

Cultural Routes of the Council of Europe: Cultural Heritage, Landscape and Tourism

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# CULTURAL ROUTES OF THE COUNCIL OF EUROPE: CULTURAL HERITAGE, LANDSCAPE AND TOURISM WORKSHOP

SCIENTIFIC COORDINATOR  
**SILVIA BELTRAMO**



## DIST TEACHING PROJECT 2022

LM48 PIANIFICAZIONE TERRITORIALE, URBANISTICA E PASAGGISTICO-AMBIENTALE  
MSc TERRITORIAL, URBAN, ENVIRONMENTAL AND LANDSCAPE PLANNING

LM3 PROGETTAZIONE DELLE AREE VERDI E DEL PAESAGGIO

LM80 GEOGRAFIA E SCIENZE TERRITORIALI

LM56 ECONOMIA DELL'AMBIENTE, DELLA CULTURA E DEL TERRITORIO



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CULTURAL ROUTES OF THE COUNCIL OF EUROPE: CULTURAL HERITAGE, LANDSCAPE AND TOURISM

Workshop with study visits (July-September 2022)

DIST Teaching Project 2022

Interuniversity Department of Regional and Urban Studies and Planning

Politecnico di Torino-Università degli Studi di Torino

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# PRESENTATION

**Andrea Bocco**

Politecnico di Torino-DIST  
Head of the Department

In 2020, DIST signed an agreement of adhesion to the University Network for Cultural Routes Studies, which includes 22 other universities interested in studying and researching the European Cultural Routes (ECRs) and supporting scientific, teaching and third-mission activities on them. With this act, a commitment was officially formalized with the European Institute of Cultural Routes – which some colleagues had been pursuing for years, in particular Silvia Beltramo, with her assignment as expert evaluator of ECRs. Only two other Italian universities are part of the network: Bologna and Milano Bicocca.

This adhesion is entirely coherent with the institutional activity of the department: one of the three DIST research strands is “Heritage”, with reference to territorial cultural heritage and territorial systems of cultural heritage. DIST covers almost all the disciplinary fields present in the network: from heritage making and interpretation to cultural heritage management; from cultural and environmental landscape to urban regeneration; and from economics and the geography of tourism (with a focus on local development issues) to sociology (with a focus on local community participation).

Thanks to its multidisciplinary nature and its role in a Bachelors degree and six Masters degrees, DIST is able to offer courses in almost all the areas listed under the mission of the University Network for Cultural Routes Studies: heritage; tourism; urban and territorial planning; geography; heritage and cultural tourism; territorial management; local development; governance and participation; political studies; new technologies; tourism economics; and heritage law. Particularly within the Masters degrees in “Cultural Heritage and Creativity for Tourism and Territorial Development” (Università degli Studi di Torino) and in “Economia dell’Ambiente, della Cultura e del Territorio” (Università degli Studi di Torino, inter-university), as well as the Masters degrees in “Pianificazione urbanistica e territoriale | Territorial, Urban, Environmental and Landscape Planning” (Politecnico di Torino), “Architettura del Paesaggio” (Politecnico di Torino, inter-university), “Geografia e Scienze Territoriali” (Università degli Studi di Torino, inter-university) and “Digital Skills for Sustainable Societal Transitions” (Politecnico di Torino, inter-university).

A variety of skills and professional profiles that could unfold complementary contribution to really make initiatives such as the ECRs into opportunities for enhancing heritage, local development and strengthening European cohesion beyond the borders that today, after a period in which at least in Europe they seemed to have been erased, are sadly returning to being closed, to separate people, to radicalize real or fictitious identities that distinguish “us” from “them”.

On the other hand, the Council of Europe’s Cultural Routes programme, launched in 1987, has the opposite aim: through the recognition and promotion of itineraries that can actually be travelled, or which are linked by a thematic thread, to highlight themes representative of a multiple European cultural identity made up of many elements, stratified over the centuries and even spurious, contributing to the interpretation of diversity in today’s Europe. There are now 48 itineraries as part of the programme, dedicated to themes of incredible richness and variety, plots that unite the many pieces that make up this small continent.

By selecting Silvia Beltramo’s proposal through a call for departmental teaching projects, DIST supported the creation of a workshop entitled “Cultural Routes of the Council of Europe: Cultural Heritage, Landscape and Tourism” (to which this volume is dedicated), in which different local authorities and students from various Politecnico and Università degli Studi di Torino’s degree courses were involved. I believe that this workshop should be repeated in a more expanded version, for example as a summer school, to extend participation.

In conclusion, I would like to express the hope that DIST’s commitment to the ECRs will continue through teaching activities (with didactic programmes and degree subject offerings specifically dedicated to them at all three levels of education), through research (with collaborations and exchanges with other universities in the network) and through the third mission (with more direct involvement in the scientific and managerial support of the itineraries; also by developing projects that use these itineraries as an opportunity to increase the sustainability of the territories they pass through).





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# INTRODUCTION

**Silvia Beltramo**  
Politecnico di Torino-DIST

The teaching project inaugurated with the workshop entitled “Cultural Routes of the Council of Europe: Cultural Heritage, Landscape and Tourism” is based within a consolidated international network of contacts acquired with Italian and foreign universities as part of the scientific and teaching activities of the University Network for Cultural Routes Studies under the patronage of the European Institute of Cultural Routes of the Council of Europe, a network that the Interuniversity Department of Regional and Urban Studies and Planning–DIST joined in 2020.

The network of contacts established over the years thanks to participation in numerous European projects, includes national and international professors from the disciplines of landscape, architecture, geography, the economics of culture, territorial planning, cultural tourism and the history of architecture and the city. Together with some professors from DIST, and with the collaboration of the School of Specialization in Architectural and Landscape Heritage (SBAP) and the Interuniversity PhD programme in Urban and Regional Development (URD), they constitute the teaching staff.

The overall Teaching Project originates from the experience I have gained over 15 years as an independent expert for the Council of Europe as part the European Cultural Routes (ECRs) programme, and also includes DIST’s participation in the “Commissione per la qualità delle opere cimiteriali della Città di Torino”.

The aim of the workshop (held between July and October 2022) was to address, through a multidisciplinary and interdisciplinary perspective, the theme of the Cultural Routes of the Council of Europe, which in their specificity represent a crucial node in the active interpretation of cultural heritage and are strategic tools for guiding processes of territorial and landscape valorization.

The activities also involved the collaboration of lecturers from other universities and from numerous national and international institutions and associations, as well as public administrations: Università di Bologna–Centre for Advanced Studies on Cultural Tourism (CAST); Università del Salento; Fondazione Santagata; Fondazione Homo Viator San Teobaldo; the European Association of the Via Francigena Ways; the European Association of Historic Cemeteries; Rotta dei Fenici; the European Association Romea Strata; AFC Torino s.p.a.; the Piedmont Region; the Emilia Romagna Region; the Municipality of Turin; the Municipality of

Bologna; the Municipality of Fidenza (PR); and the Municipality of Pontremoli (MS).

The workshop, which lasted a total of 75 hours, was organized in three main modules: lectures (20 hours); site visits days (Emilia Romagna, Tuscany, the Historic Cemetery of Turin – 20 hours); and project activities (35 hours).

The seminar days (lectures) constituted the backbone of the workshop, from which the subsequent modules cascaded down. They were organized in order to offer both a general framework on the topic and an in-depth analysis from different perspectives on specific itineraries, activities, projects and programmes, ongoing and future, and also to address themes related to cultural promotion, management, applications, etc... The purpose of the lectures was to motivate a desire for knowledge, and to constitute moments of in-depth analysis and mutual exchange through collective discussions and reflections.

The site visit days and the students’ final projects focused in particular on two ECRs, which are examples of great interest: the Via Francigena and the Historic Cemeteries Route. They represent two specific cases: a development of the route on a territorial scale and a punctual network at the urban one.

This publication intends to summarise what matured during the opening experience of the Teaching Project, collecting some reflections of the lecturers and invited guests who have offered their contribution regarding the seminar days, together with the outcome of the students’ final projects. The volume is therefore structured into three main parts:

Part I is composed of short essays on topics such as the illustration of general themes inherent to the ECRs programme, more specific aspects referring to individual itineraries, challenges regarding the valorization and promotion of cultural heritage and sustainable tourism, and projects currently underway that also involve rural territories.

Part II collects a photo diary of site visits days.

Part III presents the students’ final project proposals regarding the ECRs on which they were invited to reflect.

The workshop represented the first event of a growing teaching project that intends to become a summer school, held on an annual or biennial basis, with the involvement of other university members of the network and open to international students.

# **THE COUNCIL OF EUROPE'S HERITAGE VISION: FROM THE CULTURAL ROUTES PROGRAMME TO THE FARO CONVENTION**

**Luisella Pavan-Woolfe**  
Council of Europe-Venice Office

The Council of Europe has always been acutely aware of the importance of culture and cultural heritage and, since its foundation in 1949, it has understood these as crucial to promoting human rights, democracy and the rule of law and achieving greater unity among Europeans. When the Santiago de Compostela Declaration was signed in 1987, a novel and exciting way in which to further those aims began. It marked the start of the Organisation's European Cultural Routes Programme.

The main objective of the Programme was to encourage Europeans to embark on voyages of discovery: learning about each other, overcoming differences and celebrating diversity in order to create a more cohesive and inclusive society. European Cultural Routes were conceived as grassroots tools, by which Europe's art and history would be better and more widely understood through exchanges among people from across the European continent and beyond.

This is about cultural diversity, mutual understanding, and intercultural dialogue – necessary ingredients of peaceful coexistence, something that we sorely need today on a continent which witnesses, once more, the brutality and tragic consequences of armed conflict on its soil. In the context of the war in Ukraine we are once again reminded of how cultural heritage is often a deliberate target and erasing cultural traces of the past equates to destroying people's memory, causing a permanent damage to their identity.

Europe – and the challenges we face – have changed since 1987. But the values on which the European Cultural Routes are based, and the benefits that they bring, both endure.

As the past thirty-five years have gone by, the Council of Europe's Cultural Routes Programme has only grown stronger. There are now 48 certified routes, winding through all 46 Council of Europe member states and beyond. Their themes are varied and range from the lives of Mozart, Saint Martin, Charles V, Napoleon, Charlemagne to the deeds of the Vikings and the Phoenicians; from historic gardens and thermal towns to Jewish and Industrial heritage; from abbeys and fortified cities to Megalithic culture and Impressionism. But they all bear one message: the heritage of the different countries in Europe contribute to a shared cultural heritage and a European identity.

Through the years in order to achieve this, the Council of Europe has worked hand-in-glove with the other founding fathers of the Programme, namely Member States and the European Institute of Cultural Routes, as well as with important external partners – the European Union, the UNWTO and UNESCO.

All these initiatives enhance democratic culture, promote sustainable tourism and foster collaboration among stakeholders and institutions. The routes today more than ever fulfil their role as a tool for grassroots participation and democratic citizenship, as they operate as transnational networks, based on legally established associations, and bring together multiple European stakeholders from both the public and private sectors.

They promote the educational value of European heritage, with a heavy emphasis on involving young people from a wide variety of cultural, geographical, and social backgrounds, so that they can meet, exchange viewpoints, and develop their common European identity and citizenship.

At the local level, the European Cultural Routes contribute to sustainable environmental and social development by highlighting the tangible and intangible heritage of an area, its traditions and crafts, raising awareness of its identity, creating unique cultural offerings for tourists, reaching out to home-grown SMEs and supporting their contribution to the local economy, especially in less-developed, rural areas.

By promoting a wider understanding of heritage and its relationship to communities and society, the Council of Europe has been encouraging citizens to recognize the importance of cultural heritage objects, traditions, monuments and sites through the meaning that these convey and the values they express and with which they identify as individuals and members of communities. It has done so through the running of the European Cultural Routes Programme, but also through the adoption of legal instruments which have inspired national legislation and policies, thus strongly influencing the lives of millions of Europeans.

One of the main aspects of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, also known as the Faro Convention, is the importance it places on the need to involve all citizens, those aware

of their cultural rights as well as those less fortunate in this respect, in the definition and management of cultural heritage. This requires going beyond passive participation by trying to identify ways and processes that allow civil society to express fully not only its rights, but also its responsibilities vis-à-vis cultural heritage.

Long-term citizens' awareness and participation necessitate the conscious involvement of the younger generation to ensure that today's efforts by heritage communities are not subsequently thwarted by the indifference of young people. Heritage education and new technologies are thus crucial to retain young people's interest, their connection and contribution. This is another of the many suggestions coming both from the European Cultural Route Programme and the Faro Convention vision.

Another shared message is that cultural heritage can play an important role in responding to the global challenges facing us today and the need to ensure the sustainability of future human development. If cultural heritage is often the victim of unchecked growth, it can also actively contribute to economic, social, environmental and cultural sustainability.

A clear example of this is tourism development which constitutes both a threat and a potential opportunity for cultural heritage preservation and enhancement.

The Faro Convention tells us that we should depart from the dominant paradigm of business-oriented tourism marketing and consumption and opt for a sustainable, environment friendly tourism that favours at the same time social transformation. The European Cultural Routes translate this into practice, forging pilgrims ways, paths and journeys respectful of land, history and people.

Finally, the Faro Convention and the Cultural Routes of Council of Europe are all about communities. Because of increased international mobility, population movements and displacement both within countries and across national borders, communities are becoming increasingly multi-ethnic, multi-cultural and diverse. Preserving and enhancing heritage can contribute to fostering recognition, empathy and mutual trust. It can help integrating newcomers, facilitating dialogue, opening minds, revitalising communities and ultimately improving people's well-being.

This is the Council of Europe's vision of cultural heritage as one of the strategic elements to help address global challenges and as driver of social transformation.

The aim, today more than ever before, is that of creating an open and diverse cultural space and a safe and sustainable environment as a basis for peaceful and democratic societies in Europe.

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# **PART I - LECTURES**

# EUROPEAN CULTURAL ROUTES: HISTORICAL PILGRIMAGE ROUTES AND CULTURAL HERITAGE FOR SUSTAINABLE TOURISM

**Silvia Beltramo**  
Politecnico di Torino-DIST

The European Cultural Routes (ECRs) programme was launched in 1987 with the recognition of the Pilgrim's Way to Santiago de Compostela, the first of the 48 routes that are today recognized by the Council of Europe. The broad and wide-ranging themes represented, including linear paths that follow the traces of pilgrims or personalities who have in various ways left their mark on the European territory, intangible heritage and networks of cities sharing a common subject, now constitute a defined and structured framework that enables dialogue on the relationship between heritage and cultural tourism.

The Council of Europe programme is designed to enhance and unite the diverse heritage and cultures of different regions within a common project, while maintaining their own identity. Transnational itineraries put into practice the main principles promoted by the Council of Europe: human rights, democracy, participation and cultural diversity. Intercultural dialogue, reciprocity in exchange, understanding and sharing of a common cultural identity are pivotal elements of the programme that determine and encourage actions to safeguard and promote cultural and natural heritage as a source of economic, social and local development.

Through the networks created, as underlined by Eleonora Berti (2012), it is "possible to increase participatory sustainable development" by implementing projects that originate from below, from the associations that manage the itinerary. Diversified forms of tourism that reconcile individual and collective approaches are also encouraged through the use of new technologies (such as social media) and contemporary forms of storytelling, with experiments in augmented reality and digital history.

The analysis of ECRs as a tool for the development and promotion of the local area is a recent topic of significant interest for the scientific community, in line with the evolution of the concept of cultural heritage as discussed at a national and international level within organizations such as ICOMOS, UNESCO WHC, the Council of Europe and the European Commission.

The fragmentary nature of ECRs, due to regional responsibilities in this field, has contributed to creating a decidedly uneven situation regarding cultural routes and their actual power to affect the areas they cross. Today, these itineraries are considered a resource of cultural

and spiritual significance, as well as considered important for their economic value and for territorial promotion, because they can attract new forms of tourism with cultural, sustainable, and inclusive practices.

In every historical moment, heritage and cultural mobility have proved to be vital experiences in the European and Mediterranean territories because of their tangible and intangible values (*fig. 1*).

Pilgrimages such as the "Romee maiores", originating in the 3rd century and travelled by pilgrims, wayfarers, merchants and soldiers as late as the Middle Ages, the Renaissance and the 17th century, have regained a centrality in European society over the last 40 years after more than 300 years of decline.

In the midst of strong European political and geopolitical fractures, re-proposing the theme of "Romee maiores" (Via Francigena, Romea Strata, Romea Germanica) seems even more important. The increased commitment to strengthening pilgrimage sees Rome as the main spiritual destination, then continuing the path towards the south to Jerusalem, with a stop at Monte Sant'Angelo, an ancient crossroads of faith, shared with the paths of San Martino di Tours, the largest legacy in the European region.

The Via Francigena is one of the most important ECRs. Thanks to its geographic location, it lies at the centre of a network of ancient roads that once crossed Europe. Ever since medieval times, it has attracted travellers from all over the world and has connected the artistic, historical and cultural heritage of Europe. Of course, it has also been the object of interest for a significant number of tourists.

The Francigena represents the medieval pilgrim way from Canterbury to Rome, the destinations of the three "peregrinationes maiores", along with Santiago de Compostela and Jerusalem (*figs. 2–3*).

The ancient Roman consular roads gradually allowed space to paths, tracks and well-trodden trails beaten by the footsteps of wayfarers that generally crossed the territories to converge at the 'mansions' or at some obligated place of passage, such as crossing places or fording.

More like "road areas" than real streets, their paths varied for different reasons: natural causes (overflowing, landslides), alterations of territorial boundaries with the subsequent need to pay duties, the presence of bandits, etc...



It is therefore clear that a reconstruction of the 'real' track of the Via Francigena (whose literal meaning is "road that originates from France") would be an impossible challenge today, because it never really existed.

The numerous branches and crossroads of the main arteries have been widely identified in the historiography of the last decades so that a plurality of "vie francigene" and "route areas" can be defined. It therefore seems more reasonable to track back the main 'mansions' and places visited by the wayfarers and pilgrims along the Via.

Between the end of the 1st millennium and the beginning of the 2nd, the practice of pilgrimage acquired growing importance. As a matter of fact, pilgrims coming from the north travelled the Via towards Rome and eventually walked along the Appian Way towards the bridges of Puglia, where they could embark for the Holy Land. Vice versa, Italian pilgrims headed towards Santiago travelled on the Via towards the north, to reach Luni, where they could embark for the bridges of France or where they could continue towards Moncenisio and then on to the Via Tolosana that led to Spain.

Pilgrimage soon became a mass phenomenon, and this intensified the role of the Via Francigena, which became a key communication channel for the realization of the cultural unity that characterized Europe during the Middle Ages.

It is mainly thanks to travel journals, in particular the notes of the illustrious pilgrim Sigeric, that we can nowadays reconstruct the ancient path and the main 'mansions' of the Francigena. In 990, after being ordained as Archbishop of Canterbury by Pope John XV, the abbot went back home and noted, on two manuscript pages, the 80 'mansions' where he stopped for the night during his travel. Sigeric's journal is still considered the most authoritative source, so much so that often we talk about "Via Francigena according to Sigeric's itinerary" in order to define a more 'philological' version of the path.

A new focus on the Via Francigena has come about in recent times as a result of the rediscovery in the 1970s, and the consecration in the 1980s, of the Way of St James. As a result of the Jubilee of the year 2000, many studies, publications, research papers and dedicated projects found new impetus and led to the recognition of the Francigena as a Cultural Route of the Council of Europe in 1994. In 2010, the

Via Francigena was candidate to the UNESCO List, while in 2019 it was included on the national "tentative list". An overarching candidacy strategy was developed as part of various studies and research projects, including a general proposal for the entire itinerary. In the comments of EAVF President Massimo Tedeschi, the main intent of these efforts emerged:

"The European itinerary deserves to be recognised for its extraordinary uniqueness and importance, both in cultural and natural terms. The Via Francigena represents a great opportunity for growth and development of territories, but also for all the local communities that will have to be involved in this project. It is a complex asset, the heritage of humanity, to be protected and enhanced by the UNESCO network as well as the Council of Europe, that has certified the Via Francigena since 1994" (*figs. 4–5*).

Today, the Via Francigena also reaches southern Italy on the route to Jerusalem. From Canterbury to Rome and Santa Maria di Leuca, more than 3.000 kilometres away, the new and extensive itinerary defined and managed by the EAVF. A European itinerary that embraces the Mediterranean basin and includes, through international projects and studies, non-European countries that constituted the vast pilgrimage world of the Medieval age.

Referring to Medieval period, it is also necessary to mention other important existing paths and religious poles. Along the main medieval transit routes, which traversed an area defined by cities as well as numerous small urban settlements that developed around religious centres, a great number of sanctuaries dedicated to St Michael also sprang up. These shrines, dedicated to the worship of the Archangel Michael, were poles of religious aggregation and communication at the same time. The connections between the three main centres of worship along the Italian peninsula – Monte Sant'Angelo in Gargano, Mont-Saint-Michel and the Sacra di San Michele in Val di Susa – fostered contacts between communities and exchanges of monks, relics, hagiographic texts and architectural patterns (*figs. 6–7*). In-depth documentary investigations have been undertaken related to hagiography, the settlement of monks, the circulation of pilgrims and the diffusion of devotional images.

Recent historiography has identified a recurrent typology in St Michael's communities derived from the first settlement on the promontory

of Apulia, which spread throughout the other foundations linked to the worship of the Archangel.

The sanctuaries dedicated to St Michael are also a significant phenomenon for understanding the internationalization of medieval architecture as an alternative to its transmission through the well-known local schools. Building patterns circulated amongst the monasteries with great ease, and the pilgrimages were a significant factor of communication. Each sanctuary was the destination and, at the same time, a step along the long pathway which followed an important section of the Via Francigena.

An ECR dedicated to the cult of St Michael obtained recognition from the Council of Europe, but is now no longer maintained.

Other ancient routes deserving of attention are the “Via Major” (as it is called astride the Apennines), or Via “Romea di Stade”, which northern European pilgrims from Germanic areas used to travel to Rome; the “Romea Strata”; and the Via “Romea Germanica”.

The “Romea Strata” was an important European route travelled by pilgrims from Central and Eastern Europe on their way to Rome. From the Baltic Sea they crossed Estonia, Latvia, Lithuania, Poland, the Czech Republic and Austria until they traversed the Alps and entered the northeast of Italy through the town of Tarvisio. Before becoming a pilgrimage route, this path was used for multiple purposes including trade – amber, salt, iron and silk were all transported along this important road.

This led to the development of a culture through the art and architecture that we meet today along the route: a path of hospitality, churches, museums and memories. It was furthermore a way taken by fundamental figures who, through this route, spread Christianity, Judaism and Protestantism. The “Strata” can be intended as a true layering of processes, a stratification of history and cultural landscape.

