one it should be noticed that it has not replaced the earlier productivism but rather extended it as this latter one has both the features of productivism and post-productivism (Ilbery–Bowler 1999). These two systems are spatially getting more and more separated both on regional and national level which further increases the development differences in production during the transition phase and the development gap among rural areas. Now what are the most characteristic features of this transition phase? It is easy to find them as we are to take only the opposite features of the productivism, such as extensification instead of intensification, dispersion, polarization instead of concentration, diversification instead of specification. Besides starting these processes an increasing importance is attached to environmental issues, landscape conservation and maintenance as well as the new land use methods. The shifting of priorities creates new types of farm households. They can be classified into three different groups (Marsden et al 1989):

- The group of farmers manufacturing their traditional products at industrial scale: they are

capable for returning their capital and labour force into production and by utilizing the results of biotechnological researches they can also maintain or start-up profitable, innovative and market-oriented economy.

- The group of farmers suffering from insufficient capital resources: they invest their labour force into other profit-making activities; structural diversification is typical for this group.
- The group of 'survivors': they maintain traditional farming activities with low capital resources therefore they have minor importance for agricultural economy.

By OECD nomenclature: Rural development is ... "a wide-scaled term incorporating every important element concerning the living conditions of rural people and rural places ... including education, health services, housing and habitability, public services and their infrastructural background, cultural heritage, management and governance capacities and even general economic and sectoral issues' (OECD 1990, 23).

By Kearney's definition rural development is a multidimensional process aimed at integrating economic, socio-cultural and environmental objectives in a sustainable way.

Moseley interpreted rural development as follows: „a sustained and sustainable process of economic, social, cultural and environmental change designed to enhance the long-term well-being of the whole community". (Moseley 1996, 20).

A definition of American rural development formulates its idea as follows:

"... the goal of rural development is to improve the competitive positioning of communities and regions in an increasingly competitive environment. Not all communities can be equally competitive at all times and not every communitiy will win every time. íif we focus on improving the fundamentals over time, however, rather than a quick turn-around solution, we increase the likelihood that good recruiting, good planning, good development of local talent, a good strategy, and sometimes just plain luck will combine to generate a success that otherwise would not have happened." (Rural Economic Development 1993, 9).

The above-described changes in rural areas contributed to the formulation of a special European model of rural development in the 90s stressing upon local development by applying the instruments of bottom-up policy.

„[idézet] A helyi fejlesztés több mint az olyan beavatkozások sorozata, melyek a központi politika által szervezettek .... egy olyan alapvető reakció, mely megkísérli elérni az új célokat a fejlesztés folyamatában olyan fogalmakra összpontosítva, mint a multidimenzionalitás, az integráció, a koordináció, a szubszidiaritás, és a fenntarthatóság" (Moseley 2003, 7).

Rural development incorporates three major tasks:

- It should beat off market failures i.e. it should undertake all socially beneficial but non-marketable tasks necessary for managing a scattered settlement system and providing public provision services,
- It should increase local capacities by improving people's skills, their compliance and by enlarging the system of development-oriented organizations,

- It should promote active local actors.

The EU's rural area development model today is not merely a rural development programme, it is more than that; this model now is community-based and called as Community based Integrated Rural Development model (CIRD). It is integrated

- because it is based on equal treatment of development, society, economy and environment-related issues,
- because development projects allow space for 'bottom-up' policy initiatives as local residents by their own resources (including donations) and voluntary work do participate in local programmes and they integrate 'top-down' elements as well into the vertical institutional system as central or regional government mediated policies promote and financial subsidies stimulate development,
- because development is multi-sectoral as all sectors such as public provisional, private and civil sectors are all involved in it,
- because the whole development process is based on a wide-scaled system of partnership and cooperation.

The major features of Community-based Integrated Rural Development (CIRD) are as follows:

1) Locality which means it focuses on micro-regional level.
2) The delegation of responsibilities and power i.e. the enforcement of subsidiarity
3) Emphasizing the importance of local diversity.
4) The coordination of top-down and bottom-up policies i.e. the infiltration of bottom-up initiatives and their integration into the vertical institutional system.
5) The involvement of local communities into the planned process as much as possible.
6) Local identification: promoting the activities of local actors, the exploration and mobilization of social capital, the utilization of local knowledge and practices for drafting and implementing programmes.
7) The necessary knowledge and detailed analysis of local resources for their involvement into local development projects.
8) Increasing the value of local resources through added value ensuring higher security and sustainability for local economy.
9) Increasing the number and capacities of small and medium-sized enterprises.
10) Promoting the new ways of rural area utilization such as the development of rural tourism, the protection and conservation of cultural heritages and their packaging into a product.

