

3rd TRANSNATIONAL WORKSHOP

Consiglio Nazionale delle Ricerche - Istituto di Biometeorologia (CNR-IBIMET)

Florence 16 – 17 November 2007

In the third workshop, the co-organisers finalised the thematic scenarios of the exhibitions, agreed on the type, number and origin of exhibits that would be included in each exhibition, and discussed the logistics of moving these objects from their permanent locations to the places of exhibitions and back.

Friday 16.11.2007

09:00 – 09:30	Welcome to the Transnational Workshop by Antonio Raschi Presentation of the aims of the Workshop by Fouli Papageorgiou
09:30 – 10:15	Presentation of Italian collaborating museums
10:15 – 11:00	Presentation of Scenario for theme 1 and discussion
11:00 – 11:15	Coffee break
11:15 – 12:00	Presentation of Scenario for theme 2 and discussion
12:00 – 12:45	Presentation of Scenario for theme 3 and discussion
13:00 – 14:30	Lunch
14:30 – 15:30	Elaboration of exhibition scenarios <i>Participants divide into 3 workgroups according to the thematic group they participate to</i>
15:30 – 15:45	Coffee break
15:45 – 16:30	Elaboration of exhibition scenarios continues <i>Participants divide into 3 workgroups according to the thematic group they participate to</i>
16:30 – 17:30	Presentation of results of workgroups and discussion
20:00	Dinner

Brief Report

The co-organisers presented and discussed on the scenarios of the thematic exhibitions. Each group presented their draft scenarios and a discussion followed. Below is a brief description:

Thematic Group 1 (Greece, Italy)

The new scenario is based on the view that the 'landscape' as a term and as an entity would not exist if it was not originally experienced and perceived as a notion by humans. In other words the term 'landscape' is entirely a human configuration similarly to terms like 'time', 'space' etc. As we have already argued in our previous papers the term 'landscape' differs from the terms 'place' or 'space' or 'land'.

The landscapes are neither territorially limited nor exclusively tied up with a place. On the contrary, and as regards its function and symbolic character, landscapes are characterised by processes, forms and symbols both internal and external.

Aim of exhibition:

Based on the above view that “landscape” is a human perception, a term understood and experienced by people on their own terms, this exhibition aims to present the various landscape “readings” through the prism of:

- Structure and functionality
- Symbolism
- Aesthetics
- Self-identification of man through the landscape

All aspects are examined in accordance to sustainable development in the way that if people do not understand the landscape as a whole and if they do not see themselves as part of it, they will not either protect it or use it sustainably in the future.

Simply we want the visitor of the exhibition to understand and to believe that the landscape is his life and his life is in the landscape.

Under this prism the proposed scenario for Theme 1 includes the following units:

1. The sacred landscape

Examples:

a. Water: life and quality of life

Popular beliefs, which reflect the relation of humans with the most important and life-giving element of nature, the water.

The water is important as a source of life as:

1. No living creature can survive without water
2. The fertility of the earth depends upon the existence of water
3. It has been regarded as therapeutic element
4. It has been worked as a catharsis

Examples to be used in the exhibition:

The land of the “running water” has been considered as an important sacred *topos* and has been worshipped from antiquity until now. Myths, legends and stories about the “blessed” water lands have been developed and survived for centuries. All these have contributed to the creation of a series of customs, symbolic habits and beliefs: wedding customs, the “the speechless water”, the “water of immortality”.

As an internal source of life the water became associated with the idea of immortality. Water was attributed prediction powers and its use during the various stages of life of a person was supposed to result to catharsis and to aspire its propitiatory strength. Water has been used also for the “Evil Eye” ceremony or even at the time of childbirth they used to throw water to the mother while giving birth, so as the baby to roll [out] “like the water”. In the cases of death, the whole quantity of water was thrown away so as to clean the *miasma* of death. The dead is also

believed that by drinking the water of forgetfulness they can forget the life before death and the world above. Fairies are also often associated with water, rivers, lakes, wells etc. These particular fairies are considered to be the descendants of Nereids.

Myths, beliefs, and customs clearly show the presence of water, as a life-giving and as an infernal element, everywhere.

b. The tree and the forest

During the prehistoric eras the adoration and worshipping of trees had already been already affiliated to notions that reveal a superior and symbolic understanding of humanity.