As a defined itinerary of culture and faith, has its official origins in Italy in 2013, and to date extends for more than 4.000 km, crossing seven countries and involving more than 50 public and private entities which, as members, support and develop the project at European level.

In 2022, the European Association Romea Strata prepared an application dossier for the ECRs programme, presenting work carried out in recent years, projects implemented and projects in progress to promote activities for knowledge and

the conservation of cultural heritage and forms of slow and sustainable tourism.

The Via “Romea Germanica”, also called the “Via Melior” (because it was the safest), is the route German pilgrims once took to reach Rome. Tradition has it that it was Albert, abbot of the Abbey of St Mary of Stade, in northern Germany, who first made this journey in the mid-13th century. Albert left an account talking about the spiritual discussions of two imaginary monks, Tirri and Firri. These two monks followed the precise route taken by the abbot; today, it is the one trodden by many German and Italian pilgrims. According to Firri in the “Annales Standeses auctore Alberto” (1240–1256), it is advisable to undertake the trip in mid-August when

“the air is temperate, the roads are dry, water is scarce, and the days are long” and therefore the condition are suitable for travelling.

Moreover, following the Stade document, pilgrims from Germany travelled along what was known as the Via “Romea peregrinorum”.

The route was the main thoroughfare into Italy along the Brenner road, through the Veneto and Emilia Romagna; at Forlì it headed for the Apennines and, once in Bagno di Romagna, the pilgrims crossed the mountains at the Passo di Serra, after which began the Via “Major” of the Casentino, running through the current province of Arezzo, first along the Arno, then the Val di Chiana, Orvieto; at Montefiascone it joined the Via Cassia and the Via Francigena. Other branches of the same road turned towards Gubbio, skirting Lake Trasimene, and another went through Florence, turning south at Bologna.

The “Stade” itinerary describes two alternative routes for the outward journey: one entering France, and another running along the Rhine valley. All this confirms the fact that the Via Romea, like the Via Francigena and the Way of St James, consisted of a network of routes.

However, the Associazione Via Romea Germanica has decided to prioritize a route that is not simply derived from the stations listed by the Abbot Albert of Stade, but which is also backed by a considerable amount of historical evidence from other sources.

Today, the Via Romea Germanica, certified in 2020 as an ECR, is a cultural and sustainable tourism network revitalizing this historical route for the benefit of travellers wishing to enjoy the natural landscape while also discovering local centuries-old heritage (*fig. 8*).

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*fig. 2* – Berceto (PR), sculpture depicting a pilgrim (photo by the author).

*figs. 3-4* – Stretches of the Via Francigena on the Moncenisio (Valle di Susa, Piedmont) and in Tuscany (photos by the author).

*fig. 5* – Signpost of the Via Francigena (photo by the author).





*figs. 6-7 – Valle di Susa (Piedmont), the Sacra di San Michele in its landscape (photos by Mariano Mondino).*

fig. 8 – Via Romea Germanica, flyer ([www.viaromeagermanica.com/documenti-via-romea-germanica/](http://www.viaromeagermanica.com/documenti-via-romea-germanica/)).

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# EUROPEAN CULTURAL ROUTES: NETWORKING, REGIONAL GOVERNANCE AND MANAGEMENT THE VIA FRANCIGENA. LOCAL RESEARCH PROJECTS

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The Via Francigena, a bridge between East and West, is one of the Council of Europe's most popular recognized Cultural Routes, increasingly travelled by walkers even in its southern section to Santa Maria di Leuca, the extreme cusp of the Salento peninsula, in Puglia. Its success, at least in some sections of its long route, for example in Tuscany, clearly derives from its cultural and landscape assets, but also and above all from the ability of the community and local public bodies to make the route accessible, equipping it with services useful to 'all' walkers.

After a brief presentation of the Southern Via Francigena (SVF), this paper focuses on the part located in Puglia, highlighting its value as a model of participatory governance for sustainable tourism and regional development.

Recognized in October 2019 by the European Association of Vie Francigene, the southern section of the SVF runs for about 900 kilometres from Rome to the sanctuary of Santa Maria di Leuca, at the tip of the Salento peninsula in southern Puglia. Also known as "De Finibus Terrae", the cape of Leuca points towards Jerusalem, the coveted destination of ancient pilgrims and modern travellers alike.

The travel diaries of ancient pilgrims to the Holy Land show that they made use of the road network created throughout Europe by the Romans, which continued to function well into the Middle Ages. To reach Jerusalem, travellers from Central and Northern Europe had two options: either to follow the Italian trunk roads to the ports of Puglia, from where they continued by sea, or to cross the Balkans to Constantinople and then continue to Jerusalem along either a coastal maritime route or inland roads in present-day Turkey and Syria. The second option was shorter, but it was fraught with danger and impossible to travel between March and November, so the former solution was preferred.

Both options were used (depending on the convenience of the moment) by the anonymous pilgrim from Burdigala (Bordeaux) who authored one of the very first travel accounts, the famous "Itinerarium Burdigalense".

The text describes the route taken in 333 AD by the anonymous French palmer, listing the stages of the journey with their distances, names and resting stations on the late Roman "cursus publicus" (fig. 1).

With 900 km of history, traditions and

landscape, where possible, the SVF follows that "Itinerarium", although there are differences with respect to the late ancient period due to the intense modification of the landscape by human beings, especially in the second half of the 20th century.

However, it is no longer a path of purely religious interest. It is a cultural journey that unfolds in three southern regions of Italy, Lazio, Campania and Puglia (fig. 2), rich in beautiful landscapes. Characterised by silence and physical and spiritual wellbeing, rural villages and urban splendour, the itinerary revives the memories of the places and their cultural and natural heritage, in participatory interaction with local communities and their artistic and craft expressions.

The SVF represents an important opportunity for the promotion of rural, inland, and peripheral areas, normally excluded from the major international tourism circuits. It also involves cooperation between a range of entities in accordance with an approach to governance in which there are no competing interests, but rather stakeholders acting in unison. These stakeholders are committed to the promotion of the route, rich in unquestionable landscape and historical-cultural assets but also undeniably affected by infrastructural issues and the limited range of services on offer. Resolving these problems will require coordination and cooperation among the subjects that are responsible, in various capacities, for dealing with them, without neglecting the need for creativity, sensitivity, awareness and professionalism.

This is what is called for in the "Transitional Plan for Culture and Tourism FSC 2014-2020" drawn up by the Italian Ministry of Culture (MiC), which has provided the Via Francigena with generous funding (19.1 million euro) for the purposes of infrastructural improvement and renewal of the strategic points along the 2,000 kilometres of the Italian segment. These indications were incorporated by the European Association of Vie Francigene ways (EAVF) in its three-year planning document 2020-2022, indicating seven macro-strategies for achieving adequate planning in accordance with an "integrated approach". The aim is to fulfil the ability of local authorities and the private sector to offer innovative services that will enhance the cultural, religious, landscape and historical features of the Route.

The tasks facing the three regions of the SVF on the basis of the agreement's

strategic objectives are considerable, from the assessment of the current state of preservation, use and accessibility in terms of infrastructure and services, to the condition of the route from the point of view of practicability and continuity. To fulfil these tasks, multi-level governance is required, represented by the stakeholders responsible for participatory planning acting as a “network within the network project”. The aim is to foster a process of “participation heritage” and to cultivate a new model of cultural heritage in which the European Cultural Routes (ECRs) are understood as a product (cultural and economic) and an instrument of co-creation of value, a process shaped and directed by government policy within the broader context of regional regeneration.

In accordance with the indications of the EAVF plan, Puglia regional administration is working to activate a system for the development of conscious tourism and employment linked to the enhancement of regional assets (*fig. 3*). The priority is the creation of products and services in the rural and marginal areas through which the route passes, generating income in various sectors (gastronomy, handicrafts, transport, accommodation, retail) with the aim of structuring a solid and lasting “network of regions”. In accordance with this network system, it involves local authorities, Local Action Groups linked to the EU’s L.E.A.D.E.R. initiative, municipalities, cultural and social associations and individual citizens. Public tenders are organised for the implementation of infrastructural work on the route (creating signposting, equipping rest areas), information services (creating tourist information points, visitor centres, educational workshops), accommodation and refreshment (creating hostels for walkers, reception services for pilgrims) and mobility services (cycle workshops for cyclists, support for trekking, sailing, canoeing, diving, etc.). Works that have been financed in this way include infrastructure (e.g. vertical and horizontal signposting) and the creation of facilities for hospitality activities. An exemplary case is the former youth hostel in Brindisi, part of the “Brindisi and the Ancient Roads” project, which is attentive to accessibility. It was previously cited by the Municipality of Brindisi in the “Thematic Routes and Networks – the route network project”, one of the two strategic

European projects presented by the EAVF and Puglia Regional Administration that were financed within the framework of the 2014/2020 Interreg V/A Greece-Italy European Cooperation Programme.

Significant in the promotion of the Puglia leg of the SVF is the conspicuous number of stakeholders (municipal administrations, businesses, professional bodies, scholars and cultural associations) focused on creating a network of interests that will certainly be successful in the medium and long term. Together, they have built a system rich in emotional, economic, and social attractions capable of transforming the southern leg of the SVF into a “complex cultural asset” that can detach the area from the current model, which is dominated by seaside tourism, increasingly hedonistic and unsustainable, in favour of slow, experiential and responsible mobility. Everyone is working to create a network project, to enhance the services offered and guarantee standards that can amplify the work of the individuals involved.

The first to call for the recognition and promotion of the SVF was the Via Francigena Association of Puglia (AVFA). In 2010, with the help of researchers from various disciplines (geographers, archaeologists, art historians, agronomists) interested in the continuation of the Via Francigena as far as Otranto and Santa Maria di Leuca, the Association started a project for the reconstruction of the southern Via Francigena, based on the ancient Roman Via Traiana Calabria from Egnazia (Fasano) to Santa Maria di Leuca.

Linking up with local and national secular and ecclesiastical entities, the Association developed a broad-based range of cultural tourism services aimed at enriching and consolidating the local tourism sector. It therefore activated organic and unified processes of promotion for the purposes of sustainable regional development, also considering the needs of walkers with special needs (arising from age, disability etc.).

At the same time, the Association established agreements and partnerships with economic players and local stakeholders engaged in promoting and managing the final leg of the Via Francigena in Puglia, from Brindisi to Santa Maria di Leuca, which shows undeniable vitality thanks to the work of local actors and communities. Particularly noteworthy in this regard are the activities carried out by the “ADS

Mollare Mai" cultural association, which is working hard to make the route accessible to the disabled (fig. 4).

Volunteers provide support for walkers in some municipalities such as Tricase and Tricase Marittima, Torchiarolo and the small town of Cannole. The latter acts as an important interlocutor with walkers by offering hospitality, monitoring pilgrim flows and maintaining the route through its territory in compliance with the principles of environmental sustainability and cultural characteristics.

It has also created a network of interest among local economic operators (fig. 5).

The SVF, as the case of Puglia attests, shows the potential of promoting regional assets and local products, both agricultural/gastronomic and craft-based.

It also represents a tool for consolidating local identity, helping to define local and regional branding as part of a complex project that serves to attract experiential tourism and empower local

entrepreneurs and producers.

Nevertheless, it presents several difficulties of a technical, organizational and managerial nature (logistics, services, budgeting, reporting, etc.), as well as problems of marketing and communication (lack of ad hoc plans, information management, promotion schemes, etc.).

Nor is there any lack of problems both in managerial terms and concerning policy planning in the regions crossed by the Francigena route, which should be further investigated.

For example, it would be appropriate to identify the problems affecting the route, their causes and the drivers of change, and indicate the best approach to managing the route in sustainable terms.

Sustainability also means a culture of solidarity, not only understood as an individual choice but as a collective orientation that becomes part of the culture and customs, to be learned and transferred to those who live and work along the ancient pilgrimage routes.

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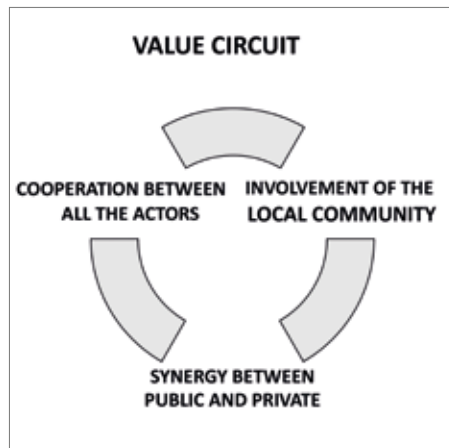
fig. 1 – “Itinerarium Burdigalense”  
(graphic elaboration by Fabio Mitrotti).

fig. 2 – The Southern Via Francigena (SVF) (graphic  
elaboration by the author).

fig. 3 – Expectations and visions on the future for  
the SVF (graphic elaboration by the author).

fig. 4 – Via Francigena: a walk for all  
(photo by ASL Mollare Mai).

fig. 5 – Maintenance of the SVF in Cannole (LE)  
(photo by Fabio Stomaci).



# LANDSCAPE NETWORKS AND THEIR MEANINGS IN PLANNING ACTIVITIES

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“Landscape contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity” (Council of Europe, European Landscape Convention, 2000).

The landscape concept played a key role in bringing together and promoting together the consideration for both natural and cultural values, so allowing for an integrated interpretation of local and regional heritage. Collaboration between UNESCO, ICOMOS, and IUCN on such issues started in the nineties and is particularly evident in policy statements, in the emergence of new interpretative frameworks (such as the historic urban landscape) and guidelines and practices. The landscape is not a specific object or scale, but it's an approach.

The landscape concept is not only about preservation, but also about development if heritage is a component of our future scenario. Because the landscape is dynamic, it is a process, and the preservation of landscape heritage is a non-sense, if not intended as managing change.

Landscape planning means proposing future scenarios which underpin existing heritage values.

In 2000 the Council of Europe opened to the signature of the European Landscape Convention:

“Noting that the landscape has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to job creation”.

Landscape contributes to the economic system in many ways, and valorisation is just the other side of preservation. In the following paragraph, the fruition of landscape is discussed in a broad sense: the physical and mental experience of places.

Many projects for valorizing landscapes are projects of itineraries: linking heterogeneous resources (assets) in a unique spatial image and providing opportunities to enjoy them as a whole. Characteristic aspects of this approach are the heterogeneity of the targeted resources, the multiplicity of the means for making the experience of the sites, and multisensoriality (for instance, tasting local products).

Blue ways and greenways, trails, railways, white roads, and cycle routes can be linked to provide access to the countryside. And to provide access to historic monuments, natural

environments, and scenic resources in a continuum. Such a frame needs planning and implementation.

An example is the Green Crown of Turin. Around 25 years ago, when the city was a post-industrial city in search of new perspectives (and for the rehabilitation of thousand square meters of brownfields), a vision was proposed. The idea of reconnecting the city with its surroundings, plenty of historic towns, historical assets, gardens and parks, rural and natural environments, views, and vistas. Immediately after the nomination of the Royal Residences of the House of Savoy within the UNESCO WHL, the Piedmont Region proposed to create a system of greenways to connect them. Crossing the urban periphery was a challenge. But, implementing this vision implied the requalification of several areas, which turned out into urban parks, green riversides, and such. Nowadays, a cycle route of around 90 kilometres is available and acts as a pivot to further linkages: Turin to Venice (more than 600 km), or simply Turin to some alpine valleys, or Milan.

The Green Crown is a new spatial image which gained room in the local, then national and international. Besides the connection of human itineraries, the landscape entails connections among habitats of other species, the so-called ecological networks. This concept is crucial in biodiversity conservation strategies. Animals and plants need to move in space and find their habitats, which are often fragmented by artificial barriers. Thanks to Landscape ecology, we can identify ecological networks and even design new ecological corridors to preserve or enhance the species' life. For instance, rivers, woodlands, hedgerows, and tree lines... depending on the targeted species.

It has to be noted that not every linear feature is an ecological corridor, and that “green way” doesn't have an ecological meaning.

Usually, this term refers to a linear feature for slow mobility, meaning that the species on the run is the human!

In the previously mentioned project, the Green Crown, the ecological networks were explicitly addressed by ad hoc strategies and interventions (for instance, improving the riverine systems, and inserting fish escalators).

The integration of greenways and ecological corridors is possible if it is planned and designed.

In the case of Turin, converting the brownfields along the rivers into a continuous system of urban parks improved the environmental quality. The Green Crown is a multifunctional network. It includes:

- a. Cultural itineraries (see the Unesco WH Serial Site);
- b. Slow mobility (see the greenways and blueways, the facilities for touristic boats and rowing);
- c. Ecological connectivity – ecological corridors.

Scaling-up, the same framework and program have been adopted by the Regional Landscape Plan of the Piedmont Region (2017), at a broader scale. The landscape multifunctional network is a strategic project.

It provides a representation of all the existing resources on the same map, inviting local actors to think outside of their box, to take care of the possible interconnections in an integrated manner – adopting a landscape approach.

The planning approach is strategic, rather than normative.

Nevertheless, the existence of such a planning scheme influences sectorial policies of the same region (tourism, infrastructure, culture, parks...).

The same scheme supports private initiatives. In particular, a big private Foundation granted several projects which had to accomplish the goals of the RLP, contributing to its implementation

In addition, for some small municipalities being part of such a large design stimulated and empowered their will to act for the landscape.

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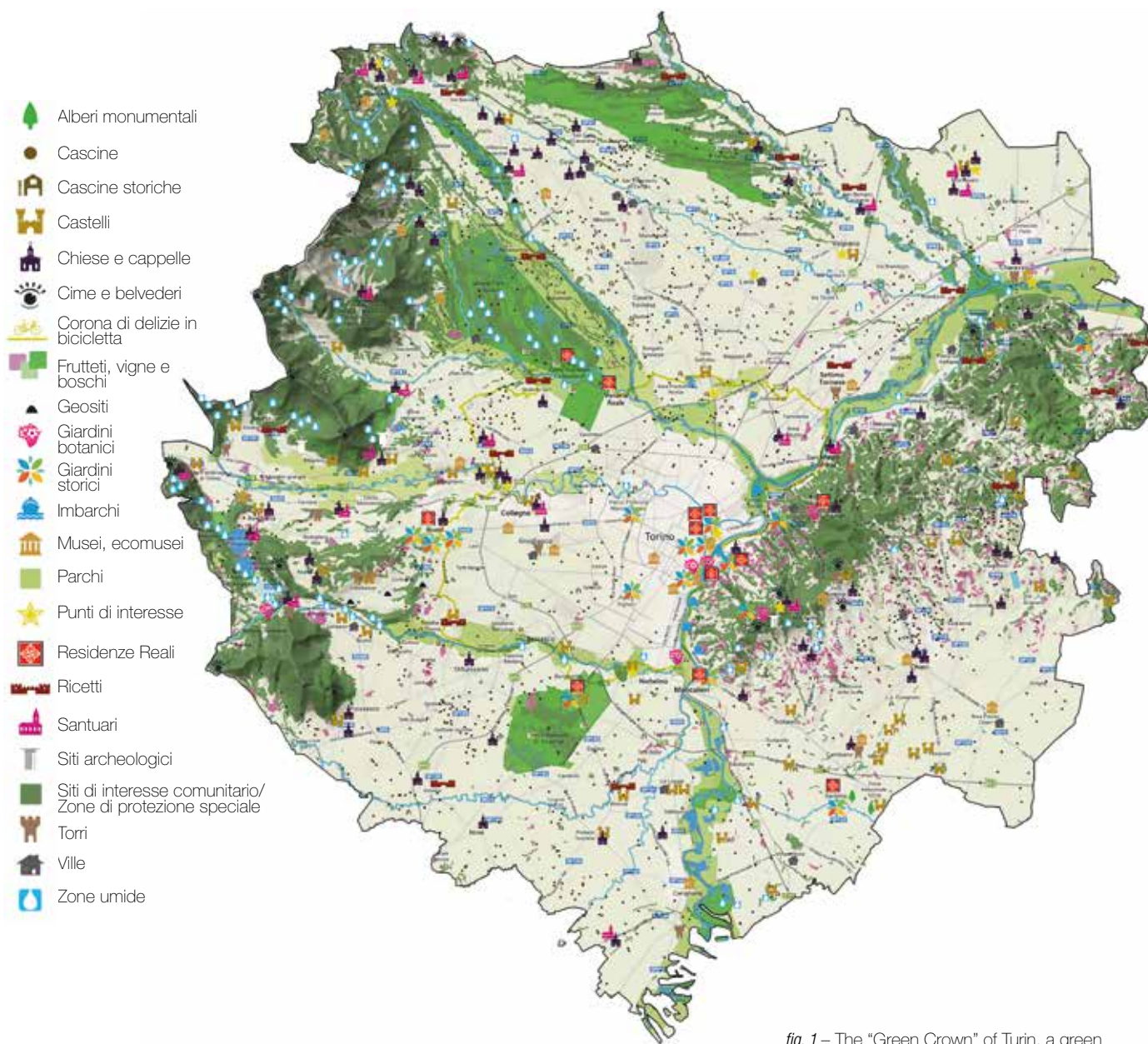
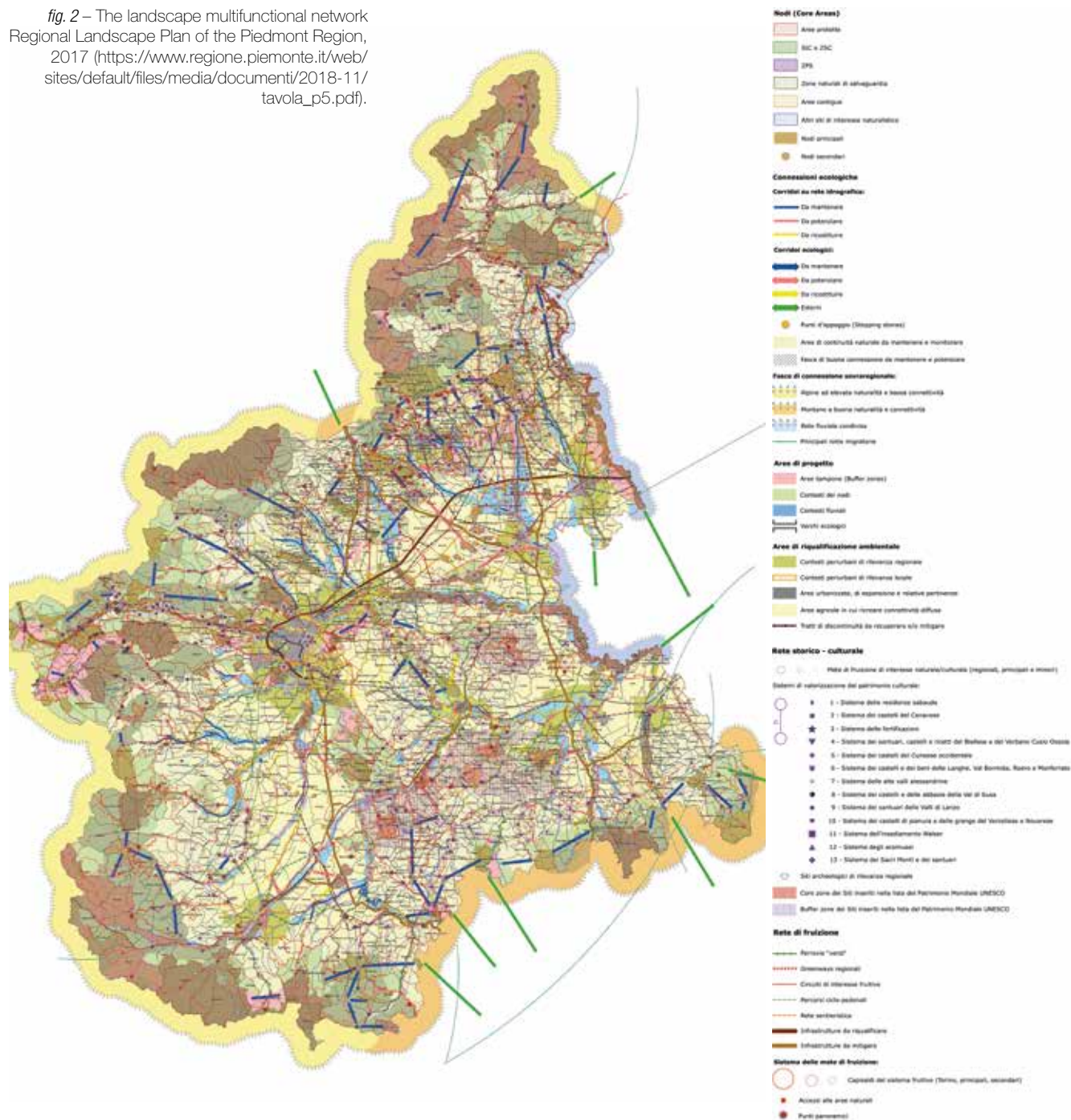


fig. 1 – The “Green Crown” of Turin, a green and blue infrastructure (graphic elaboration by Piedmont Region, around 2013).

fig. 2 – The landscape multifunctional network  
Regional Landscape Plan of the Piedmont Region,  
2017 ([https://www.regione.piemonte.it/web/sites/default/files/media/documenti/2018-11/tavola\\_p5.pdf](https://www.regione.piemonte.it/web/sites/default/files/media/documenti/2018-11/tavola_p5.pdf)).





