border memories
re-enacting the difficult heritage

Il lavoro di ricerca e il conseguente progetto deriva da uno studio sviluppato all'interno del Corso Integrato di Adaptive Re-Use del prof Gennaro Postiglione le cui ricerche si focalizzano prevalentemente su riuso e recupero di patrimoni minori e sul rapporto tra memoria collettiva e identità culturale intese come azioni diffuse di museografia e allestimento del territorio.

L'obiettivo è mettere le risorse dell'architettura al servizio dell'interesse pubblico attraverso un processo di progettazione che interpreta la disciplina degli Interni come un sistema in grado di sviluppare strategie di riattivazioni sostenibili facendo cooperare tra loro persone, ambienti e oggetti.

Metodologicamente, ogni lavoro di tesi prende dunque le mosse dalla identificazione di una questione emergente o latente della nostra quotidianità, indagandone il valore strategico e le motivazioni che la rendono un tema meritorio di attenzione progettuale. Si prosegue con l'individuazione degli obiettivi prioritari da perseguire e la stesura di un metaprogetto e un programma funzionale da soddisfare.

Da questo background nascono le risposte progettuali che si riferiscono a specifici contesti di lavoro.

I lavori sono raccolti nel data base della Ricerca Azione sviluppata con le tesi: http://www.lablog.org.uk/category/diploma-works/

L'attività di Ricerca Azione connessa alla didattica trova riscontro anche nelle ricerche in corso: REcall-European Conflict Archaeological Landscape Reappropriation - possibili museografie per le eredità dei conflitti del Novecento in Europa (www.recall-project.polimi.it); MeLa-European Museums in an Age of Migrations - "l'europeizzazione" dell'Europa e l'ibridazione delle culture come agenda necessaria nella ridefinizione del Museum complex (www.melaproject.eu); Re-Cycling Italy (sul recupero il riuso e riciclo del patrimonio inutilizzato italiano).

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preface

The XXth century was characterized by wars, genocides that left indelible signs in the European landscape constituting a traumatic heritage difficult to manage and have relationship with.
Furthermore the intergenerational passage is causing the last witnesses to disappear, thus, how can we pass on the memories?

This thesis aims to re-discover and re-activate the difficult heritage present in the transnational territory named Venezia Giulia, shared by three countries: Italy, Slovenia and Croatia.

For centuries Italians and Slavics lived side by side, everyone with its own social position, but, during the XXth century in less than 50 years, the equilibrium collapsed leading to a drastic ethnic separation and to the formation of the actual Countries.
The memory of that dark period had been, sometimes consciously, sometimes involuntarily, removed and never re-elaborated.
Nonetheless the signs remained, fixed in the territory to bear witness of the past.

The aim of the project is to go beyond the classic commemoration, directly involving the people and letting them interiorize and overcome the trauma, fostering the reappearance of traces in people's and territory's life cycle, building shared memories and thus creating a diffused museum as an instrument of re-appropriation of the territory's past.

As the project is situated in a border zone, its purpose is to favour intercultural dialogue and exchange on a European scale beyond the local context that the shared difficult heritage refers to.

"The military ideology of boundary and control attached to remains takes on a different meaning through a process of resemantization. By turning borders into occasions of exchange, we open our heritage to the reality of the current European territory, where national boundaries disappear and permeability is both geographical and political. Indeed, "borders are not just dividing lines [anymore], places where differences assert themselves; they can also be places of exchanges and enrichment, places where plural identities are formed" (Warchawsksi, 2000). The difficult heritage becomes evidence for a recent history that has changed the power relations among Europeans countries.
[...]
Intercultural dialogue as fundamental to keep the multifaceted identity of Europe alive. The research goes beyond local interests: only by developing synergies at European level a transnational network will be created that will have the potential to share narratives of places unified by a common yet differentiated historical memory."[1]

1. HTTP://WWW.RECALL-PROJECT.POLIMI.IT/

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difficult heritage

difficult heritage

The XXth century was the century of fear, the century that witnessed the worst tragedies of the entire universal history. It was the century of the homo faber, the man who only had to perform his productive function and to completely submit himself to totalitarian regimes. It was the century with an oxymoronic character, characterized by the inconsistency between purposes and tools which is evident in three events: from the XXth century communism, to Auschwitz seen as a place of extreme capitulation where people's bodies were used and destroyed as if they were things, to the atomic bomb, where man created their own destruction (Bassanelli, 2012).

The two world wars, the genocides, and the atomic bomb have left indelible signs in the European cities and landscapes. New traces of the past mark the land, where the old imprints have vanished by now, due to neglect or desertion. The physical landscape of the places and the mental landscape of the people who took part in the wars dotted with bunkers, fortresses, tranches, galleries, but also memories, stories, and reminiscences. They form a difficult and traumatic part of our cultural heritage that represents a patrimony which is difficult to manage and have a relationship with because they are linked to unpleasant memories, often traumatic ones (Bassanelli Postiglione,2011).

"The difficult heritage is concerned with histories and pasts that do not easily fit with self-identities of the groups of whose pasts or histories they are part. Instead of affirming positive self-images, they potentially disrupt them or may threaten to open up social differences and conflicts. Difficult heritage deals in unsettling histories rather than the kinds of heroic or progressive histories with which museums and heritage sites have more traditionally been associated" [1]

"The cultural heritage may be defined as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a cornerstone of any cultural policy." [2]

With the definition given by UNESCO we understand that heritage can facilitate communication and learning, and give indications for the present culture through its historic past.
Nonetheless heritage may be also a tool of oppression.
As it is strongly connected to identity and territory, conflicts or competitions can happen between individuals and communities that share it.

*1.*Macdonald, 2007

*2.*Unesco, 1989: 57

In order to be cultural heritage it is not enough for things and monuments to exist on a landscape, they must be remembered and claimed as patrimony (Silverman and Ruggles, 2009).

"The loss of heritage can easily be decried as a crime that [a]ffects multiple generations, erasing cultural memory and severing links with the past that are integral to forging and maintaining modern identities. Yet it is dangerous to place commensurate value on people and things and to couch these acts in a language reserved for genocide, since they do not inhabit the same order of existence" [3]

Markers of the past such as plaques, museums, information boards, monuments, memorials, started to populate landscapes and cities from the second half of the XXth century to the XIth. History has been gathered up and presented as heritage - as meaningful pasts that should be remembered, and more and more buildings and other sites have been called on to act as witnesses of the past (Macdonald, 2011). Many kind of groups claimed their public recognisation through the identification and exhibition of their heritage. At the same time, museums and heritage sites have become key components of "place marketing" and "image-management"; and cultural tourism has massively expanded, often bringing visitors from across the world to places that can claim a heritage worth seeing (Macdonald, 2011).

"In a pattern consolidated by European nation-making, identifying a distinctive and preferably long history, and substantiating it through material culture, has become the dominant mode of performing identity-legitimacy. "Having a heritage"-that is, a body of selected history and its material traces-is, in other words, an integral part of "having an identity", and it affirms the right to exist in the present and continue into the future. This model of identity as rooted in the past, as distinctively individuated, and as expressed through "evidence", especially material culture, is mobilised not only by nations but by minorities, cities or other localities".[4]

Cultural heritage is not homogeneous, it is in a way layered depending on who is reading: it may be positive and pleasant or negative and painful, or it can be both, even for the same group of stakeholders (Silverman and Ruggles, 2009).
Turnbridge and Ashworth have devised the term "dissonant heritage" to express what they see as the inherently contested nature of heritage-stemming from the fact that heritage always "belongs to someone and logically, therefore, not to someone else"(Graham, Ashworth and Turnbridge 2000, 24). They chart numerous kinds of dissonance, including where tourist authorities promote a range of differing images of a place and what they call "the heritage of atrocity" (Turnbridge and

3. MONDALE, 1994: 15

4. MACDONALD, 2011

Ashworth 1996, ch.5), in which, they argue, "dissonance" may provoke intense emotions and be bound up with memories that have "profound long-term effects upon [a people's] self-conscious identity" (Turnbridge and Ashworth 1996, 21).

After the difficult past of the Holocaust the issue of remembering it is complicated in the countries whose citizens were the Holocaust perpetrators and willing supporters. This becomes a difficult heritage not easy to manage.

"Should they facilitate the cultural heritage of their tiny surviving Jewish populations as part of their own national identities by building museums of remembrance?
And should they preserve the built environments of their shame such as concentration camps and buildings occupied by Nazi offices?" [5]

These questions are fundamental now that the witnesses are inevitably passing away.

We have to figure out how memorials can preserve human experience and serve as a warning to the future generations as
"not doing it, anymore".

5. SILVERMAN AND RUGGLES, 2009

identity

Identities are built from the re-reading and interpretation of the past, from the planning of the future and from the projection of the identity image that we want to convey to this planned future.

"The identity is not a unique stable entity, it is rather an object subjected by a continuous rewriting" [1]

It is the ideological component of the identity that causes the great part of conflicts around the world.
As the past is built starting from the present and its needs, the future is the projection of the image of us that we want to project.

The construction of a collective identity is based on the existence of a collective memory. This memory arises from a process of exteriorization, interpretation and translation of the heritage signs (which can be written or oral texts, sites, spaces, monuments,...)

When the collective memory concerns dramatic and controversial events, with contrasting versions, the foundation of a unique memory is difficult, especially if the conflict occured inside the same community.
Then the traumatic past becomes a disputed past made of several and antagonist memories.

The way to preserve and pass on the memory of the traumatic past depends on the future image that a community wants to build. It is the future to guide the memory of the past, of the trauma, its reprocessing or its deleting.

The will to remember an event appears to be closely associated with whether there exists an ethnic or cultural group that views it as a constitutive aspect of its identity. It is not imperative that most members of the group were directly involved in the event; it is the adoption of that past that is important. Many who never experienced an event first-hand may visit museums, memorials or archives to fulfill a need to adopt and develop a "postmemory": "the term portmemory is meant to convey its temporal and qualitative difference from survivor memory, its secondary, or second-generation memory quality, its basis in displacement, its vicariousness and belatedness. Postmemory is a powerful form of memory precisely because its connection to its object or source is mediated not through recollection but through representation, projection, and creation-often based of silence rather than speech, on the invisible rather than the visible. That is not, of course to say that survivor memory itself is unmediated, but that it is more directly-chronologically-connected to the past" [2]

1. VIOLA, 2005

2. HIRSCH, 2001: 19

dissonances

The layering of different meanings and interpretations at one site leads to a situation where different visitors may have different pictures of one and the same site (Strange/Krempa, 2003: 6).