The holy tree, the holy forest, the holy grove etc we find them everywhere, however the authentic model in any case dates further back in time. Generally speaking, countless mythical and religious cosmologies hold a central place for the tree: the tree "is" the World and the World "is" the tree. In later mythical stories and the dark forest was seen as the absolute territory of the uncertain, the dwelling of the dark forces and the magical land of the unexplained.

Example to be presented in the exhibition:

As a characteristic example of a holy tree of both Greece and Italy we have considered the olive tree. Symbol of wisdom and immortality, the olive tree is for both countries, the embodiment of their countryside. The shade of the olive is the background against which the ancient myths were played out. The olive is a non-exhaustive source of inspiration for literary and artistic works. With this gentle presence, it punctuates the unending agricultural labour associated with it. The olive tree stands around clearings that await us after our wanderings over the rough landscape where it puts down roots.

Today we notice a clear alienation from these popular beliefs and the lack of symbolism of the landscape.

POTENTIAL EXHIBITS

Artefacts representing such popular beliefs, photographs, sound recordings with narrations of such histories. Examples are given in the ppt presentation.

2. The harmonious landscape

Examples:

The circular buildings: from the primary material to the structure. Respect of the environment and harmonisation. Influences from and to the aesthetics of landscape.

The available material and the creativity of human nature primarily determine the choice of the architectural styles. The house and the settlement reflect all cultural characteristics of a society in one-way or another. At the same time they are visible landmarks on the landscape, shaping the environment around them. Circular constructions are visible in various places in the Mediterranean as well as in the rest of Europe. In Greece and Cyprus, in particular, we meet circular constructions dating back to the Neolithic (Dimini, Sesklo, Choirochitia). They have been used as nomadic family houses, as temporal accommodation or as a working space.

Huts constructed with wood and foliage: These circular, conical constructions, made of tree branches covered with foliages, are the oldest and most worldwide-known form of huts. Firstly, one builds a circular stone foundation of 30-20cm diameter, which acts as a water barrier. Later, he constructs the circular enclosure with wood and foliage and at a final stage he covers the outer façade of the hut with clay mud, for insulation. Examples of these huts we may find in Greece (Vlachs, Sarakatsanoi etc) as well as in the rest of Europe (Finland, Sweden etc).

Stone-made constructions using the vaulting system: These circular buildings, with a pointed vault and without the use of mortar, are amongst the mostly-known in Europe. Constructions like these are still built and inhabited in many rural regions. They are one of the strongest evidences of the cohesion and longevity of European material culture. Examples of this type we meet in Crete, the Ionian Islands in Greece, in Apulia in Italy, in Sardinia and France.

Land uses: agriculture, wise use of natural resources and energy, terracing, fields, gardens, stone constructions, grazing lands, landscape and colour (yellow-green for collards and turnips, light blue for flux, purple for lavender).

POTENTIAL EXHIBITS

Circular buildings in natural size (Mitata, Italian stone hut, Sarakatsanoi's hut), photographs, reconstruction of terracing (exhibition installation), tools used in agriculture, building construction etc), photographs, video (examples in ppt presentation).

3. The dominated and ruined landscape

Fires as a method of expanding agricultural land, settlement areas and areas of other uses

Fire can be used by man to manage the use of lands, but it can be also an element of deep landscape changing. Unwise use of fire (or accidental fires) can destroy forests and, with them, the biodiversity and all the "value" connected to the woods. After a fire event, fertility of land is strongly reduced and the possibility to recover the "status quo" is seriously compromised for years, maybe for ever.

Tourism and commercialisation can be a useful way to communicate the different values of the landscape and also a way to improve its valorization. On the other hand, tourism activities, if not really sustainable, can lead to damage of the environment (i.e. parking lots, buildings and othr tourist infrastructure not related in a really harmonious way to the landscape). Commercialisation of landscape, moreover, can create wrong expectations to visitors or can alter their perception of the environment.

POTENTIAL EXHIBITS

Mainly photographs and videos (examples in ppt presentation).

4. The landscape of memory

The fourth aspect examined in this exhibition is the issue of memory. Locals, visitors, researchers etc they all see the landscape from a different point of view. The landscape is an experience and a context where we lead our lives. The aim here will be to present a collection of family videos and photographs and even a collection of cartes-postales representing the view and the feeling of

the observer, the inhabitant and the visitor of the landscape. All these encompass not only the visual part of the landscape but also a personal appreciation of its values (i.e. resources, beauty, recreation etc) that usually make people feel grateful for its offerings.