# LANDSCAPE VALUES FOR THE TOURIST ENHANCEMENT OF THE VIA FRANCIGENA: AN APPLICATION TO THE ALPINE VINEYARD LANDSCAPES OF PIEDMONT (ITALY)

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In the Alpine wine regions, the traditional practice of building dry stone wall terraces has shaped landscapes in which aesthetic, natural, and economic values come together. Like many cultural landscapes, the mountain vineyard landscapes of Canavese, Pinerolese and Valle di Susa in Piedmont are territories characterized by somewhat concurring trends: on the one hand, the ongoing process of land abandonment raises issues about their conservation and management; on the other hand, the growing interest in wine tourism and high-quality wine production opens new opportunities for local socio-economic development. Though located in marginal areas, historic terraced vineyards represent a distinctive feature of these regions, a traditional element that contributes to their sense of place, attracting visitors interested in 'soft' rural and heritage tourism. The Via Francigena Cultural Route, which runs through and along many of these territories, can play a role in their enhancement representing a cross-border itinerary, potential backbone of the dense network of local trails (figs. 1-2).

This contribution illustrates strategies and actions to preserve and enhance Alpine vineyard landscapes, as developed by the authors within the framework of the Interreg ALCOTRA Vi.A - Strada dei Vigneti Alpini | Route des Vignobles Alpins project, in cooperation with and on behalf of Città metropolitana di Torino (lead partner). By drawing on the main results of the Vi.A project (in particular, on the Study of landscape actions for the conservation and rehabilitation of vineyard landscapes), it presents the methodology used to move from landscape analysis to interpretation, and then to action, retracing the process that led to the development of landscape planning guidelines.

Fig. 3 summarizes the main steps and outputs of the research. The first step consisted in the geographical delimitation of the study area, and the identification of Landscape Character Areas according to the Landscape Character Assessment (LCA) methodology. The systematic investigation of the landscape components of the area – combining both desk study and field surveys – led to the development of an interpretation framework that enabled the recognition of areas where those components (e.g.: topography, land use, vegetation, etc.) combine to create an area with a distinct, recognisable character.

Fig. 4 shows the interpretation framework that was developed and applied for the purpose of the study. It brings together all the characters that were considered in the LCA by grouping them according to whether they relate to:

- landform and natural features (i.e.: valleys, morainic lakes, rocky outcrops, etc.), especially in their relationship with farming practices;
- visual and scenic values (i.e.: panoramic views and itineraries, landmarks, skylines, etc.);
- built form of traditional settlements (i.e.: historic rural hamlets, isolated dwellings, rural-urban fronts, etc.);
- tourist spots for landscape enjoyment (i.e.: signposted trails and routes, wine cellars, eco-museums, etc.).

For each landscape character area, the Landscape character maps (fig. 5) represent the main output of this analysis.

The LCA was followed by a second step in which, starting from the definition of Landscape Quality Objectives (LQOs), planning guidelines for the conservation, rehabilitation, and enhancement of vineyard landscapes were developed.

Based on the current landscape issues and its potential dynamics, the nine LQOs are:

1. Protect vineyard landscapes from abandonment and fragmentation, promote their rehabilitation;
2. Identify and enhance the typical features of traditional viticulture;
3. Protect vineyard landscapes from land-use change impacts;
4. Preserve the traditional character of rural buildings, settlements, and villages;
5. Preserve and rehabilitate minor structures and artefacts related to viticulture;
6. Enhance scenic values of vineyard landscapes;
7. Identify and mitigate visual detractors;
8. Enhance and manage biodiversity;
9. Adapt wine-growing techniques to climate change.

In response to these objectives, planning guidelines were formulated taking account of the various interests at stake and addressing the different actors committed, or potentially committed, to achieving them. In particular: planning authorities at the metropolitan and municipal level (who hold responsibility for spatial planning and local development), farmers (who actually shape the vineyard landscapes and assure their day-to-day

management), civil associations and local action groups (who mobilize and support local level actors both from the public and private side).

With the aim of providing an effective decision-support tool, the guidelines themselves have been devised in such a way as to ensure an easy and consistent implementation of actions, having regard to their relationship with the planning tools already in force (for example the Regional Landscape Plan of Piedmont) and under development (such as the General Metropolitan Territorial Plan of Turin).

The "Landscape action maps" (*fig. 6*) represent the strategies and actions that it was possible to map, with reference to the relevant LQO. A number of onsite meetings to present and discuss the research findings with decision makers, technicians, and local stakeholders (e.g.: professionals, components of design/

landscape review commissions) provided the opportunity to 'validate' the results of the study both from a strategic and operative point of view, facilitating the creation of a community of interests.

The picture that emerged from the research is that of territories with a strong identity, whose landscape and productive values are inextricably intertwined, and potentially capable of attracting new residents and tourists.

Unlike the areas where intensive viticulture is practiced, the landscape diversity – one of the factors most affecting landscape preferences – is high but threatened by a series of dynamics that go beyond landscape issues, calling for more integrated approaches.

Land-use changes, depopulation, socio-economic trends, afforestation, etc. cannot be dealt with without a strong connection to policies for better living and working in marginal areas.

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*figs. 1-2* – Settimo Vittone (TO). Via Francigena signposts in the middle of terraced vineyards (photos by the authors).

*fig. 3* – Research methodological framework (graphic elaboration by the authors).



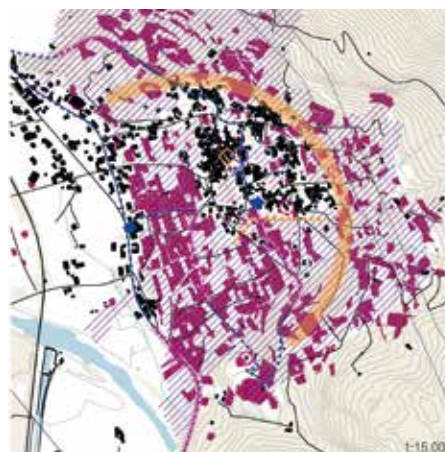


Relationships between vineyard landscapes, landform and natural features
Landform features that characterize vineyard landscapes (valleys, rock outcrops, mountain lakes, etc.)
Landscape components related to viticultural practices (terraced slopes, dry stone walls, ancient fields, etc.)
Minor grape-growing features (bushes, sprouts, drainage systems, etc.)
Natural resources for viticulture
Traditional polyculture systems
Scenic values
Viewpoints on vineyard landscapes
Major panoramic roads/paths on vineyard landscapes
Natural landmarks
Man-made landmarks
Mountain ridges and skylines
Landscape features related to traditional viticulture
Distinguished rural areas: vineyards (as identified by the Regional Landscape Plan)
Traditional settlements
Historic settlements that characterize vineyard landscapes
Hamlets, buildings and minor constructions related to viticulture
Built-up forest of historic settlements
Landscape scenes pertaining to the collective imaginary
Places of interest for landscape enjoyment
Designated tourist routes across vineyard landscapes
Major tourist destinations (cafés, museums, ecomuseums)

fig. 4 – Landscape Character Assessment: interpretation framework (graphic elaboration by the authors).

fig. 5 – Landscape characters map: heroic vineyards' landscape character area, Carema (TO) (from Bonavero and Cassatella, 2020).

fig. 6 – Landscape actions map: heroic vineyards' landscape character area, Carema (TO) (from Bonavero and Cassatella, 2020).



- Vignobles | Vigneti
- Struttura geomorfologica e risorse naturali
- Elementi della geomorfologia
- Caratteri del paesaggio scenico-percettivo
- Punti di osservazione e belvedere sui paesaggi viticoli
- ||| Principali percorsi panoramici sui vigneti
- Fulcri del costruito
- /// Trame paesaggistiche connesse alle forme di allevamento tradizionale della vite
- Caratteri degli insediamenti tradizionali connessi alle aree vitate
- ◇ Insediamenti tradizionali componente del paesaggio viticolo
- ◆ Fronti di insediamenti storici componente del paesaggio viticolo
- Scene e punti di vista consolidati nell'immaginario sociale
- Principali elementi per la fruizione dei paesaggi vitati
- ◆ Principali itinerari e percorsi segnalati su paesaggi viticoli
- ◆ Principali mete (es. cantine sociali, musei, ecomusei)



- Vignobles | Vigneti
- Ob. 1 Preservare i paesaggi viticoli dall'abbandono, dalla frammentazione e incentivarne il recupero
- Bordi e aree boscate di cui verificare le possibilità di recupero a uso viticolo
- Ob. 2 Identificare e valorizzare i connotati della viticoltura tradizionale
- ||| Conservazione attiva delle "Aree rurali di specifico interesse paesaggistico" (PPR Piemonte, Art. 3.2)
- Riduzione dell'impatto visivo della paleria dei nuovi impianti
- Ob. 6 Valorizzare la qualità scenica della fruizione dei paesaggi viticoli
- Belvedere: riqualificazione panoramicità, realizzazione aree di sosta attrezzate e non, installazione segnaletica turistica coordinata
- ||| Itinerari e percorsi: riqualificazione panoramicità, gestione della vegetazione spontanea
- Ob. 7 Identificare e mitigare le interferenze visive
- Interamento o mitigazione delle linee dell'alta tensione



# CULTURAL ROUTES AND SUSTAINABLE TOURISM: REFLECTING ON THE LESSONS LEARNED FROM THREE TRANSNATIONAL COOPERATION PROJECTS

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The Cultural Route programme exists since 1987 when the Way of St. James was awarded the title of first European Cultural Route, recognising the values of tolerance, freedom of movement, intercultural dialogue and solidarity that this pilgrimage promoted through centuries as fundamental to build a shared identity among European citizens.

The idea behind the programme is to stimulate cooperation among different countries, beyond their political and ideological differences, through their involvement in linear or thematic itineraries that highlight a figure, concept, or cultural phenomenon that has transnational relevance, hence raising awareness among European citizens about their common heritage and values by travelling through space and time. After 35 years of its inception, the programme counts now 48 certified transnational routes, with more than 3000 network members and over 60 countries criss-crossed by cultural routes.

Since 90% of European Cultural Routes (ECRs) traverse rural areas, they create economic opportunities, especially for micro, small and medium size enterprises located in small towns along the routes. They can generate a multiplier effect through employment opportunities, in particular involving young entrepreneurs, in the hospitality, tourism, agriculture and creative industries. At the same time, they allow the local community to be actively involved in the enhancement and promotion of their natural and cultural heritage, stimulating a sense of pride and tackling depopulation which is a serious problem in several European hinterland areas. In addition, the Covid-19 pandemic has greatly increased the interest in rural destinations, which are now considered more attractive in terms of offering open-air spaces, psychophysical well-being and direct contact with nature and local communities, fulfilling the needs of post-pandemic tourists (*figs. 1-3*).

A common feature shared by ECRs is that they are organized as multi-actor networks, which operate at different scales (from local and regional to national and transnational) and connect different sectors (public, private, non-profits and educational institutions, among others). Admittedly, this is its greatest strength while also being an enormous challenge, since a multi-level governance framework is required to coordinate the activities among members and

create a cohesive image and recognized brand.

The transversal skills needed by ECRs' members to favour this coordination has been specifically addressed in three European projects in which the Center for Advanced Studies in Tourism (CAST) from University of Bologna has been involved. The first is the Fab Route project, part of the Erasmus Plus programme, where six certified ECRs identified the essential competences to create strategic partnerships with the cultural and touristic sectors (*figs. 4-5*). In fact, as part of the priority fields of actions established by the Resolution CM/Res (2013)67, ECRs must lend themselves to the creation of sustainable cultural tourism products in partnership with public and private organizations. However, the relationship among these two sectors is not always straightforward, being many times perceived as having opposite objectives: tourism as only profit-oriented and culture as concerned with the preservation of heritage (tangible and intangible). In this regard, culture must also be considered in economic terms (without trivialising it), as the cultural and creative industry (the so called "orange economy") generate employment and can be a driver of socio-economic development in rural areas. Accordingly, the cultural and economic dimensions do not have to be viewed separately. On the contrary, policies have to be combined and ECRs can be the nexus that allows the integration between these two sectors, incorporating them in the national and regional strategies.

This is one of the aims of rurAllure, a Horizon 2020 project currently ongoing, where an analysis of the policies concerned to culture, tourism and rural development of seven European countries belonging to the project revealed that these sectors mostly work in autonomy, without interacting between each other. This fragmentation diminishes the potential of CR which in fact contribute to fulfil a number of EU priorities, namely cultural heritage preservation and promotion, soft mobility and economic development in less-developed rural areas through slow tourism. The European Commission even before the pandemic has recognised the socio-economic opportunities and territorial cohesion potential of ECRs. Moreover, the four macro regional strategies (Baltic, Danube, Adriatic-Ionian and Alpine) already recognised CR among their priorities, which have been further strengthened by the

joint project Routes 4U between the Council of Europe and the European Commission. However, policy makers still lack the data needed to support ECRs as an engine of rural development. It is imperative to monitor the impacts that ECRs generate, but most of the routes do not gather information to measure the economic impacts of their activities, let alone the social and environmental impacts. Certainly, such an exercise is not free of challenges, related to the lack of resources, lack of technical expertise to perform monitoring, lack of coordination between institutions and political commitment. Hence, the aim of the Med Sustainable Path and Cultural Route model (Med S&C path), developed within the framework of Best Med project (Interreg Med) was precisely to assess the level of sustainability of ECRs by using a set of criteria and indicators. The model includes 37 criteria and a number of core and optional indicators divided in four main categories (Sustainable Management, Economic Sustainability, Socio-Cultural Sustainability and Environmental Sustainability) that serves to prove the impacts of ECRs in the territories traversed and foster collaboration among the different actors involved, directly or indirectly, in ECRs. The approach followed by the Med S&C path model has been to place great attention to the implementation framework of indicators, focusing on the collaboration and social learning process that is born out of gathering data, rather than the purely instrumental role attributed to indicators, which is limited to a linear process of using data to take evidence-based decisions.

This approach is called the “conceptual” role of indicators, and it is a precondition for their instrumental use in policy making processes later on. By adding a step-by-step implementation framework (fig. 6), the model contributes to improve the multi-level governance of routes, guaranteeing that the results stemming from monitoring sustainability will be translated into management actions, in this case of ECRs. The Med S&C path model can be proposed to the European Institute of ECRs as an instrument for CRs to comply with the evaluation that they need to undergo every three years to renew their certification. At the same time, monitoring sustainability of ECRs using criteria and indicators can help to demonstrate policy makers the importance of supporting this programme, as a way to fulfil a number of objectives in line with the EU priorities and macro-regional strategies. For this to happen, European cultural routes’ managers and members need the competences that allow them to build partnerships with the public and private sectors and integrate ECRs in the cultural, tourism and rural development strategies across Europe.

The three initiatives briefly exposed in this contribution are all along this lines and can be taken as examples that could be replicated by different ECRs, even transferring this knowledge to other geographical areas, such as Latin America, which has lately identified cultural routes and itineraries as strategic cooperation instruments to achieve sustainable development and social inclusion across their territories.

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- [www.rurallure.eu/](http://www.rurallure.eu/)



*figs. 1-3* – Pilgrimage route in a rural area (photos ©Unsplash and ©pixabay).





*figs. 4-5* – CR members working during the Fab Routes Training week in Rimini, May 2022 (photo by the author).



*fig. 6* – Step-by-Step Implementation Framework Med S&C Path model (graphic elaboration by the author).





# CULTURAL ROUTES AND HERITAGE SYSTEMS: A MANAGEMENT PERSPECTIVE

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Several disciplines are exploring the cultural heritage sector and the same concept of heritage, which is clearly evolving over time. This enlargement of attention results actually helpful in understanding the most relevant heritage related questions and the most suitable approaches to the issues posed by its management.

In economics, for instance, one of the most known concept to describe the organization of cultural productive systems is the one of cultural districts. With this definition we normally refer to places where a system of economic activities is clustered in a defined area and some resources, like tacit knowledge, trust, institutions, are shared among the members.

These features are actually also able and proper to describe many of the new sites recognized as world heritage, during the last years, in the terms of the 1972 UNESCO Convention for the protection of the world cultural and natural heritage.

The World Heritage List was adopted for protecting the so called “Outstanding Universal Value” of monuments, groups of buildings and sites. The notion of “outstanding universal value” is the key and central concept of the Convention, based on the idea that some cultural and natural heritage sites are of such outstanding and universal importance for ‘all the people of the world’ (preamble of the Convention) indiscriminately, that they need to ‘be preserved as part of the world heritage of mankind as a whole’.

This kind of approach can be seen in some way as closely related to the concept of cultural district mainly because both of them appear to be strongly related with the concepts of time and space: as the World Heritage List include goods that represent a specific culture in a given time and space, the cultural district use to consider the products from a specific material culture, again delimited in a specific time and space.

Many examples taken from the Italian world heritage sites can, in this sense, be seen as significative: among them the Caltagirone district (Baroque towns of Val di Noto, for the production of ceramics, the Murano district, Venice and its lagoon for the production of the Murano Glass, Naples for the “Presepe” art in San Gregorio Armeno, or the Val d’Orcia, the Cinque Terre or the Vineyards of Piedmont for the traditional wine production).

From 1972 the concept of heritage has considerably changed its original meaning, being extended, from the beginning of the 1980s to include also intangible expressions, as defined in the 2003 Convention for the safeguarding of intangible heritage, such as popular festivities, spiritual customs, holy rites, intellectual “material” goods.

Cultural heritage definition thus does clearly not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as the ones from oral traditions to knowledge, practices and skills necessary to produce traditional crafts.

Those categories, as well as the so called serial sites crossing the boundaries of the single territories and nations, like the Cultural routes of the Council of Europe (introduced in 1993) (*fig. 1*) and the Cultural landscapes (introduced in 1994) are just single thematic examples of how UNESCO changed and is still changing its interpretation and its tools in trying to adapt to a more credible vision of contemporary cultural heritage.

They reflect and show clearly the fact that in the contemporary view, cultural heritage is considered as living heritage. Those expressions are in fact invaluable because they manifest, beside the physical components, dynamic communities associated to them, and thus constitute a driving force in cultural diversity. In this contexts the cultural phenomena, let’s think for instance to the pilgrimage processions along the European Cultural Route (ECR) of Santiago de Compostela, are constantly recreated by communities and groups of people interacting with the history. Such dynamics also have the effect to provide to the local communities with a sense of identity and continuity.

The nature of the ECRs concept is open, dynamic and evocative and offers a privileged framework in which mutual understanding and a plural approach to history and culture can operate. It is based on population movements, encounters and dialogue, cultural exchanges and cross-fertilization, taking place both in space and time.

ECRs are based on an array of important points and tangible elements that attest to the significance of the route itself. They necessarily include a number of material elements and objects linked to other values of an intangible nature by the connecting thread of

a civilizing process of decisive importance at a given time in history for a particular society or group.

Based also on these kind of consideration, a large part of the scientific community is in the recent years proposing a new definition of heritage, not only as the product of a determined society and culture, but also as generator of culture. UNESCO itself, among protection, affirms that placing culture at the heart of development policy constitutes an essential investment in the world's future and a pre-condition to successful globalization processes that take into account the principles of cultural diversity.

As briefly argued, territorial scale heritage system include by definition several components with a cultural significance and meaning, and thus their management necessarily demands an integrated approach that recognizes both their interdependences and their distinct characters. Thinking, for instance, to serial sites and Cultural Routes (inscribed in European Programme or under proposal) like the Camino de Santiago, the Main Andean Road, the Silk road, the Vikings routes, the Theutonic route for the crusades, the Venetian trade route"and so on, they are the geographical representation of a cultural heritage that crosses the national borders but still define or used to define a specific cultural community.

The nature of such systems is open, dynamic and evocative and offers a privileged framework in which mutual understanding and a plural approach to history and culture can operate. It is based on population movement, encounters and dialogue, cultural exchanges and cross-fertilization, taking place both in space and time.

People that walked the pilgrimage routes shared a sense of belonging to the same values, not depending on their nationalities but based on the fact of participating to a ritual that goes on from centuries. Cities and villages built on the Silk road symbolize in their architecture the passage of different cultures, that create a specific style, present on the whole road (*fig. 2*). In this sense also these kind of 'narrative' sites (sites narrating an historical period/activity/complexity of events linked with different places) are a case of cultural commons, the number of pilgrims or merchants has no limitation but strongly influence the creation and transmission of the culture itself.

Again, the case of cultural landscapes, is maybe

even more significative, in consideration of their productive characterization.