It is since 1992 that the European Council uses the conceptual approach of cultural heritage that besides built in environment incorporates cultural landscape, urban structure and industrial, technical and agricultural environment as well. Experts are on the opinion that the basic principle of east-west cooperation will stand on the concept that European heritage can only be common and the identical and different features of heritage should be formulated in local, regional and international

dimensions all, so that they served for the boosting of cultural tourism. This very rapidly growing sector is based just on the differences and diversity of cultural landscapes and cultural identities therefore exploring and emphasizing the differences of cultural heritages and their packaging into a product are tasks to be done as soon as possible (Gagyi 2001).

The connections between rural heritage, local identity and cultural economy in rural areas

During the past twenty years the research of cultural economy became quite popular and mostly in post-industrial societies it is regarded as a new chance for urban development where cultural products, services, i.e. the whole cultural sphere is integrated into the urban development process. Cultural products and services by now have become a rapidly or perhaps even the fastest growing elements of world economy (Enyedi 2005).

To regard local values and local heritages and their cultural elements as a factor of community-based integrated rural development it is necessary to identify and then integrate them into the development process. It is a threat that the value system of globalization does not favour for this process as rural areas, their local value systems and culture may be forgotten, their heritage may fade out or dissipate in the melting pot of globalization.

Globalization may be harmful for local rural economy because as local economy is opening up to the world it also gets exposed to global economic competition. Modern information and communication technologies, the international flow of capital and strong multinational firms are all pressuring and pushing rural economies towards cheaper product prices and this pressure is further increased by the weakness of social and environmental control and by the less powerful enforcement of local interests in rural environment. All these are threatening the economy of rural and principally of underdeveloped areas and through this their whole society, population, the viability and development chances of the given rural area.

The aftermaths of globalization implicate both difficulties and chances by bringing positive and negative changes for rural areas at the same time. How is it possible to turn the harmful impacts of globalization into positive ones, how can we exploit them for our benefit? The above-listed harms of globalization for society and economy can be eliminated by the own means of globalization itself. Now what is needed for that?

Three things at least: the improvement of knowledge, the increasing of creativity and the promotion of local identity.

The opportunities are granted as Internet provides enormous potentials for knowledge acquisition and its use for informal learning offers chances for the knowledge improvement. E-learning is also a means of globalization offering formal and informal learning for the 'curious' and by the elimination of distance one can learn, gather information and further improve his/her own knowledge base not only in his own country but also from distant countries and continents. The acquisition of knowledge increases people's creativity and innovativeness. By using the tools of marketing offered by the Internet the special singularity of locality, the elements and values of local heritage may be transmitted beyond the borders of locality and may popularized for the outsiders as well. By a rational use of the above-mentioned tools of globalization we will be/are capable for exploiting its benefits.

The question is whether community-based sustainable rural development can integrate the new elements of development and local culture associated economic activities. What methods and what measures should be applied so that local culture and the values originating from local culture could be integrated into local development strategy? Three major factors have utmost importance in it (G. Fekete 2005):

- Local people should want changes and they should want them by making profit of their cultural heritage
- Local actors and policy-makers should be armed by the necessary knowledge, creativity and methods for achieving their goals set,
- Local community should be assisted by external and internal supporters.

Rural cultural economy can be traced in several elements of strategies and patterns of implemented local development projects even if the community does not consciously strive for it.

Even from the 90s the rural development concepts and strategies prepared in the member states of the European Union were dominated by local value and resource based strategic initiatives. They focused on local value based development and then on packaging these values into a product just as for example cultural, natural, landscape and architectural heritages are marketed and sold through tourism. This was the period when rural tourism as a development area became very popular. This can be verified by LEADER I and then by LEADER II programmes as all of their regional level sub-programmes had such parts that included the planning and implementation of tourism-oriented projects. All these are parts of rural cultural economy but should be regarded as initial steps only. Four interconnected stages and modes of rural economy can be differentiated as follows:

Stage 1: Initial step when through the strengthening of local identity the elements of rural heritage are assessed and following this identification process local community directly 'sells' them to visitors, tourists by using the tools of local marketing.