"In the years 1940/41 National Socialists murdered 13.720 mentally hill and mentally handicapped people as well as at the minimum 1.031 inmates of concentration camps in this building" [1]

"Pirna is the beautiful gateway to the Elbe Sandstone Mountains. This attractive town on the Elbe River fascinated Canaletto, who painted Pirna and thereby put up the town on the same level as Dresden, Warsaw, Vienna and Rome" [2]

These sentences are promoting two different sides of the same city. One is promoting the touristic identity of a Saxon town but the second one is telling the darker past of the same place, far more uncomfortable. How can identities so different and conflicting exist next to each other?
To understand the issue we need to think of heritage as a no absolute and unchangeable phenomenon. We are not dealing with history-as-it-was, heritage is rather the construction of a specific version of the past initiated by the present society (Linke, 2009).

"History is what a historian regards worth recording and heritage is what contemporary society chooses to inherit and pass on." [3]

"It is not the physical components of heritage that are actually traded, such as historic monuments or sites, but intangible ideas and feelings such as fantasy, nostalgia, pleasure, pride and the like, which are communicated through interpretation of the physical elements." [4]

When only a side of the story is emphasized or commemorated it means that a selective memory as been choosen for contemporary reasons.

Dissonant heritage combines the psychological concept of "cognitive dissonance, [being] a state of psychic tension caused by the simultaneous holding of mutually inconsistent attitudes or the existence of a lack of consonance between attitudes and behaviour" with "ideas of discrepancy and incongruity" that involves a "discordance or lack of agreement and consistency" [5]

Yet dissonance may occur when a certain message continues to be told to a changed society and the reaction of the people could be an adjustment of their behaviour to reduce dissonance and to move in consonance. There might be the marginalisation and suppression of a certain heritage or the demarcation of today's society from the past perpetrators (Linke, 2009).

Official interpretation offered in museums and media coverage play a major role in making difficult heritage public (Linke, 2009).

1. Information Leaflet of the Memorial Pirna-Sonnenstein

2. Pirna Fascination in Stone

3. Turnbridge and Ashworth, 1996:20

4. Turnbridge and Ashworth, 1996:8

The following example shows a re-
action that may occur when only
a certain "story" is told about
a site: the major of Dachau at-
tempted to mark the city as an or-
dinary Bavarian town but it pro-
voked a scandalized reaction
(Lennon and Foley, 2007: 65). With
regard to the sensible issue of the
Holocaust, the selective heri-
tage promotion is experienced as
unethical.

Usually there are three factors
that influence the choice of the
"story" to underline: "the length
of time since the events refer-
red to, the degree of violen-
ce and number of deaths and the
context from which the histori-
cal event is viewed"[6]

Another aspect to take in con-
sideration is that uncomforta-
ble heritage is usually easier to
handle when the perpetrators are
an "unambiguously identifiable,
preferably a distinguishable
group, different from the vic-
tims and ideally from the obser-
ver from whom the event is in-
terpreted" [7]

Often there is a difficulty in de-
aling with certain stories becau-
se they may rise contemporary un-
comfortable issues.
As Liz Sevcenko told, "many heri-
tage practictioners profess an
obligation to avoid being "po-
litical" and therefore to avoid
raising contemporary questions"
not resolved. But, this does not
mean instrumentalizing the past
for partisan ends. In any case,
heritage can never be outside po-
litics (Shevcenko,2010).

6.Beech, 2000: 38

7.Turnbridge and
Ashworth, 1996: 104-
105

the right to forget/
the right to remember

Locations of violence and loss tend to provoke extreme reactions that can result in an all-or-nothing outcome. Ploughing over and preservation are better seen not as opposites, but as parts in the same line of thought (Williams, 2007). Infact extinguishing-forgetting or preserving-remembering are acts that tell the event was sufficiently traumatic to justify the will to do something else on the site: "the site should not carry on as usual. If a location is allowed to continue as it had before, so too could the activities that occured within it: obliteration and preservation are negative and positive impulses aimed at denying that kind of future for the site"[1].

Obsession and hypertrophy are recurrent feelings in contemporary memory debate that started from the fading away of the optimism of the 1950s-1960s that brought about a new view of the past.
After the Second World War and the Nuremberg trials, the main ethical task was to give attention to the unspeakable and the result was a sort of reconstructive oblivion that lasted till the Berlin Wall's fall. The main acts for the reconstruction of the future were either setting aside or dismissing, that defined a "dehistoricized mass culture" (the opposite of a self-celebrative memory).
The year 1989 marks a cultural-political-historical break with the subsequent era: the "memento", that is to say remembering again, with strength, especially after the death of the witnesses, became the imperative of "never

again" that generated a great number of memorials, monuments, museums with the aim to commemorate.

"This mania for memorial is a sign of a society with an unhealthy obsession. These new museums indicate a desire to elevate the worst aspects of mankind's history as a way to understand humanity today. Our pessimism-tinted spectacles distort how we interpret the past". These "cabinets of misery" reflect a "break outlook that sees humanity as constantly at the mercy of arbitrary violence"[2].

"Our secular culture today, obsessed with memory as it is, is also somehow in the grips of a fear, even a terror, of forgetting. This fear of forgetting articulates itself paradigmatically around issues of the Holocaust in Europe and the United States or to the desaparecidos in Latin America... the more we are asked to remember in the wake of the information explosion and the marketing of memory, the more we seem to be in danger of forgetting and the stronger the need to forget. At issue is the distinction between usable pasts and disposable data. My hypothesis here is that we try to counteract this fear and danger of forgetting with survival strategies of public and private memorialization."[3]

"Our (modern) fear is that we won't get our forgetting right, or that forgetting is not possible; it may, of course, be a

1.WILLIAMS, 2007:185

2.TIFFANY JENKINS, "MEMORIAL MUSEUMS: CABINETS OF MISERY" SPIKED, MAY 19,2005

3.HUYSSEN, "PRESENT PASTS:MEDIA, POLITICS, AMNESIA": 28

wish that atrocities cannot be forgotten; that we cannot bear ourselves as creatures who could actually forget such things. We tend to forget experiences that are too much for us, that are, in the reductive language of psychology either too pleasurable or too painful. We equate the forgettable with the trivial or the unbearable; and in this picture we have a place to put the unbearable; but by the same token we believe that it (the memory, the experience, the desire) is still there, somewhere, and capable of returning. And we have a place for the trivial where it is effectively disposed of. There is haunting and there is discarding; and it is not always within our gift to decide which is which. And it is this, perhaps above all, that makes forcing people to remember-rather like forcing them to eat-at once so implausible, and so morally problematic."[4]

The sites of oblivion are the sites that public memory has expressly avoided because of the disturbing affect that their invocation is still capable of arousign (Wood 1999, 10) and they have often been rejected and excluded both from heritage strategies and concepts of identity. Europe have many places of forgetting and oblivion, often because of the associated shame of collaboration that sites of internment, deportation and torture bring (Carr and Jasinski, 2012).

The sites of counter-memory are

the "times and places in which people have refused to forget" which can "rebut the memory schema of the dominant class, caste, race or nation, providing an alternative form of remembering an identity"[5]

Carr argues that "the debris or legacy of war only becomes 'heritage' when members of the population turn it into such, it means when people directly intervene in aspects of the past which survive into or can be recreated in the present and claim or reclaim it as part of their identity and/or collective memory. The usual methods are excavation, restoration, curation, reuse, recall and memorialization. In the cases where nothing is done, then "aspects of the past which survive into the present cannot legitimately be called 'heritage' and remains at the status of a 'legacy' and may or may not be transformed into heritage status at a later date"(Carr).

Active of passive forgetting is a common feature of many places of pain or torture.
"All such sites are witnesses to a less than glorious part of recent history in these countries and there has been little desire by governments to memorialise or remember the victims or their experiences, or the role of those same governments either as bystanders or as active persecutors or agents of internment. The sites are not sources of national pride, even when those interned have had the status of national enemies in war time.

4.Adam Phillips,"The forgetting Museum", 2005:36

5.Stephen Legg "Sites of counter-memory: The refusal to forget and the nationalist struggle in colonial Delhi." Historical Geography 2005, 181

The passage of time is necessary and, indeed, crucial for communities to be able to accept such transformations in their landscape and of their legacies of war. The pain of occupation lessens with time and although memories are passed down through the generations, the children or grandchildren of those affected are less often held back by their inherited memories; this is why it is often they who are active in turning their history into heritage. Legg (2005) has identified the category of "sites of counter-monument" which, he argues, have been and can be used to refute dominant narratives and "contradict current attempts to craft identities of the present, and memories of the past" (2005, 197). While Legg was interested in sites which have traditionally held this identity over a long period, there is nothing to prevent sites from being transformed into sites of counter-memory." [6]

As Carr and Jasinski say, the most problematic features of today within national identities are the traumatic issues of the past. Often there is the perception that past conflicts have been adjusted to suit the present political-ideological situation. Until recently, the perception of heritage by the general public was most commonly "concerned with protecting the great and beautiful creations of the past, reflections of the creative genius of humanity rather than the reverse-the destructive and cruel side of history"(Logan and Reeves 2009:1)

but no rescue this darker side of the legacy of conflict is often to speak out on behalf of victims of violence, even if it is complex and controversial for both national and international heritage management.

6. Carr and Jasinski "Memory, sites of oblivion. The archaeology of XXth century conflict in Europe" 2012: 46-47

victimhood/culpability

1. Joseph Montvil-
le, "The psychologi-
cal Roots of Eth-
nic and Secretarian
Terrorism"in Volkan,
Montville and Julius
"The Psycodynamics of
International Rela-
tionships. Vol 1,
1990: 169

2. Sharon Todd,
"Guilt, Suffering,
Responsibility,
Journal of Philoso-
phy of Education 35,
2001: 600-1

The "right" to have injustice co-ming from the past represented is decided on political and economi-cal basis rather than on philoso-phical or extra-political ones.
The ancient religious-sacrifi-cial meaning of the word "victim" has been substituted by a modern, political one. What remains com-mon to both is the sense that the victimized individual had nei-ther real choice nor agency, and is thus blameless, allowing him or her to retain moral rectitude; as it opens state-versus-state war-fare has partly given way in the past few decades to other forms of ethnic and sectarian conflict, different ways of picturing and understanding victimhood have evolved (Williams, 2007:134).
The idea of victimhood by Joseph V.Montville: "A state of indivi-dual and collective ethnic mind that occurs when the traditio-nal structures that provide an individual sense of security and self-worth through member-ship in a group are shattered by aggressive, violent politi-cal outsiders. Victimhood can be characterized by either an extreme or persistent sense of moral vulnerability"[1]

The enumerative nature of group victimhood means that suffering in a historic event is calibrated not through some objective stan-dard, but through its visibility and recognition in public con-sciousness.

