

LA GESTIONE DEL PATRIMONIO CULTURALE

CULTURAL HERITAGE MANAGEMENT

**Turismo e Beni Culturali
e Ambientali**

**ATTI DEL III COLLOQUIO
INTERNAZIONALE**

PROCEEDINGS OF THE
3RD INTERNATIONAL
MEETING

Cagliari
4/8 dicembre 1998



**LA GESTIONE
DEL PATRIMONIO
CULTURALE**
CULTURAL HERITAGE MANAGEMENT

**ATTI DEL III COLLOQUIO
INTERNAZIONALE**
*PROCEEDINGS OF THE
3rd INTERNATIONAL MEETING*

Turismo e Beni Culturali e Ambientali

**Cagliari
4-8 dicembre 1998**

*a cura di Maurizio Quagliuolo,
Alessandro Amato, Sabina Addamiano*

DRI - Ente Interregionale - Roma

Finito di stampare nel mese di luglio 2000
per conto della Editrice Le Balze di Montepulciano (Si)
presso la Grafica Universal di Città di Castello (Pg)

*Coordinamento
scientifico e redazionale:*
**Maurizio Quagliuolo,
Alessandro Amato,
Sabina Addamiano**

Redazione:
**Marco Fiorletta,
Miguel Ruiz Ramirez,
Valerio Ricciardi**

Progetto grafico:
Riccardo Fabio Catani

Traduzioni:
Lenore Rosenberg

Fotolito e stampa:
**Le Balze
Montepulciano (Si)
www.lebalze.com**

Testi di:

**Maria Chiara Acciarini
Sabina Addamiano
Rossella Andreassi
Stefania Bagella
Marcella Bagnasco
Monica Baldi
Adele Bellino
Liana Bertoldi Lenoci
Rosa Campillo
Garrigós
Maria Carcasio
Francesca Carrada
Simonetta Castia
Francesco Cetti
Serbelloni
Carlo Chenis
Gianni Cocco
Roberto Concas
Tito Conti
Roberto Copparoni
Elio Corona
Felipe Criado Boado
Elisio Di Stefano
Franco Esposito
Sergio Fiorentino
Matilde González
Méndez
Pierre Lafleur
Maria Francesca Lai
Lisa Lowenstein
Tiziana Luisi
Giuseppina Marras
Umberto Mosso
Anna Nudda
Nicolina Nudda
Antonella Nuzzaci
Luciano Osbat
Daniela Pesce
Marco Piras
Lucia Possidente
Francesca Pulvirenti
Segni
Maurizio Quagliuolo
Pier Paolo Raffa
Massimo Ramondelli
Isabella Rauti**

**Anna Saiu Deidda
Adriano Salis
Sebastiana Sanna
Vincenzo Santoni
Paolo Scarpellini
Giovanni Signorello
Monica Stochino
Giuseppa Tanda
Carlo Tronchetti
Mara Urtane
Mario Valiante
Helena Zemánková**

*Ai sensi delle normative
vigenti, è fatto espresso
divieto di riproduzione o
duplicazione con qualsia-
si mezzo della presente
pubblicazione e di quanto
in essa riprodotto.*

*Il III Colloquio Internazionale sulla Gestione del Patrimonio Culturale
si è svolto sotto l'Alto Patronato del*

Presidente della Repubblica Oscar Luigi Scalfaro

con il cortese supporto della

Commissione Europea - Ufficio per l'Italia

e in collaborazione con

Presidenza del Consiglio dei Ministri - Dipartimento del Turismo

Ministero per gli Affari Esteri - Direzione Generale Relazioni Culturali

Ministero per i Beni e le Attività Culturali

Ente Sardo Industrie Turistiche

Provincia di Cagliari

Ideazione e Segreteria organizzativa:
DRI - Ente Interregionale

Coordinamento scientifico:
Maurizio Quagliuolo

Ufficio Stampa:
Marco Fiorletta (responsabile), Silvia Inghirami, Valerio Ricciardi