Stage 2: A new identity is formulated in the given area which is promoted or rather incited by local organizations, development agencies and local authorities and later on integrated into their development plans., for example just into their local LEADER programme so that it could be sold as a product through the means of tourism.

Stage 3: For further increasing local identity and self-confidence in local actors local development strategies are focusing not only on selling the place for external parties but based on local pride local consumer groups be either local economic, civic groups, official authorities or even members of the local community itself may become consumers of their own products and 'goods' i.e. a selling process starts within the community (selling itself to itself).

Stage 4: The normative capacity of cultural economy emphasizes that the national economic model may be built on regional and local levels, thus global economy may be associated with local protectionism by choosing alternative ways of development. One of these ways could be stressing the importance of local self confidence or community level care. In these cases on local and community levels the 'love for place' feeling turns into dominant element and local culture is re-evaluated (Ray 1998).

Through the intensification of social relations we may reach more and more advanced forms of rural cultural economy but in all cases its realization and packaging into a product goes through the process of marketing and selling the rural space as a product; therefore in all the four stages of cultural rural economy tourism as an intermediary sector has an indispensable role in the presentation of the finished product. Turning cultural economy into an integral part of rural economy necessitates the renewal of local knowledge. Culture should be regarded as local knowledge and its innovation because this is the only way how rural can be 'saleable' and how it can be attract the attention of outsiders (Kneafsey 2001).

Thus, the first step towards creating rural cultural economy should be the promotion of local identity within community and the local uniqueness of the place should be emphasized which can primarily be trademarked by high quality products. Their range may vary from local food through cultural products until any products for tourism including any products of cultural value such as books, films, folk music, folk dance, folk architecture, traditional food, handcraft products and any other products of local knowledge increasing the value of local economy. The efficiency of local social capital, the reinforcing of old connections and the successful building of new may further increase the power of local identity.

The strengthening of local identity may take its source not only from the past or in fact if it did so the place would hardly have any future. Local identity may be a successful factor of development if it is based on heritage, namely on cultural heritage accompanied by local knowledge and creativity. The number of high quality local products should continuously increase and they should be branded locally as possible. An efficient communication method should be established between local residents and external actors. Running a local heritage based cultural economy means the selling of rural areas and their packaging into a complex product (Ray 2000). The term cultural economy emerged for the first time in the 90s but literature used it in association with cities only.

While on the one hand we are witnessing the rise of individualism with breaking up local communities and groups on the other hand we can see increasing chances for halting such processes in the field of culture. New types of cultural genres and institutions are born spontaneously by the restructuring of global-local society and economy. The traditional local public entertainments, village fairs are packed into a new dress and labelled now as festivals breaking out of the circle of local communities and by now they have become one of the most efficient cultural 'infection points' of cities. The classic museums, the so far traditional sites of culture, now for better serving for their noble missions incorporate a series of interactive and visitor attracting elements into their repertoire in an increasing number. The number, the temporal and the spatial concentration of their tasks have increased and they were forced to accommodate to the consumer demands of the new age and at the same time they recognized its science-based life quality improving and skills developing mission.

The focal points of a sustainable rural development strategy mark the major guidelines leading to the sustainable development of rural areas that are linked to the four pillars (social, economic, environmental and cultural) in such a way that they are accompanied by efforts made for the competitiveness of rural economy (Papageorgiou 2007). A sustainable rural area in social end economic sense may only be achieved by increasing population preservation ability and income

earnings as well as by a higher appreciation of rural areas and by their acceptance for living space. Ecological sustainability is the only safeguard of social and economic sustainability as the absence of sustainable society and of well functioning economy would generate unsustainable process in all the four pillars. In short-term and medium-turn perspective only competitive rural economy can guarantee ecological sustainability as the protection of environment itself presupposes that in all sectors knowledge-based and environment-friendly technologies have been introduced and applied in service of ecological sustainability. Thus, the terms competitiveness and sustainability are complementing and not excluding each other. For example if we want to preserve rural areas in ecological sense (nature conservation areas, national parks, landscape protection areas) the latest results of ecological researches should also be integrated into landscape conservation activities; if competitive agricultural production is set as target then it can be achieved by competitive products only; if infrastructure is to be built the latest technologies should be applied and in case of transport development environment-friendly tools and methods may only be applied or followed. Thus, rural areas can only be self-sustaining if urban citizens are not wishing to preserve and cherish the rural idyll but rather if rural areas are made attractive for visitors and liveable for local people by their own contribution and will.

