



The European University Centre for Cultural Heritage

Ravello



The European University Centre
for Cultural Heritage

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On the cover:

*"Dream in blue" by Silvia Rea, painted for the fortieth anniversary
of the establishment of the Centre.*

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for Cultural Heritage**

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INFO & NEWS



The *Esprit de Ravello* (The 'Spirit of Ravello')

It was at the end of 1983 when President Jacques Soustelle promoted a meeting of the experts who had participated in the establishment of the European University Centre for Cultural Heritage (Centro Universitario Europeo per i Beni Culturali - CUEBC), which took place on February 10th of that year. The aim was to define its mission, and the '*Esprit de Ravello*' – the resulting document – forcefully affirmed the concept of "unity of culture": "*scientific and technological knowledge makes sense only if it contributes to the development of general culture*". The methodological indication is precise: "*the exploration, study, conservation and enhancement of the cultural heritage must be preceded by interdisciplinary research*".

Today the statement seems obvious, but at the time it was profoundly innovative: the comparison between "exact" sciences (natural sciences, mathematics, physics) and "human" sciences (history, philosophy, literature, art history, religion) was carefully taken into consideration in the organization of research and in the scientific debate.



February 1983, signing of the deed of incorporation of the Centre: Giuseppe Petrilli and Mario Valiante



June 1984, conference "L'Esprit de Ravello": the President Jacques Soustelle, the Vice-President Mario Valiante and the Mayor of Ravello Salvatore Sorrentino



Jacques Soustelle and Franca Falcucci, Minister of Public Education present at the first session of the Board of Directors of the Centre



Jacques Soustelle with Alfonso Andria


CENTRO UNIVERSITARIO EUROPEO PER I BENI CULTURALI e
GRUPPO PACT DELL'ASSEMBLEA PARLAMENTARE DEL CONSIGLIO D'EUROPA
"L'ESPRIT DE RAVELLO"
Rapporti tra le scienze e le tecniche e l'archeologia: contributo alla riflessione sulla storia della cultura
DICHIARAZIONE DI RAVELLO
6 - 7 GIUGNO 1984

Lo sviluppo della cultura europea, il cui scopo è la realizzazione dell'uomo in una società democratica, è stato caratterizzato storicamente dalla creazione della conoscenza scientifica fondata sulla coerenza teorica e la dimostrazione sperimentale.

La situazione contemporanea tende a ridurre la cultura ad una specializzazione funzionale. Questo tipo di scienza è in contraddizione con la cultura umanistica e ciò porta ad un'impoverimento di vario.

Si vuole qui affermare il principio della unità della cultura: la conoscenza scientifica e tecnologica ha senso solo se contribuisce allo sviluppo della cultura generale. La cultura così riconciliata accoglie tutto il suo significato etico. L'insegnamento a tutti i livelli deve mirare alla realizzazione armoniosa della persona e di tutte le sue potenzialità.

È così che lo sviluppo delle scienze umane, in stretto accordo e cooperazione con le scienze naturali, diviene un obiettivo essenziale della nostra società e un fattore di reciproco arricchimento. Questa concezione della scienza, che ingloba la conoscenza dell'uomo e della natura, ottimizza lo sviluppo di tutte le potenzialità creative e soprattutto artistiche.

Avendo preso atto:

- i. della dichiarazione europea sugli Obiettivi Culturali adottata dai Ministri europei responsabili degli affari culturali a Berlino, il 25 maggio 1984;
- ii. della Dichiarazione degli intellettuali riuniti a Venezia dal 20 al 31 marzo 1984;

si afferma quindi che la prospezione, lo studio, la conservazione e la valorizzazione del patrimonio culturale devono essere precedute da ricerche interdisciplinari che testimonino della unità e specificità delle culture. Queste ricerche assidue da parte di tutti i portatori una reciproca comprensione del linguaggio, dei metodi di lavoro e dei risultati specifici di ogni disciplina, al fine di arrivare ad una interpretazione comune.

A tal fine si auspica una revisione dello spirito del sistema educativo e delle strutture degli organismi di ricerca.