Organizzazione generale:
**Alessandro Amato, Miguel Ruiz Ramirez;
Paola Mancuso, Vittoria Marotta, Antonella Murru**

Si ringraziano:
**Stefania Manca (ESIT), Lucio Mascia (Provincia di Cagliari)
e tutto il personale degli Enti che hanno collaborato**

PREFAZIONE Monica Baldi	pag. 9
APERTURA DEI LAVORI Adriano Salis	14
	:
<i>MODELLI PER IL TURISMO CULTURALE</i>	17
Maurizio Quagliuolo <i>Prospettive di sviluppo territoriale attraverso la valorizzazione dei Beni Culturali e la Cultura dell'ospitalità</i>	18
Maria Chiara Acciarini <i>La formazione come fattore di sviluppo dell'occupazione nel settore dei Beni Culturali</i>	20
Sabina Addamiano <i>Turismo, Beni Culturali, identità culturale: un ruolo per la comunicazione</i>	24
Tito Conti <i>Turismo e Beni Culturali nella prospettiva del Total Quality Management (TQM)</i>	30
Giovanni Signorello <i>Recenti sviluppi metodologici nella valutazione economica del bene culturale</i>	38

Sergio Fiorentino <i>The economic analysis in Cultural Heritage investment projects: an overview of methodologies employed by the World Bank</i>	pag. 52
Carlo Chenis <i>Il turismo religioso nei luoghi dell'Assoluto tra fruizione estetica ed esperienza spirituale. Dal turismo di consumo al turismo di formazione</i>	62
Rosa Campillo Garrigós <i>Focus on archaeological tourism</i>	70
Mara Urtane <i>A schematic life-cycle for archaeological remains and its interest for tourism</i>	74
OPPORTUNITÀ PER IL TURISMO CULTURALE	81
Francesca Pulvirenti Segni <i>Potenzialità del turismo culturale in Sardegna</i>	82
Pierre Lafleur <i>Tourism and culture in Québec: promising perspectives</i>	90
Elisio Di Stefano <i>L'archeologia industriale è bene culturale-industriale? Verifiche, prospettive, sviluppi</i>	96
Roberto Concas <i>Musealizzazione, linee metodologiche per una nuova materia.</i>	100

Roberto Copparoni <i>Turismo interno, turismo culturale, turismo funzionale</i>	pag. 106
Mario Valiante, Francesco Cetti Serbelloni <i>Il Centro Universitario Europeo per i Beni Culturali: interventi nel settore del turismo culturale</i>	110
Stefania Bagella, Simonetta Castia <i>Il Progetto "Itinerari artistici. Le chiese rurali di Sassari". Problematiche di tutela e valorizzazione</i>	118
TURISMO CULTURALE: STRATEGIE PER LA FRUIZIONE	123
Paolo Scarpellini <i>Turismo culturale tra fruizione e consumo</i>	124
Marcella Bagnasco <i>Il ruolo della guida turistica nella valorizzazione e la tutela del patrimonio culturale</i>	132
Antonella Nuzzaci <i>Perchè un Archivio dei musei delle capitali europee</i>	138
Rossella Andreassi <i>Da una tipologia dei materiali didattici dei musei alla sperimentazione sul campo</i>	144

Antonella Nuzzaci <i>La validazione di un modello di visita guidata in un museo demoetnoantropologico. Il Museo Nazionale delle Arti e Tradizioni Popolari di Roma</i>	pag. 150
Daniela Pesce <i>Progetto per il miglioramento del servizio al pubblico del Museo Nazionale Romano</i>	158
Isabella Rauti <i>La fruizione finalizzata nel museo archeologico</i>	166
Carlo Tronchetti <i>La fruizione turistica dell'area archeologica di Nora (Pula, Cagliari)</i>	176
Elio Corona <i>Implicazioni xilologiche nella fruizione di parchi e riserve.</i>	180
Lisa Lowenstein <i>Museum merchandising: the international market for products inspired by cultural heritage and art and strategies for combatting unauthorized reproductions</i>	186
Francesca Carrada <i>Archeologia e didattica: l'esperienza di Sardara</i>	190
TURISMO CULTURALE: ESPERIENZE A CONFRONTO	195