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Intervention by Theodossios Mastrominas, former Senior Official of the European Commission, Culture and Youth

Το ερώτημα που καλούμαστε να απαντήσουμε είναι «Πως μπορούμε να επανασυνδέσουμε τη λαική κληρονομιά με την αειφόρο ανάπτυξη για μια σύγχρονη κοινωνία?»

Αναμφισβήτητα υπάρχει μεγάλος πλούτος λαικής κληρονομιάς, και μάλιστα στον αγροτικό χώρο, σ'όλη την Ευρώπη και παγκοσμίως. Αλλού ζώσα και αλλού ξεχασμένη ή παραμερισμένη λόγω της δήθεν κοινωνικής η οικονομικής εξέλιξης!!! Φυσικά είναι αναγκαίο να τη διατηρήσουμε ζωντανή όπου ακόμη υπάρχει και να την αναβιώσουμε όπου είναι δυνατόν και χρήσιμο.

Κατ'αρχάς, όμως, πρέπει να ορίσουμε το σκοπό της προσπάθειας αυτής. θέλουμε να το κάνουμε απλά και μόνο για μικροπρόθεσμο ή, και το πολύ μεσοπρόθεσμο ώφελος μέσω κάποιας τουριστικής ανάπτυξης? Τέτοια φαινόμενα είναι πολύ συχνά και συνηθισμένα παντού!!!! Και δυστυχώς όχι μόνον δεν βοηθούν τις τοπικές κοινωνίες για μια αειφόρον κοινωνική και οικονομική ανάπτυξη αλλά τελείως σε αντίθετο δρόμο αυτό της απογοήτευσης και σύντομου οικονομικού μαρασμού!!!

Ο σκοπός της προσπάθειας μας πρέπει να είναι πάνω απόλα κοινωνικός και κατά δεύτερη μοίρα οικονομικός.. Όλοι οι τύποι και κατηγορίες λαικής παράδοσης είτε κοινωνικού είτε Θρησκευτικού χαρακτήρα είχαν και έχουν σαν πρωταρχικό σκοπό τη προσωπική και κοινωνική επαφή, τις κοινωνικές σχέσεις, σε κοινωνίες όπου δεν υπήρχε εκ των πραγμάτων άλλη μορφή επικοινωνίας, παρά μέσα από εκδηλώσεις (γάμοι, βαφτίσια, θρησκευτικές εορτές και πανηγύρια, και άλλα) όπου όλα τα μέλη της κοινωνίας εύρισκαν την ευκαιρία να ανταλλάξουν πληροφορίες για τοπικά και μή ζητήματα και να αναπτύξουν κοινωνικές σχέσεις.

Είναι πολύ λίγες τέτοιες αγροτικές (για πόλεις ας μή κάνουμε λόγο) κοινωνίες σήμερα που διατηρούν ακόμη και σήμερα ζωντανά αυτά τα ήθη και έθιμα και αν συνεχιστεί η "εξέλιξη" αι αυτό μέ ταχύς ρυθμούς μέσω της σημερινής "παγκοσμιοποίησης" τότε θα έχουμε χάσει και αυτά τα λίγα εναπομείναντα παραδείγματα. Και ίσως καταλήξουμε, όπως ανέφερα και παραπάνω, σε εξελίξεις κακής, είτε συνέχισης είτε αναβίωσης, αλλά μόνο για τουριστικούς και οικονομικούς λόγους που σύντομα θα οδηγήσουν στο αντίθετο αποτέλεσμα.

Τι κάνουμε λοιπόν? αφήνουμε την "εξέλιξη" να συνεχίσει ακάθεκτα τον δρόμο της με τη δικαιολογία, όπως συχνά λέγεται, ότι αυτή είναι πρόοδος και δεν πρέπει να βάλουμε εμπόδια γιατί πηγαίνουμε αντίθετα στην εξέλιξη?