It is easier to assign blame to in-dividuals than chain of events, social conditions, or cultural of militancy.

Witnesses, as actors, have the role of remembrance at the same level of victims and perpetra-tors. Although those deliberately and unapologetically responsible for other's harm are unlikely to appear in memorial sites, there are other who, for various rea-sons, may feel less than comforta-ble about their actions or those of their progenitors (Williams, 2007:134).

There are two types of guilt that emerged from Holocaust litera-ture: guilt about surviving and guilt about not having done enough and inaction.
It is a psycoanalytic axiom that lack of opportunity to grieve adds to the persistence of sur-vivor's guilt. Museum visitation might help to assuage guilt for those living with such feeling of helplessness with a quiet reflec-tion and it might allow an appre-ciation of the suffering of others when it was not possible to com-prehend in the past. Nonetheless, this act may be impossible for tho-se who feel true shame.
Guilt "connects the self to the social world [and is] concer-ned with how the self is per-ceived" and shame, which "remains confined within the self's pa-rameters of self-idealization" and "involves something that one cannot bring oneself to articu-late to another"[2]

The line separating perpetrators from victims is often blurry, in-fact both groups can be cast as be-longing to both categories (such as Jews who suffered during the Holocaust, but who some consider

the agents of Palestinian suffe-
ring, or African communities that
fell victim to, and facilitated,
the slave trade). The issue of who
should be remembered in any memo-
rial can be as vexed as that of who
to blame.

As Paul Williams noted, he kind
of museum most closely associated
with future action is the peace
museum.
"Peace museums are premised on
seemingly contradictory ideas:
the first is that future pea-
ce might be achieved through
personal improvement by using
examples of past histories that
point to the continual return
of undesiderable yet undenia-
ble aspects of human behaviour.
These museums produce an under-
standing less focused on the re-
curring conditions of the past
century that played a part in
producing conflict, and more on
violence and bigotry as aberra-
tions of human history. Hoping
to adapt the most base forms of
human behaviour, the museums
posit education as the agent of
change: culture can trump natu-
re, but only as long as a new,
enlightened, post racist culture
can shed in and out - group men-
talities - in other words, 'cul-
tural identity' as we normally
understand it. This, then, is
another quandary in the philo-
sophy of peace museums: that we
should respect other's cultural
differences in the name of to-
lerance, while at the same time
remaining suspicious of culture
as an agent of prejudice" [3]

3. PAUL WILLIAMS,
"MEMORIAL MUSEUMS.THE
GLOBAL RUSH TO COMME-
MORATE ATROCITIES",
2007: 146

forgiveness/reconciliation

There are many ways to obtain for-
giveness: through confessing a
fault, recognizing the guilt,
carrying out compensation, chan-
ging of heart, through faith.
It means to cease to feel resen-
tment against an offender and it
can happen unilaterally, based
on desire or decision, involving
analysis, maturity, will (Perez,
2009).
The broader and the more complex
an offence is, the harder and less
likely it can be to attain its for-
giveness (Perez, 2009). For in-
stance, if a crime was committed
to an entire population, many de-
grees of forgiveness will occur
and often not all the people will
forgive. When the crime was massi-
ve and brutal, the possibility to
forgive is minimum because it came
to be part pf the population's
collective memory.

"Does forgiveness help to un-
derstand difficult heritage?
Does it help its conservation
and its forgetting?
There is a need to touch on the
emotions that the dissonance
has provoked, in order to tackle
the discomfort and pain, as well
as its treatment" [1]

To achieve the full forgiveness
all the parts involved have to
agree; minimizing resentment will
help to see the uncomfortable he-
ritage from a different point of
view and probably will help to
solve conflicts.
But forgiveness differs from cul-
ture to culture; all catatrophes
cause the yearning for some sort
of answer to the question that a
traumatic event reveals (Edkins,

2004) but not always will forgi-
veness help in finding answers to
this suffering.

"Neither will forgiveness help
either to conserve memory or to
forget history" [2]

Reconciliation is the restoration
of a previous relationship. It re-
quires a two-way compromise be-
cause it needs to resolve an unset-
tled issue.Reconciliation is only
possible when trust can be re-
established, when both parties in
a conflict have the honesty needed
to make amends. Forgiveness means
letting go of the past, but recon-
ciliation is about committing to a
future (Moon, 2007; Perez, 2009).

Tourism has been considered by
many institutions and organiza-
tions as a mean of reconciliation.
The new phenomenon of "dark touri-
sm" can be seen as a mechanism for
confronting, understanding and
accepting death and disaster.

History is such that its issues
do not vanish nor disappear with
time, and the need to record past
events becomes even more urgent
as the number of participants and
witnesses decreases. It becomes
easier to loose history than to
change history (Wight and Lennon,
2007; Perez, 2009).
We have to take into account that
past is not immutable or indepen-
dent, rather it is endlessly revi-
sed from our positions.

1. PEREZ, 2009

2. PEREZ, 2009

memory recall

How to recall memory?
What is the way to remember the past in a comprehensible way for everyone, especially for those who did not experienced it?

The XXth century was the century of the witness (Wieworka, 1998), of the survivor who proved the truthfulness of dramatic, unbelievable events and the banality of evil.
The witness' body becomes a sort of public body "memore dei tanti che non possono più parlare: che non hanno più occhi, orecchi, numeri da mostrare incisi sulla pelle" [1]
Nowadays, the intergenerational passage is causing the last witnesses to disappear, leaving us with the ethical task of passing on the stories lived by our grandparents and great-grandparents to the new generations, giving them a stern warning not to repeat the tragedies of the past, and not to forget (Bassanelli, 2011).

"The places of the memory could represent the new witnesses that, with their traces - whether tangible or intangible - become bearer of others' values." [2]

Aleida Asmann has written about "the memory of the places", in the sense that places, in the same way of people, are bearers of memories, palimpsests made of a series of layers which refer to specific historical moments. In a deeper level, places of trauma have multiple and different stratifications of memories linked to those people who have lived those experiences.

"I luoghi della memoria sono i nuovi testimoni, su cui grava la traccia del passato: e in nome di quella impronta carica di pathos, lo spazio di pura estensione, animata solo dal fluire del movimento, si trasforma in luogo" [3]

"The place a group occupies is not like a blackboard, where one may write and erase figures at will. No image of a blackboard can recall what was once written there. The board could not care less what has been written on it before, and new figures may be freely added. But place and group have each received the imprint of the other. Therefore every phase of the group can be translated into spatial terms, and its residence is but the juncture of all these terms. Each aspects, each detail, of this place has a meaning intelligent only to members of the group, for each portion of its space corresponds to various and different aspects of the structure and life of their society, at least of what is most stable in it." [4]

After the WW2 the cities and the landscape occured as war theatre ruins. In this situation the theme of memory connected to territory amplified itself.

"Il nudo luogo è quel carattere che unisce tutti gli "spazi", che siano essi luoghi o nonluoghi, è la presenza di stratificazioni d'uso, di passati, di residui, senza pretesa di alta storicità, ma capaci di rendere

1. TARPINO, 2008: 15 (transl.: "mindful of the many who can not talk anymore: who have not eyes, ears, numbers impressed on the skin to show")

2. BASSANELLI, "BEYOND THE MEMORIAL", 2011

3. TARPINO, 2008: 20 (transl.: "the places of the memory are the new witnesses, on which the traces of the past are loading on: in behalf of those traces full of pathos, the space of pure extension, encouraged only by the movement, is transformed in site")

4. HALBWACHS, 1950: 137

vicende umane" [5]

The concept of nude place recalls an abstract reality, emotions an sensations that arise from the crossing of a place affected by catastrophes even when it has no more signs of that event because of the time's flowing.
Often the places are preserved as a plea to remember not to forget and not to repeat the errors and are thereby intended to have a didactic and epistemological value. They have the function of "mahmals" (admonitory and warning) as monuments and memorials are called in German (Nelson, 2003; Riegl [1929] 1982).

The scale of the war's atrocities caused a previoulsy unseen amount of "sites of memory" and "sites of mourning" - by erections of war monuments and conservation of the landscape of war (Borg 1991; Winter 1995).

After the 1945 the typology of the monument has been radically transformed in the typology of the memorial because during the XXth century the monument was used as the form of expression of the totalitarian regimes.
The characteristics of the monument were: permanence, long lasting, eternity, large dimensions, pomposity; all these aspects were refused after the war because of the non sense of the war itself. The new characters became: abstraction, aphasia, strong relationship with the site.

In the 70s the concept "negative heritage" has been adopted and

more or less integrated in the heritage discourse on it owns terms (Haakonsen, 2009).

"During the last 20-30 years the dominant heritage discourse has been questioned. The critique has pointed to the narrowness of the dominant Western discourse about heritage (associated primarily with nationhood, monumentality, authenticity, aesthetics) and its definition has been broadened, so that especially the former emphasis on authenticity, innate material qualities and passivity in the experience has been supplemented by an attention to the multiplicity of meaning - for the immaterial, affective and experiential quality" [6]

In the beginning of the 80s, the definitive break with the monument typology occured with the counter-monuments (defined by James Joung).
This new typology follows "la mutazione, il deperimento e la scomparsa" [9], and the relationship within object and visitor becomes the main point that stimulates the individue's reflection about the event.

During the 90s there was an explosion of memorials, museums of memory and centres for the documentation, caused by the passing away of the witnesses.

"The great challenge of the XXIth century [...] will be centred on the reappropriation of our tangible and intangible patrimony to integrate the past in

5. Turnbridge and
Ashworth, 1996: 8

6. Haakonsen, 2009

our life and encourage interge-
national exchange" [7]

Museums can of course teach us
certain facts, such as the iden-
tity of the perpetrators, what mo-
tivated them, how they carried out
their agenda, and to what effect.
(Williams, 2007:158).
Hannah Arendt said: "The sto-
ry reveals the meaning of what
otherwise would remain an unbe-
arable sequence of sheer hap-
penings... storytelling reveals
meaning without committing the
error of defining it and brings
about... reconciliation with
things as they really are. Sto-
ries tell again and again how at
the end we shall be priviledged
to judge." [8]

Nonetheless, the recounting of
historical events does not reali-
stically recoup the past but in-
stead produces, in different ways
and in different registers, "the
fiction of its facticity" (Wil-
liams, 2007: 158).