The same concept of landscape, as the one of space comes from remote theories, whose intention is to give an interpretation to the complex features of a given territory. Each culture creates a specific relationship towards the years with nature, originating places with specific characters, becoming the mirror of the society that created them.

Debated since the 1980s, in 1992 the Committee of WHC adopted 3 categories of cultural landscape (clearly defined, organically evolved and associative cultural landscapes), in order to reveal and sustain the great diversity of the interactions between humans and their environment and to protect living traditional cultures.

Talking about heritage management, one of the main questions is of course related to the touristic use, or potential use, of places.

A question wich becomes particularly relevant in terms of issues and potentialities when a large territory, as in the case of landscapes or routes, is interested.

One of the main issue is certainly represented by the challenges posed by heritage valorization, in terms of promotion, visibility and tourist flows, towards the ordinary life of local communities, and the capacity for safeguarding the local cultural values and authenticity.

Authentic and genuine values of the heritage may in fact be compromised in the process of making it more attractive to the tastes of the consumers. There are plenty of examples of places where such kind of changes have happened or are happening. Heritage (tangible and intangible) may get standardized and homogenized in the local community's concerted efforts to present the heritage in a more congruous manner to the tourists.

If we take the case of rituals, ceremonies, or other community based performing events, we can easily see how the more the festival is exploited on the market, the more it risks to be compromised in its authenticity, compromising the fragile equilibrium between traditions and local community contemporary needs.

For example the Dragon Boat Festival in China, like many other events listed in the UNESCO Intangible Heritage List, with ceremonies, dances performances displayed on the river, is exposed to high risks to be compromised if too many people start moving there in uncontrolled

way; exactly like Venezia, Lijiang or Quito that are losing day by day their authentic value for the inhabitants because of the massive tourist flows.

A research on those topics was conducted by Mansfeld and Jonas studying the rural tourism in several kibbutz placed in the authentic value for the inhabitants because of the massive tourist flows.

A research on those topics was conducted by Mansfeld and Jonas studying the rural tourism in several kibbutz placed in the northern area of Israel.

They argue the existence of a socio-cultural carrying capacity representing the resistance of the local population to the changes introduced by the tourists incoming. Once the max capacity is overlapped the local population consider tourism as a damage instead of a benefit and start reacting against this phenomena, compromising the authentic value of the place and the significance of the experience of the visitor.

At the same time, we are aware of the fact that heritage systems as the ones that were already mentioned in this paper necessarily need the presence of people using them for a complete cultural significance. And the presence of people is an essential condition for their survival and appreciation in the modern life.

Empty heritage sites or abandoned traditions risk to lose their value towards the people perception and thus to be neglected and, in the long run, to disappear.

Placing people at the centre of heritage management implies that every management instrument should be based on the needs which are expressed by the local communities. Proposing and implementing cultural projects for local development should thus be based on a full understanding on such needs and the local resources and economic dynamics. The perspective is again radically different from the one of basing management strategies and choices on the values of the place. Values belongs to the place, while needs are expressed by the people; values imply a preferential reference to the past dimension, while needs belongs to the contemporaneity.

Given these considerations on the multi-dimensions of heritage expressions, an interesting point of view comes from the anthropological theory of "cultural area", which

came up in Germany and US between the end of XIX century and the beginning of the XX century.

With this definition it is intended a geographical space characterized by common cultural features, and which includes integrated cultural expressions and goods.

Many times this concept has been applied to cultural heritage, trying to revise the concept, and this seems to have many interesting and contemporary points also in understanding what a management plan, as instrument required by UNESCO since 2002, should be referred to. In this sense the concept can be associated to the cultural economy theory, which has stressed for many years the relevance of communities and the cultural districts mentioned at the beginning of this paper.

In the cultural heritage field, the cultural area can be associated to the one of buffer zone, not only intended as a protective tool for the site, but also a "place" to integrate the heritage with its territory and the community living in it, crossing, in some way, the boundaries of the "island of excellence" as it is considered the core zone (and meeting the principles affirmed by the European Landscape Convention).

Some other sites included in both the lists (tangible and intangible heritage) seems to represent this direction. It is the case of The Cultural Space of Jemaa el-Fna Square in Morocco (inscribed in intangible list 2008) which features a unique concentration of traditions, such as storytelling, healing and various forms of entertainment as well as commercial activities, and that complements the Medina of Marrakesh (inscribed in the tangible list in 1985) (*fig. 3*). Similar considerations could be obviously done for all the merchant's routes, like the Silk roads, where alternation of paths with villages and local markets, is always present.

The same aspect can be seen in the Rice terraces of the Philippines (Tangible 1995) among which was inscribed also (Intangible, 2001) The Hudhud Chants of the Ifugao people who work on these terraces.

The Terraces and the Hudhud Chants, which are sung during the sowing season and the rice harvest, are intimately related and present a unique interdependence of a World Heritage site and a Masterpiece.

The knowledge and skills handed down from generation to generation together with a delicate social balance have helped to create

a landscape and musical and other cultural traditions that testify to the harmony between people and their environment.

Both the terraces and the chants are endangered; local experts and practitioners claim that coordinated protection action is required and that neither the terraces nor the chants can be safeguarded in isolation.

Concluding this paper, some open questions

should be addressed to effectively approach the management of such territorial systems. What happens for instance to heritage boundaries, or which are the implications to consider toward heritage in an age of trans-national migrations? And assuming that there cannot be authentic conservation without new values production what is the meaning that can be attributed to conservation and safeguarding?

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*fig. 1* – The Santiago de Compostela pilgrim's European Cultural Route.  
It was in 1993 when this route, probably the most known in the world, was added to the UNESCO World Heritage List (photo by the author).



*fig. 2* – Uzbekistan, Monuments along the Silk Road, a network of trade routes spanning over 6,400 kilometers and playing a central role in facilitating economic, cultural, political, and religious interactions between Asia and Europe (photo by the author).



*fig. 3* – Medina of Marrakech and Jemaa el-Fna Square. Dating back to the fourteenth century, the triangular Jemaa el-Fna Square has become the symbol of Marrakech, protected as part of Morocco's artistic heritage since 1922. It features a unique concentration of traditions, such as storytelling, healing and various forms of entertainment as well as commercial activities (photo by the author).



# STORIES VS STORIES: THE ADDED VALUE FOR MANAGING THE CULTURAL TOURISM

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The term storytelling seems well researched and used in tourism. Yet again the average tourism product still lacks the profound spirit of storytelling. Characters are factually presented, while details that contribute to the emotional experience are missing. Especially, in the highly dense tourism spots where the speed of interaction is high. Focus is often on the scale and beauty of scenery, objects or events, rather using the story just in brief sentences that provides context. Quite the opposite, cemetery visits are subject to slow-down exploring.

Cemeteries provide materials and environment that can be used in a much broader sense to develop unexpected and engaging tourism products. As considered through the eyes of professionals in the field, and accordingly to what Ioanna Paraskevopoulou said, "cemeteries are spaces to celebrate the uniqueness of human existence". To do so, tourism developers, together with cultural heritage and marketing teams need to have the right approach and understand the importance of several phases that contribute to this. Especially in the context of researching and promoting cemeteries. The latter is a particular challenge as cemeteries are still considered just as burial grounds in general public.

Using stories to promote cemeteries is as important as developing stories for tourism. This is why we consider discovering and exploring interesting stories through cemeteries an important step in creating added value for managing the cultural heritage and tourism. While cemeteries are still mostly associated with death and darkness, stories is a project that effectively introduces the true aspect of a cemetery - life and lightness. By exposing the most intriguing events of a person in a story format, people are very attracted to it. Adding the images of the person's monument or other cemetery information enables us to connect the positive affirmation of the story to the cemetery. In the image we can see how in fact many graves are even built with this positive affirmation (*fig. 1*). How a tombstone can already uncover a story about the deceased just by a few words or a symbol.

When presenting a cemetery to the young generation (primary or secondary schools) we present it as (the biggest) social media network. Tombstones are posts (stories), symbols are hashtags, candles and flowers are likes and various culture's funeral customs are groups (*fig. 2*). As social media networks are of course very important to the pupils, they get more attracted to the subject. Especially the first part (posts) is extensively presented in a manner of posts about life instead of death.

Within cemeteries research for truly unique stories of the city can be easily found and sensed. A walk through and observation of the names and symbols may easily explain the story about the city and the region. Horticultural arrangements explain the connection to nature. War monuments present the role in the most devastating times. Unique monuments speak about the artistic interpretations of the society. Specific industries and even erotic arguments explain what the city really feels like and what values and religions are respected in the culture of its citizens.

Thus a cemetery is a never ending source of powerful stories that may help the destination find new potentials (*fig. 3*).

Cemeteries affect visitors' minds very strongly. Walking among the beautiful stories of life makes a visitor more respectful and humbler. The everyday problems and issues fall into the timescale and one cannot avoid realizing that each person is unique and respect for other people's stories is as important as our own story. Cemetery visit slows down a tourist. Helps understand that discovering the destination can only be done by connecting with the stories of its people and their ancestors. Instead of a rush through the popular museum, cemeteries should be addressed in the tourism offers as a slow-down, sustainable tourism POIs (*fig. 4*).

Vast space of a cemetery and its unique atmosphere offers incredible opportunities for developing most unique events. Especially as the content becomes more relevant and respected. Visitors take time to understand the content rather than just become a visitor to another stop in their daily agenda (*fig. 5*).

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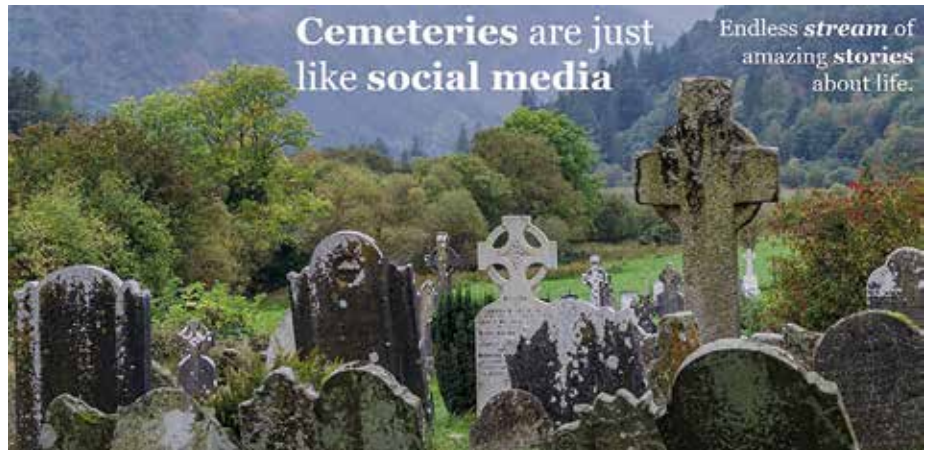
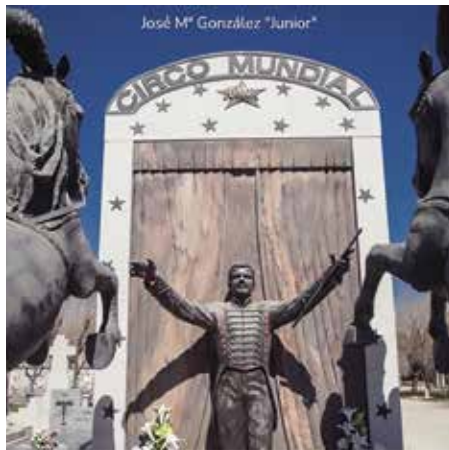


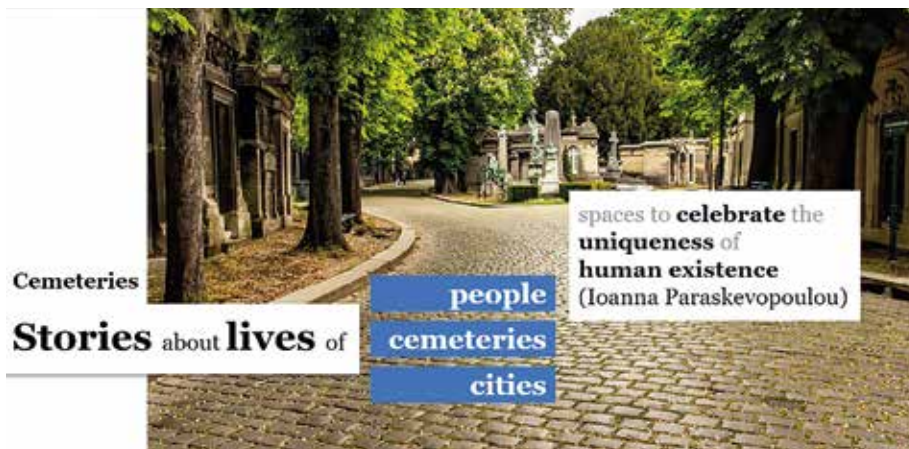
fig. 1 – Stories uncover the true aspect of a cemetery (<https://cemeteriesroute.eu/projects/stories/circus-at-the-cemetery.aspx>)

fig. 2 – Schools on cemeteries: cemeteries as (the biggest) social media network (graphic elaboration by the author).

fig. 3 – Stories about human connection to nature (graphic elaboration by the author).

fig. 4 – Sustainable tourism POI (graphic elaboration by the author).

fig. 5 – Exhibitions, theatre and other events (<https://cemeteriesroute.eu/events.aspx>).



# THE PROMOTION AND ENHANCEMENT OF A SPECIAL PLACE LIKE THE MONUMENTAL CEMETERY OF TURIN

Renata Santoro  
AFC Torino s.p.a.

The cemetery is a complex place, it is a city within a city with its own rules and regulations. The regular visitors to cemeteries are people who enter full of anguish and sadness. In front of the burial of a loved one, looking at and touching a ceramic photo, they seek a contact that is no longer there. Many are those who, with so much anger towards life and towards anyone, complain to the cemetery operators and office workers about anything, even the most trivial. It is not easy to work in cemeteries and not be reached by the pain that reigns supreme and that families are often unable to stem. Pain needs rules and stakes that allow it to be circumscribed, the closing time of a cemetery prevents some people from forgetting to return to their homes and to lead their new life in the absence of their loved one (*fig. 1*).

It is easier to point out the beauty of the funerary art present in the monumental areas to a foreigner rather than to one of its own citizens who may have already traveled that stretch of cemetery to accompany a funeral and the only memory that remains refers to the sadness of the moment and does not appreciate your effort to enhance the charm of a real open-air museum.

Only later can the avenue from the main entrance that leads to the more recent burial places become even pleasant, pausing to read the information lecterns that highlight a work of art or the place where rests a character who made the history of 'Italy.

A golden rule is undoubtedly that of providing an entrance dedicated to guided tours to prevent those waiting for a funeral at the entrance from getting confused with those who are part of the visiting group. It is a form of respect that is greatly appreciated by both.

Useful for smartphone experts, having the possibility to download the ARtour application for free, a digital guide with the possibility of following thematic itineraries or in any case of obtaining the highlighting of a burial of interest nearby with a pop-up.

The same application also allows you to organize the stages independently from home, including only the places of interest listed on the portal in the itinerary (*fig. 2*).

The signage is essential and specifically the plans oriented with the location of the place where you are indicated on the map and simple

directional indications that highlight above all the closest exits by specifying the name of the street where you are at that moment.

Emotional receptors are very sensitive in a cemetery, and it is undesirable for someone to feel anxiety or even panic about being lost.

The European Association of Significant Cemeteries (ASCE) sign and the European Cemeteries Route sign must be visible at the entrances to represent the cemetery's membership and importance at an international level (*fig. 3*).

The artistic beauties of the cemetery belong to everyone and for everyone! Knowing how to accommodate visiting groups with motor disabilities, the visually impaired or people with hearing loss with some special precautions can make the difference. For example, the study of routes suitable for wheelchairs, the use of warnings and security intercoms accessible at half height, the information lecterns offering QR codes for in-depth information are greatly appreciated by the visually impaired who will then download the information to read on large monitors. The tactile paths allow you to touch the statues and recognize the shape of the face or the workmanship of a period dress with waistcoat and embroidery reproduced by excellent artists masterfully working the marble or stones of the sculptures (*fig. 4*).

The tourist guides to obtain accreditation and be reported on the cemetery services web site have been trained for the best use of the places to avoid interference with funerals and cemetery operations.

It is useful to have a cemetery web site that gives visibility to the enhancement sector, to promote the cultural events organized in the cemetery and useful to publish a calendar of scheduled guided tours and the information to book participation.

Obviously would be desirable, giving the right image also through social networks, but not all Italian cemetery managers can afford to dedicate more than one human resource to the promotion office.

In fact, the social pages are very demanding both for the preparation of the appropriate posts and for keeping the information updated even if they produce a lot of disclosure. Networking with local institutions is the recipe for a qualitative leap to broaden horizons and contemplate possible connections inside

and outside the cemetery wall itself, involving museums, foundations, associations and the greatest number of schools and universities (fig. 5).

Often the most interesting ideas and proposals for the promotion of the cemetery come to us from girls and boys who are not

regular visitors to the monumental. Young people with their open mind, surprising creativity and genius, intrigued by the mysteries and stories of these places that tell us two hundred years of history of our city, will be the winning turning point for the enhancement of cemeteries in the near future.

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[www.utilitalia.it](http://www.utilitalia.it)





*fig. 1 – Monumental Cemetery, Turin. Tomb Kuster, third ampliation (photo by Roberto Cortese, 2018)*



*fig. 2 – Verano Cemetery, Rome. Mayor Gualtieri after having downloaded ARTour on his mobile phone with the Cultural Visits Manager of the AMA, manager of the Capitoline cemeteries ([www.cimitericapitolini.it/eventi-e-cultura/eventi-cimiteri/521-visita-il-verano-con-l-app-artour.html](http://www.cimitericapitolini.it/eventi-e-cultura/eventi-cimiteri/521-visita-il-verano-con-l-app-artour.html))*



*fig. 3 – Monumental Cemetery, Turin. The ASCE sign and the European Cemeteries Route in a flyer of the cemetery.*

*fig. 4* – Monumental Cemetery, Turin. Experiencing the tactile paths ([www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/tra-arte-e-simbologia-percorso-tattile-nel-cimitero-monumentale-di-torino/](http://www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/tra-arte-e-simbologia-percorso-tattile-nel-cimitero-monumentale-di-torino/)).

*fig. 5* – Monumental Cemetery, Turin. Students of the Regina Margherita high school in Turin ([www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/wdec-2022-progetto-simbologia-funeraria-e-cittadini-illustri-del-risorgimento-italiano-liceo-statale-regina-margherita/](http://www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/wdec-2022-progetto-simbologia-funeraria-e-cittadini-illustri-del-risorgimento-italiano-liceo-statale-regina-margherita/)).





# CEMETERIES AS IMPORTANT URBAN GREEN SPACES OF TURIN

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DISAFA

The cemeteries are a heritage of extraordinary importance for society.

They are not only places specifically dedicated to the memory and commemoration of the deceased according to rites and methods typical of different religious beliefs, but also for the historical-architectural peculiarities of the tombs, as well as for the significant ecological-environmental value of the green areas belonging to the burial places.

In this regard, the monumental cemeteries of Turin, Staglieno in Genoa, Campo Verano in Rome and abroad the Père-Lachaise Cemetery in Paris are well known for these characteristics.

In addition, it is of particular importance the environmental and ecological value of cemetery areas, especially in urban contexts, whose relevance until a few years ago was almost not considered and only recently topic of increasing attention and enhancement.

Specifically, the topic of ecosystem services, for example the benefits that humans obtain from the ecosystem, including the urban one, is of increasing importance in city development policies.

The most interesting ecological models come from the Northern European context with the well-known examples of the Tower Hamlets Cemetery in London, the Old Cemetery in Malmö and in the Italian reality, among others, the Cimitero Parco of the City of Turin.

To fill this gap, this paper aims to provide a preliminary assessment of the ecosystem services provided by the “genera” of trees of the Cimitero Parco in Turin (Italy), highlighting important features that could be considered to strengthen stages of European Cultural Routes.

As previously described in the work of Larcher and colleagues (2021), since the increase in the population of Turin had a maximum development between 1950 and 1970 it was impossible to foresee adequate enlargements at the Monumental Cemetery: it was necessary to build a new large cemetery.

Therefore, an area of 72ha was identified on the southern border of the city on an extensive flat area that developed towards the open countryside with the neighbouring municipalities. It was opened in 1972.

At the beginning, it was called Cimitero Sud subsequently changed into Cimitero Parco. Its name, Cimitero Parco, is inspired by models coming from northern Europe, characterized by an extensive structure, with wide meadow

and dense trees and shrubs.

In 2021, the presence and abundance of tree species in the Cimitero Parco were recorded. The woody species in the Cimitero Parco were analyzed, grouped by “genera”, assigning a value of ecosystem services provided.

Species Air Quality index (S-AQI), proposed by “Sicard et al.” in 2018, which considers the main disservices (pollen and biogenic volatile compounds emission) and the main benefits, such as the capacity of filtering air pollutants, tolerance to pollution and drought of tree and shrub species, was used.

The same method was used by Luca Battisti and colleagues in 2019 to assess the ecosystem services provided by the vegetation of the City of Turin.

The S-AQI considers the main disservices (pollen and biogenic volatile compounds emission) and the main benefits, such as the capacity of filtering air pollutants, tolerance to pollution, and drought of tree and shrub species. The index was applied to the genera of trees of Cimitero Parco.

The values of the S-AQI, are based on a scale of 1 to 10, subsequently grouped into three categories of values:

- 1–4 not recommended;
- 8–10 recommended plant species for city planting program;
- 4.1–7.9 neither recommended nor discouraged.

S-AQI does not consider some parameters among which the different dimensions of the trees, the canopy density, and water-use strategy. To each “genera” has been assigned an S-AQI value and have subsequently been grouped into three categories:

- S-AQI values <4 low values;
- $\geq 4$ –<8 medium;
- $\geq 8$  high.

The botanical richness of the site under study is striking, as there are nearly 600 trees belonging to 25 different genera.

As can be seen from *tab. 1*, the most common tree “genera” in Cimitero Parco are: Acer, Cedrus and Tilia.

Preliminary results show that the S-AQI values of the trees range from 2.7 to 9.1, highlighting a lack of data for two genera: Catalpa and Pterocarya.

Among the genera in Cimitero Parco, those most recommended for a possible implementation of cemetery greenery

(S-AQI  $\geq 8$ ) are *Carpinus*, *Cedrus*, *Fagus*, *Liriodendron* and *Prunus*.

However, the first results of the study do not consider the health conditions of plants, a variable that could also affect ecosystem services supply, and do not provide indications of the best species of each genera indicated, together with the management practices useful to ensure the rooting and survival of plants.

The innovative cultural and environmental enhancement actions carried out in the Cimitero Parco of Turin in recent years are very interesting (*figs. 1-4*).