Φυσικά όχι!!! Πρέπει να προσπαθήσουμε, όλοι μας και φυσικά πάνω από όλα οι τοπικές κοινωνίες με την αρωγή των κεντρικών κρατικών και άλλων φορέων στην σύλληψη και υλοποίηση τέτοιων πολιτικών και μέτρων που να βοηθούν στην επανακοινωνικοποίηση της κοινωνίας και ή δυνατόν μέσα από την προστασία και ανάδειξη της λαικής μας κληρονομιάς. Αν αυτό γίνει κατανοητό και αποδεκτόν από τις τοπικές κοινωνίες θα βοηθήσει, κατά τη γνώμη μου, να αποφευχθούν λάθη του πρόσφατου παρελθόντος, και να οδηγήσουν σε μία σωστή ισσόροπη κοινωνική, πολιτιστική και οικονομική ανάπτυξη διαρκείας ή αειφόρου ανάπτυξης όπως την αποκαλούμε σήμερα. Πολιτικές και Μέτρα που δεν αρνούνται τη σύγχρονη εποχή και όλα τα καλά (ανέσεις) που μας προσφέρει αλλά και που οδηγούν σε επανανθρωπισμό του κοινωνικού ιστού, δηλαδή κοινωνίες που που θα έχουν σαν κέντρο βάρους και πάλι τον άνθρωπο με τις φυσικές πολιτιστικές και κοινωνικές του

ανάγκες.

Στη σημερινή εποχή, της εύκολης μετακίνησης και επαφής και των μεγάλων τουριστικών ρευμάτων, μόνο τέτοιοι τουριστικοί προορισμοί (με τα παραπάνω χαρακτηριστικά) θα μπορέσουν να ελκύσουν και διατηρήσουν το ενδιαφέρον των επισκεπτών τους και έτσι να οδηγηθούν σε μία πραγματική αειφόρον ανάπτυξη για το συμφέρον όλων!!!!

Intervention by Stanislaw Makara, Director, Museum Kresow in Lubaczow, Poland

The notion of the sustainable development ties together concern for the carrying capacity of natural systems with the social challenges facing humanity. That is why, rural areas together with natural resources and architectural and cultural elements should be preserved and they still should contribute to culture.

The preservation of rural cultural heritage and rural identity in contemporary times is extremely difficult for many countries. As a result of globalization in the last few years, one can observe the disappearance of a cultural landscape together with characteristic for architecture spatial arrangements and products of artistic craftsmanship that were made according to traditional techniques and with the use of the local natural resources. It all caused that the landscape value was diminished and that the equilibrium of man and nature was disturbed.

Poland does not differ in this matter from other countries. The additional factor that played a destructive role in the process of disappearance was the time of communism. It was a time when industrialization and mass production were highly promoted which almost caused the disappearance of the craftsmen and traditional crafts. The chain of traditional craftsmen's skills that were handed down from generation to generation has been broken.

In my opinion, the secrets of the craftsmen's skills that were passed from father to son not only contributed to the achievements of generations, but also created so important in the rural communities an inter-generational bond which was expressed through respect to old people and the craftsmen.

Nowadays, one tries to re-establish rural identities, to present and to inform young generation about the traditional skills and rites, to present everything that used to develop a sense of community spirit in their ancestors and determine local craftsmen workshops.

One of the methods to reconstruct rural identities is to create open air museum. Lately, Museum Kresów in Lubaczów has been engaged in scientific research concerning the organization of an ethnographic museum, which is supposed to present characteristic for the region fragment of a provincial street with four farm-houses presenting four nationalities: Poles, Ukrainian, German and Jewish. The organization of an ethnographic museum is supposed to:

1. portray the traditional dwelling-housing
2. portray the multicultural heritage
3. portray the traditional skills connected with the presented communities
4. portray the local traditions and rites.

The ambition of the museum staff is to create a place where the beauty of the architecture, architecture details and objects of the everyday use, made by the local craftsmen with the use of the local natural resources, could be presented. By presenting it, the museum wants to reintroduce local traditions and skills of exploiting local natural resources.

Each of the farm is planning to have a working craftsman workshop. I hope that by it, we will not only portray traditional skills that were so popular in our region, but we will also inspire people to make use of them in the contemporary times. I hope that by portraying how one used to exploit

natural resources we will encourage people to reintroduce old crafts and to reconstruct local material and immaterial identity.

I also hope the reconstruction of traditional activities will be beneficial for the local labour market and will create the link between a man and a local landscape. That it will restore respect for nature and emphasize the link between nature and the life of a man.