The formation of historical con-
sciousness is a historical phe-
nomenon that dates from the early
19th century, were the idea of hi-
story as science gradually re-
placed the idea of history as a
predominantly philosophical or
literary concern (Williams, 2007:
159) and during this period the
modern public museum was establi-
shed with other various forms of
commemoration. The objects were
displayed with the intent to ren-
dering present and visible what is
rather absent and invisible, like
the past history of a nation, a
group of people.

In the more contemporary post-
Second Worlds War period, the
events represented "the rupturing
of unified nationalistic cultu-
ral histories"(Williams, 2007);
the First World War was shocking
but the WW2 disrupted the bloody
hard-fought optimism that has re-
mained.
"The unprecedented nature and
scale of the atomic bomb, the Ho-
locaust, and suchlike throughly
defeated previous associations
of death with patriotic glory.
If national museums created in
the 19th century were concerned
with building nationhood by di-
splaying objects that communi-
cated an immemorial past, the
emergence of memorial museums
in the last decades of the 20th
century may have hastened an
awareness of the cracks and fal-
sehood of cultural and national
unity." [9]

"War traces linked to unplea-
sant memories represent a pa-
trimony that is difficult to
manage, they have the potential
to resonate beyond their local
context and work toward the con-
struction of a collective iden-
tity on a European scale." [10]

"[...] should sites that will
serve to remind people of past
troubles be retained or remo-
ved? Is it better to confront
this materiality, or forget
it?" [11]

The possible action could be the
reuse and reappropriation of the
heritage "as a therapy to over-
come the never-healed trauma of
difficult heritage". [12]

7.POSTIGLIONE, 2011

8.HANNAH ARENDT, "MEN
IN DARK TIMES", NEW
YORK: HARVEST BO-
OKS,1968: 104-5

9.PAUL WILLIAMS,
"MEMORIAL MUSEUMS"
2007:160

10.SCHOFIELD, JOHN-
SON, BECK, 2005

11.POSTIGLIONE, 2011

12.POSTIGLIONE, 2011

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2|33
the representation of
difficult heritage

the act of warning against oblivion
(the monument/the memorial)

In the complex devastating post-war panoramas, the first commemorative action was to place monuments and memorials as warnings against oblivion.

Since the end of the Second World War, the monument, in particular, has completely changed its intrinsic features, to the extent that its name has gradually been replaced by the term "memorial".
In the 20th century the monument was chosen as one of the forms of expression of totalitarian regimes, and, consequently, after 1945, we can observe a slow shift to the memorial. The shift from one commemorative form to the other does not only imply a semantic transformation, but also a change in its features.

Indeed, the fundamental elements of the monument are:
-permanence,
-long duration,
-eternity,
-big dimensions,
-solemness.

Such features are subsequently refused because of the absolute meaninglessness of the tragedies of Second World War, such as the Holocaust and the atomic bomb.
Thus, the elements which start to characterize the [memorial] are:
-abstraction,
-aphasia,
-close relationship with memory site.

(Michela Bassanelli,
"Beyond the Memorial")

the monument

The word "monument" comes from Latin monumentum and monere, meaning "to remember" and it refers to an artwork whose aim is to preserve the memory of illustrious men, or great events (Milizia 1797). In particular, the commemorative monument, meant as one of the realizations of the monument, has "the role of reminding, in the name of a community, of painful historical events and their victims" (Pethes and Ruchatz 2002, 356).

Monuments are the first commemorative elements to be placed in cities and landscapes as warnings against the forgetting of the past, painful events.

"In the aftermath of the First World War, a common concrete appearance for monuments was established among the nations that fought [...] These varied in splendor and detail, they typically featured one or several sculpted soldier figures raised on a plinth, onto which a short passage is inscribed praising their heroism [...] These monuments borrowed neoclassical motifs from 19th century war monuments [...] A combination of classical and religious themes and motifs of the native landscape formed the key connection between the cult of the war dead and nationalist self-representation [...] they shared the motif of 'war as both noble and uplifting and tragic and unendurably sad."[1]

Monuments of the World Wars period communicated intagible values such as honor, sacrifice, and spirit, but the postwar period saw an increasing attention on the conflicted attitudes that characterize every difficult event.

James E. Joung individuates the monument's characteristics:

- a civic and historical mnemonic marker;

- a reminder that organizes the individual and the communal access to the memory of an often untreatable or traumatic past, reelaborated and transformed into History (Grechi, 2012);

- it relates the place to a specific temporal time for the elaboration of narratives that reinforce a community's identity;

- it supports the process of memorialization that aims at creating a collective memory, but at the same time it removes all the non-manageable and the traumatic contents from past events (Grechi, 2012), translating "the reality of historical narrative to the level of the symbolic, removing it from the realm of current ethical dilemma"[2];

- it concerns memory-building as much as its removal (a process of forgetting/building of those parts of the past which might fracture a coherent and positive vision, the dominant narrative of History, or which remains confined in the sphere of the unaccountability and the unrepresentability (Grechi, 2012).

1. Paul Williams, "Memorial Museum. A global rush to commemorate atrocities, 2007: 3-4

*ca*se study**:**

Monumento **alla** Vittoria

Name.
Monumento alla Vittoria

Location.
Bolzano

Date.
1926-1928

Architect.
Marcello Piacentini

Building Type.
War Monument

Context.
Urban (Victory Square)

Tasks.
The Fascist regime wanted this monument to symbolize the entrance to the new Italian city of Bolzano that was being built in the western side of the Talvera River.
It represents the nationalistic and fascist vision of the war and of the past, based on heroism, sacrifice, and war's fallen.

Main characteristics.
The public monument, with the use of symbols, differently to the memorial that represents a collective mourning, is an architectural and urban element that catalyses the tragedies, the hopes, and the feelings of a community.

Sources:
http://it.wikipedia.org/wiki/Monumento_alla_Vittoria

http://www.bolzano.net/foto/piazza-vittoria.html

http://www.trentinograndeguerra.it/context.jsp?ID_LINK=76&area=5&id_context=374

http://www.altoadigecultura.org/pdf/r09_05.html

The Victory Monument is situated in Bolzano, committed by Benito Mussolini. The architect Marcello Piacentini designed the 19 metre wide gate and it was dedicated to the martyrs of World War I.

The monument was build between the 1926 and 1928 and inaugurated in 1928 on the 12th of July by King Victor Emmanuel III.
It is located at the Victory Square where, during the Austrian Empire, there was the Talferpark. The Fascist regime wanted this monument to symbolize the entrance to the new Italian city of Bolzano that was being built in the western side of the Talvera River.
It represents the nationalistic and fascist vision of the war and of the past, based on heroism, sacrifice, and war's fallen.

After the annexation of the Tirolo area to Italy, the Italian government started to dismantle all the Austrian commemorative monuments. Soon, Mussolini wanted to erect a new Monument in Bolzano and the design was committed to Marcello Piacentini.
He proposed a temple/arch adorned with bearing columns.
The architect did not want to limit himself to build a simple monument, he rather preferred to give a general mark to the entire city, both the old and the new parts.
He wanted the monument to be the centre for the city's future urban development underlining the Italian character of the Alto Adige and the power of the regime.

The monument presents several elements that glorify the Fascist regime's symbol: the Lictorial Fasces.

There is the will to connect the great Roman tradition with the Cristianity, and so to compare the Italian martirs with Jesus' sacrifice for humanity salvation.
The symbols present in the monument are several. The Christo by Andreotti is seen "[...]come simbolo della resurezione degli eroi. S'erge bronzeo dall'ara di porfido, fra i colonnati che trasformano il monumento in cappella basilicale, l'arco onorario in sacello di preghiera. Sul fastigio sta la Vittoria alata; ma fra le mura consacrate dalla croce stanno i simulacri dei martiri; e i fasci littorii riassumono il loro antico significato d'emblemi d'una funzione di giustizia; e nella cripta le figure simboliche dell'amor di patria e della storia hanno le ali degli angioli di Dio. [...] Vittoria e sacrificio, connubio italico perchè romano e cristiano insieme." [1]

"Sarà poi la Grande Guerra, con il suo tremendo lascito di morti, a progettare una nuova monumentalità insieme più distante e tragica, ma anche più collettiva: nell'esaltazione dei morti per la Patria, caduti in una guerra proclamata, ma non sentita, come termine di un lungo Risorgimento. Che il regime fascista riuscirà a piegare a un'idea di statuaria in cui i valori di sacrificio e obbedienza sembrano ispirarsi a una "romanità" d'invenzione, che di fatto annichiliva ed esauriva

1.Papini Roberto, "L'illustrazione italiana", 1928, vol.II, n.30, pp.55-61

la tradizione liberale." [2]

The monuments of the first pe-
riod of the Unification of Italy
had favored the commemoration of
the great patriotic individuals,
while, after the first world war
(the first mass war lacking of real
heroic personalities) they glori-
fied the figure of the humble sol-
dier, no more seen as a worldlord,
but unlighted by a light of heroi-
sm and sacrifice and compared to
the death of Jesus for humanity's
salvation.
From the end of the WW1 in Italy
there was a proliferation of homa-
ges to the Great War fallen, felt
like the last occasion to unite pe-
oples and re-unite the entire Ita-
lic peninsula.
"[...]è questo il Monumento che
l'Italia erige per la sua guer-
ra e per la sua vittoria. L'ara
quindi che rappresenta l'ele-
mento più significativo e spi-
rituale di tutto il Monumento
[...]. Mentre la vittoria è sim-
boleggiata dalla grande figu-
ra del fastigio, nell'ara deve
essere simboleggiata la guer-
ra[...]. Avrei perciò pensato
di svolgere in essa una conce-
zione completa, non episodica,
ma epica, che dicesse nelle sue
varie pagine la storia sinteti-
ca della guerra e l'esaltazione
del soldato." [3]

The public monument, differently
to the memorial that represents a
collective mourning, is an archi-
tectural and urban element that
catalyses the tragedies, the ho-
pes, and the feelings of a commu-
nity.