Si auspica un cambiamento significativo dei criteri ufficiali di valutazione dei progetti di ricerca interdisciplinari e delle carriere professionali, affinché i principi sopra annunciati possano porci al servizio del patrimonio e dello sviluppo culturale.

È in questo spirito che sarebbe assolutamente necessario:

- sviluppare la comunicazione tra i ricercatori che si occupano delle scienze naturali e quelli impegnati nelle scienze umane;
- creare dei "ponti" tra discipline che portino ad una interdisciplinarietà reale, tenendo conto ad esempio degli insegnamenti della filosofia del sapere, dell'etica e dell'estetica, della storia delle scienze, delle arti e della cultura, dell'antropologia sociale e delle scienze delle comunicazioni, ecc.;
- promuovere tale spirito in Europa a diversi livelli di insegnamento.

Per l'attuazione della presente dichiarazione e per la valorizzazione degli sforzi di ogni paese, unica garanzia di riuscita è oggi una intensa cooperazione europea.

CENTRO UNIVERSITARIO EUROPEO PER I BENI CULTURALI
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The application of the "exact" sciences to the humanities was in full bloom. The relationship between the two disciplines therefore developed, also in Ravello, according to the scheme then in vogue. The "exact" sciences have been used to address certain problems of knowledge and/or intervention in the field of the humanities (typically the application of physics and chemistry to the analysis and protection of cultural heritage). In this way, the "indeterminate features" that characterized the humanities could finally be resolved. The cycles of activities "Sciences and materials of cultural heritage" and "Informatics and Cultural Heritage" thus began, which would give life to 53 initiatives, including conferences and courses, characterized by the interdisciplinary approach and the formula adopted: a "foyer" in which academics could meet and discuss.

Interdisciplinary approach

The interdisciplinary approach adopted by the Centre immediately took on its own specific character. It did not consist in an in-depth analysis according to each of the disciplines involved, in the comparison of the analyses with each other, in the final “coordination” of the results. Such a procedure would have been useful simply to put experts alongside each other, to exchange information and produce documents which satisfied the various specialists. The originality of the “Ravello approach” is different: the experts, each using their own specialist background, are all called together to analyse the global nature of the subject of research. In this way, there is not only the transfer of knowledge, but also of methods, models and tools from one discipline to another. Thus the formula with which the first activities of the Centre were carried out was also positively conditioned. Training experts



1998, Monumental Complex of SS. Annunziata, Mario Valiante and the Mayor of Ravello Secondo Amalfitano



May 1993, conference "The underwater archaeological heritage": (from the left) Georges Vallet, Vice-President of the Centre; Francesco Sisinni, DG of the Ministry of Cultural Heritage; Giuseppe Vedovato, President emeritus of the Parliamentary Assembly of the Council of Europe; Mario Valiante, President of the Centre

*June 1985:
Meeting of the
Ministers of Civil
Protection of the
Mediterranean
Countries*



capable of using the exact sciences to solve problems typical of the humanities (for example, to protect cultural heritage) would have required equipment and an organization beyond the Centre's reach. On the other hand, carrying out interdisciplinary research and training in increasingly specialized universities was difficult, sometimes impossible. And so the Centre immediately became the 'foyer' where research produced elsewhere was compared.

Teaching experts in exact science how to use the logical-deductive procedures typical of the humanities, together with their tested analytical tools, considerably broadened their research horizon.

Characterising the educational and research activity in an effectively interdisciplinary sense has made the offer of the Centre clearly different from that of the universities. Not only did it not compete, it became integrative, because it met a demand for interdisciplinary training that universities, by their nature, had difficulties in satisfying.

In the late 1980s Ravello hosted the meeting of the Committee of Ministers of the Council of Europe which gave life to the Open Partial Agreement (now the EUR-OPA Major Hazards Agreement), the program for the reduction and prevention of natural and man-made risks which 22 Countries have joined, each one indicating one or more of the specialized Centres, each covering a sector of risks (there are currently 26). The Centre was entrusted with the "Protection of Cultural Heritage in areas at risk".