Vincenzo Santoni <i>Archeologia e territorio. Nuove opportunità di sviluppo</i>	pag 196
Matilde González Méndez, Felipe Criado Boado <i>Making the Iron Age accessible: The castro de Elviña (Coruña, Spain) initiative</i>	204
Helena Zemánková <i>È possibile il riutilizzo dell'eredità culturale delle acciaierie di Ostrava in senso turistico e ricreativo?</i>	210
Franco Esposito <i>Modello di applicazione di elementi per la redazione di un piano di fattibilità su scala piccola e piccolissima</i>	212
Luciano Osbat <i>Una didattica per il turismo culturale: il caso del Museo della civiltà contadina della Valle dell'Aniene (Roviano, Roma)</i>	218
Umberto Mosso <i>Il Sistema Integrato di Gestione del patrimonio museale e monumentale del Comune di Roma</i>	226
Pier Paolo Raffa <i>Sicilia, nuove attività museologiche e museografiche di gestione del patrimonio culturale</i>	232

Adele Bellino, Lucia Possidente <i>Il Progetto "DILA - Boschi, acque e pitture rupestri"</i>	pag. 242
Maria Carcasio <i>Il progetto "Potamos": risorse culturali e ricadute economiche locali</i>	246
Massimo Ramondelli <i>Isola del Liri: la riconversione di una città-fabbrica in città-parco fluviale e tecnologico</i>	258
Liana Bertoldi Lenoci <i>Tour turistico-culturale delle cappelle devozionali di Ampezzo di Cadore</i>	264
Tiziana Luisi <i>La Fondazione Archeologica Canosina. Esempio di iniziativa privata nella tutela di un bene culturale</i>	272
Marco Piras, Monica Stochino <i>Itinerari della produzione archeologico-mineraria: dai reperti di Tharros all'estrazione industrializzata di Montevicchio. Tecniche e materiali costruttivi dell'insediamento produttivo</i>	276
Giuseppa Tanda <i>Il Progetto Iloi: dalla conoscenza alla valorizzazione e alla fruizione</i>	282
Anna Saiu Deidda <i>La chiesa di S. Michele, o del "Sacro Monte", a Iglesias (Cagliari)</i>	288

Sebastiana Lucia Sanna <i>Architettura romanica nella diocesi di Sassari</i>	pag. 294
Maria Francesca Lai, Giuseppina Marras, Nicolina Nudda <i>Il Goceano in prospettiva turistico-culturale</i>	298
Sebastiana Sanna, Anna Nudda, Gianni Cocco <i>Itinerari per l'escursionismo culturale ed ambientale nella Provincia di Sassari</i>	306
APPENDICE	
<i>Il Programma "HERITY"</i>	310

Matilde González Méndez, Felipe Criado Boado

University of Santiago de Compostela, Landscape

Archaeology Research Group

Making the Iron Age accessible: The castro de Elviña (Coruña, Spain) initiative

THE GENESIS OF THE PROJECT

The city of A Coruña is the most urban capital of the four Galician provinces. It is also one of Galicia's most densely populated cities, and second only to Vigo in number of inhabitants (250,000).

Like any city of a certain size, Coruña has a wide range of cultural services and infrastructures. It is one of the Iberian peninsula's best equipped cities with regard to museums and Heritage centres. It even has two centres of scientific-biological interpretation, with a third about to be opened. It also has five museums of different contents, including an archaeological museum. Coruña also contains the Tower of Hercules, an internationally known lighthouse of Roman origin.