"Il linguaggio del monumento
nei confronti di un determinato
evento è diverso dal racconto
soggettivo dei suoi attori, da-
gli studi storici e dalla volontà
politica dei suoi committenti.
Il monumento è un'interpreta-
zione dell'evento attraverso un
linguaggio originale, proprio
di un'artista, e allo stesso
tempo condivisibile, in un mo-
mento storico anch'esso defini-
to e sempre diverso da quello
dell'evento stesso. Al monumen-
to non chiediamo di affermare
la verità, bensì di esprimere la
memoria dell'evento e di formu-
larne un giudizio: solo all'ar-
te si può affidare questo com-
pito così difficile e prezioso
per la società." [4]

2.Giovanni Carlo Fede-
rico Riva, "Scolpire
gli eroi" 2011, p.13

3.Archivio Libero
Andreotti Pescia,
pp.70-74

4.Afred Laura, "la
rappresentazione pub-
blica delle memorie
divise", p. 501

the memorial

In current times, controversy over memorialization is a near-default expectation. Across many nations, public commemorations of warfare, political violence, terrorism, and discrimination have become a political flashpoint.

The memorial is about moral uncertainty; it has been described as embodying "the delicate, almost imperceptible line that separates good and evil, life and death, guilt and innocence"[1]. Its political reference points include the crisis of state modernity, the vulnerability of human rights, and the formation of ethnic diasporas under conditions of tragedy and renewal.

Memorials have helped to endender and consolidate social practices of visitation; to gain cultural significance, the aesthetic purposes designed by architects are nothing if the memorials are not repeatedly viewed and experienced. World war memorials see rituals of visitation that have a precedent in more deeply historical forms of pilgrimage and funerary rites (Williams, 2007: 5). Williams (2007), individues the longstanding activities that interest memorials:

-travel to a particular site;
-attending on a particular date;
-a physical approach towards the principal monument from a distance, culminating in intimate contact with earth, metal, water, or stone structures;
-prayer or silent contemplation;
-the offering of a tributary item such as a wreath.

As the memorial itself is not the object of the visit, visitors' action is more important, rather than the beauty, novelty or fascination (we neither expect them to teach us a good deal about a subject).

"Instead, we come in respect, bringing with us a sense of history, often loaded with familiar significance. Personal conscience then becomes the reference point for a (often internal) dialogue with what we physically encounter (James Young)."[2]

There is no uniform or international memorial form. It generally reflects Holocaust memorial iconography such as former concentration camps, mass graves, transportation routes,...
"From the 1980s Holocaust memorials proliferated worldwide, often far from the actual sites of torment. These tend to deploy a narrative that, while naturally decrying Jewish treatment, teaches a redemptive lesson that promotes pluralism and tolerance as necessary future outcomes."[3]

Widespread elements include "an imposing monumental facade adorned with symbolic, often allegorical descriptions of the dead and their fates; some poems or religious sayings; a crypt where the "representative dead are buried; urns containing soils or ashes from actual sites; and finally, in genuflection to the spiritual, the eternal flame that watches over the dead."[4]

1. Nicolaii Ouroussoff, "A Forest of Pillars, Recalling the Unimaginable", New York Times, May 9, 2005

2. Williams, 2007:6

3. Williams, 2007:7

4. Caroline Wiedmer, "The claims of Memory: Representation of the Holocaust in Contemporary Germany and France", Cornell University, 1999: 35

case study:
Normandy American Memorial

Name.
Normandy American Memorial

Location.
Colleville sur Mer (France)

Date.
June 8th, 1944

Architect.
Harbeson, Hough, Livingston and Larson

Building Type.
War Monument

Context.
Seaside

Tasks.
In 1944 the U.S. First Army established the temporary cemetery in Normandy; after the war the actual memorial site was established at a short distance of the original site

Main characteristics.
the cemetery is located on a bluff overlooking Omaha Beach (one of the landing beaches of the Normandy Invasion) and the English Channel.
The memorial presents the names of the 1557 Americans who lost their lives and could not be located in the cemetery

Sources:
Clelia Pozzi, "Thresholds: American War Cemeteries as Memorials, 2011

http://en.wikipedia.org/wiki/
Normandy_American_Cemetery_and_
Memorial

http://www.abmc.gov/cemeteries/
cemeteries/no.php

The Normandy American Cemetery is one the permanent American cemeteries constructed on foreign soil by the American Battle Monument Commission. It was established firstly on the 7th of June, 1944, and later it was substituted by the present-day cemetery nearby.

The area is located on a bluff overlooking Omaha Beach, that was one of the landing beaches of the Normandy Invasion, and the English Channel. It covers 172 acres and contains the remains of 9 387 American military dead.

The Normandy American Cemetery is mostly rectangular in shape with the main paths laid out as a Latin cross.

"An avenue bordered by hedgerows, about one-half mile in length, leads from highway (...) to the main entrance at the southeast corner of the cemetery. Inside the main gate are the parking areas, the Visitors' building, and the Superintendents' quarters. Beyond them, filling most of the eastern end of the cemetery is a beautiful, semi-circular memorial overlooks a large reflecting pool, two flagpoles, from which American flags fly daily, the graves area and the chapel. A wide, grassy mall extends westward from the reflecting pool bisecting the graves area. The memorial chapel is located on the mall about one-third of the way from its western end. A narrower north-south mall intersects the central mall at the chapel. Two Italian granite figures representing the United States and France rise above the graves area at the western and of the central mall. Encircling the cemetery proper is a service road.

An overlook, on a small jut of land just north of the memorial affords an excellent view of Omaha Beach (...) [where there] is an orientation table showing the various beaches and forces involved in the Normandy landings. A low railing forms a parapet to the front at the edge of the cliff. From here, the whole action of the landings and the scaling of the escarpement may be visualized.[...] Along the path [that descends to the beach, there] is a second orientation table showing the artificial harbor or "Mulberry" in some detail. Prior to the 1944 landings, the enemy had installed artillery and machine-guns along the cliffs so that it could fire lengthwise along the beaches." [1]

The memorial structure consists of a semicircular colonnade with a loggia housing maps and narratives of the military operations at each end and a large bronze sculpture in the open area formed by its arc. The names of 1 557 Americans who lost their lives in the Normandy campaign but could not be located or identified, are inscribed on the walls of a semicircular garden at the east side of the memorial.

Facing west at the memorial, one sees in the foreground the reflecting pool, the mall with burial areas to either side and the circular chapel beyond. Behind

1. HTTP://WWW.ABMC.GOV/CEMETERIES/CEMETERIES/NO.PHP

the chapel are allegorical figu-
res representing the United States
and France. An orientation table
overlooks the beach and depicts
the landings at Normandy.

The graves area contains ten gra-
ve plots, five on each side of the
main (east-west) mall. Each grave
is marked with a white marble he-
adstone, a Star of David for tho-
se of the Jewish faith, a Latin
cross for all others. (http://www.
abmc.gov/cemeteries/cemeteries/
no.php).

From the WW1 to the WW2 the passage
to a mute undifferentiated death
brought to the development of the
memorials' iconography and ar-
chitecture.
"[...] chapels and monuments of
the first generation of ceme-
teries preferred "polite" forms
of figuration and symbolism ra-
ther than aggressive ones. Sta-
tues of brave soldiers, armored
knights, goddess-like perso-
nifications of allied forces
[...]. The portrayal of indivi-
dual sacrifice retained an in-
strumental role in the specta-
cularization of wartime events
only inasmuch as individuals
served as a synecdoche for the
state: in order for the United
States to be remembered for its
heroic role in the internatio-
nal arena, the heroic sacrifice
of its dead had to come first.
The cemeteries of the First
World War bear this principle
inscribed in their design. Upon
entering the cemetery's gates,
the visitor is confronted with
the sight of the memorial cha-
pel.But the chapel is out of

reach, situated as it is at
the farthest from the entran-
ce. Only after walking throu-
gh rows of graves does the vi-
sitor reach the chapel, as if
one had to face the reality of
death first, in order to make
sense of history. There, at the
end of the site, the rethoric
of the nation is finally reve-
aled, and [...] it is one that
gently summons men to the per-
formance of the nation. But a
radical change occured in the
cemeteries of the Second World
War, where the primacy of the
United States in the new world
scene was now attested through
symbols and figures that were
explicit at the least. Colossal
eagles, firing weapons, scenes
of military efficiency, techno-
logical superiority, and resur-
rection transformed chapels and
monuments into ostentatious di-
splays of war triumph. Yet, the
triumph of the nation was built
at the expense of individuali-
ty. The depersonalization of
death reached here its extreme
consequences as the representa-
tion of the individual effort
was suppressed for the collec-
tive one, and the dead were de-
nied their status of "soldiers"
in favor of a more communal
"comrades-in-arms"."[2]

In the Normandy Cemetery there is
the anteposition of national go-
als to individual sacrifice, in
fact, "went so far as to demand
the relocation of the memorial
chapels at the entrance of the
sites, in order to confront vi-
sitors with the "official" in-
terpretation of the war."[3]

2. Clelia Pozzi,
"Thresholds:American
war cemeteries as me-
morials"

3. Clelia Pozzi,
"Thresholds:American
war cemeteries as me-
morials"

the act of explaining the past
(the memorial museum)

A memorial is a sculpture, structure or physical marker designated to memorialize and considered apolitical, safe from the refuge of History; a museum is an institution devoted to the acquisition, conservation, study, exhibition, and educational interpretation of objects with scientific, historical, or artistic value. However, by drawing on standard historiographical categories of inquiry, the event in question is placed within the path of conventional history, which risks normalizing what occurred (Williams, 2007: 157).

The rising of memorial museums and documentation centres marcates the increasing desire to add a moral framework to the narration of terrible historical events and more in-depth contextual explanations to commemorative acts (Williams, 2007). It is no more sufficient the mourning act, now the will is interpreting the past events to go beyond the mere memory.

Memorial museums have emerged as a object-poor institutional opposite to the wealth contained in traditional museums; they never simply display finished history: the meaning of an event remains unfinished inasmuch as consideration of its "lesson" are gauged against the prevailing conditions of the society in which it resides (Williams, 2007:184).

the memorial museum

The memorial museum can be seen as the convergence of the memorial – that visually communicates mourning and loss – and the museum – that construes history as scientific rather than commemorative, using explanatory textual strategy.

A memorial museum is a specific kind of museum dedicated to a historic event commemorating mass suffering and giving information about it.

The definition that best encompasses all museum of human suffering seems to be that of museums of memory, as it contains two spheres of meaning: the Memento and the Warning.

The Memento is not sufficient to provoke an effect of memorial on its own. It has to encompass an exhortation, a raccomendation: the Warning, the link between the past and the future, a severe admonition, sometimes a worried admonishment against a potential danger, a serious loss of memory and values, which requires to raise the degree of alarm and threat, fearing the worst, a reversal of meaning, the end of history (Padiglione, 2008).