The new digital technologies of georeferencing of places for a precise knowledge of the characteristics and peculiarities of the green heritage on site are an extremely useful and effective tool for increasing public interest in the Turin cemeteries in particular about the ecosystem services. Preliminary results offer an assessment of the ecosystem services of

the cemetery, suggesting further investigation of the benefits provided by the shrub and herbaceous component as well, allowing for the identification of future management strategies aimed at maintaining the provision of multiple ecosystem services.

However, while the Monumental Cemetery of Turin constitutes one of the stages of the European Cemeteries Route (Cultural Route of the Council of Europe) due to its historical and monumental characteristics, the Cimitero Parco could fit into this valuable cultural network, due to its high ecological value that, as in other realities of the world, provides benefits to citizens and users, often presenting botanical species rarely found in other urbanised spaces.

Finally, in the planning of urban green areas, cemeteries consisting of green areas should be considered part of the green infrastructure, enhancing the ecological characteristics.

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Tree genera	Trees	
	N°	S-AQI
<i>Acer</i>	32	6.7
<i>Aesculus</i>	5	5.2
<i>Betula</i>	4	4.7
<i>Carpinus</i>	8	8.4
<i>Cedrus</i>	101	8.0
<i>Celtis</i>	4	6.0
<i>Chamecyparis</i>	9	4.9
<i>Cupressus</i>	12	6.8
<i>Fagus</i>	42	8.0
<i>Fraxinus</i>	2	6.9
<i>Ginkgo</i>	16	6.5
<i>Liquidambar</i>	11	3.8
<i>Liriodendron</i>	4	8.2
<i>Magnolia</i>	8	4.3
<i>Picea</i>	7	5.2
<i>Pinus</i>	52	5.8
<i>Platanus</i>	23	6.2
<i>Populus</i>	55	3.6
<i>Prunus</i>	15	9.1
<i>Quercus</i>	19	3.6
<i>Salix</i>	2	2.7
<i>Tilia</i>	54	6.5

*tab. 1* – Tree *genera* in Cimitero Parco and related S-AQI values (elaboration by the authors).

*figs. 1-4. Cimitero Parco (Turin), view from inside*  
(photos by AFC Torino s.p.a).





## **PART II - SITE VISITS DAYS DIARY**

*fig. 1* – The arrival in Fidenza (July 21st 2022).

*fig. 2* – Day 1. Meeting point at the Cathedral of Fidenza with Luca Faravelli (Fidenza EAVF Headquarters) and the environmental hiking guide Stefano Caccini, who accompagnied us during the walk on the Via Francigena between Fidenza and Siccomonte (PR), part of the the Leg 19 – from Fidenza to Fornovo (July 22nd 2022).

*figs. 3-4* – Moments of explanation and discussion during the walk.





*figs. 5-6* – Experiencing different landscapes by walking along the Via Francigena, from urban to rural areas.

*figs. 7-8* – After the arrival at the Siccomonte stopover point at the end of the walk (about 7 km from Fidenza), we return back in front of Fidenza Cathedral, where we participated to the project by Parmigiano-Reggiano Cheese Consortium, EAVF, Studio Guidotti, in collaboration with the tourist offices of Fidenza, Fornovo di Taro and Berceto (PR), that consists in the distribution of MITO single portions (Parmigiano-Reggiano cheese) to the pilgrims of the Via Francigena. Here, the visit to Fidenza EAVF Headquarters with Luca Faravelli and the institutional meeting with Maria Pia Bariggi, Councillor for Culture of the municipality of Fidenza.





*figs. 9-12* – Visiting and discovering Fidenza and its cultural heritage: here the Cathedral, and the Diocesan Museum.





*figs. 13-16* – Day 2. Meeting point at Ostello della Cisa with Luca Faravelli (EAVF), who accompanied us in the walk on the Via Francigena joining the variant of Monte Valoria, part of Leg 21 (July 23rd 2022).

*fig. 17* – The arrival in the top of Monte Valoria.



*figs. 18-19* – The arrival at Passo della Cisa after continuing the walk (about 5 km far from the starting point) and the reaching of the gateway to Tuscany.

*figs. 20-22* – After moving in Pontremoli (MS), institutional meeting with Clara Cavellini, Deputy Mayor of Pontremoli (MS); visiting and discovering Pontremoli and its cultural heritage: here the Statue Steli Lunigianesi Museum.





*fig. 23* – Day 3. The arrival at the Monumental Cemetery of the Certosa di Bologna (July 24th 2022).

*figs. 24-26* – Visiting the Certosa di Bologna with our guide Michela Cavina (Municipality of Bologna, Bologna Musei); moments of explications, reflection and discussion.







fig. 27 – Day 4. The arrival at the Monumental Cemetery in Torino (September 12th 2022).

figs. 28-30 – Visiting the Monumental Cemetery with our guide Renata Santoro (AFC Torino s.p.a), through the different expansions.

fig. 31 – Presentation of the activities of the workshop in the “Frammenti sul Web 2022. Arte, Architettura, Cultura e Natura per approfondire le tematiche cimiteriali” conference ([www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/fragmenti-sul-web-2022-arte-architettura-cultura-e-natura-per-approfondire-le-tematiche-cimiteriali/](http://www.cimiteritorino.it/i-cimiteri/arte-storia-e-tombe-illustri/eventi/fragmenti-sul-web-2022-arte-architettura-cultura-e-natura-per-approfondire-le-tematiche-cimiteriali/); <https://unito.webex.com/recording-service/sites/unito/>).

**FRAMMENTI SUL WEB 2022. Arte, Architettura, Cultura e Natura per approfondire le tematiche cimiteriali**



**PROGRAMMA DI CONFERENZE E WORKSHOP**

organizzato dalla Commissione di garanzia per la qualità delle opere cimiteriali della Città di Torino

**“FRAMMENTI SUL WEB 2022. Arte, Architettura, Cultura e Natura per approfondire le tematiche cimiteriali”**

Segue il calendario degli appuntamenti fissati e i link di accesso alle registrazioni

Si ripropongono i link anche delle registrazioni per gli appuntamenti già avvenuti

**12 settembre 2022 ore 14 online**

“Workshop itinerari Culturali Europei: patrimonio, paesaggio e turismo culturale”. Presenta la Prof.ssa arch. Silvia BELTRAMO Coordinatore e responsabile scientifico DIST Politecnico di Torino con la Tutor arch. Ilaria PAPA. Visita esclusiva per gli studenti partecipanti al Workshop, al cimitero Monumentale e successivi approfondimenti didattici con Renata Santoro, Coordinatrice del Tavolo Tecnico di valorizzazione culturale e turistica di Unitalia SEFIT e Responsabile dell'ufficio Eventi e valorizzazione dei cimiteri di Torino per AFC Torino SpA.

Intervengono nell'incontro pomeridiano: il Prof. Marco CIEVECOCHI Presidente della Commissione per la garanzia della qualità delle opere cimiteriali della Città di Torino e il Prof. Esterno ADAMI PhD, Associate Professor of English Language UNITO

## **PART III - STUDENTS' PROJECT PROPOSALS**

# INTRODUCTION TO STUDENTS' PROJECT PROPOSALS

**Ilaria Papa**  
Politecnico di Torino-DIST

The development of a project proposal by the students constituted an important phase of the workshop activities.

With the support of what they had learnt throughout the lectures, and strengthened by their active experience in the field during the site visits days, the participants were called upon to independently develop a project proposal concerning one of the two European Cultural Routes (ECRs) that were the subject of more in-depth study: the Via Francigena and the European Cemeteries Route.

The final aim was to invite them to reflect on the themes of knowledge, promotion and valorization of the cultural and landscape heritage with reference to the ECRs programme, adopting a wide-ranging perspective and trying to focus specifically on two of the priority fields of action defined by CM/RES(2013)/67, which were selected and proposed:

(4) the contemporary cultural and artistic practice (including cultural and educational activities and the participation of young people); and

(5) cultural tourism and sustainable cultural development.

For each selected ECR and priority field of action the initial requests were:

to motivate the choice;

to collect an essential bibliography and sitography to support the research and the development of the project idea;

to carry out analyses in order to highlight critical issues and strengths to contextualize themes and problems.

For guiding the drafting of proposals, in quality of tutor of the workshop, I attempt to encourage students to reconstruct a wide framework within which to develop their own reflections, trying to stitch together the contents of the lectures and what they had experienced and observed in the field: the walk along the Via Francigena in Emilia Romagna, the institutional meetings in Fidenza and Pontremoli, the guided visits to the monumental cemeteries of the Certosa in Bologna and Turin and, moreover, the museums and other cultural sites they 'discovered', without overlooking the peculiarities that emerged in the different urban and territorial contexts and the

characters and values of the cultural heritage and landscape underlined.

The project proposals range from the territorial scale to that of punctual sites. With the support of differentiated analyses, they reach different levels of detail and primarily involve places and themes visited and discussed together.

In particular, the project proposals concerning the Via Francigena were aimed at fostering contemporary cultural and artistic practices with the creation of meeting places along the ECR path (Lin Yang); at developing cultural tourism and sustainable cultural development, favouring the enhancement of exchanges and interactions between the ECR and other existing paths (Davide Brunelli); at setting up cultural programmes and promoting events and initiatives capable of strengthening the link between the Via Francigena and the excellence of the territories it crosses (Haici Chang).

Similarly, with regard to the European Cemeteries Route, the participants reflected on the theme of sustainable tourism and the creation and enhancement of cultural and artistic practices, highlighting the crucial role that the cemeteries can play for citizens as well as tourists (Belal Neazi); proposing new 'modes' of fruition and different experiences of visit, together with varied activities and events that these spaces can host (Vittoria Biasiucci, Daniele Pilla, Mikhail Wassouf); and also taking into account aspects related to cultural heritage education (Zeynep Ozeren).

Despite the limited time available, and although in most cases they were more like concepts than project proposals in the strict sense of the word, the works are able to convey the lens through which the participants looked at the theme of the ECRs, as well as the different perspectives through which they focused on problems and attempted to formulate 'solutions'.

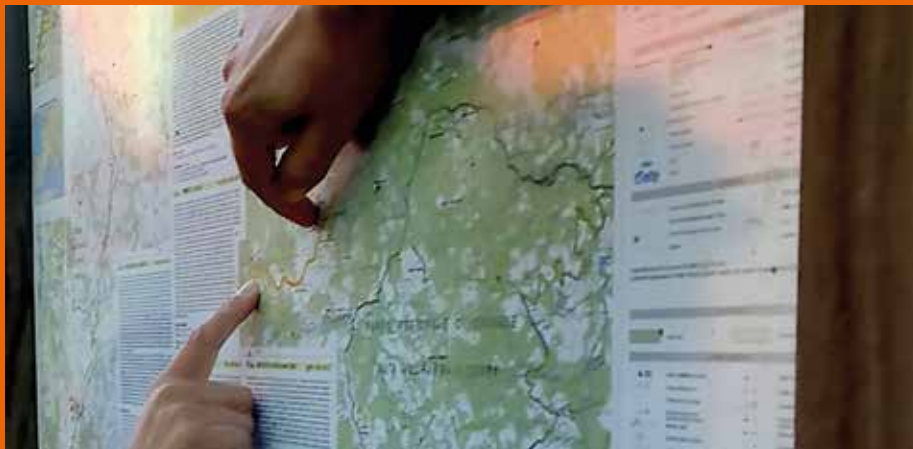
It is particularly interesting to observe that, both in the descriptive parts and in the graphic apparatuses developed to describe the proposals, each project took a precise direction reflecting the training paths of each student and what was learnt from the workshop activities, but also personal interests and aptitudes, which contributed to significantly enrich the final works.

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**PROJECT PROPOSALS**  
**THE VIA FRANGICENA**



*figs. 1-4* – Learning by experiencing the Via Francigena. Notes, sketches, explications and discussions during the walk accompanied by Luca Faravelli (Fidenza EAVF Headquarters) and the environmental hiking guide Stefano Caccini (July 2022).

# PLAYGROUNDS ALONG VIA FRANCIGENA

**Lin Yang**

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The Via Francigena is an historical pilgrimage route from Canterbury, England, via France and Switzerland, to Rome and Puglia region, where Holy Land ships departed.

The route follows in the footsteps of Sigeric, the Archbishop of Canterbury in the 10th century, and served as the primary link between northern and southern Europe, over which merchants, troops, and pilgrims travelled.

About the profile of travellers, through an analysis of 2,000 EAVF (European Association of the Via Francigena ways) pilgrim passports in 2019, it is found that the Via Francigena embraces hikers of all ages, with a proportion of 2% under 17 years old and 8% of 18-24 years old. However, this statistic changed in 2021, with 5% under 17 years old and 13% in the age group 18-24.

The increasing number of young travellers suggests that the relationship between young people and pilgrims should assume greater significance.

Meanwhile, due to poor communication to the broader public, pilgrims and walkers, the contemporary cultural and artistic practice could be a strategy to bridge the public and broadcast it.

The project here proposed is named "Playgrounds along the Via Francigena": the playground here is for children and the young but not only for them. It starts from the participation of the young but aims at the intersection of different ages of groups.

It is a playscape that blends into the historical

site and could accommodate both the daily lives of locals and the ritual needs of pilgrims. Therefore it is a landscape that arises from the combination of function and the overlapped system of time and space.

More play opportunities will be provided here, and some removable art programs could also be settled and changed over time.

Travellers could take photos and chat in a permanent virtual room designed for the playground, and the young could even collect virtual dolls in some areas.

This project will assemble playgrounds in several significant towns along the via Francigena, such as Fidenza (*fig. 1*), Pontremoli, Lucca, and Siena.

The first step is to define the playground's potential site. Typically, the location should be in historical areas where pilgrims and tourists can learn more about the city. By observation or other methods, try to find the most active place in the town, which would be a potential playground (*figs. 2-3*).

The second step is to find the area that could be perceived by more people, and locate a recognised design to mark the via Francigena in this area (*figs. 4-5*).

The third step is to collaborate with architects and artists to design and construct the playground and involve the development of computer technologies to create a virtual platform for chatting and gaming (*fig. 6*).

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fig. 1 – Location and form of Fidenza.

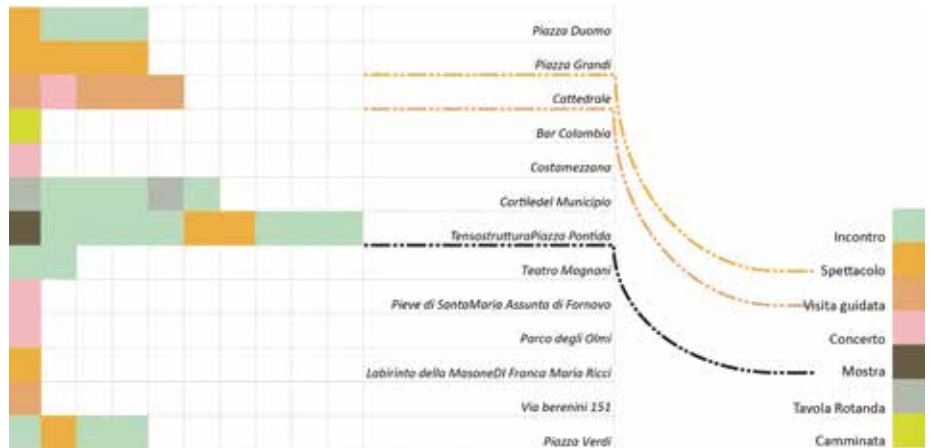
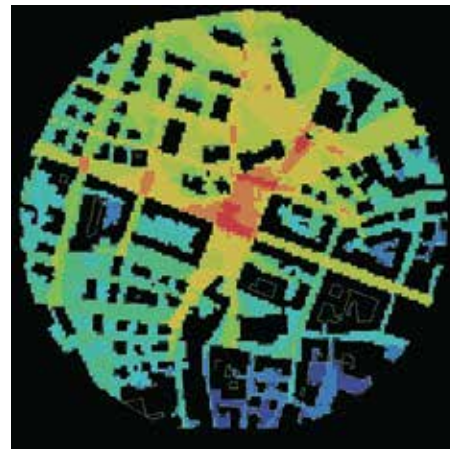
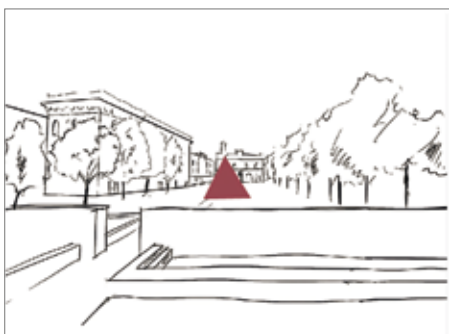


fig. 2 – Festival places according to Francigena Fidenza Festival, collect the most active and popular places.

fig. 3 – Historical centre and active places.

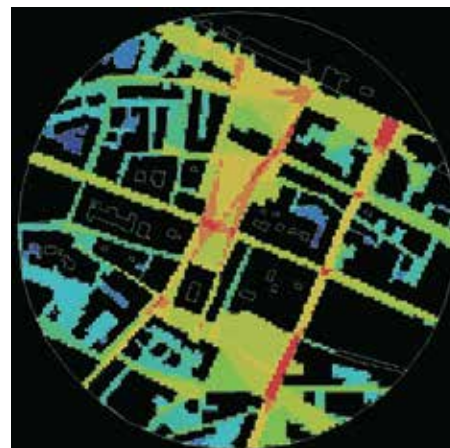




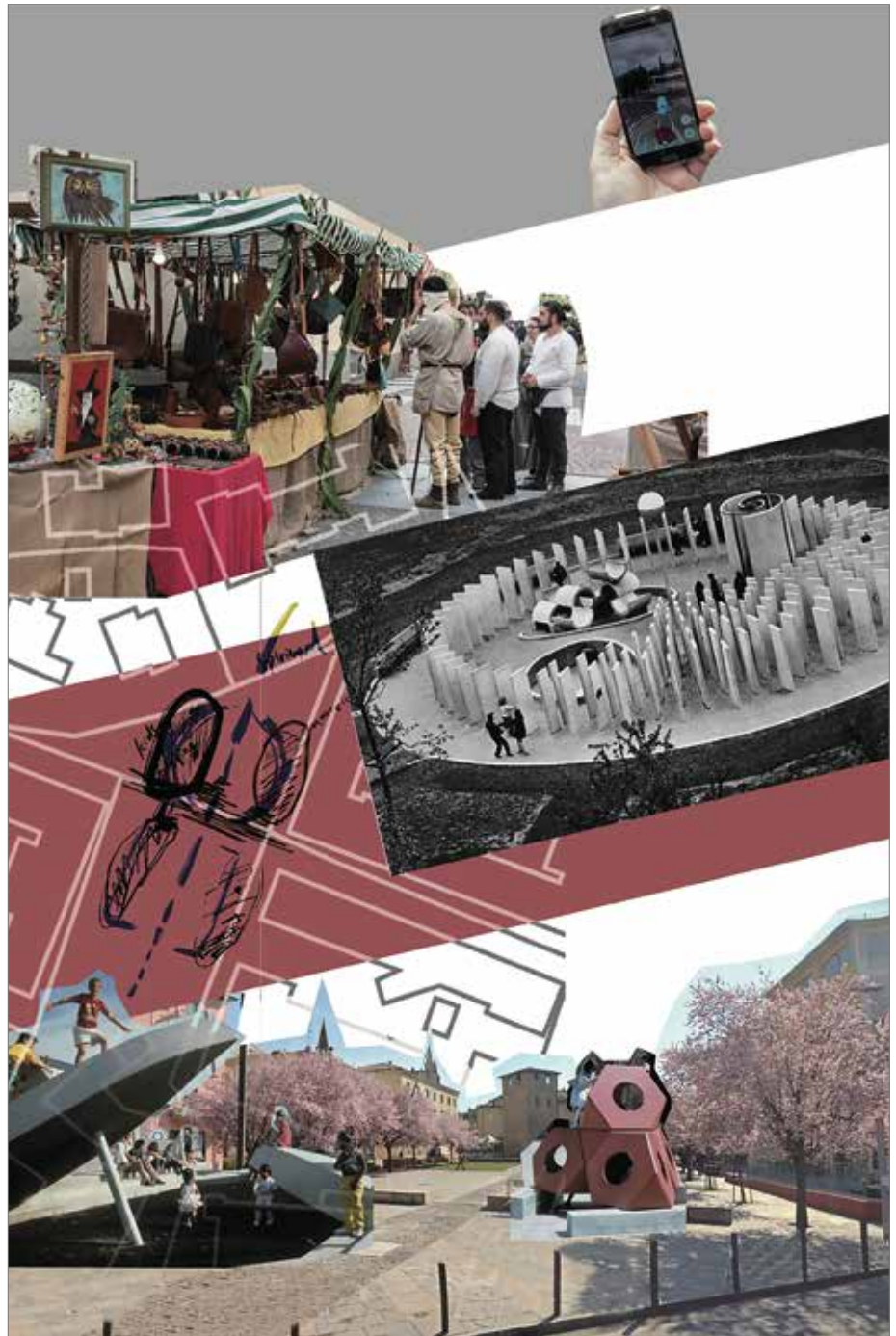


*fig. 4* – Visual integration and sketches of Piazza Grandi (Fidenza).

*fig. 5* – Visual integration and sketches of Piazza Garibaldi (Fidenza).







*fig. 6* – Concept for the playground in Fidenza with references to other projects: Acconci Studio, "Lands of Boats", Saint Aubin Park, Detroit (Michigan), 1987-1991 (bottom left); Isamu Noguchi, "Octerta", installed in Spoleto, 1968 (bottom right); Charles Forberg, "Cypress Hills Playground", Brookling (NY), 1967 (centre).

# MEETING VIA FRANCIGENA. INTERACTION BETWEEN THE EUROPEAN CULTURAL ROUTE AND LOCAL ITINERARIES

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The European Cultural Routes are cultural itineraries recognised by the Council of Europe and represent different themes able to illustrate the memory, the history and the European heritage, showing the wealth and the diversity of the European culture.

Their aim is to create networks of people and places tied by a common history and heritage.

The European Cultural Routes have already the role of drivers, in other words actors able to produce externalities to the territorial scale through the adoption of specific policies aimed at facilitating the development of strategies that promote cultural tourism, commensurated with the regional resources and potentialities.

If the European Cultural Routes can be considered as experiential itineraries, there are also other territorial routes that define secondary networks. These itineraries are realized and promoted by local authorities, as associations or territorial eco-museums.

The project proposal wants to offer an analysis on case studies in three similar areas in which Via Francigena intersects and collaborates with other cultural routes (*fig. 1*).

In Vercelli province Via Francigena crosses the paddy fields intersecting with "Strada del Riso vercellese di qualità" that promotes the history and the plantation techniques through local routes.

The interaction between the two routes can allow the users to get to know the territory and its cultural heritage at a wider range, while using the socio-economic advantages that a European Cultural Routes brings (*fig. 2*).