Despite having a number of attractions related to historical heritage, Coruña does not have any prehistoric site which may be visited. Accordingly, the municipal council took the initiative to complete the range of cultural services by incorporating the Elviña hillfort, an Iron Age site which has been known for many years. Excavation on the site began in the 1940's, and it was declared a national monument in 1962, although today it is inaccessible and completely overgrown by vegetation. The choice of the Elviña hillfort for a process of renovation and opening to the public is derived from a series of circumstances:

- It is one of the few remains of prehistoric occupation in the council, and is particularly relevant for its condition, the beauty of its surroundings¹ and its cultural value.
- It is a humanised space with a considerable history whose previous occupation, the Roman city of *Brigantium* (the origins of the present-day city), means it has been a privileged witness to more than 2000 years of history.
- It is a site with visible and easily understood structures for the general public, which add to its attractiveness.
- It belongs to and exemplifies one historical period which is the most popular

among the Galician public, as hillforts are traditionally associated with the Celtic world².

- Simultaneously, and paradoxically, the historical period from which it dates, the Iron Age, is little known by the general public in its historical and sociological aspects.
- It is found on the outskirts of an urban area of great ethnographic interest, as in its vicinity there are the few remaining examples of agriculture and traditional rural life which exist in a city as large as A Coruña.
- It has been the object of several excavation projects which have produced some information and structures which have been consolidated³.
- Despite these past efforts, and being a Monument of National Interest, it is today hidden and inaccessible to the public due to its dense cover of overgrown vegetation⁴.

STARTING CONDITIONS FOR ELABORATING AN ENHANCEMENT PROGRAMME.

Municipal authorities: They have the clear intention of enhancing and opening the Elviña hillfort to the public, as well as converting both, the hillfort and its surroundings, into a park. They have therefore:

1. Started to purchase the land surrounding the site (until now private property belonging to several owners).
2. Commissioned a project to design and organize the necessary work and construction in order to convert the site into an archaeological park, and to undertake all other essential work to enable the programme to take shape.
3. Commissioned the definition of a special urban protection plan in order to protect the site and its vicinity.
4. Initialised the search for necessary sources of financing for the programme to be drawn up and put into effect.

The Public: Many inhabitants of the city of A Coruña have a vague knowledge of the location of the hillfort; another smaller number of them are unaware of it, and only a minority have a fairly clear idea of what the site actually is. Outside of Coruña the site is known by a more specialised public, above all thanks to investigations carried out in it.

Regarding our Research Group: Once having accepted to design a programme to recover and revalue the Elviña hillfort, the following general objectives were determined⁵:

1. Recovering the Elviña hillfort and its ruins, meaning starting a strategy of documentation and investigation. Similarly, to put into effect a protection procedure by way of defining and achieving a special urban protection plan.

2. Transforming the Elviña hillfort into an urban archaeological park, which implies:

- Defining a conservation strategy.
- Deciding on the park's content, requiring a narrative strategy or script which illustrates the park's different elements.

- Converting the park into a museum and making it attractive to the public using a strategy of exhibition and diffusion.
- Designing an exhibition and services centre which, more than just being a centre for interpretation, is fully integrated within the park and the contents it deals with.
- Converting this infrastructure into a project which is socio-economically profitable, meaning making the public's experience of visiting something significant and suggestive.

WORKING PLAN

Regarding the previous objectives, the working plan for designing and implementing an archaeological park is organized in different plans, each of which is established and defined based on achieving a particular objective. The plans are:

- **Documentation plan.** With the objective of recovering the information and documentation which exists about the hillfort, with the aim of creating a documentary, graphic and textual foundation upon which later studies may be elaborated.
- **Investigation plan.** Its objective is to achieve new and better information about the hillfort, about its cultural period and the hardships the site has suffered throughout history. This is aimed to create new conceptual and intellectual values which give meaning to the illustration offered to the public of the site.
- **Intervention plan.** With the triple objective of:
 - Taking on the necessary work to make the site accessible to the investigators and designers of the plan, and the public in general (a botanical study, clearing undergrowth and consolidating the remains which have been excavated).
 - Isolating the most intensely occupied areas of the site, finding signs of occupation and use of the area outside of its ramparts and evaluating and correcting the impact on the site that may result from conditioning work (intensive prospecting, physiochemical and electrical investigation, and evaluation of archaeological impact).
 - Have more exposed remains in order to understand and then illustrate the site's domestic space and urbanism (excavation).
- **Consolidation plan.** With the objective of analysing the conservation state of the uncovered structures and, where necessary, consolidating them.
- **Information plan.** Aimed at presenting the plan to the public and making it accessible to them from the beginning of the work on elaborating a plan of action, and informing about future activity.
- **Exhibition and museum plan.** Dealing with designing the group of elements, and material and immaterial elements which comprise the Elviña hillfort archaeological park.