This new typology of museums is different from the war museums set up at the end of the World War 1 to celebrate the power of a country, in terms of content, values and exhibits (Basso Peressut). The current tendency, however, seems to testify the will to develop exhibitions connected to painful and uncomfortable themes and to plan evocative thoughtful spaces, also within war museums.

Other architectures of memory, such as cemeteries, are updating their formats, including "visitor's centres", that is, museum/documentation centres which aim at interpreting history (Pozzi).

To fulfill this task the memorial museums adopt new exposition and communication strategies different from the narratives coming from the traditional museum. Besides the deep transformation involving the place of memory, we can see an increasing use of multimedia technologies which enable to establish virtual spaces of memory, or, as Eleonora Lupo defines them in her essay, 'mnemotopes', that is digital spaces, 'intangible geographies' which connect data, contents, documents and memories.

The importance of spatial effects in the museum experience is a topic routinely neglected within museum studies, probably because the traditional institution has always been more interested on the decontextualization of artifacts rather than on the institution itself. Furthermore, the object-focused walk-through exhibition has remained the mainstay of the museum paradigm. "However, such accounts are at odds with visitors' experiences, where the encounter with the physical dimensions of any site, and with other people, is not just physically unavoidable but wholly integral"[1]

Memorial museums operate in two spatial registers: they are concrete objects in space intended to

1. Paul Williams, "Memorial Museum. A Global Rush to Commemorate Atrocities", 2007: 77

serve practical purposes; physical design elements are used to shape the construction of visitors' mental images of the topic to which they are dedicated (Williams, 2007: 8).

"Representational spaces" are "heavily loaded, deeply symbolic and embedded culturally, not necessarily entailing conscious awareness. [They] call on shared experiences and interpretations at a profound level... representational spaces are the loci of meaning in a culture."[2]

Each space is designed to accomodate public congregation, providing a tangible, physical hub for social reconciliation; these spaces bring historical commemoration into regularly used outdoor social spaces to make them an accessible part of everyday life.

The memorial museum can be seen as consequence of a surge in memorialization and of the spread and acceptance of more theatrical display techniques. These include architectural styles that pointedly show the authenticity of the space through, for instance, authentic objcts, portions of walls, archaeological finds, stage-set-like scenes,...
It is the total physical environment itself that becomes the attraction (Williams, 2007).

Psychoanalytic theories of trauma posit that those most affected by a catastrophe crave som experiential return to the event. This principle has also suggested to museum educators

that in order for visitors to grapple with what others endured, the idea of an event must be "burned in"[...] Those working in memorial museums [...] suggest that an effective display would release in survivors a subconscious desire to return to the time in which the trauma occurred in order to mentally reenact it."[3]

The pressing appeals to remember are closely tied to the site were the past events occured. For this reason most memorial museums have a site-specific nature. Factors such as the physical size and grandeur of the institution, the prominence and accessibility of its location, and the proximity of other city features determines the "geographic reach" of the historic event, which in turn influences the degree to which it infiltrates public consciousness (Williams, 2007: 79).

"The visibility of memorial museums critically affects the "scaling of public memory"-that is, the way an incident's recollection is prompted as people physically move through cities, regions, and nations. We might expect it to follow, than, that the event represented by memorial museums has implications for who goes, the expectations with which they arrive, and the museum's own dramatization."[4]

With regard to the use of authentic objects, memorial museums are acutely aware of their role, not only because they give displays a powerful appeal, but also because

2.Francis Fralin, "The indelible Image: Photographs of War-1986 to the Present", New York: Harry N.Abrams, 1985: 13

3.Williams, 2007: 98

4.Williams, 2007: 79

in many cases they exist as tangible proof in the face of debate about, and even denial of, what transpired (Williams, 2007).
Memorial museums can show different kind of objects depending on the diverse form of violence that occurred, anyway, any item exhibited is never allowed to remain the thing itself, but instead invokes meanings greater than the world of objects from which it has been picked out.

"The process of signification is what accomplishes the task of the myth; it subverts simple denotation through its wider connotation, it naturalizes culture as the given order of the day, and it utilizes the ambiguities and tendencies of the process of signification itself in order to effect its apparent closures."[5]

The idea that an object "witnessed" an atrocity is a rethorical strategy that aims to humanize something that existed during the period, it is the story related to the artifact that is the object of the narrative.
Nonetheless, we cannot expect that the physical qualities of the objects can reconstitute a historic event for us, but are indispensable in terms of providing some solidity and common reference point for collective memory.

"The artifact represents two sentiments toward a terrible past: on the one hand, the ability to display the object in a museum reassures us that the event has been determined or re-

solved to some extent. As witnesses to history after the event, we are confident that we have some control over what the calamity meant, at least some assurance that it is no longer happening. On the other hand, the artifact also stands as unsolved, as something that, through its concrete unchanging form, makes plain our present inability to ameliorate or change it - to "make history better". As we experience this temporal moment, the mute object offers little way to resolve this unease. It may be due to this conflicted feeling of helpless frustration about the past and relief about not having lived through it that the most useful pledge we are encouraged to make is future-oriented: 'never again'."[6]

5. Daniel Miller, "Material Culture and Mass Consumption", 1987: 145

6. Williams, 2007:50

ca se study:
Jewish Museum

Name.
Jewish Museum

Location.
Berlin

Date.
1992-1999

Architect.
Daniel Libeskind

Building Type.
Holocaust Museum

Context.
Urban

Tasks.
Originally the museum was based in a building in Oranienburger Strasse but it had been closed in 1938 by the Nazist Regime. The idea to re-open the museum born in 1971 but only in 2001 it was finished.

Main characteristics.
The aim of the project was to tell the history of the Jews of Germany.
From outside it is zig-zig shaped, the entrance is located inside the Berlin-Museum, a stair conducts to three corridors underground that symbolize the three different destinies of the Jews, everyone finishes to different places, a garden, a tower, a stair.
In this case it is the architecture itself to transmit the message that usually belongs to the exhibition.

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Architecture/01-libeskind-Buil-
ding.php

The museum was built between the 1993 and the 1997 by the architect Daniel Libeskind in Berlin.

"Between the lines" is the title the architect wrote for his entry.From the lines on the surface that stribe the facades, up to the broken line that contorts the hole mass from end to end of the plot, the line in its zigzag movement embodies all the ruptures of the history of Jews in Germany. This movement is not arbitrary, the presence of old tress in the site makes the building change direction. The lightening shape is only intelligible from the sky, in fact the construction is discreed from the ground and it does not shine the baroque building at its side.

Nothing from outside recalls an entrance to the new Jewish Museum which instead is inside the old building. It is a large entrance in untreated concrete with sharp angles that opens up to a staircase that goes underground. The visit to the museum starts from the foundation of the old building where three corridors intersect each other but at the intersection there is a central area that permits to see only two corridors at a time, it is impossible to have an overall vision. These corridors are called axes and here embody in space the three major experiences in German Judaism: continuity, exile and death.
Only one of these pads leads to the museum galleries, the longest one called the axes of continuity. The continuity of the Jewish in Germany. The corridor opens up to a spectacular staircase connecting

the basement directly to the third floor. The staircase is no wider than the underground passage contained between two walls and the great concrete beams stabilizing the structure seems to have great difficulty in holding a part.
The axes of continuity is no more than a passage leading to the upper floors of the museum.

The other two underground axes are exhibition areas. The cabinets designed by the architect explain nothing exeptional in the way of art, just photos and childrens' drawings such as every family's owns except that here the symbolist staff are souvenirs of exile and extermination.

The axes of the holocaust ends at a black door, behind the door there is a concrete tower plunged into obscurity: the tower of the holocaust. The tower is located outside the building, connected to it by the subterranean axes, and externally it is treated differently from the rest of the building.

The third axes is that of exile. This is the scenario of the leaving of Germany that leads right to the open air: the garden of exile.
It is a hanging garden with trees planted in 49 pillars as an image of up-rooting.
Exile is seen as a loss of reference point, the garden is a labirinth of lining pillars that destabilizes and nearly unbalances the visitors, in fact this is a perfect square, the only place in the museum with straight right angles but the architect has tipt

057   **the act of explaining the past**

it to create a double 10% slope, so then when walking through the pillars the pitch changes at every turn and like the towers of the holocaust is a dead end. Contrary to its appearance it is completely cut off from the outside by a dry mode like a fortess . The escape as a free area is an illusion. Exile is also imprisonment, there is no other way out than to return to the underground axes.

The old and the new buildings, the tower of the Holocaust and the garden of exile are linked by a hidden network of communications and directions, but on the surface the architect has deliberately treated them as independent elements. Gashes, cuts, scars, the openings in the building break all the systems of composition, modern or traditional. It is the result of the superimposition of two distinct schemes: the first is functional for the offices on the top floor and service areas for which the architect has created simple windows.

Even the linear openings that stripe the body of the building are part of the scheme that owns nothing to architecture. To make them, the architect drew lines on the plan of the city of Berlin to link the addresses real or imaginary of emblematic figures of German Judaism. Then he projected the resulting diagram onto the volumes of the building to create a totally haphazard pattern. The effects that these openings have on the inside of the building are equally astonishing, except that these are the galleries of the mu-

seum posing the problem of how to hang things on wall. The question of hanging did not come up for a long time. Althought the building was finished in 1998, the museum project was constantly reconsidered and postponed, because there was nothing to display. At the beginning the museum opened with nothing inside, it was the architecture itself to be on display.

In 2001 the museum was finally officially inaugurated with the collection of more than 4000 of objects bearing the memory of the German Jews. Changes happened to the original structure, stairs were added, angles were rounded off, windows were obstrucuted. Yet something of the architecture is still firm: the continuity of the museum round was disturbed several times by these bear black blocks where the exhbition stops.