In the south of Vercelli, Pavia province begins, where cultural itineraries developed by local actors are not present, or present in a minimum part, but they do not collaborate and dialogue with Via Francigena (*fig. 3*).

This poses critical issues on the potentialities that a territory has, but which are not used. On the contrary, considering the various routes autonomously leads to a very strong territorial and cultural poverty, which does not allow the user to walk the itinerary by broadening "his horizon".

Ivrea territory is then analysed because the industrial and the eporediese wine history lead to the development of arguments in which the creation of local itineraries could expand the cultural offer for the tourist (*fig. 4*).

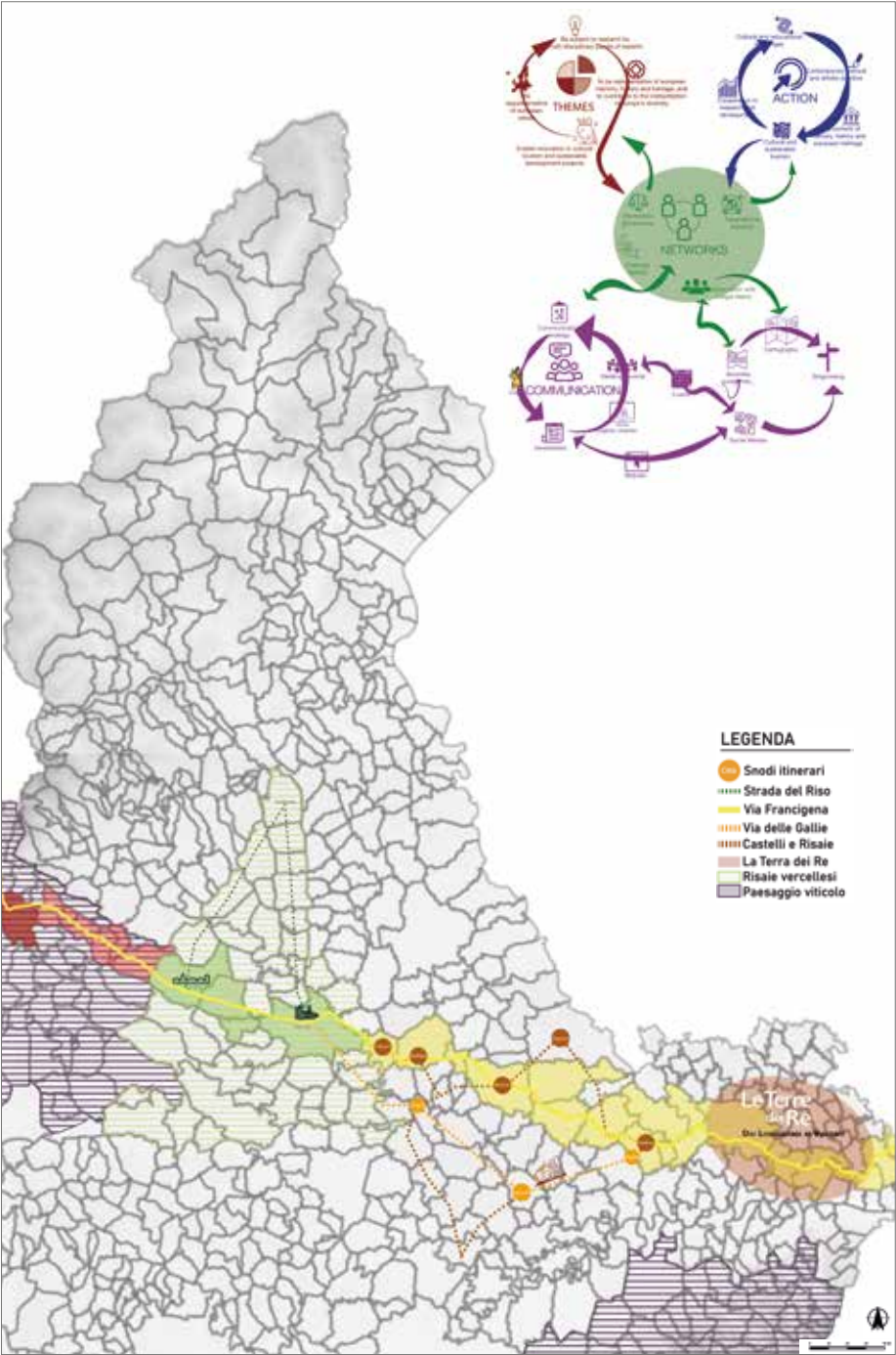
The project proposal, therefore, wants to encourage the cooperation between the European Association of the Via Francigena ways and the local actors who promote the area. The territorial potentialities are highlighted in the panels, in which we can see that there are many meeting and connection 'points'.

In conclusion, the analysis aims to focus on how the European Cultural Routes can be an engine of the minor routes present (*fig. 5*). The European Cultural Routes should be seen as resources with which to propose a unique 'design' by comparing the working tables. Finally, the proposal also presents a project for the development of signage and information material, in addition to the promotion, protection and local care that derives from bottom-up social processes.

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- [www.visitpavia.com/](http://www.visitpavia.com/)
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fig. 1 – Piedmontes areas involved in the project proposal crossed by the Via Francigena and conceptual scheme of European Cultural Routes Programme.





## Meeting pavese



**VIA DELLE GALLIE** - The ancient Via delle Gallie was built by the Romans at the end of the first century BC, to unite the Po plain with the French and Swiss territories beyond the Alps. It was a major road system, a continuation of the "Placentia - Ticinum" (Piacenza - Pavia) and the "Mediolanum - Ticinum" (Milan - Pavia). The stations are the same as those of the Vasi di Vercello: "Duriae" (Dorno), "Laumellum" (Lomello) and "Cuttiae" (Cozzo). They have a different relevance, since the first acted simply as a "mutatio", a point equipped for the replacement of horses, the third was a "mutatio" and an important road junction, while "Laumellum" was cited as "mansio", that is, as a resting place with structures for overnight stays and refreshments.

**CASTELLI E RISAIE** - An itinerary that intends to describe a landscape where the territorial history speaks of the work of men who live there. Presence of a mosaic of water and castles. The perfectly leveled territory of Lomellina is characterised by small villages (almost sixty municipalities with their hamlets) and large farmhouses.

**LE TERRE DEI RE** - The itinerary crosses the places of Pavia, capital of the Lombards Kingdom, starting from the rediscovery of their art through the reuse of their monumental materials in subsequent historical ages. A tour along the streets and in search of buildings that evoke the presence of this ancient population in their ancient capital, to reach the recent cultural and artistic expressions that were inspired by it to tell the history of the city.

**LE VALLI DEL VINO** - Itinerary to discover the Oltrepò Pavese valleys, famous for their wine production. To underline: Valle Versa, famous and renowned for the production of red and white wines; Valle Scuropasso originates from the oak and locust forests that cling to the buttresses of the Ligurian Apennines; Valle Coppa in which we can highlight Casteggio, the scene of the famous battle of 222 BC, which later in 218 BC was razed to the ground by the Romans. The valley is full of castles and boasts a charming village of Fortunago, one of the "Borghi più belli d'Italia".



A flat territory shows to visitors clear signs of environmental heterogeneity. Most of the territory is occupied by plantations. The land reclamation has allowed the removal of the highest parts: the undulations and the positioning of the removed soil in the lower areas. In some of the residual wet woods the so-called "garzale" are located, in other words the colonies of heron gregarious, the most important in Europe. Very interesting are the "golone" of the rivers Po, Ticino, Sesia and Terdoppio, which in some places have preserved natural characteristics of great value. Through the use of dirt roads and river banks, cycle-pedestrian paths can be created with which to appreciate the naturalistic and landscape heritage of the area.



Oltrepò Pavese is the area of the Pavia province south of the Po river, rich in naturalistic and historical points of interest. A hilly landscape, marked by terraced vineyards interrupted by peasant villages: this is the landscape that will welcome visitors to the Oltrepò. Historically these hills are devoted to the production of fine grapes from which DOC wines are obtained: Barbera, Bonarda, Sangue di Giuda, Buttafuoco, Pinot, Riesling, Cortese, Moscato, without forgetting the sparkling wine which was also recognized in 2007 with the denomination of guaranteed origin.

## Meeting eporediese



Urban and architectural cultural heritage of the twentieth century  
27 assets including buildings and architectural complexes built between 1930 and 1960 and intended for production, social services and residential purposes for employees of the Olivetti industry.  
The industrial city of Ivrea represents the manifesto of the Community Movement policies, founded in Ivrea in 1947 and inspired by the reflections of Adriano Olivetti.  
Ivrea differs from Crespi d'Adda because it is not a company town and it is not even an utopian and philanthropic industrial city.  
Ivrea is an ensemble of exceptional architectural quality that represents the work of Italian modernist designers and architects. The spatial plan of the industrial city, the buildings and public spaces and the residential buildings developed by Olivetti have been recognized by UNESCO as a cultural heritage that has maintained its original architectural characteristics over time and the original external spaces integrated in a systematic perspective.



The wine agricultural heritage  
Viticulture on mountain slopes, visibility of rocky outcrops and vertical walls.  
Continuous perception of the terracing system.  
Peculiarity of the wine training system: pergola structure, willow branches used for tying the vines.  
Recurring materials in construction and in artifacts and connotating: local stone, wood.



Francigena stage at the foot of Ivrea's Serra, the largest moraine in Europe, an interesting geological formation that shows us the direction.  
Presence of recovered churches: San Pietro, near Bollengo, and "S. Gesuni", a ruin of which only the perimeter walls and the remains of a fresco remain.  
Spectacular views of Viverone lake. Refreshment points in Bollengo, Palazzo Canavese, Piverone. Frequent fountains.

## Meeting vercellese



**STRADA DEL RISO** - Vercelli can be defined as the European capital of rice. The Vercelli countryside is covered from north to south by apparently the same rice fields, but in reality very different. Starting from the north, just below the Gattinara hills there's the Baraggia, a foothill expanse characterized by meadows with dayey soils. The castle of Saronno represents the gateway to this area, where the rice fields are bathed by the water that comes from the Birlesse Passajo and Monte Rosa.  
To the south of Vercelli there are the typical closed-court agricultural estates that suggest a past of great rice production. These are the "Gange" built during the Middle Ages by the Cistercian monks to manage the vast lands they owned. The mother grange Lucidat, that stands at the gates of Trino, was built in 1123 and quickly established itself as an economic and political power and, according to tradition, they were the first to introduce rice cultivation in 1400.



Located in the Vercelli plain just north of the Po river, the Bosco delle Sorti della Partecipanza is of great importance, as it is one of the largest plain woods of the Po valley with oak hornbeam prevailing. To the south the forest is affected by the warmer and drier climatic conditions, with several plant species exclusive to this area; in the northern part, on the other hand, a black alder grove develops. The flora is rich and interesting: at the beginning of the century, the botanist Giovanni Negri reported over 400 species in the area, most of them reconfirmed in recent times. As for birds, also considering adjacent areas, there are as many as 153 species. Given the naturalistic wealth, links could be created that would allow the user to immerse himself in this naturalistic heritage.



The stage in the Vercelli plain is strongly characterized by the numerous rice fields, frequent encounters with various poultry species, attracted to the area by the presence of the ponds.  
Country roads along the Sesia embankment.  
The points of historical and architectural interest in Vercelli and Robbio are noteworthy.  
The landscape is characterized by the Grange that connect Cressentino to Vercelli. Through the use of dirt roads and river banks, cycle-pedestrian paths can be created with which to appreciate the naturalistic and landscape heritage of the area.

*figs. 2-4 – Meeting Eporediese, Pavese and Vercellese: itineraries, tourism, cultural heritage, traditions and enogastronomic products that can be discovered by connecting these territories with the Via Francigena.*

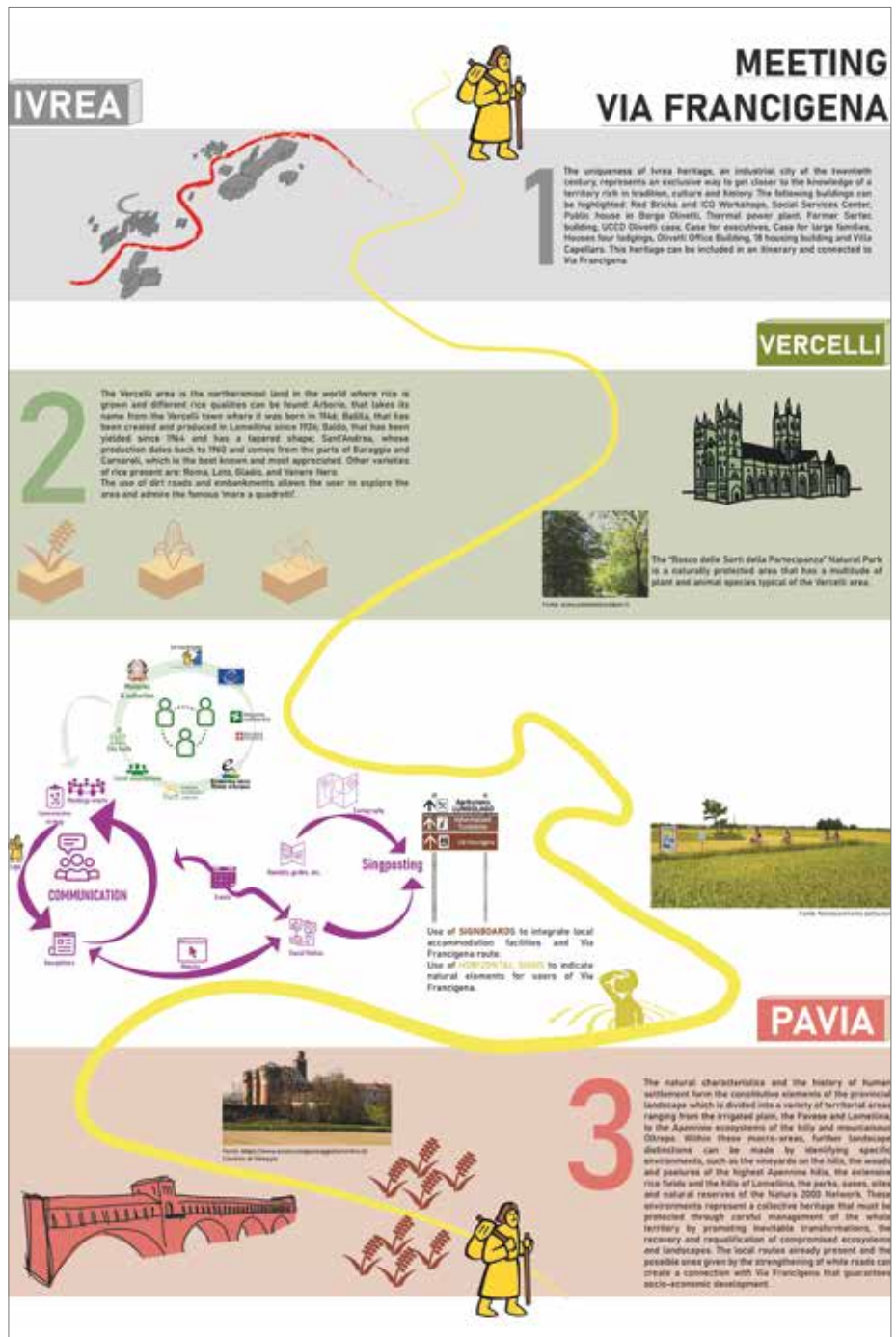


fig. 5 – Final concept of the project proposal  
"Meeting Via Francigena. Interaction between the  
European Cultural Routes and local itineraries".



# VIA FRANCIGENA. CULTURAL REVIVAL PROGRAMME

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The Via Francigena is one of the most ancient pilgrimage routes. It has rich natural beauty as well as historical and cultural heritage. It has become one of the most important cultural routes, attracting pilgrims, tourists, and explorers every year.

The Via Francigena is promoted and managed by the European Association of the Via Francigena ways (EAVF), the municipalities, enthusiasts and other official and unofficial organizations.

As a result, numerous activities are planned throughout the year to coincide with the festivals and seasons in the various towns along the route.

However, outside of the festivals, it seems that sometimes Via Francigena loses its presence and becomes a regular hiking trail, without any significant cultural or historical characteristics.

In order to solve this problem, the project proposes a renewal strategy based on the five characteristics of via Francigena: historical resources (one of the most important pilgrimage route); cultural resources (with traditional specialty food); landscape resources (plains, mountains, forests); craftsman resources (traditional handicrafts and arts); transportation resources (horse-riding, carriages).

In particular, the project proposal focuses on the area around the city of Fidenza (Emilia Romagna region), where it is possible to recognize some critical issues and strengths. Among the first it is possible to mention the presence of small churches along the route not properly used and a limited number of places to take a rest during the walk.

At the same time, the presence of small churches also represents a strength for the area, together with the richness and variety of local traditions.

The strategy is based on five main purposes:

- to enrich the architectural heritage located along the route (not only religious);
- to communicate and present the history of this cultural heritage;
- to focus on the different kind of landscapes that it is possible to meet while walking;
- to enhance the relationship between local products and producers;
- to provide tourist services such as traditional means of transportation (fig. 1).

Ideally, the "Cultural revival programme" (fig. 2) runs from the city center, the urban area in which cultural experience can take place. Traversing the in-between urban-rural area, the proposal wants to foster the connection by using the traditional ways of transportations for reaching the rural area, where markets can take place along the route bringing together traditional handicrafts and foodstuffs and some rest area are created near the small churches and other significant cultural and landscape heritage promoting it at the same time (fig. 3).

The project focuses on culture and emphasizes the central function of the town as a stronghold. At the same time, the connections to the suburbs enhance the orientation of the route.

The addition of cultural facilities strengthens the impression of local culture for tourists and increases the participation of the local population in the construction of cultural routes.

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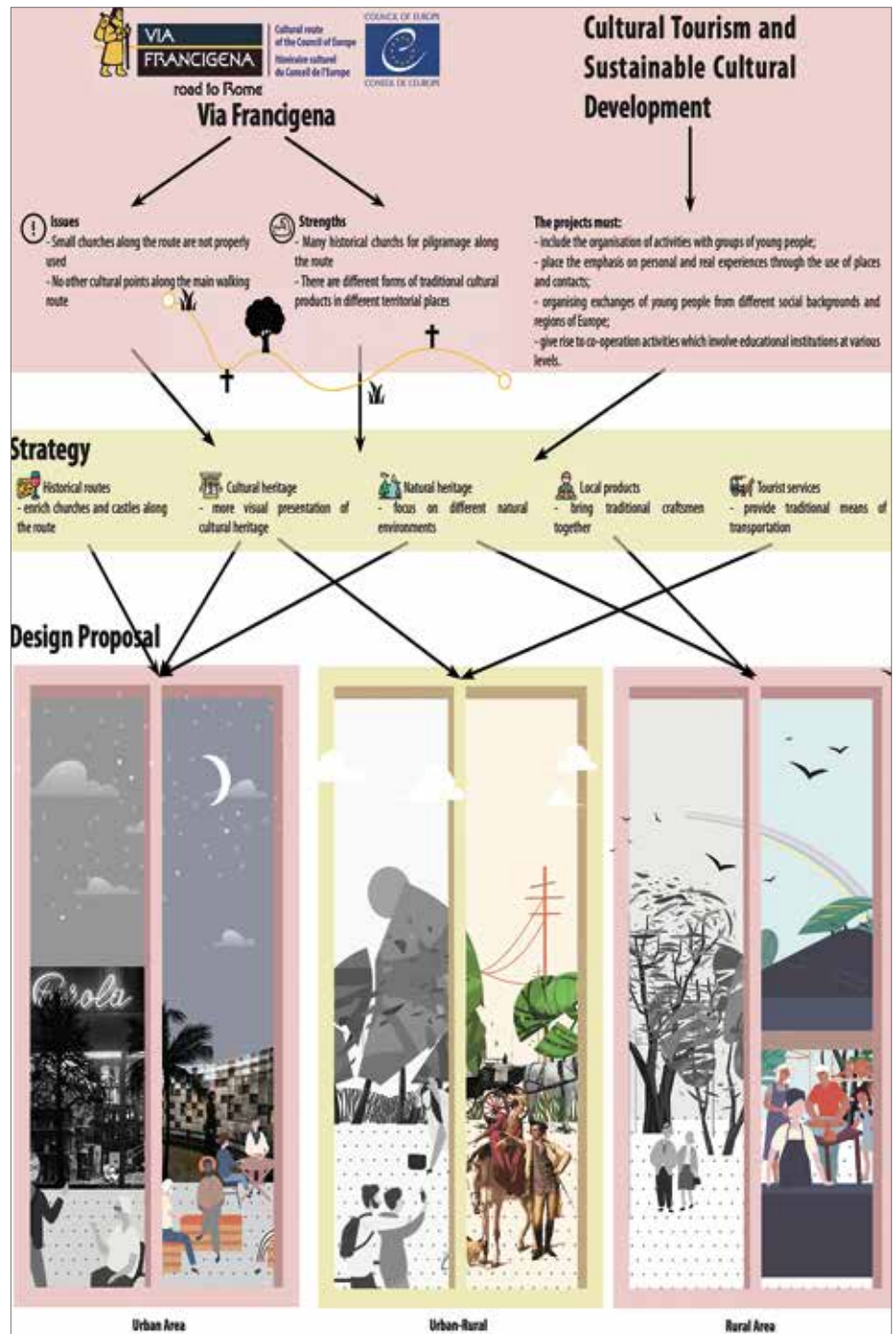


fig. 1 – Workflow of the project proposal focused on the Via Francigena in Fidenza area (Emilia Romagna region).



#### Urban Area: Placement of cultural experience sites in the towns



In the town centre, the sale of speciality products such as cheese is complemented by visits to experience the production of the products and historical trading.

#### Urban-Rural: Reuse the traditional way of transportation



Traditional transport experiences, such as medieval walks, horse-riding, can be found along parts of the route from the centre to the suburb, providing a more traditional pilgrimage experience.