POTENTIAL EXHIBITS

Photographs, sound recordings, videos, work of arts, interactive game relating to the personal experiences and memories of a landscape. (examples in ppt presentation).

5. The utopian and futuristic landscape

Besides the landscapes that we can see, touch, smell and feel, there are the landscapes that we either fear that we will see in the future or the landscapes that we hope and dream to see.

The environmental degradation, the green-house effect and misuse of global resources have all driven to a pessimistic view of what the landscape will look like in the future. Similarly, this has influenced a utopian view of the landscape. The followers of this view try to visualise a healthy and idyllic landscape that could offer both prosperity, comfort, inspiration and hope.

This part of the exhibition will try to explore in artistic ways such as video art, or comics etc, the idea that landscape is not a land that we preserve as a monument, but a land, which is constantly reshaped and re-thought by the people that use it.

Both the utopian and the futuristic perception of landscape assume that landscape is the space of people's life and their actions aiming to form their personal geographies and cultural identity.

POTENTIAL EXHIBITS

Visual arts, video and interactive game (examples in ppt presentation).

After the presentation of the scenario by the Thematic Group 1, the Italian coorganisers presented their own institution and activities. Andrea Rossi presented the "Ecomuseo del Casentino" and Erica Masina presented the "Museo degli Usi Costumi della Gente Trentina" (MUCGT).

Thematic Group 2 (France, Hungary, Sweden)

The Structure of the proposed scenario was presented as follows:

- Title of the exhibition: S.O.S. -. Save our Sources: Inspiration, innovation and technology in a rural perspective
- **1st part:** Introduction, interpretation of s.o.s., aims, definitions, historical context
- **2nd part:** Tradition and adaptation
- **3rd part:** Innovation
- **4th part:** Conclusion, be-how, good manners

More details were provided for each part of the exhibition:

1.1 Introduction

I.1. SOS (interpretation and aims)

I.2. Definitions

I.3. Historical context – “learn from history”: failures from the Middle Ages to nowadays

Examples provided in ppt

1.2. Aims

To demonstrate that in Europe during many centuries the main part of the people lived in rural areas, in rural settlements and they based their existence on cultivation of earth and/or on animal-husbandry.

So we can talk about: RURAL CULTURE and RURALITY.

To show that rurality (landscape, people, way of life, idea) is not an isolated, independent and constant phenomenon, economical, social and cultural fact. There were/are always many connections, bilateral influences and a process of exchange between rural / urban areas, centre / periphery (administration, trade, transport, migration, culture ...)

As due to different reasons rural culture is nowadays disappearing, there is an urgency to find know-how from three European countries in order to promote them for a sustainable way of life.

1.3 Definitions

- Technology: Is a broad concept that deals with a species' usage and knowledge of tools and crafts, and how it affects a species' ability to control and adapt to its environment. Technology is a term with origins in the Greek "technologia", "τεχνολογία" — "techne", "τέχνη" ("craft") and "logia", "λόγια" ("saying"). However, a strict definition is elusive; "technology" can refer to material objects of use to humanity, such as machines, hardware or utensils, but can also encompass broader themes, including systems, methods of organization, and techniques. Sustainable development = achieving economical, ecological, social and cultural goals in ways that can be supported for the long term by conserving resources, protecting the environment, and ensuring human health and welfare.

1.4 The environmental failures from the Middle Ages to nowadays

- Deforestation: from Middle Ages to XVIIth and – XVIIIth century
- Mistaken reforestation in 18th century: enlightening of peasants by scholars
- Reforestation: Planting of pines not adapted to the nature of soil (1st half XXth century to 1950s).
- soils: Mineralization in plain, packing of soil, Impoverishment of soil because of extreme provisions in manure
- Pollution by nitrates of water sheet and watercourses in river
- animals: porcine animal husbandry out of soil (after 1950).