All in all, I think that an ethnographic museum should be a place where one can learn not only about tradition, spend a nice afternoon, but it should also be an inspiration for creating social bonds, cooperation, fun, cultivating tradition and passing it from generation to generation since rural areas are important as far as the local community's identity is concerned. What is more, I reckon that cultural institutions like ethnographic museum, but no only them, should not just "be", but by their activities, here I mean e.g. promotion, various publications, TV programmes, Internet, museum lesson, workshops should encourage people to participate in the activates of a cultural institution hence re-establishing the link between rural heritage and the sustainable development.

The question

How one should preserve the local landscape or architecture etc. so that the process of the development of a local community won't be stopped? The example from Lubaczow. How to preserve historic wooden architecture and at the same time improve living standards of the inhabitants?

Intervention by Vanessa Doutreleau, Deputy in charge of scientific programmes and exhibitions, Ecomuseum of Marquèze, France

C'est dans le prolongement de l'intervention de Marc Casteignau que je souhaite intervenir, tentant d'illustrer, au travers d'un certain nombre d'actions de l'écomusée, comment le site de Marquèze, haut lieu du patrimoine rural landais, s'inscrit de fait dans une relation au développement durable.

1. Le site historique de Marquèze

La conservation

Le site historique, inspiré des musées de plein air, est depuis sa création en 1969 un lieu de conservation (biens matériels, immatériels, fongibles), de valorisation et de transmission des savoirs et savoir faire.

Pendant les dix premières années de son existence, l'action majeure de l'Écomusée a été de parler en priorité à la population du territoire de la Grande Lande, et de lui révéler de larges pans de son histoire et de son patrimoine. Dans cette région alors en crise économique, démographique, sociale et culturelle, les maisons, les bâtiments d'exploitation, certains paysages eux-mêmes, renvoyaient à une histoire que l'on s'efforçait d'oublier. On reparlait alors de « désert landais », un siècle après l'esprit de conquête à l'œuvre au début 19ème s., avant la plantation massive des pins, où l'on parlait alors le Sahara français.

S'il est certain que sa création en 1970 est intimement liée à une volonté politique et scientifique de conservation d'un patrimoine, il est également vrai que l'écomusée, au travers de la mise en scène de ce patrimoine, a joué le rôle de révélateur et d'activateur d'une identité landaise (la société de la grande lande à la fin du 19eme s.) et d'une identité paysagère (l'airial), commune à la majeure partie du territoire des Landes de Gascogne. La mise en scène de ce patrimoine a donc permis la reconnaissance d'une forme d'habitat qui était jusque là désertée par ses habitants au profit de constructions plus modernes, notamment dans les bourgs, ou encore dans les villes, pourvoyeuses d'emplois.

Transmission et formation

Au-delà de la conservation du patrimoine bâti, la transmission des savoir-faire, matériels et immatériels, a été et est encore aujourd'hui l'un des moyens par lequel s'opère la relation entre le patrimoine rural et le contemporain :

- au travers des animations et évènements festifs qui ponctuent la saison, qui sont autant de moments de loisir que d'apprentissage et de réinventions des traditions (cuisine, lessive, tissage, ou encore savoirs autour des plantes médicinales …).
- au travers d'ateliers, de stages (ex : fabrication du torchis, restauration du petit patrimoine), voire de chantiers d'insertion. Ces animations sont le résultat de la volonté de sauvegarde du « petit » patrimoine, discret mais présent dans le paysage du quotidien des habitants (fours à pain, lavoirs, moulins, petites chapelles …).

A partir de ces savoir-faire accumulés, le Parc naturel régional s'appuie sur l'Écomusée pour engager des actions de restauration de petits édifices, de formation des particuliers ou d'artisans aux méthodes traditionnelles de construction.

Ce « petit » patrimoine et les modes de construction favorisant l'emploi de produits traditionnels comme la chaux ou le bois dans la restauration des bâtiments, sont aujourd'hui un enjeu considérable pour la préservation de savoir-faire et plus largement de l'identité d'un territoire soumis à des pressions importantes de développement urbain. Ils s'inscrivent dans une démarche de développement durable, où les techniques de construction du bâti ancien sont réutilisées pour une réinterprétation dans le bâti moderne.