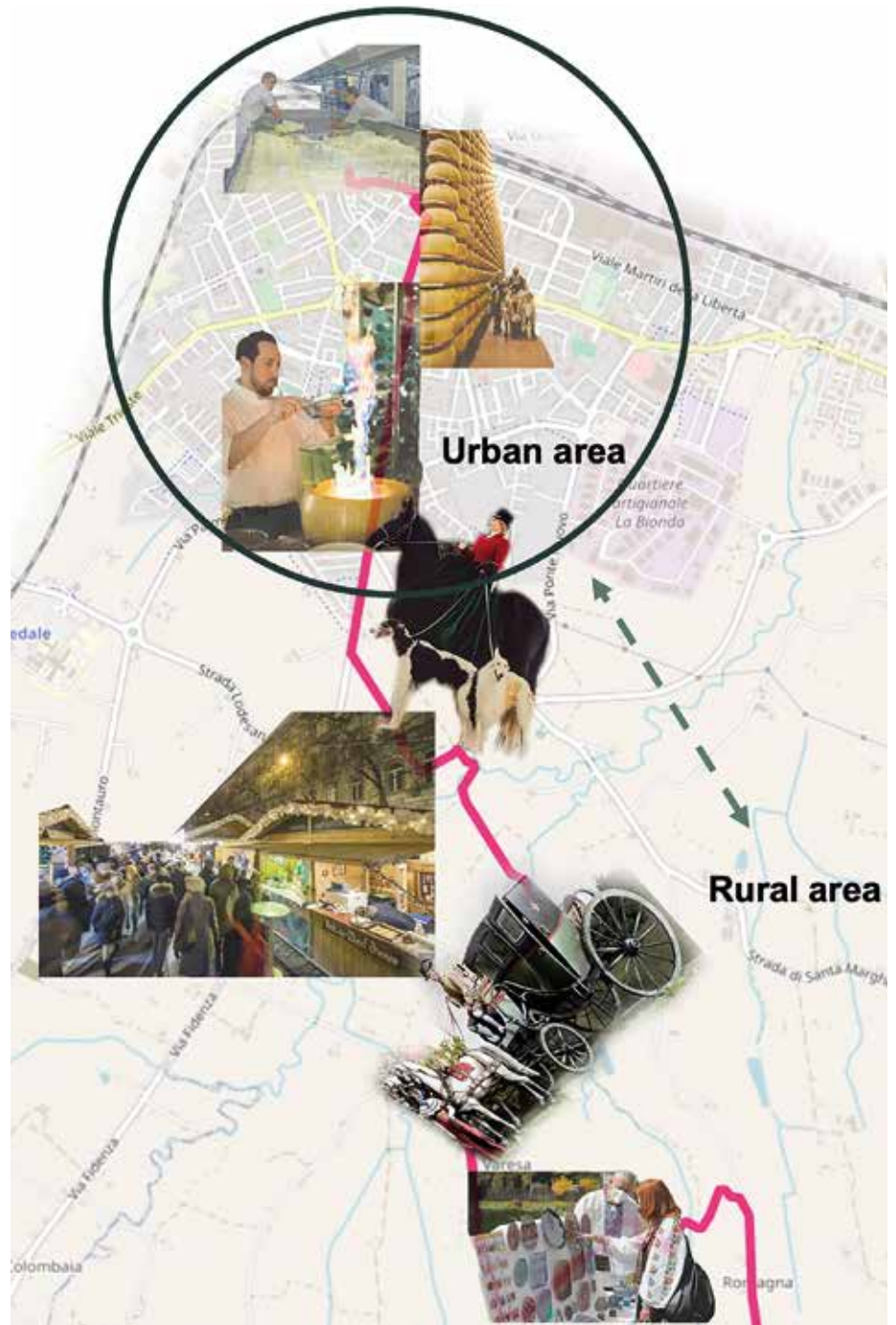
#### Rural Area: Traditional market brings together traditional handicrafts and foodstuffs



The addition of a traditional market in the suburbs, which brings together traditional handicrafts and foodstuffs, enriches the experience of the cultural route.

fig. 2 – The “Cultural Revival Programme” takes into account the urban area, the rural one and the in-between one.





*fig. 3* – Based on the three general aims, and taking into account the characteristics of Fidenza, here we can see the project proposal. For the town centre: the addition of a small cheese experience (production, processing, tasting, history) to the existing cheese shop; for the suburb area a traditional marketplace will be set up along the road, where a variety of cheeses, traditional hiking sticks, traditional porcelain, etc... will be displayed and sold; from the town to the suburb you can experience the historical pilgrimage route..



**PROJECT PROPOSALS**  
**THE EUROPEAN CEMETERIES ROUTE**



*figs. 1-5* – Learning by visiting the Monumental Cemeteries of the Certosa di Bologna and Torino. Guided tour of the cemeteries, inserted in the European Cemeteries Route and part of the Association of Significant Cemeteries in Europe (ASCE). Explications and discussions during the visits accompanied by the guide Michela Cavina (Municipality of Bologna, Bologna Musei) and Renata Santoro (AFC Torino s.p.a) (July-September 2022).



# CEMETERIES: FOR THE CITIZENS, JUST AS FOR THE TOURIST

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For centuries, cemeteries were considered sacred burial places and used by the grievers. People have maintained their sanctity. As the world is developing, humanity is facing a shortage of space and green areas. Cemeteries which were more of personal spaces are now being converted into open public and tourist spaces in many countries like Norway, England, etc... (*fig. 1*). The design of these places have also changed over the years. These places can help with numerous problems which the cities are facing currently (*fig. 2*).

Cemetery tourism is a part of 'Dark Tourism'. "Tourists go around the cemeteries with the hope of discovering the artistic, architectural, historical, and scenic heritage that often proliferates in cemeteries" (Sallay, Mikházi, Tar, & Takács, 2022). European Cemeteries routes which have been part of the European Cultural Routes Programme since 2010 have tried to connect many cemeteries and develop tourism in these burial areas.

Apart from tourists and grievers, cemeteries can also be used by the locals. According to the research by Margrete Skår, Helena Nordh and Grete Swensen (2018) in Norway, the cemeteries are being used by locals as a park along with the mourners and tourists. Not many people find them scary, and the mourners do not feel disturbed by the visitors as these visitors come to the cemeteries in search of peace and solitude (*figs. 4-5-6*).

A similar approach can be applied in the monumental cemetery of Turin. Currently, it has a provision of guided tours. Since cemeteries are part of green infrastructure and provide many ecosystem services they can

be used as urban parks for local people of Turin. From GIS analysis, I found that according to the first level of Corine land cover Turin monumental cemetery falls under 'Artificial areas'. While other levels show 'Artificial, Non-Agricultural Vegetated Areas (II) and Green Urban Areas (III), respectively. For imperviousness degree, the monumental cemetery is considered as a pervious space, but when I visited there, I understood that it is not entirely pervious and comparatively less than Cimitero Parco (*fig. 3*). With the addition of greener spaces and light-coloured surfaces, this cemetery can be used as an urban park. Also, practices like the recital of poems, night tours, scary stories night, nature camps, and painting courses can be offered in Turin which are already practised at other places in the route.

Media is a powerful tool. It can be used for both promotion and demotion of a place. According to the research by Tatiana Mazali (2011), people share media and information with many people, and they feel that it matters. This way they even share their day-to-day activities wherever they go like a café, restaurant, shopping complex, etc and others get to know those places. Similarly, if they tag the cemetery then others would know. But there is an issue, Turin cemetery rules does not allow capturing the photo of the whole sculpture, this would hinder from sharing the beauty of the sculpture and would obstruct its advertisement. Amending this would be better.

Similarly, movies also promote the places. Examples are the promotion of 'Père Lachaise Cemetery' in France, through the series 'Emily in Paris' and the promotion of Turin through 'Fast and the Furious X' movie.

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fig. 1 – Conceptual scheme about what cemeteries represent.

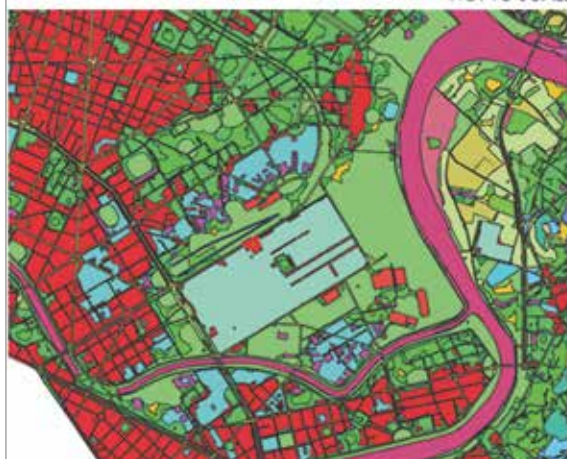
fig. 2 – Changing design of cemeteries into closer to nature ones.





## Corine Land Cover

NOT TO SCALE



### Level 1

Artificial areas

### Level 2

Artificial,  
non-agricultural  
vegetated areas

### Level 3

Green Urban Areas

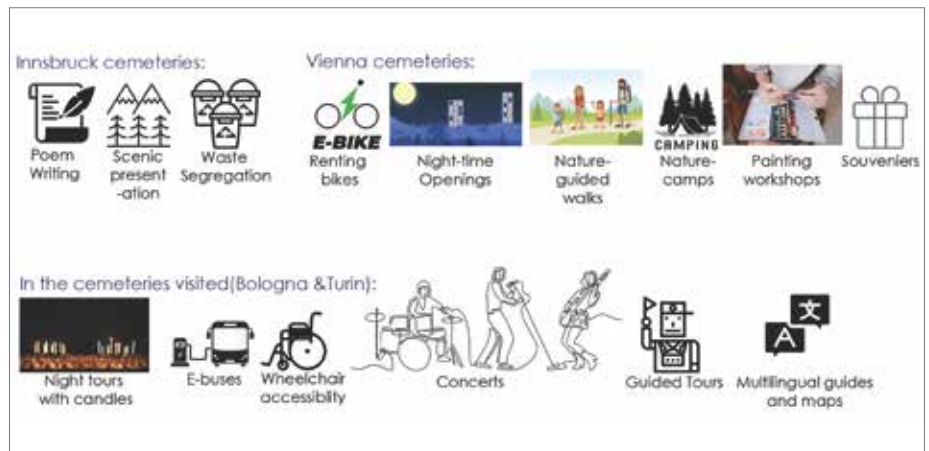
- Green urban areas
- Artificial, non-agricultural vegetated areas
- Water courses
- Continuous urban fabric

In Level 1, Turin Monumental cemetery is in "Artificial areas", while in level 2 and 3, it shifts to areas which can be considered as green



- Cemetery
- Industrial, commercial areas and continuous and dense communication networks
- Discontinuous urban fabric
- Continuous and dense urban fabric

fig. 3 – Monumental Cemetery, Turin. GIS analysis, land cover and imperviousness degree.



Some opinion of people using the two researched cemeteries (Skår, Nordh, & Swensen, 2018)-

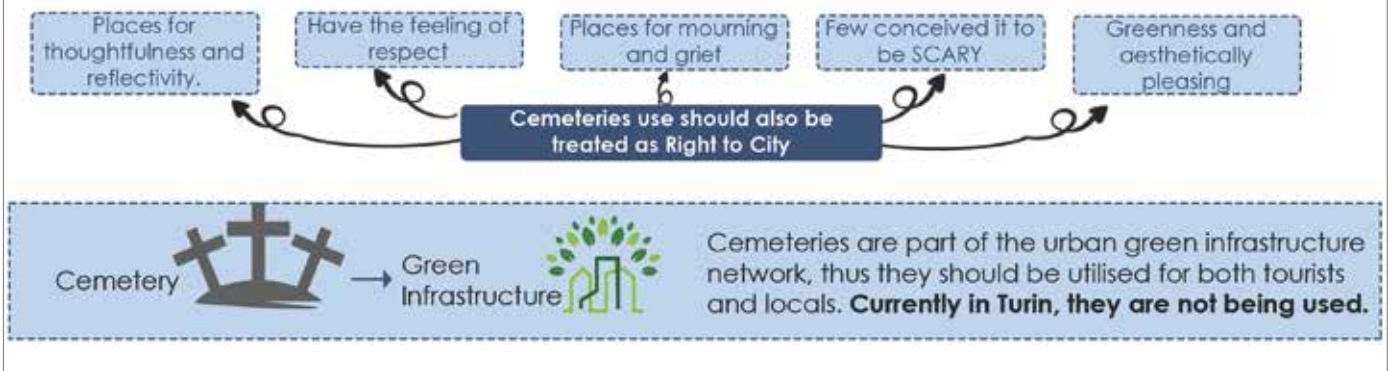
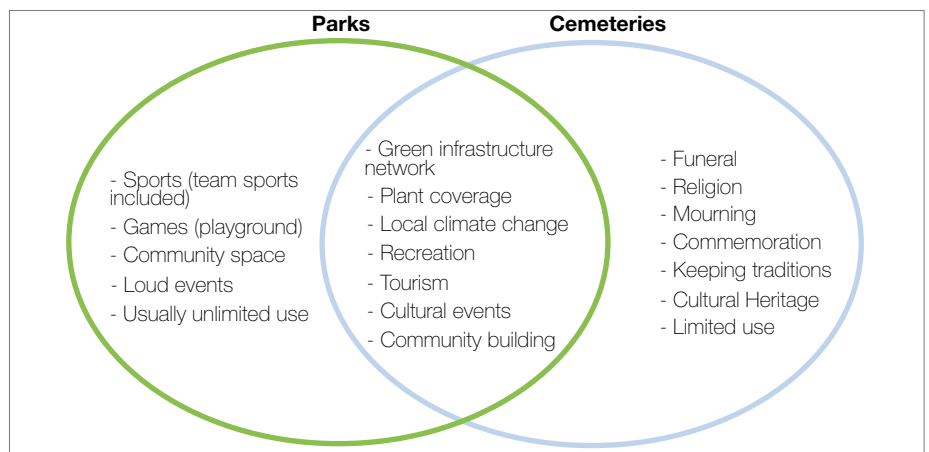


fig. 4 – Good practices and activities in other european cemeteries and in the two visited (Bologna and Turin).

fig. 5 – Oslo, Norway, cemetery as an urban park (graphic elaboration from Skår, Nordh, Swensen, 2018).

fig. 6 – The differences and similarities between park and cemeteries (graphic elaboration from Skår, Nordh, Swensen, 2018).



# CEMETERIES AS PATHS OF MEANING. A SENSORIAL PATH FOR HISTORIC CEMETERY OF TURIN

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Studying Cultural Routes, and in particular the Cultural Routes of the Council of Europe makes it possible to analyse the complex nature of cultural heritage.

Cemeteries fall within the broad meaning of cultural heritage and as such have been classified as 'open-air museums' considering the definition of the statute of the International Council of Museums (2007).

Cemeteries include both tangible heritage (architecture, monuments, sculptures) and intangible heritage, being the custodians of an intangible anthropological component that keeps the footprints of memory alive.

Thinking about the cemetery as a cultural asset allows us to draw attention to the countless locations around the world that have developed success in terms of tourist enjoyment. Although, according to Ferruzzi (2014), there are 192 cemeteries in Italy that deserve to be visited, there are still many difficulties in detaching the concept of death from necropolises and recognising other values. More over, as pointed out by Gianfreda (2018)

"there is therefore a space for dialogue, made possible by the implementation tools of the principle of collaboration in the matter of protection and enhancement of ecclesiastical and religious cultural heritage, in which to increase the interest not only of artefacts of cultural value belonging to ecclesiastical or religious bodies kept in cemeteries, but also of cemeteries, as such, as cultural places of religious interest to whomever they belong to".

The object of this contribution is a project proposal for a tourist itinerary for the Monumental Cemetery of Turin.

The methodology used for the in-depth

analysis is that of a study of aggregated data, kindly granted by the administration of the cemetery, in the hands of AFC Torino s.p.a., which, proposing a controlled access model, has a match in terms of data with respect to the visits made (figs. 1-3).

The data provide a fairly positive initial overview. The results achieved hypothesise opportunities for the identification of forms of investment aimed at valorization, integrating the valuable publications that still form the basis of historical studies on the cemetery.

What is proposed is the construction of an interactive map that stimulates an itinerary designed for an experience of sensorial and emotional contact, evoking and reawakening channels of perception with the architecture and the various monuments, often little used to create astonishment and involvement in the visitor. Starting from specific elements, such as the materials: marble, granite, bronze, copper, which adorn the Historic Cemetery, a proposal can be made for different and possible mappings enhancing the colours of the park – for children – the textures and tactile sensations – with a specific route for blinds (figs. 4-5).

Accepting the idea that traversing these spaces allows one to focus around the constant growth and modification, would allow one to observe the necropolis from other points of view, no longer by setting physical boundaries.

It is as if one could initiate the subjective construction of an abacus with which to realize a close analysis of the different manufactures that adorn the site, capturing often fleeting details. It is an invitation to "decode this collective autobiography, interpreting its ancient and recent memories".

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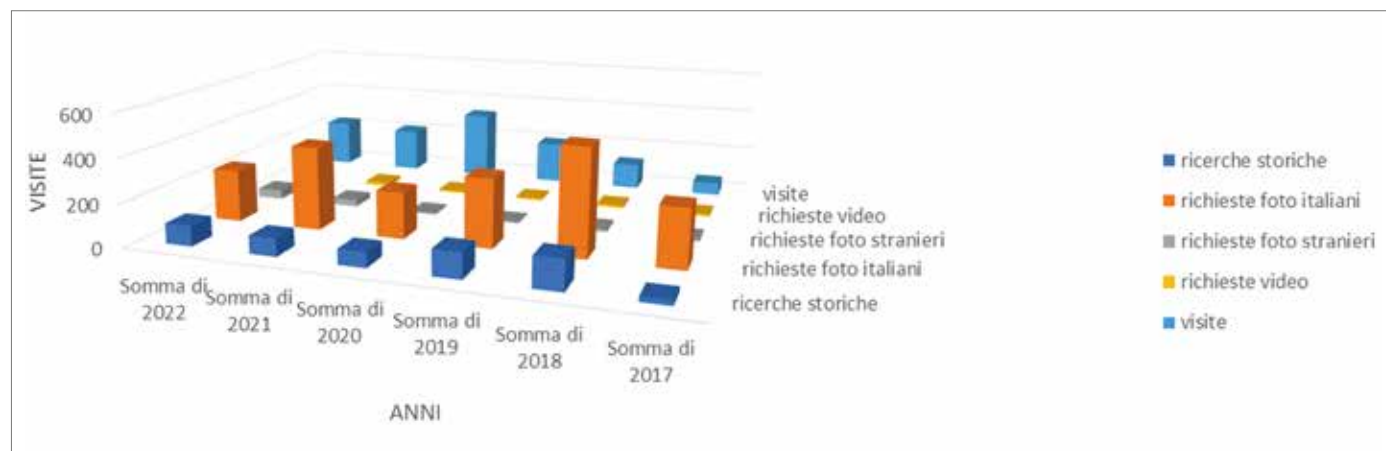


fig. 1 – Reasons for visiting the Monumental Cemetery of Turin.

fig. 2 – Projection of “visit” data in percentage, years 2017-2022 (top) and projection of “photo request” data in percentage in the same time span (bottom).

fig. 3 – Target visitors. Data collected on a sample of 956 people. Kindly granted by the administration of the Historic Cemetery of Turin, in the hands of AFC Torino s.p.a.





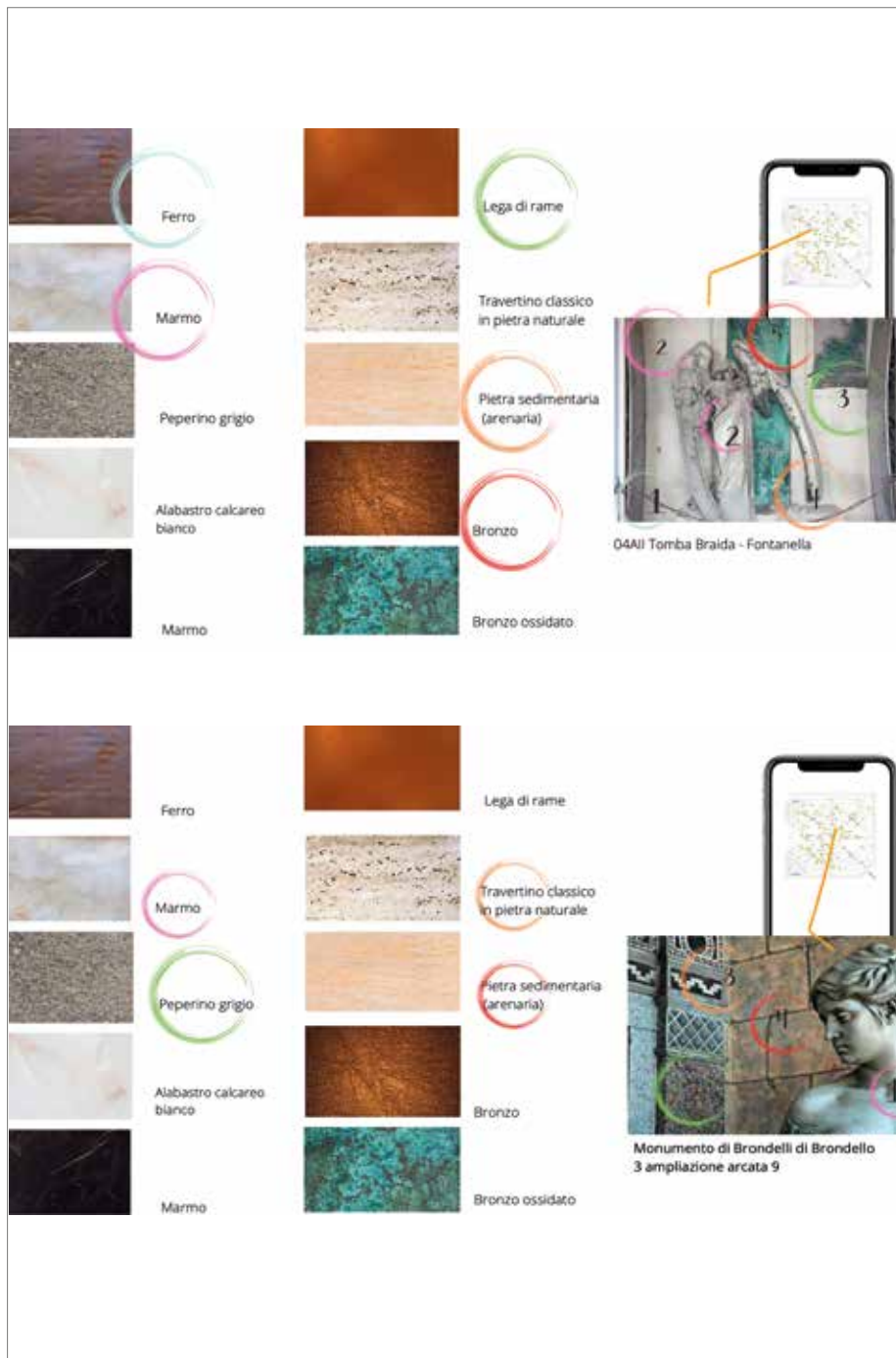
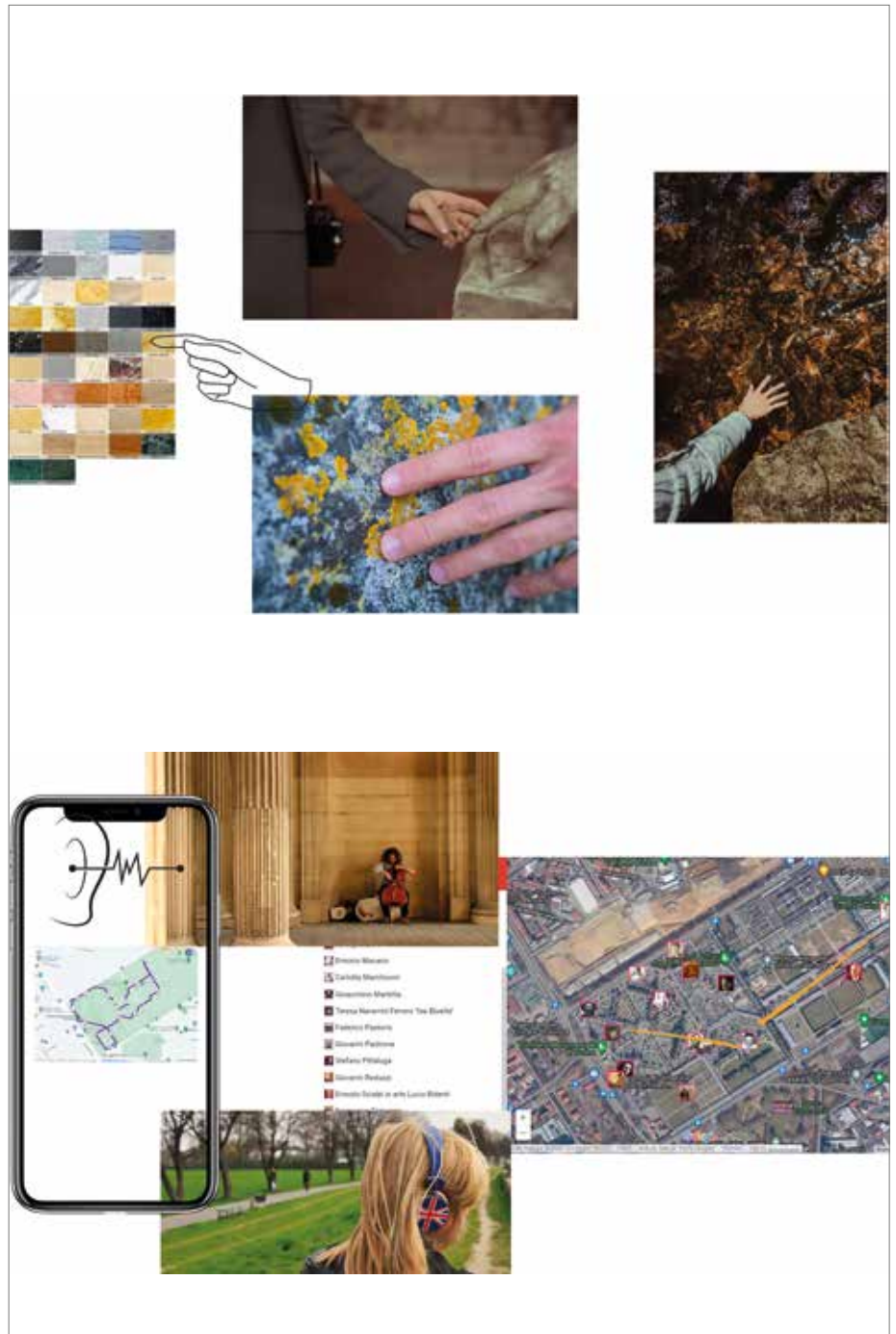


fig. 4 – Project proposal "A sensorial path for Historic Cemetery of Turin", materials, colours and tactile sensations.