February 2012, Ravello, Meeting of the Directors of the EUR-OPA Major Risks Centres (Council of Europe): on the left, Ferruccio Ferrigni representing the University Centre of Cultural Heritage (CUEBC)



French government Secretary of State for the Prevention of Natural Disasters Haroun Tazieff with Jean-Pierre Massué

Thus the concept of interdisciplinarity that already characterized the activities of the Centre was expanded. The lively debate at the time, on the criteria for the protection of historic buildings in seismic areas (the traces of the 1980 earthquake in Campania and Basilicata were still visible) offered the opportunity to apply the different relationship between natural sciences and the humanities that the Centre was developing.

In the conferences on the subject that the Centre organized in that period, the difficult usability of the usual cognitive tools of seismic engineering immediately emerged: they were based on models that represent the geometry of the buildings and on the assumption that the materials from which they are made are homogeneous - two characteristics absent in historic buildings. A reflection therefore began that started from a trivial consideration: if the problem of protecting a historic building arises in an earthquake zone, it is only because that building has resisted, for better or worse, all the earthquakes that have occurred over the centuries. Only the techniques that have proved effective over the long term have been able to be consolidated, thus becoming traditional.

From this it was deduced that in the regions frequently affected by earthquakes the construction techniques of



*Krzysztof Zyman,
Executive Secretary,
EUR-OPA Major Risks
Agreement, Council
of Europe*

the ancient buildings certainly had anti-seismic qualities. Therefore, to protect the ancient buildings, the focus of the research – or even the potential to be exploited – became “how to recognize the traditional anti-seismic techniques; how to evaluate

their effectiveness; how to promote their renewed use”. Furthermore, it appeared clear that the survival of the ancient buildings did not depend only on the use of more or less appropriate construction techniques: correct use of the buildings and repairs capable of restoring their original resistance had a determining weight in their conservation, or in the weakening of their original “seismic resistance”. This mix of “technical knowledge and behaviours consistent with it” was defined as “Local Seismic Culture”, a term coined at the Centre¹, which has now entered the current language of the discipline.

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¹ F. Ferrigni ed., *San Lorenzo: alla ricerca delle anomalie che proteggono*, Ravello, Consiglio d'Europa, CUEBC (Centro Universitario Europeo per i Beni Culturali), 1989.

May 2008, Auditorium of Villa Rufolo, a large representation of the institutional bodies of the CUEBC: from the left, starting from the front row Max Schvoerer, Jean-Paul Morel, Alfredo De Poi, Giuseppe Vedovato and his wife, Ferruccio Ferrigni, Manuel Faria Paixao, Ingelore Scheuneman, Gerald Sperl



Salvatore Claudio La Rocca, CUEBC External Relations Manager and Francesco Cetti Serbelloni, President of the Italian Touring Club



October 2015: students of the course "Sciences and Materials of the Cultural Heritage from Pollution to Climate Change"

Seismologists, geologists, urban planners, architects, geographers and art historians have all together carried out observations on site, as well as analyses of specific cases, in Italy and in Europe (Calitri, San Lorenzello, Paestum, Levkàs, Lisbon, Vernègues, Santorini, Lunigiana, Garfagnana, Aqueduct of Nîmes). This resulted in the cycle of 90 conferences and intensive courses held on the "Protection of historic buildings through the recovery of local seismic cultures". They are all activities carried out under the EUR-OPA Major Hazards Agreement, which still today, despite Italy's withdrawal from the Accord, supports the Centre's activities.

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October 2017, Rome, Little CNEL (National Council of Economy and Labour) Parliament, Presentation of edition no. 28 of Territories of Culture on "Territory, existing buildings, protection of cultural heritage": starting from the left Piero Pierotti, former professor at the University of Pisa; Pietro Graziani, Editor-in-Chief of the magazine Territories of Culture ("Territori della Cultura"); Alfonso Andria; Stefano De Caro, Director General of ICCROM and Maurizio Di Stefano, President of ICOMOS Italy

Subject areas and lines of activity

In the middle of the third decade of activity, the interdisciplinary approach, the progressive evolution of the Centre from a 'foyer' for discussions between experts to a structure which presents to institutions and decision-makers the tools of knowledge and methodologies to support "cultural policies", as well as the opportunities that the global scenario opens up, have reformulated the mission of the Centre:

- to make an agile and advanced reference structure available to scholars and operators interested in the promotion of culture;
- to promote knowledge, management and use of cultural heritage through an interdisciplinary approach and international debate;
- to carry out research and training activities useful for providing high-level scientific, methodological and operational support to decision-makers responsible for the protection of cultural heritage and cultural activities;

- to collaborate with universities, integrating their offer, in order to respond to the demand for interdisciplinary training;
- to cooperate with other international institutions on topics of common interest both at an operational level (joint research, exchanges, etc.) and through the sharing of networks of experts, using the programs that the European Commission makes available in the cultural sector.