These are the concrete towers that traverse the building at all levels. There are 6 of them, all different in shape. The only lightening comes from skylight. There is nothing in them, there is no way to get in them. The architect called them the voids. They are the incarnation of the final figure in German Judaism: absence. There is no hint of these empty towers from the outside.The voids are a refusal to give way to nostalgia, the negation of the very idea of the museum. There is nothing to see through these slits unless to the surprised faces of the visitors. A single exapmle of emptiness is accessible by the visitors, it is the principle one called the voi of memory.

the act of looking ahead
(the counter-monument/the memory site)

"Nowadays, the intergeneratio-
nal passage is causing the last
witnesses to disappear [...]
thus, how can we possibly hand
down the memories of others?
The places of memory could re-
present the new witnesses that,
with their traces - whether tan-
gible or intangible - become be-
arer of others' values." [1]

"The place a group occupies is
not like a blackboard, where one
may write and erase figures at
will. No image of a blackboard
can recall what was once writ-
ten there. The board could not
care less what has been written
on it before, and new figures
may be freely added. But place
and group have each received the
imprint of the other. Therefore
every phase of the group can be
translated into spatial terms,
and its residence is but the
juncture of all these terms."[2]

"In the first 1980s, the de-
finite break off of the monu-
ment was established with what
is defined by James Joung as
counter monument, that is, the
anti-monument or the opposite
monument. In recent times me-
mory parks represent an attempt
to go beyond the classic com-
memoration, fostering a super-
session of traditional modali-
ties of passing memories.[...]
one of the peculiarities of this
new approach is the direct in-
volvement of people, with a view
to interiorizing and overcoming
trauma" [3]

1.MICHELA BASSANELLI,
"BEYOND THE MEMORIAL"

2.HALBWACHS 1950, 137

3.MICHELA BASSANELLI,
"BEYOND THE MEMORIAL"

the counter-monument

In the first 1980s, the definite breakoff of the monument was esteblished with what is defined by James Joung as counter-monument, that is, the anti-monument or the opposite monument. A series of artists in charge of building monuments dedicated to the tragedies of the Holocaust propose alternative approaches, characterized by "alteration, deterioration, and disappearance." (Pirazzoli, 2010, 241)

The aim of the counter-monument is to take the aesthetics and narratives of traditional monuments and to invert and negate them.

It represents "a new mnemonic practice rather than an innovative vehicle, focusing on meanings and concepts, on the effort which is necessary in order to make a 'step further' to internalize the tragedies of the past, without rejecting or denyinf them" (Borello, 2004).

The artists are those who sign a change of the debate with provocative works during the 1980s. Nonetheless it is only in the 1990s that the action of remembering again gave rise to the "season of commemoration" especially because of the disappearance of the witnesses. The imperative became "never again".

Artists often work from the recognition of the powerful rhetoric of the traditional monument, according to which the symbolic level manifested by the monument is at first officially sustained, and then naturalized, secured through the standardization of visual tropes, which become reco-

gnizable and accepted by the community because of their assumed self-evidence (Grechi, 2012).

"The Counter-Monument Era" as Jonathan Vickery (2012) defines, has developed since the fall of Berlin Wall in 1989, and is connected to the rethoric of the decline of the grand narratives in the late modernity.

The main steps in the counter-monument fields are done by artists who critic the aesthetical and political narration of the traditional monument. They, accordingly to Vickery, generally follow two modalities:
- "the counter-monument strategy", aims to deconstruct and subvert the authority of the traditional monument, and to unmask the hidden removals under the marble skin of the institutionalized memory;
- to affirm an ethical gesture, which consists in thinking of the monument not as a form of art, but as a cultural form, extremely useful for a community, which can also function differently, unconventionally (Grechi, 2012).

That is to say that the will is: freeing the monument from the monumentality which has been attributed to it with all its appearances such as monolithicism, grandness, authority, closure; reinterpreting its "public" function not in the sense of "institutional" or "state-controlled", but in the sense of "the public benefit"; deactivating the traditional functions of the monument and reactivating them differently

1. Jonathan Vickery, "the Past and Possible Future of COuntermonument", Public Art Online, March 14, 2012, 7. http://www.publicartonline.org.uk/whatsnew/news/article.php/The+Past+and+Possible+Future+of+Countermonument

radically reflexively and relationally (Grechi, 2012).

The artist takes on the responsibility of translating the meanings of a process and guarantees their coming out. He has the authoriality also to transmit other stories in conflict with the popular ones and to give sound to unheard voices. "Counter and anti monuments are always memorials, not in a celebrative or commemorative sense, but in the sense of the activation of memory processes, which involve in themselves also the fractures, the conflicts of non-conventional points of view on the past or on the way to narrate it."[2]

Today's society is facing an "anxiety of representation" (Vickery, 2012, 5), an ethical dilemma: how to recognize, visualize or narrate unrepresentable historical events?
Didi-Huberman says that it is necessary to refute the unimaginable, to give a form to it with the reason that "nobody will ever think that all this has happened". The discourse of the unimaginable is articulated starting from two different and symmetrical modes: "one proceeds from an aestheticism that often fails to recognize history in its concrete singularities. The other proceeds from a historicism that often fails to recognize the image in its formal specificities" (Didi-Huberman 2008, 26).Both these modes are congealed into the traditional monument, and both come to a head in the policies of remembering that are connected to it (Grechi).

"[The counter-monument's] aim was not to console but to provoke, not to remain fixed but to change, not to be everlasting but to disappear, not to be ignored by passers-by but to demand interaction, not to remain pristine but to invite its own violation and desanctification, not to accept graciously the burden of memory but to throw it back at the town's feet"[3]

"In order to know, we must imagine for ourselves [...] Let us not invoke the unimaginable. Let us not shelter ourselves by saying that we cannot, that we could not by any means, imagine it to the very end. We are obliged to that oppressive imaginable. It is a response that we must offer [...] Thus, images in spite of the hell of Auschwitz, in spite of the risks taken. [...] Images in spite of all: in spite of our own inability to look at them as they deserve" [4]

A strategy used by artists is to disappear or render invisible the anti-monuments, forcing the person who is looking at them to face the void they open. These monuments compel the eye to close and look inward, challenging the invisibility and memorability regime to which it is obliged when facing the traditional monument; they contest the compulsory remembering of the past, which is supposed to be possible only through a sweetened or authoritarian exhibition (Grechi, 2012).
This is not just the "first hand" memory of the witnesses but also the "post-memory" (Hirsch)that

2.Grechi, 2012

3.Young 2000, 138-139

4.Didi-Huberman 2003,3

was built through conflicts by the generations following the direct witnesses of a traumatic historical event that is yet to be elaborated (Hirsch, 1997).

Often the individuals are called for interaction or for a more radical sharing of the authoriality of the artistic process with dialogue. This dynamic enables to situate one's own subjectivity in any point of the prevailing narration, expressing different levels of conflicts and intertwining the intimacy of personal experiences or remembering with the institutional policyof remembering (inscribing one's own corporeity in the corpus of History, letting the monument incorporate the trace of this gesture (Grechi, 2012).

The resentment "born from the impossibility for somebody's will to accept that something has happened, from its incapacity to reconcile itself with time and its so it was" (Agamben 1999, 71), or the shame of facing an imaginery of one's own past, which is impossible to avoid and to leave behind, or to protect oneself from, unless overcoming oneself and becoming the very subject of the vision, who must "respond to what deprives him/her of speech" (Agamben 1998, 99, Grechi, 2012).

"What lies before us now is an entity beyond acceptance and refusal, beyond the eternal past and the eternal present - an event that returns eternally but that, precisely for this reason, is absolutely, eternally

Beyond good and evil we cannot find the innocence of becoming, but, rather, a shame that is not only without guilt but even without time"[5]

"The signature or the writing, the subject's engraving on the surface of the monument, do not guarantee the truth of any enunciation, and besides, there is no statement, no enunciation to be validated in this archival device, in the retorical strategy of the anti-monument [...] Rather than a memory, it is the emergence of a different temporality, which escapes any attempt at disciplining it in policies of remembering or in monumental definition of History: what Agamben defines a remaining time. The track of the gesture, which is first inscribed, kept, apparently made eternal on the forms of the monuments, is thus dispersed, sunk into invisibility (namely, in a different realm of visibility) with the monument itself, which is called to testify nothing more than the un-archivability of the matter it represents, "its exteriority with respect to the archive - that is, the necessity by which it escapes bith memory and forgetting" (Agamben 1999, 158), in order to open up to the present and the forthcoming possibility of other narratives" [6].

*5.*Agamben 1998, 94-95

*6.*Grechi, 2012

case study:

vietnam veterans memorial

Name.
Vietnam Veterans' Memorial

Location.
Washington D.C.

Date.
1982

Architect.
Maya Lin

Building Type.
War Memorial

Context.
Urban Park

Tasks.
to honor the service and memory
of the war's dead, its missing
and its veterans - not the war
itself - in a conciliatory way;
not to contribute to nor comment
upon the unresolved controversy
of the Vietnam war (apolitical
tabula rasa)

Main characteristics.
it signs the passage from col-
lective memory to individual
one; with its reflecting walls
it brings past and present to-
gether; it is free of histori-
cal references and figurative
ornamentation; it evokes that
it might be impossible getting
over the destruction and death
of the war

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1.Robert Campbell, "An Emotive Place Apart," A.I.A. Journal, May 1983, pp. 150-1

3.Maya Lin in an interview with Phil McCombs, the Story of the Vietnam Veterans Memorial, p. 42

3.Maya Lin, quoted in Robert Campbell, "An Emotive Place Apart," A.I.A. Journal, May 1983, p. 151

The Vietnam Veterans' Memorial by Maya Lin marks the passage from the memorial to the counter-monument.

"As you descend the path along the wall and reach this angle, you realize that one wing of the black wall points straight at the tall, white Washington Monument a mile or so off, and the other at the Lincoln Memorial, visible through a screen of trees about 600 feet away. In making this descent you feel you're entering a cloistered space, set off from the busy surroundings. Streets and skylines disappear to leave you alone with the wall and its names. Then, as you pass the angle and begin to climb, you feel yourself emerging again into the world of noise and light after a meditative experience."

"At close range, the names dominate everything. . . The name of the first soldier who died is carved at the angle in the wall, and the names continue to the right in columns in chronological order of date of death, out to the east end where the wall fades into the earth. The names begin again, with the next soldier who died, at the west end, where the wall emerges from the earth..."[1]

With the words of the architect:

"...this memorial is for those who have died, and for us to remember.[...] When I looked at the site I just knew I wanted something horizontal that took you, that made you feel safe

within the park, yet at the same time reminding you of the dead. So I just imagined opening up the earth"[2]

"I thought about what death is, what a loss is. A sharp pain that lessens with time, but can never quite heal over. A scar. The idea occurred to me there on the site. Take a knife and cut open the earth, and with time the grass would heal it. As if you cut open the rock and polished it.
Andy (Maya Lin's Yale critic) said, you have to make the angle mean something. And I wanted the names in chronological order because to hone the living as well as the dead it had to be a sequence in time." [3]

In 1981 the Washington D.C. Council announced a competition for the design of the Vietnam Veterans' Memorial. Maya Lin's design was chosen because of its simplicity and its power-it consisted of two highly polished black granite slabs that meet at a 130° angle where the architect inscribed the 57661 names of the soldiers who were killed or lost in the Vietnam War. The names were arranged chronologically.
As each visitor searches for the name of their loved one, they can see their own faces reflected in the polished surface. The contact with the wall in the act of searching and remember the dead signs the passage from the collective memory to the individual one, creating a closer relationship with memory.