Expression artistique

Au delà du musée, Marquèze est un site culturel qui accueille les visiteurs, certes, mais c'est aussi un lieu qui accueille des artistes pour une résidence de création. Plasticiens, photographes, peintres, musiciens, cinéastes, chorégraphes, conteurs se sont succédés depuis dix ans pour entamer avec le patrimoine conservé ici un dialogue qui se traduit par des œuvres pérennes ou éphémères. Ces actions artistiques sont d'abord un média entre le patrimoine rural la société contemporaine ; certaines d'entre elles interpellent directement le visiteur dans sa relation au monde, ou l'amène par une démarche sensible à s'interroger sur la fragilité de l'environnement. Parmi les dernières installations, des interventions réalisées autour de la tempête (empreintes en argile d'arbres tombés sur le site de Marquèze par Béatrice Di Giacomo, ou encore collectage de paroles de tempête et mise en images par Jakes Aymonino).

2. Le Pavillon de Marquèze, un musée des temps présents

Inauguré en mai 2008, le Pavillon de Marquèze est un outil complémentaire du site de Marquèze qui rassemble des espaces d'expositions (permanente et temporaire), auditorium, réserves pour les collections et locaux techniques nécessaires au bon fonctionnement d'un musée. Pour faire vite, il est une vitrine du Parc Naturel régional, dans son contenu mais aussi dans sa forme ; modèle d'architecture durable (Haute Qualité Environnementale-HQE©) inspirée d'une architecture vernaculaire et moderne, il utilise, dans son fonctionnement et ses matériaux, la ressource locale, tel que le pin maritime.

Les expositions sont également un média permettant de comprendre le territoire et ses enjeux au travers du patrimoine rural. L'exposition « S.O.S » bien sûr, mais également l'exposition permanente. Je ne reviendrai pas sur « S.O.S », mais on peut également s'appuyer sur l'exposition permanente pour illustrer notre propos. L'exposition permanente retrace deux siècles d'aménagement du territoire dans les Landes de Gascogne jusqu'à aujourd'hui.

L'aménagement de l'espace, et la transformation régulière des paysages explique en effet en grande partie l'histoire des Landes de Gascogne.

Le parcours d'exposition aborde cette histoire en suivant les mutations successives des paysages. Immergé dans ces grands paysages changeants le visiteur franchi les différentes étapes qui ont construit le territoire d'aujourd'hui. La dernière « étape », l'Assemblade, telle un point d'orgue de la visite, convie les visiteurs à exprimer, par l'outil multimédia, leurs attentes et leurs priorités pour construire un développement « harmonieux » des territoires.

Les attentes individuelles sont confrontées aux choix de la collectivité des autres joueurs et l'Assemblade, sous une forme ludique, initie ainsi une démarche citoyenne.

Pour conclure:

Aujourd'hui, avec près de 80 000 visiteurs en moyenne chaque année, Marquèze représente aujourd'hui le pôle touristique majeur du Parc naturel régional des Landes de Gascogne autour duquel s'est structurée une large part de l'activité de loisirs de la région.

Cette activité économique s'est bâtie sur des principes fondateurs de connaissance, de conservation, de médiation du patrimoine et de sa société, dans le respect des valeurs d'un tourisme citoyen. Cette démarche innovante trouve son prolongement aujourd'hui avec le développement de l'écotourisme dans ce territoire.

Cette aventure culturelle a été à l'origine de l'attention portée par les habitants à leur patrimoine bâti, modeste, fragile, mais qui leur est familier car intégré à leur cadre de vie.

Aujourd'hui, près de 40 ans après sa création, on peut dire que Marquèze incarne une forme de relation entre le patrimoine rural et les enjeux de la société contemporaine ; plutôt que de lien, je préfère parler de relation, terme qui induit l'idée d'interaction. En effet, les questions posées par l'écomusée (au travers des expositions, des évènements artistiques et festifs etc.), sont aussi celles qui nous sont posées en tant que citoyens. C'est pourquoi j'insiste sur l'idée de relation, car c'est bien la société d'aujourd'hui qui construit le patrimoine rural de demain. Et c'est peut-être en regardant le patrimoine rural (et ce qui tient lieu de patrimoine en général) comme étant sans cesse en devenir et sans cesse réinventé que la société contemporaine (visiteurs de nos musées, citoyens, habitants de nos territoires), pourra être le lien le plus tangible demain, entre le développement durable et le patrimoine rural.

Intervention by Zsolt Sari, Chief Curator & Secretary for scientific affairs, Hungarian Open Air Museum

Some examples of village tourism in the context of the sustainable development and cultural heritage of rural society

The process of "elimination of agriculture" takes place worldwide with the consequence of a fast depopulation of rural towns and villages. We observe an asynchrony in this development in Hungary: rural population does not decrease considerably; however, this rural population has little to do with farming traditions. We observe parallel to this development a renaissance of certain elements of vernacular culture, which cannot be linked to the rural society's ambition to reach middle-class status. The revival meets rather the needs of tourists and of the town population, or it is a means of legitimacy of the villages' mayors, leaders and intellectuals, but the revival of folk culture might be even an expression of the communities' demand.