The redefinition of the mission also entailed the reorganization into three subject areas of the various lines of activities then in place.

A first reflection: the "policy" of the





*Tower of Villa Rufolo,
Ravello*

Centre could not disregard an activity of dialogue and exchange that would foster the circulation of knowledge on cultural heritage, above all in a season of rapid change. A preparatory subject area was therefore defined as **Knowledge of cultural heritage**. This area includes the lines of activity: *Archaeology, history, culture; Sciences and materials of cultural heritage; Books, documents, audiovisual assets.*

It was also recognised, however, that in order to pursue effectively the mission illustrated above, it was not enough to deepen knowledge about heritage, but it was also necessary to transfer it into society – not as specialist knowledge, evidently, but as a factor for strengthening cultural identities, as a stimulus to creativity, as a promotion of sustainable human development: three



A session of the Board of Directors at the time of COVID-19



On the right, the Secretary General Eugenia Apicella

relevant tools to make the protection of cultural landscapes “active”. **Culture as a development factor** has therefore become the core area of the Centre’s activity. This area includes the lines: *Historical Territory, Environment, Cultural Landscapes and Risks and Cultural Heritage*.

And finally, to make the Centre’s action coherent and integrated and therefore to cover the entire cycle of enhancement of cultural assets and activities, it appeared appropriate to integrate the actions of knowledge of the heritage and support for decision-makers with the deepening of methodological and operational aspects of cultural policies. This objective can be reached by indicating a specific area: **Instruments and methods for cultural policies**, which includes the lines: *IT and cultural heritage; Protection and enjoyment of cultural heritage; Cultural tourism*.



The chairs of Ravello Lab: Pierpaolo Forte, Professor at the University of Sannio and Fabio Pollice, Rector of the University of Salento



The Collection of Publications

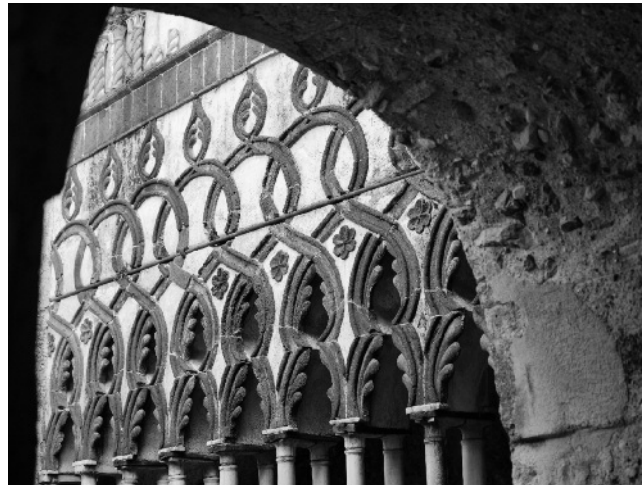
The Centre’s collection of publications reflects precisely the subject areas: of the 95 volumes published up to 2022, 33 concern the first subject area, 37 the second, and 25 the third.

In 2010 the online quarterly magazine “Territori della Cultura” was born with the aim of guaranteeing a more adequate promotional activity, helping to consolidate the international network through which to feed the cultural debate, to exchange the experiences gained in the scientific field, to convey the results of research, and to identify new training models.

Alongside its own editorial activity, the Centre has collected publications and unpublished documentation on cultural heritage, thanks above all to generous donations from Italian and foreign experts and institutions.



The first issue of Territories of Culture



Moorish cloister, Villa Rufolo, Ravello

The Library

Thus a specialized library in the sector was set up. The subjects dealt with in the different volumes, in fact, are connected to the activities carried out by the Centre: from the protection of the material heritage to the conservation of the intangible one, from research on ethical tourism to the management of complex systems such as UNESCO sites. To date, the library includes a book and documentary heritage of about 15.000 publications, including monographs, periodicals and other materials.