*fig. 5* – Project proposal “A sensorial path for Historic Cemetery of Turin”, mapping and sharing experiences.

# THREE CALLS TO ENHANCE AND PROMOTE THE EUROPEAN CULTURAL HERITAGE BY ENCOURAGING ARTISTIC PRACTICE: ARTIST'S TOMBS. PROJECT YOUR OWN TOMB

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The Cultural Routes of the Council of Europe wind through time and space, connecting sites of particular cultural and landscape interest and showing how the different identities that dot the European Community, and beyond, contribute to creating a living and shared cultural heritage; be it 'tangible' – cultural and territorial heritage – or 'intangible' – traditions and oral expressions, performing arts and crafts, rituals and customs handed down from generation to generation.

The difficult balance between the protection of the heritage and its promotion can therefore be perceived: it is necessary to generate an economic spin-off – with important effects on the local economy –, while promoting a critical and sustainable tourism, that does not compromise the realities you intend to value. The risk, which we see every day, is that of gentrification, of disneyfication, of reducing the world to a mere spectacular image.

In this context, contemporary art can make a decisive contribution.

On the one hand because it is capable of activating living practices, in perfect harmony with the ethical principles on which the European initiative is based; on the other hand because it can generate a virtuous circle in which artistic practices – living intangible heritage – and historical sites – recognized tangible heritage – would promote each other, giving each other respective visibility.

The project therefore tries to decline this potential by proposing three calls aimed at young creative people, modulated on the specific characteristics of the different Cultural Routes of Europe.

The itineraries are divided into two structural categories: some move along concrete paths – international or regional –, others along virtual paths, create mental maps of concrete sites (*fig. 1*).

In the first case, art can make its own heuristic contribution, activating different

modes of use: ephemeral performances, itinerant parades; activities related to the 'dynamic arts', that is capable of acting in time before space – with the practical advantage of being able to distribute programming throughout the year (*figs. 3-4*).

In the second case, it can lend to a branding operation with a call aimed at graphics designers and illustrators, to create passports and themed gadgets – on the model of the Camino de Santiago de Compostela – strengthening the sense of interconnection between the sites promoted (*fig. 5*).

The third call: "Artist's tombs. Design your own tomb", is designed for a specific Cultural Route: the European Cemeteries Route, whose heritage, with its spiritual and existential reach, is particularly delicate (*figs. 2, 6-8*).

Cemeteries are certainly a treasure to be valued, encouraging a secular use but, at the same time, it is obvious the risk of trivializing commodifying.

The silence, the solitary visit, the atmosphere of recollection and contemplation, are the specific element of attraction, which 'playful' promotion activities risk unknowingly to compromise.

Do we really need candle light tours to stimulate teenage chills? Is it still about promoting culture or mere entertainment?

Here then the idea of a traveling exhibition, aimed at emerging European artists – not followed by an art gallery – called to relate to the genius loci of the places that will host it. Starting from the suggestions offered by individual artists, the project encourages the artistic practice of the participants, giving them visibility and economic support, and at the same time offers an opportunity for intercultural exchange and personal reflection, from the historical and social heritage of which European cemeteries are silent custodians.

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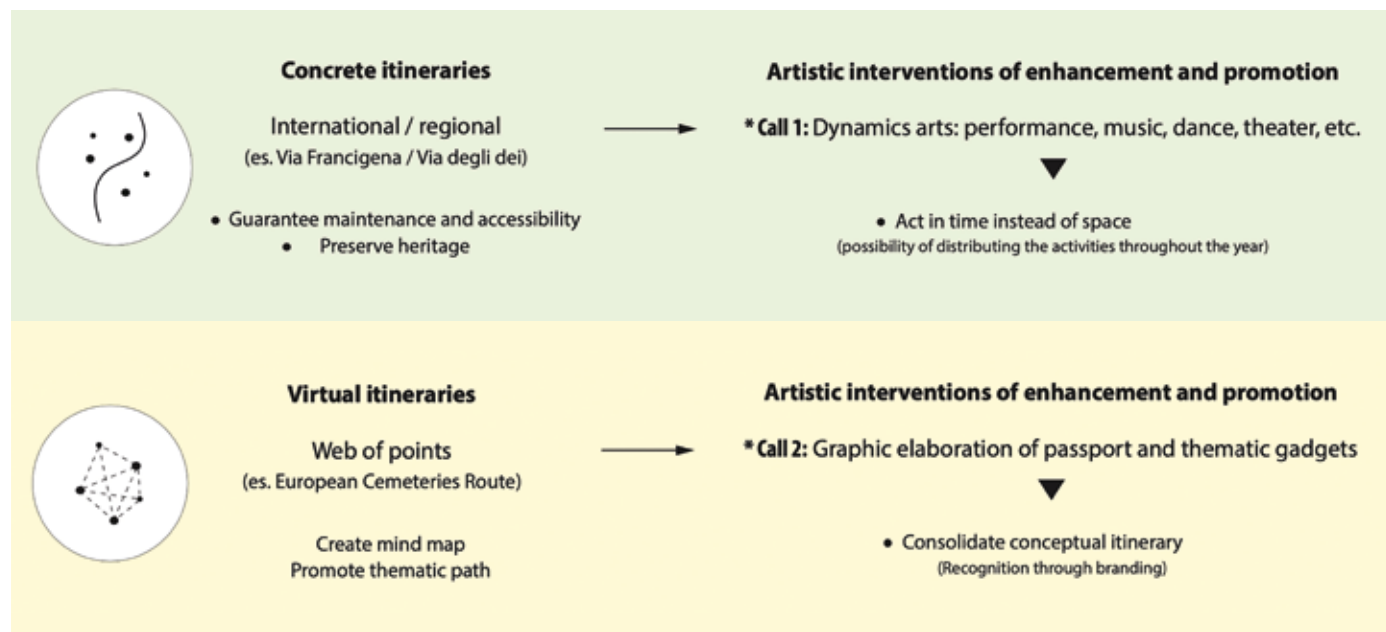
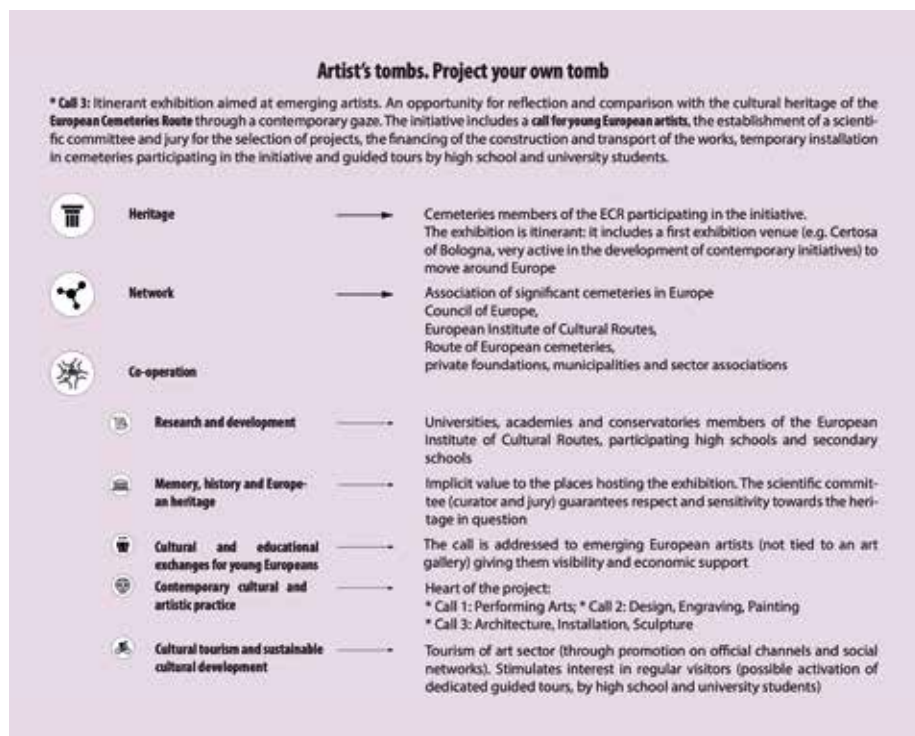


fig. 1 – Project proposal, conceptual scheme, artistic interventions for enhancement and promotion of Cultural Routes, calls 1 and 2.

fig. 2– Project proposal, call 3 related to the European Cemeteries Route.







*fig. 3* – Example of relational performance: project by Maria Lai, "Legarsi alla montagna", Ulassai, 1981 (<https://antinomie.it/index.php/2021/09/06/il-nastro-la-montagna-maria-lai-pioniera-dellarte-relazionale/>).

*fig. 4* – Example of ephemeral installation: project by Accademia di Aracne, Villa Borghese, Roma, 2019 ([www.godsavethetailor.com/2021/08/28/accademia-di-aracne-luncinetto-diventa-street-art/](http://www.godsavethetailor.com/2021/08/28/accademia-di-aracne-luncinetto-diventa-street-art/)).

*fig. 5* – Example of passport and themed gadget: Santiago de Compostela Pilgrim Routes ([www.camminodisantiago.info/credenziale-cammino-santiago-cose-come-ottenerla/](http://www.camminodisantiago.info/credenziale-cammino-santiago-cose-come-ottenerla/)).



*figs. 6 - 8* – Examples of choral work/temporary installation: projects by Maurizio Cattelan, “Eternity”, Accademia di Belle Arti di Carrara, 2018 and detail of the installation consisting of over two hundred artist’s gravestones created by the students of the Accademia ([www.accademiacarrara.it/it/blog/maurizio-cattelan-eternity](http://www.accademiacarrara.it/it/blog/maurizio-cattelan-eternity)); view of the vernissage at the Horti Leonini, San Quirico d’Orcia (SI), 2018 ([www.finestresullarte.info/focus/eternity-cattelan-nuova-opera-foto-in-anteprima](http://www.finestresullarte.info/focus/eternity-cattelan-nuova-opera-foto-in-anteprima)).

# THE CERTOSA OF BOLOGNA HISTORIC CEMETERY: CATEGORY IS FASHION!

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The cemetery is still a big question mark for some people. It is sometimes difficult to understand that it is a place not only for visiting the grave of a loved one and to honor the memory of that person, showing that this life had significance on Earth. Some people view the entire process as spiritual. Being on hallowed ground is a source of comfort and peace; a place where contemplation and prayer seem so natural. At the same time, as well as some others, a cemetery can also be considered as an open place to show the arts and admire the beauty of architects, and artists. The question is how to spread the content of the place.

Cemeteries are part of our tangible heritage, for their works, sculptures, engravings, and even for their urban planning. They are also part of our intangible heritage, our anthropological reality, providing a framework surrounding the habits and practices related to death. Indeed, cemeteries offer unique settings for part of our historical memories. They are reminders of periods of local history that communities do not want to, and should not, forget, places that we have a duty to preserve and transmit to future generations. not, forget, places which we have a duty to preserve and transmit to future generations.

While the use of cemeteries for recreation and tourism purposes is not yet considered conventional.

In Certosa of Bologna cemetery, many activities are going on, but the challenge is to try to be more active on social media to attract tourists. The value of cemeteries for the tourism sector lies in both the cultural aspects they offer and in the vegetation and green spaces that frame their physical realities, which can offer many services.

The main idea of the proposal is how to make Certosa of Bologna well known and a place to attract more tourist and local people to explore and delve into the beauty of artists and sculpturists.

But how to spread the content of the place ?

In our era, the social media facilities and connection are the only way to spread a voice world wide in a seconds.

So who could that help and which type of people will be attract for it?

Upon to that I would like to share down some examples of important cemeteries around the world has been lately spreaded in viral in social media.

After some studies I did on my own social media, I have got those data that show how much people are interested in the cemetery culture.

The statistic studies over 8 thousand people more or less. Most of the answers of the questionnaires were common: "fashion and public creator" and "curious to know the famous dead people" in a specific cemetery (*fig. 1*).

Since Italy is a country famous worldwide in food and above all fashion and beauties. Why would not use the activities of fashion in the cemetery?

It will be a point to spot the light on it and the place will be more viral. More advertisings about the important people who have been buried in the Certosa, not only on the Certosa site but also as ads inviting people for a big event in the art and fashion industry (*fig. 2*).

The ads and posts from the social creators and designers will therefore help to spread the news about Certosa between people.

In This way the cultural heritage will be more spreaded spotting the light about the arts here are some work for some important artist.

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# SPECIAL STORIES FOR OUR CHILDREN IN HISTORIC CEMETERIES

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Cemeteries have been perceived as place of grief and they are mostly defined as the protected sacred sites where dead are buried. They are seen as the crucial part of the urban fauna and flora and used as green infrastructures in some places.

However, in the last decades, cemeteries are also gaining popularity as places to learn the cultural heritage. A survey in Berlin, where the participants are asked to provide reasons for visiting a cemetery with the average of 3 main reasons, has showed that cemeteries are visited mostly for enjoying the nature (57%), followed by mourning/memory (54%), historical interest (52%), going for a walk (48%) and relaxation (46%).

Likewise, cemeteries are the narrator of the stories of people who left their marks in the cities and with the purpose that they are the narrator of the stories of the cities where the diversity of life is showcased.

European Cemetery Route, which is certified as Cultural Route of the Council of Europe in 2010 is managed by the members of the Association of Significant Cemeteries in Europe. They have been working on a mutual mission which is to preserve and promote the cultural heritage the cemeteries procure. They have developed many projects and one of them is "Schools on Cemeteries" which focus on activities with youngsters.

According to the Association, schools at cemeteries are seen as the most excellent way for preserving and promoting cultural heritage and many projects have been developed so far: using the cemetery as a classroom for learning mathematics and history at Varadin Cemetery,

organizing walks in Milan Monumental Cemetery and hosting 100 high school students at the Monumental Cemetery of Turin, who learned about the symbols among the cemetery. Additionally, Glasnevin cemetery in Dublin which offers a well established program for primary and secondary schools, has developed an innovative project called "Children's Summer Tours", which helped to change the image of being more than a burial space.

Experimental activities in an outside classroom provides a richer learning for young children, and cemeteries are great places to teach the heritage beyond history by motivating them with plays and games.

Therefore, to enhance the engagement of the young children into the cultural heritage and teach the history through the stories of people who have contributed to the cities, the project "Special Stories from Our Children" is proposed. The project consists of series of workshops during the "Week of Discovering European Cemeteries" in Monumental Cemetery of Turin for 10-12 years old (*fig. 1*).

It aims to provide a creative learning environment for young generation about cultural heritage, using the network of families of the children to change the traditional perception of the cemeteries in the society and allow all the visitors to explore the cemetery through a child's imagination and creativity by using online platforms.

Therefore, the project will correspond to the values such as cultural diversity and intercultural dialogue and mutual exchanges across borders of Council of Europe.

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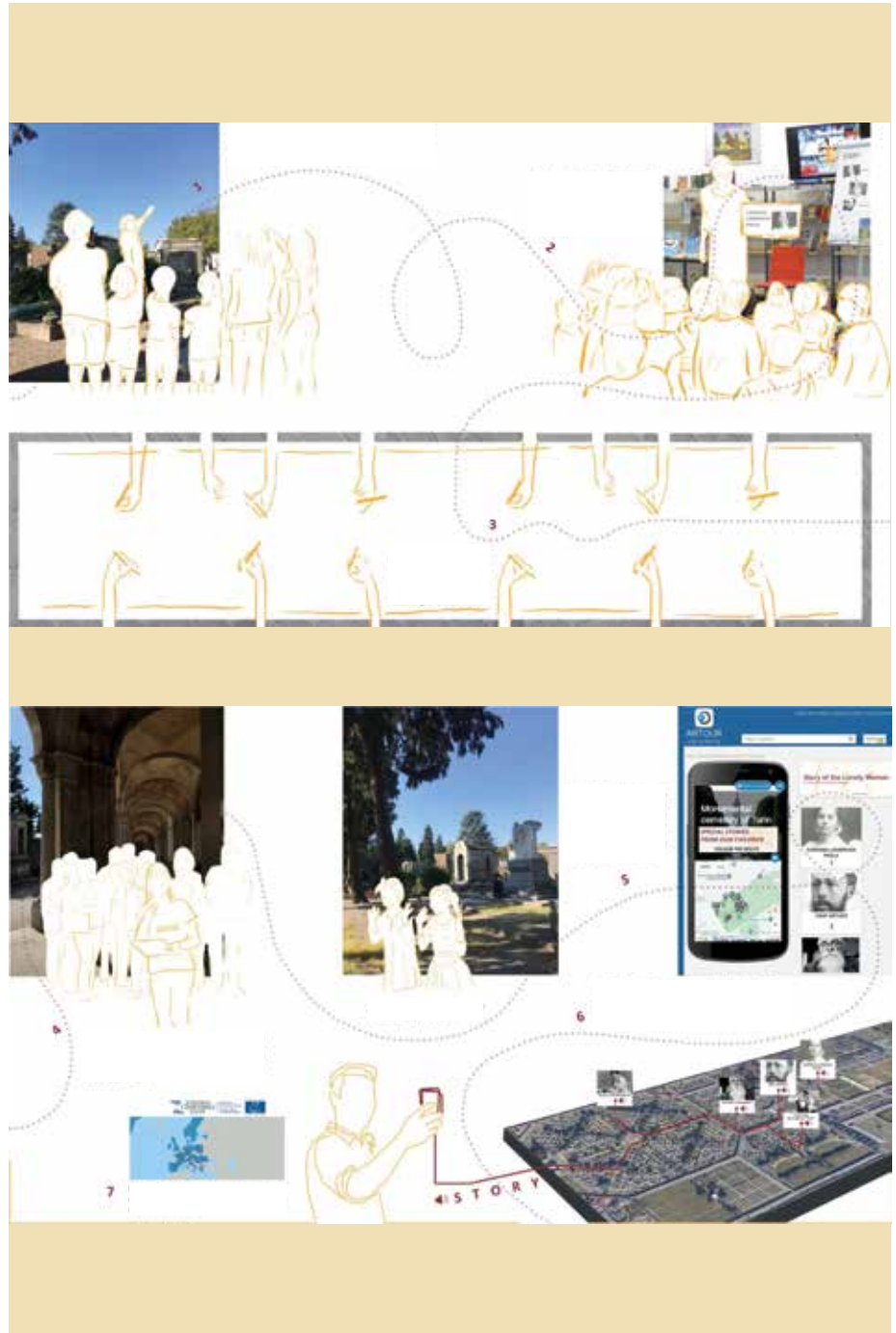
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*fig. 1* – Project proposal “Special storied for our children” and its steps:

1. In the first step, the children will be introduced into the famous people buried in the Historic Cemetery of Turin with the information about their lives and their contribution to the society.
2. In the second step, a creative writing workshop will be proposed and they will be asked to write a story using these people as characters and the cemetery of Torino as the location in the story.
3. In the third step, they will be asked to visualize the story by sketches, and drawings and create the path of the story in the cemetery according to the characters.
4. In the forth step, during the WDEC, the families and the relatives of the children are invited to the cemeteries. In a storytelling session, they are guided by children in the cemetery to take the path in which the story develops.
5. In the fifth step, the path of the story created by children in the cemetery is uploaded and promoted in ARTOUR application under the section of “Special Stories from Our Children”.
6. Lastly, the visual material produced by children is uploaded on the specific point of the cemetery along the path, allowing all the visitors visitors to listen to the story and explore the cemetery through the children’s imagination and creativity.



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Council of Europe, Santiago de Compostela Pilgrim Routes declaration as Europe's first Cultural Route, October 1987



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