ENHANCEMENT & DISPLAYING STRATEGY

Once the general working plan has been presented, given that this will revolve around designing a recovery and enhancement strategy for the site, we should con-

sider its background, particularly the principles upon which the displaying strategy will be based. As would be expected, this strategy has to be based on the founding principles of the work of Landscape Archaeology.

Landscape Archaeology, as we understand and practice it, has as its basic objective the study of archaeological remains regarding the spatial co-ordinates within which human action has occurred (CRIADO BOADO, 1988; 1993). From this perspective we understand landscape as the conjunction of three specific kinds of distinct circumstances:

- The environment, surroundings or system in which man develops his activities.
- Society, which transforms previous physical space into a transitive reality, a social construction.
- The culture which configures space as a cultural category, as a result of concepts resulting from the thought of a human group.

If the investigation of landscape archaeology is based on the study of these three types of instances, with the objective of reconstructing social landscapes, then when proposing to define a strategy of presenting the archaeological elements under study, the question is: how should this work be presented, and what resources should be used?

PROPOSALS FOR ENHANCING ARCHAEOLOGICAL HERITAGE

- Starting out by recognising that archaeological elements, as material remains of a distant past (not only chronologically but above all culturally and socially) mean nothing, and have become disconnected from our present-day society (LOWENTHAL, 1998)⁶.
- This lack of meaning is parallel to the lack of contact with the surroundings, the landscape, and a loss of the *sense of place* (WALSH, 1992) fundamentally derived from the modern understanding of space as a territory in which economic and jurisdictional components occupy a more important position than cultural elements⁷.
- We offer that, fully recognising the previous faults, it is possible to recover the symbolic and significant capacity of elements from the past, illustrating the actual space as a result of human thought and action being applied to the land, leaving elements which are still visible.
- The aim is to offer the public the interpretations and reconstructions of the past given through archaeology using a narrative or script which makes the elements intelligible and meaningful (CRIADO BOADO, GONZÁLEZ MÉNDEZ, 1994; GONZÁLEZ MÉNDEZ, 1995; 1997).
- From Landscape Archaeology, we particularly study the relationship between the environment, social processes and system of cultural symbols of all society. Then, when it is possible to reconstruct past periods, it should be possible to reconstruct past spaces. This is what we propose in Elviña.
- In order to illustrate past times and spaces we have a basic archaeological resource on hand, which may be highly didactic: the visibility conditions of archaeological remains. This implies demonstrating that these conditions do

not appear by chance, but that their very nature informs us about the sociocultural environment to which they belonged.

- To implement this proposal, it is sufficient to bring together four resources: information, signs, walks and observations which direct the visitor's perception.
- Returning to the case of Elviña, *Information and signposting*, to both indicate and give meaning to the actual landscape of the hillfort, underlining that this is formed by the visible remains of an anterior landscape, upon which the later action of mankind was imposed together with the passage of the years, to form the present landscape.
- *Walking and observing*. Which allows us to experience space as it was in the past. To do this it is necessary to exchange merely looking at the remains for a dynamic experience of walking through and entering the archaeological and natural elements of the present landscape.
- From this perspective, the exhibition and information centre should illustrate the elements and circumstances which define the landscape of the builders and inhabitants of the hillforts. The walks and paths through the Elviña hillfort should enable the public to perceive and experience the elements of the hillfort landscape still contained therein.

All this, conveniently organized, will make it possible to not just show the Elviña site as excavated, with its structures free of earth and signs of life, but instead as part of the hillfort landscape, by coming into contact with its elements and perceiving how these are integrated into surroundings which give them meaning. The idea is not to show Elviña as it was in the past, but to offer the possibility of imagining how a past landscape looked. This type of experience, based on the understanding and perception of the elements which configure present-day space, to evoke past time and space, will enable visitors to enter into the cultural dimension of space and give meaning to some of the elements which indicate that cultural dimension.