In 2003 the Centre, thanks to agreements with the Cultural, Artistic and Landscape Heritage Superintendency of Salerno, obtained the use on loan of the rooms overlooking the Moorish cloister of Villa Rufolo,



"Maria Clara Lilli Di Franco" Library, Villa Rufolo, Ravello



to expand the spaces dedicated to the library, which for the occasion was named after Maria Clara Lilli Di Franco, the unforgettable director of the Central Institute for Book Pathology and a long-time member of the Centre's Scientific Committee.

Since 2009 the library has been a member of the Library National Service Centre (so called Polo SBN) in Naples, in whose online catalogue the entire library collection can be consulted.



*May 2008, inauguration of the phonographic exhibition "History of sound reproduction from Edison to digital":
(from the left) Massimo Pistacchi, Maria Clara Lilli Di Franco,
Alfonso Andria and Paolo Imperato, Mayor of Ravello*



The cultural system

The “cultural system” – within which the Centre operates – is today really different from that of its origins. The protection and enhancement of the cultural heritage are increasingly included in sustainable development programmes. Visiting museums is increasingly linked to “events”. The multiplication of “cultural activities” has given birth to a “cultural industry”. Studies and research on the economy of culture are flourishing: a growth of interest in culture, even if it is an evolution that is dangerously making it become a “product”.

On the other hand, in recent years the scope and character of the “cultural heritage” have significantly evolved. The “minor heritage” (rural houses, old factories, mills, etc.) has been fully admitted within its range, which requires an approach that not only analyses the typological and historical characteristics, etc. of the artifacts, but also evaluates their use (current, optimal, possible). These “cultural landscapes” pose significant problems of governance, unknown in the management of a monumental complex. Or the typical knowledge: from the art of pizza to that of dry stone walls, from the Mediterranean diet as a lifestyle to the countless other



Pontone (Scala)



Santa Maria de Olearia Abbey, Maiori



ideas connected to the enhancement of the intangible heritage.

Equally different is the “training system”. Degree Courses, Doctoral Research and Master’s Degree Courses can today recognize training credits for participation in courses and seminars held in institutions outside the universities. The specificity of training is today worth much more than a generic academic qualification.

An evolution that is widening the area of cultural activities, but which is not without risks.

The growing attention to the *economy of culture* follows approaches and goals which risk homogenizing and distorting traditional cultural values. Large exhibitions, conceived as a business; the festivals, religious or traditional, often reduced to parodies; typical and/or handicraft products, which were previously such because they suited the local context and dimension and which today feed a flourishing “handicraft industry”, often spread on a global scale; a “cultural” tourism which can generate enormous problems in the enjoyment of renowned monuments and which offers prestigious sites and landscapes with the aim of attracting visitors rather than protecting the characteristics which have generated their attractiveness; a tourism that induces local communities to propose their own identity in line with the visitor’s stereotype, rather than to defend and strengthen it.

These are inherently contradictory processes. On the one hand they reveal a widening of the “culture” area, on the other hand they propose an excessive trivialization of it, with evident tendencies towards homologation. And the contradiction inevitably affects



June 2010, Villa Rufolo Auditorium: “A Management Plan for the Historic Centre of Naples” project

the quality and effectiveness of the policies that local decision-makers implement, at all levels. On the one hand they are led to focus on fashionable initiatives – therefore exposed to very strong competition; on the other hand they tend to consider cultural activities as ancillary or, in any case, not a priority with respect to investments in traditional “development” sectors.