2. CHRONOLOGICAL FRISE (MOLINO) OF THE MOST IMPORTANT AGRICULTURAL EVENTS IN EUROPE

A fast zoom in: facts, diagrams, maps

Due to lack of time and space maybe in cartoon-strip! Look at:

- Tradition and adaptation
- Environs
- Habitation
- Food

2.1 Environs Water + technology

Regulation of the river Tisza in 19th century

Changing flood areas: changing flora and fauna, more earth for cultivation, growing level of ground-water, more sludge, surrounding areas: drought, low level of groundwater, overwatering, secondary salinization

- Traditional know-how: Use of 'fok'
- Nagykörű: reorganisation program
- New Vásárhelyi-project
- The Dombes: fish breeding and plants cultivation
- The Maritime landscape: seaweed harvest and by-products

Terraced landscape in the South of France struggling against erosion

"Hedged farmland" and the following of its evolution: very dense hedged farmland > wild regrouping > destruction of hedges and soil > reasoned replantation of hedges.

2.3 Habitation

Wall from earth

The vernacular and monumental built heritage: source of development, source of inspiration.

2.4 Food

Vegetables

Tönköly wheat

Peninguila vulgaris for preservation of milk
Harvest with hand: grapevine, fruits, olive. The manual crop becomes a commercial argument with a strong symbolic added value even if it meets in the increase of the selling price of the product to the consumer.

2.5 Animals

A pig makes career: the Mangalica-story

A cow, who produce milk with good Cholesterol: Fjällko
The example of poultry from Bresse

The example of poultry Coucou of Rennes

3. Innovation

- Eco-energies
- Eco-landscaping
- Eco-living
- Eco-farming
- Eco-housekeeping

3.1 Eco-energies

- Individual use of energies, heating wood, hydraulic energy, wind force, sun.
- Body: bicycle, mobility, more time and freedom (especially for women); democratic vehicle.
- Animal force: horses > Cleaning and unloading of sensitive zones with draught animals; maintenance of cultivated areas by the horses, grapevine (équvinage), Horses breed; Cleaning and unloading of sensitive zones (swamps, forests) with draught animals.

3.2 Eco-landscaping

"Browse cow" against avalanches of the skiable lanes; strife against fires of drills and waste lands: breeds Abundance, Tarentaise ... breeds who exploit marshes and difficult zones where the machine does not cross (security guard of environment).

Goats and sheeps keep/maintain part of the traditional cultural landscape.

Reintroduction of forested plant kinds and prairials: deciduous trees.

Not cultivated wooded plant areas zone of biodiversity protection, example: Sweden

Regulation of the protection of rural landscape

- 3 levels: National Park, Landscape zone under protection, Protected area
- Protecting of local built heritage and local communities:
- Association of Local Heritage Houses
- Not cultivated wooded plant areas zone of biodiversity protection, example : North of France, Somme bay

3.3 Eco-Villages

3.4 Eco-farming Agricultural technology of the soil without plowing Farming compost, manure, "lombric" and methanization Reintroduction of predatory insects (lady-bird ...).

- Reintroduction of pollenisable insects (bumblebees, honeybees) who allow the pollination of plants. Development of bee-keeping by sowing on the fallows of bee flowers.

3.5 Eco-housekeeping

Textile:

- Creating and recycling
- Value of “hand made”
- Traditionnal art and modern design : sources of inspiration
- Recycling and question of waste:
- Recycling : the example of wood
- The example of waste management

4. Conclusion: be-how, good manners; conception of consumption, space, time and community

4.1 Conception of the consumption: integrated farm management, organic farming: produce less and better

4.2 Conception of space: responsibility and respect

4.3 Conception of time: to have time, to situate actions in a long time

4.4 Protecting the community

4.5 Development of near exchanges (role of museums, cultural structures in term of sociability)

4.6 Conception of relationship with other people: to be together the community

4.7 Take time to think...

Thematic Group 3 (Greece/EU-Euracademy, Bulgaria, Poland)

Structure of the proposed scenario: *“From Symbolism to collective identity: Building the sustainability of rural communities”*

Background Over time societal symbols were incorporated into various forms of artistic expression and worked into and onto everything:

- Objects of religious, ceremonial and historic significance
- Objects of domestic value (clothing, ceramic wares, baskets, textiles)
- Collective identity’s three steps:
- Culture as a “tool kit” of symbols
- Culture’s causal effects – “strategies on action” through time
- Culture providing components to construct “strategies on action”

1. AIM OF EXHIBITION The aim is to show how collective identity has been built among rural communities over the ages, to sustain their social cohesion and productive capacity.