¹ In fact, the site is surrounded by cultivated terraces, some of which could be from the same period as the site's occupation, a fact which could be resolved through the proposed investigation.

² Since the appearance of Galician nationalism in the XIX century, the Celts were assimilated as an ethnic category which had been settled in the N of the Iberian peninsula since prehistoric times, allowing the Galicians to be distinguished from other Iberian nationalities.

³ Investigation work on this site began in 1947 with D. L. Monteagudo and D. S. Parga. It continued until 1953 with J. M^a Luengo. In 1962 the site was declared a Historic-Artistic Monument of National Interest. However, by the end of the 1970's the site was completely deserted. At this time, F. Senén began conservation and investigation projects, which lacked the necessary continuity in order to save the site from its present-day state of abandon.

⁴ Work carried out on the site was in close contact with A Coruña's archaeological museum, the *Museo Arqueológico e Histórico Castillo de S. Antón*, an institution which has for years been calling for greater attention to the site.

⁵ The authors of this communication are in charge of this project which involves more than twenty specialists. Representing the local Council are Jesús Arsenio and Xan Vázquez.

⁶ This disconnection is fundamentally derived from the substitution of the discourse which traditional rural societies had elaborated about elements from the past (fully integrated in their daily life through folklore and legend) with a scientific discourse imposed by an educated elite through teaching, history and writing.

⁷ Similarly, a lack of contact with the land, with the environment, with the surroundings which are increasingly travelled, used, exploited or perceived through technological appendages (cars and other machines) making space something anodyne, a mere distance, an obstacle, a trajectory.

BIBLIOGRAPHY

- CRIADO BOADO F., 1988, "Arqueología del paisaje y espacio megalítico en Galicia", *Arqueología Espacial*, n. 12, p. 61-117, Teruel.
- 1993, "Visibilidad e interpretación del registro arqueológico", *Trabajos de Prehistoria*, n. 50, p. 39-56, Madrid.
- CRIADO BOADO, F., GONZÁLEZ MÉNDEZ M., 1994, "La puesta en valor del patrimonio arqueológico desde la perspectiva de la arqueología del paisaje", in: *Conservación arqueológica. Reflexión y debate sobre teoría y práctica*, p. 58-75, Sevilla, Junta de Andalucía. Cuadernos del IAPH, 3.
- GONZÁLEZ MÉNDEZ M., 1995, "La concepción de un proyecto de valorización social del patrimonio arqueológico. El plan de Toques como referente", *Archivo Español de Arqueología*, n. 68, p. 225-241, Madrid.
- 1997, "Landscape archaeology as a narrative for designing archaeological parks", in: F. Criado & C. Parcero (eds), *Landscape, Archaeology, Heritage*, p. 47-51, Santiago de Compostela, Grupo de Investigación en Arqueología del Paisaje, Universidad de Santiago. TAPA (Trabajos en Arqueología del Paisaje), 2.
- LOWENTHAL D., 1998, *El pasado es un país extraño*, Madrid, Akal. (ed. or. 1985. *The past is foreign country*, Cambridge, Cambridge University Press).
- WALSH K., 1992, *The representation of the past*, London, Routledge.

Gli autori presentano, attraverso il caso di studio del Castro de Elviña (Coruña, Spagna) e del suo territorio, la proposta al pubblico di un bene culturale attraverso la creazione di un Parco archeologico. L'obiettivo è quello di un miglioramento della conservazione e della fruizione sociale del sito, sostenuto dall'Amministrazione Municipale interessata. L'articolo affronta gli aspetti dello stato di fatto, delle strategie necessarie e dei principi teorici, basati su una specifica definizione della cosiddetta Archeologia del paesaggio (Landscape archaeology), da tenere presenti perché il progetto raggiunga il proprio scopo.