A theory has emerged recently in Western Europe in favour of re-installing all things peasant. It calls out for the autonomy of groups linked to a rural area as opposed to globalisation. The need is there to make of this a political process.

A new type of holiday has emerged in the second half of the 20th century with the purpose to counterbalance the negative influences of the fast developing mass tourism. The first manifestation of the alternative tourism was the "green tourism" focusing on natural values. Sustainable tourism includes such kinds of tourism which intend to make accessible the attractions and scenic spots to later generations too. One of them is the village tourism as it is called by this comprehensive name: it allows visitors to learn about our culture, traditions and nature's variedness simultaneously. This branch of tourism has several segments – rural, agri and agro tourism, farm, green or soft tourism – which all have in common to be built on the sources of local families and to take place in rural environment.

Almost at the time when the political transformation took place, the search for identity by local communities underwent a change too. The earlier social-political environment imposed upon the communities such public celebrations, which were organised centrally by the political power – like in any other field of life -, having similar structure and identical elements of programs. These common celebrations resulted from a centrally organised "tradition creating" activity and rarely included former traditions and festive customs of the local community. The political transformation swept away these celebrations very fast. Local communities dropped into a vacuum: even if the new power had created or revived old feasts, they needed occasions for common celebrations to strengthen the feeling of coherence and unity. And so was born the 'village day' as one of the most important occasions for celebration to meet the needs of communities. Village days became one of the most important means to express local identity, and community awareness.

An important element of the creation of own, local identity is remembrance, together with the practice of commemoration. Presently we witness how village communities create their identity, regulated by national stereotypes. The timeless concept of tradition appears, intertwined with the myths of naturalness, as well as with the appearance and emphasise of all forms carrying the attribute nature, ecologic and organic.

One of the big areas of changes after the political transformation in the field of culture is the emergence, spread and almost "overgrowing" of local festivals: musical, folklore, sport and of course gastronomic festivals are held in almost every commune in Hungary.

I divide the gastronomy festivals, which are the basis of my study, into two big groups following their choice of topic: the first group includes the festivals based not exactly on local but on Hungarian traditions, 'hungaricums' characteristic for the whole nation, although local specialities are often considered as well. Fish soup, goulash and paprika are the main topics. The second group of festivals focuses the programs and events on local, regional food and foodstuffs, such as pumpkin, cherry, cucumber, elder or even the potato.

The organisers of big festivals are besides the municipality private persons, often professionals of gastronomy, restaurant owners or societies founded by them. The most important of festivals of this kind aren't aimed in the first line at the local community but they function as tourist attraction or business activity. Some examples: Fish soup festival in Baja, International Royal Cook Competition in Nagyszakácsi, Paprika feast in Kalocsa, cooking competition of paprika dishes or Goulash festival in Szolnok.

Traditional cooking techniques are shown during other festivals: baking in clay wrapping, roasting on the spit, baking in the oven, ironed chicken.

Stereotypes or symbols of the Hungarian kitchen are goulash, fish soup, stuffed cabbage, paprika chicken, paprika potatoes, meal on pig killing day, bean soup, egg noodles with cottage cheese… Let us add the Újházy chicken soup, the Jókai bean soup, the Gundel pancake flambé, the regional specialities of the Great Plain, the Bakony; the kinds of strudel… Most of the dishes considered Hungarian have plenty of gravy and are spiced with paprika. Certain hungaricums are protected in the European Union, like the Tokaji aszú (wine), goose liver, Pick salami, ground paprika, home distilled brandy (pálinka), dish with poppy seeds (guba).

Rural heritage can help sustainable development by two ways: by recognising today's potential of rural heritage as a source, which may produce economic advantages for the countryside through the development of tourism; furthermore, by using the experiences offered by rural heritage to the contemporary communities by highlighting the valuable practice of sustainability through the use of natural sources, the organisation of the living space and the managing of economic activities, mainly in the context of nature. Rural heritage strengthening the private and communal identity may become a driving force of sustainable development by joining village communities; furthermore, it may motivate the development efforts and the preservation of local culture and natural conditions.