- Vertical axes:
- Origins
- Survival nowadays
- Uptake by young people

- Transformations and uses by the present and previous generations
2. **FOCUS ON** Symbolisms of fertility
- Symbolisms of the metaphysical
 - Symbolism of liberation from social norms
 - Symbolisms of pleasure, well being and prosperity
3. **SCENARIO** Two zones:
- 1) Dark zone: symbols mainly associated with the mystical knowledge of the world and the metaphysical
 - 2) Bright zone: Symbols associated with fertility and prosperity **Dark zone**
 - a) Anastenaria
 - Origins to fire-walking rituals associated with Dionysus
 - Currently with Saints Helen and Constantine
 - b) Ai-Yiannis Klidonas fFrom May to June there is the symbolic purification of the fire that - not only metaphysically but also physically- is needed to burn and sterilize whatever harmful objects "hatched" during the orgasm of spring. Its religious significance relates to the birth of John the Baptist.
 - c) Sobótka Noc Świętojańskad (Eniyovdene) Carnival rituals Custom of initiation of the young
 - Custom of initiation of spring
 - Associated with Dionysus and the mystical fertilisation of mother earth.
 - d) Kukeri

Bright zone

- a) Dodekaimero (=twelve days) of Christmas

Since the event has been observed as the reversal of the Sun's ebbing presence in the sky, concepts of the birth or rebirth of sun gods have been common and, in cultures using winter solstitially based cyclic calendars, the *year as reborn* has been celebrated with *new beginnings*. Mix of pagan and Christian customs both with the common belief that all symbolic celebrations happen during winter solstice for a good year, prosperity and good health.
- b) Christmas symbols
- c) Easter as a fertility symbol
- d) Spring traditions

Gynaikokratia: Is an act of women praying for their fertility and the fertility of the land. Its origin dates back to antiquity when the Thesmophoria were celebrated

- e) Babinden. Similar custom to gynaikokratia
- f) Wedding and fertility symbols
- g) The vine harvest and cereal harvest

As the basic survival of many societies depended heavily upon their ability to negotiate the environment and interpret the information contained therein, learning to read signs and symbols was a fundamental part of the rural experience.

4. POTENTIAL EXHIBITS

Photographs, videos and sound recordings of all rituals Religious icons of Aghia Eleni and Megas Konstantinos used for Anastenaria A 3-D representation of the mount of charcoal used for Anastenaria and a similar mount of wood used for the ritual of Klidonas. The bridal costume and/or the veil used in Klidonas Costume of Koudounatoi, their phallus-like wooden sticks, their masks Christmas pies and breads Christian symbols of the birth of Christ Pagan symbols of the Sun (Sol Invictus), Mithras etc on ceramic vessels, ancient weapons etc. The soap, towel and pair of lippers of the midwife in gynaikokratia.

The masquerade dress of Bambo in gynaikokratia. The wine products as symbols of the feast of Transfiguration

List of Participants

Sweden

- *Lena Bergils*, Swedish Local Heritage Federation
- *Ulf Brangefeld*, transnational project manager, the Swedish Local Heritage Federation

Greece

- *Fouli Papageorgiou*, Managing Director, PRISMA, and President, Euracademy
- *Aphrodite Sorotou*, national project manager and researcher, PRISMA and Euracademy
- *Louiza Karapidaki*, researcher, PRISMA and Euracademy

Poland

- *Stanislaw Piotr Makara*, Director, The Museum of Borderland in Lubaczów
- *Janusz Mazur*, The Museum of Borderland in Lubaczów
- *Barbara Woch*, Curator, The Museum of Borderland in Lubaczów

Italy

- *Antonio Raschi*, executive researcher, CNR
- *Danilo Marandola*, researcher, CNR

Hungary

- *Zsolt Sári*, Secretary for Scientific affairs, Hungarian Open Air Museum
- *Zsuzsanna Szabo*, programme manager and ethnographer, Hungarian Open Air Museum

France

- *Colette Foissey*, Curator, Museum of European and Mediterranean Civilisations (MCEM)
- *Edouard de Laubrie*, Charged of research and acquisitions, Museum of European and Mediterranean civilisations (MCEM/AFMA)

Bulgaria

- *Leonora Boneva-Trayanova*, project manager, National Museum of History
- *Janeta Mihaylova*, administrator, National Museum of History
- *Keti Fudulska*, museum staff, National Museum of History