2018, Ravello; AICI (Association of Cultural Institutions in Italy) annual conference, Valdo Spini President of AICI, the Mayor of Ravello Salvatore Di Martino and Alfonso Andria



September 2014, Villa Rufolo Auditorium: CUEBC Vice President Marie-Paule Roudil at the “Universal Forum of Naples and Campania Cultures”

Support for cultural policies

To provide decision-makers at various levels with useful indications to go beyond the cultural activities defined by marketing has become, today, the prevailing interpretation of the founding motivations of the Centre. Some of the activities that bear witness to the support provided by the Centre for policy-makers: the project on the Mediterranean Diet; campaigns in schools (supported by the Council of Europe) to revive knowledge of dangerous situations in local communities and pass them on to decision-makers; the Management Plan of the UNESCO Amalfi Coast site (drawn up on behalf of the Superintendency of the Cultural, Artistic and Landscape Heritage of Salerno and Avellino and the Amalfi Peninsula Mountain Community), and above all Ravello Lab. Born in 2006 thanks to the stimulus and commitment of the Centre of Ravello, Federculture and Formez PA, to which was later added the Foundation for

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Ravello Lab 2022, the Mayor of Ravello Paolo Vuilleumier, Alfonso Andria and the President of Federculture Andrea Cancellato



2018

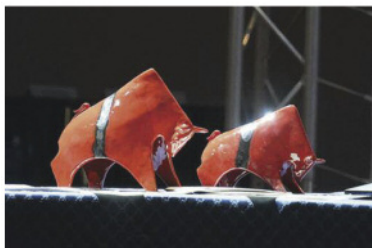


2019



2020

*Living Heritage,
the prizes*



2021



2022

Cultural Heritage and Activities, Ravello LAB - Colloqui Internazionali (International Dialogues) has become an annual appointment, a permanent forum where for three consecutive days experts and international policy makers intervene to analyse, discuss and propose insights into the relationship between culture and development. Ravello LAB - Colloqui Internazionali is in fact conceived as an important system resource which, at an international level, can plan, analyse, monitor and evaluate concrete cases and experiences, with the aim of offering political decision-makers ideas and solutions in the form of "Recommendations" suitable for being transformed into concrete and political actions for the benefit of citizens and territories.

Along these lines is the Prize **Patrimoni Viventi (Living Heritage)**, an annual survey of good practice initiatives in the enhancement of cultural heritage carried out in Italy in the public and private sectors during the previous year, which provides for the selection and awarding of the best ones, also in order to disseminate their knowledge within the cultural heritage sector and to encourage processes of emulation.

In the context of the EUR-OPA Major Hazards Agreement – which has already been mentioned – the Centre has also launched projects for the protection of Cultural Landscapes, which start from the observation



of their “utilitarian” origin: they are in fact the result of profound alterations of the territory, caused by one generation after another exclusively to allow, or improve, agricultural productivity. Guaranteeing the hydrogeological stability of the soils and adapting the crops to the local climate were therefore imperative conditions for profiting from the intervention. Today, however, poor land maintenance and climate change are putting Cultural Landscapes at risk. Protecting those in a good state of maintenance and restoring degraded ones are not only interventions for the conservation of cultural heritage, they make it possible to prevent instability and/or reduce its impact.

An approach that overturns the usual one: from the protection of cultural heritage from natural disasters and climate change, to protection intended as a preventive action.



The Amalfi Coast and Minori from the Lemon Trail



Medium-term prospects

To the shortcomings of the cultural policies mentioned above must be added the “systemic” risks, deriving both from the poor maintenance of the historical territory and from the absence of protection of entire segments of the cultural heritage: prisons, asylums, ecclesiastical buildings, military sites, abandoned railway stations, fully fall within the cultural heritage, even if they are considered “minor”. Or there are the risks originating from the evolution of war strategies, which have made cultural heritage a military target, the destruction of which undermines the cultural identity of the opposing communities, weakening their resistance.

It should also be noted that the evolution of cultural policies on a community scale also offers new opportunities: for research, training, sustainable local development. The Faro Convention, for example, identifies cultural heritage as a driver of territorial growth; Community programs can support projects aimed at defining new forms of enhancement of the cultural heritage.

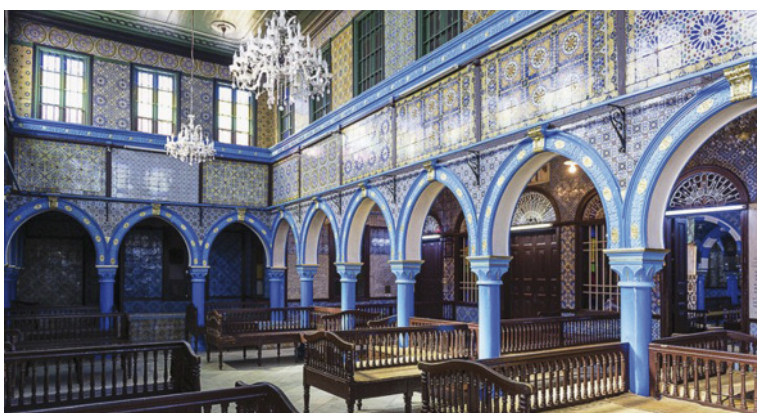
All of these considerations and the trends analysed lead to confirming the mission of the Centre – a “service” structure for cultural policies – to be implemented according to the three well-established subject areas – *Knowledge of cultural heritage, Culture as a factor for development, Instruments and methods for cultural policies* – and to proposing which activities must be carried out in the medium term:

- the enhancement of the cultural landscape, of the minor heritage and the recovery of abandoned heritage, in all their forms, to be considered with reference to the internal policies of the areas, urban regeneration interventions, the prevention of natural and man-made risks, the protection of cultural heritage in situations of armed conflict, and the priorities of the PNRR (National Recovery and Resilience Plan);



Paestum, Mediterranean Exchange of Archaeological Tourism 2022, Conference organized by CUEBC-Ravello "Plan for the development of the archaeological heritage in the Mediterranean countries": at the table Ambassador Francesco Caruso, Zeina Al Khashashneh, Project Manager of the Petra Trust and J.E. El Hani, Dean of the Mohammed V University of Rabat

- the increase in interdisciplinary training to be implemented through structured and permanent collaborations with universities and professional bodies, aimed both at training new professional figures, such as Faro Managers and Cultural Heritage Managers, and at acquiring training, university and professional credits;
- the enhancement of culture and the cultural heritage of the Mediterranean, to be implemented also through the project “Plan for the Development of Archaeological Heritage in Mediterranean Countries” (Integrated action for cultural heritage and archaeological sites in Mediterranean countries), promoted together with ICOMOS Italy, in collaboration with the Mohammed V University of Rabat, ICOMOS-Jordan, the Tunisian Ministry of Culture and the Pompeii Archaeological Park. The goal is to start development paths focused on the archaeological cultural heritage as a long-term resource to improve the quality of life and strengthen the cultural identity of local communities, also through the definition of cultural heritage as a human right and consequent development policies meant for facing the growing criticality of employment, migration, gender and environmental issues.



From above:
Petra, Jordan
Djerba, Tunisia. El Ghriba Synagogue
Pompeii, triclinium of the Villa dei Misteri with the cycle of frescoes on
the mystery rites in honour of Dionysus

Culture and landscape in the future of territories

Bring the theme of culture and the landscape back to the centre of the political agenda so that they can play a driving role in the sustainable development of territories, not only as susceptible to economic improvement, but also as identity references capable of strengthening social cohesion and today's and future well-being of citizens and territories. This is the objective that guides the action of the Centre at a national and international level, which directs its planning, and leads it to fulfil a central role in the protection and enhancement of the cultural heritage. A broad and diversified program which, in the perspective of the implementation of the provisions of the Faro Convention, is largely focused on the involvement of local communities with the aim of making them "heritage communities" and then of enhancing the cultural heritage that comes from their past, but also of projecting it into the future as a driving force for economic and social development.

Equally broad and varied is the range of initiatives implemented so far, in order to achieve this goal: the content of some of them is notably innovative, such as

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Pisciotta (Cilento)



The Sfusato lemon from Amalfi



Ravello, Convent of St. Nicholas, Procession of May 1st.

the creation of the School of Placetelling® , created to help territories tell their stories – not so much to attract tourists as to help territories to rediscover their own identity through their tangible and intangible cultural heritage.

Recognizing beauty and recognizing ourselves in it not only leads to protecting it, but also urges us to reproduce it, and this is undoubtedly the mission that has always animated the Centre and guided its strategies. With this objective, over the years a network of public and private actors has been built that goes well beyond national borders and which allows the Centre to be a project connector, a forge of ideas that feed scientific reflection, public involvement, and political debate.

Lemon grove