Maya Lin wanted to create a contemplative monument that confronts the destruction and death of the Vietnam War, that says that it is not all right and that we might never get over it.

The Memorial Wall is made up of two gab●ro walls 75 metres long. These are sunk into the ground, with the earth behind them.
The height of the tip is 3 metres, while the extremities measure 20 centimetres.

The stone for the wall came from Bangalore (India), it was chosen because of its reflective quality. The etching of the names was made using a photoemulsion and sandblasting process.
"When a visitor looks upon the wall, his or her reflection can be seen simultaneously with the engraved name, which is meant to symbolically bring the past and present together."[4]

The Memorial's orientation is done in a way that one wall points toward the Washington Monument, the other in the direction of the Lincoln Memorial.
Each one is made of 70 panels. The largest panels have 137 lines of names, the smallest have but one line. There are 5 names on each line.

Controversy.
The task of the competition was to design an "harmonious", "contemplative and reflective", "conciliatory" memorial, and in the conclusions it was said that "finally, we wish to repeat that the memorial is not to be a political statement, and that its purpose is to honor the service and memory of the war's dead, its missing, and its veterans - not the war itself. The memorial should be conciliatory, trascending the tragedy of the war."[5]

The memorial expected was to be an apolitical tabula rasa that would neither contribute to nor comment upon the unresolved controversies surrounding the Vietnam war. Lin's design was so: "free of overt historical reference to either the Egyptian or Greco-Roman traditions of monument design (she broke with these traditions through the use of black granite, polished to a reflective smoothness instead of white limestone or marble); its horizontal orientation, submerged into the earth instead of rising vertically; and its lack of any figurative ornamentation or any embellishment at all, save for the chronological listing of names of soldiers killed in the course of the war, etched into the granite's mirror-like surface"[6]

Despite Lin's design reflected the will of the competition, many veterans, politicians and part of the public read its refusal to explicitly glorify the war or frame the listed soldiers' sacrifice in recognizably heroic terms as an ideological statement, pro●f of Lin's purported anti-war position (Wolfson).
Nonetheless Lin's memorial quickly became the prototype for American war memorials.

4. WIKIPEDIA

5. DANIEL ABRAMSON, "MAYA LIN AND THE 1960S: MONUMENTS, TIME LINES, AND MINIMALISM," CRITICAL INQUIRY 22, NO. 4 (SUMMER 1996):685

6. ELIZABETH WOLFSON; THE "BLACK GASH OF SHAME": REVISITING THE VIETNAM VETERANS MEMORIAL CONTROVERSY

the memory site

Memory parks represent an attempt to go beyond the classic commemoration, fostering a supersession of traditional modalities of passing on memories (Bassanelli, 2011). Some of the features of going beyond are the direct involvement of people, with a view to interiorizing and overcoming the trauma, the fostering the reappearance of traces in people's and territory's life cycles, the building of shared memories on a transnational scale.

Cities and landscapes have a great number of traces of conflicts that may be still evident, or may have been cancelled by the passing of time. But the memory still exists. In these last years a new approach has been proposed for dealing with this difficult heritage: it uses the places of memory as witnesses of the past and the active relationship with the visitor.

The use of the site affords not only the ability to picture the traumatic episode, but also to reawaken the feeling of an event triggered by ambient textures of sound, light, and smell; it is a sense of place that gives form to the memories and provides the coordinates for the imaginative reconstruction of the "memories" of those who visit the memorial sites but never knew the even firsthand (Williams, 2007).

"Places are fragmentary and inward-turning histories, pasts that others are not allowed to read, accumulated times that can be unfolded but like stories held in reserve, remaining in an enigmatic state, symbolizations encysted in the pain or pleasure of the body. "I feel good here": the wellbeing under-expressed in the language it appears in like a fleeting glimmer is a spatial practice."[1] "Memory parks are one of the possible answers to the wish of going beyond mere commemoration. After the time of monuments and memorials, which mark a first action of fixing memory in established forms, today a new time has come, where actions imply a re-possession of places, of memories, and of stories, in order to elaborate the trauma. Places, with or without war traces, enable a direct relationship with the memory that is triggered by the emotions felt when walking through the parks."[2]

Memory parks have also the aim to become an element of intercultural dialogue providing with opportunities for intercultural exchange, eliminating national boundaries, and opening up to geographical and political permeability: "when the past has not been elaborated, thus it has not been understood, it has not been turned into experience, it weights as a silent legacy, which threatens the future"[3] As Michela Bassanelli writes, memory has to be meant as an evolutionary and continuous process that connects past, present and future, and the museum, which was once a "national crypt and a commemorative cemetery" is now "a migratory network of traces and memories" (Chambers, 2012: 7)

1. Michel de Certeau, "The Practice of Everyday Life", 1984: 108

2. Michela Bassanelli,"Beyond the Memorial", 2011

3. Jedlowsi,1989: 144
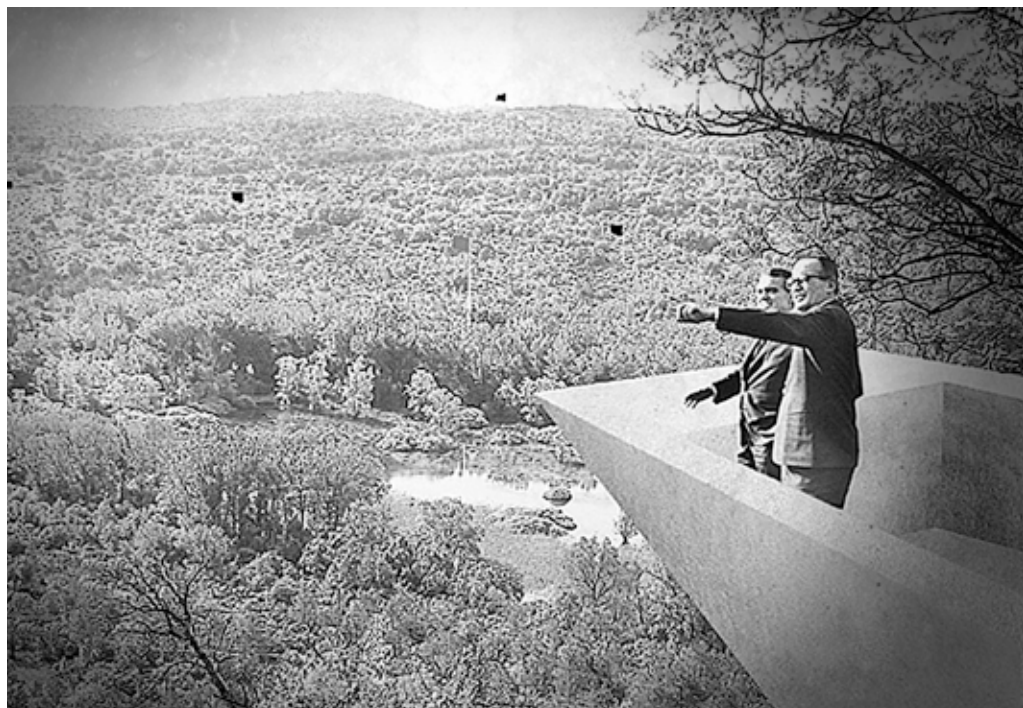
case study:
Carso 2014+

Name.
Competition Carso 2014+

Location.
Gorizia

Date.
2005-2014

Architect.
Studio Burgi

Building Type.
Memory Park

Context.
Natural Park

Tasks.
It was a call for proposals announced by the Province of Gorizia with the aim to create an open-air museum where elements of history and remembrance could be integrated with the natural environment of the Carso mountains through a network of pathways and interventions to connect the territory, memories and populations

Main characteristics.
It is a diffused installation that connects the traces that are present in the territory with the aim of breathing new life into a plural and inclusive narrative, taking advantage of the potential supplied by a suggestive landscape that has been transformed from a passive theatre of remembrance into an active place of knowledge, sharing, meeting and memory

Sources:
http://www.carso2014.it/it/

Gennaro Postiglione, Michela Bassanelli, "Beyond the Memorial", 2011

Gennaro Postiglione, Michela Bassanelli, "Carso 2014+ as a case study" in "Conflict Archaeological Landscape"

The project Carso 2014 can be seen
as a diffused museum as an instru-
ment of reappropriation.
It was a call for proposals an-
nounced by the Province of Gori-
zia with the aim "to create an
open-air museum where elements
of history (from the trenches
still present to the memorials
built in the 1920s and '30s)
and remembrance (of the bloo-
dy battles and the refusal of
the local population to fight)
could be integrated with the na-
tural environment of the Carso
mountains through a network of
pathways and interventions to
connect the territory, memories
and populations."[1]

The Gorizian Carso is situated in
north-east of Italy and during the
WW1 it hosted the "11 Battles of
the Isonz" from 1915 to 1917. The
evidence of this sad and traumatic
period is comprised of military
works (tombstones, plaques, ce-
meteries, etc.) that were erected
to commemorate the men who fought
and died in this area (Bassanelli,
Postiglione, 2011).

"Due to both the peculiar cha-
racteristics and historic value
of the landscape, the Provin-
ce of Gorizia decided in 2005
to develop a detailed program-
me for the rediscovery and re-
conciliation of this territory,
which is awash with traumatic
memories that are shared by po-
pulations from outwith the lo-
cal area too. In 2007 the "Car-
so 2014+" project began with a
call that aimed to valorize the
region by fusing the elements
of the landscape with historic

World War battlegrounds in or-
der to promote an elaboration
that would transcend the trauma
of these places as it is cur-
rently represented in the col-
lective memory.[...] It was
the writer Mauro Covacich who,
in delving into the anthropo-
logical dimension of the Car-
sic territory, insisted on the
introduction of the concept of
"porosity" to the call, opening
the work of memorialization in
a direction which is more in-
clusive than exclusive, and ac-
tualizing a transformation of
the remembrance sites in such
a way that they would no longer
be memorials to the martyrs and
heroes but pathways of reconci-
liation and a meeting place for
the different populations and
cultures that have called the
Carso home."[1]

The aim of the government was to
fuse elements of history with the
Region's natural environment
through a network of pathways that
will connect it with surrounding
urban systems (Bassanelli, Posti-
glion, 2011). "In this way they
will become supporting elements
for a new-found intercultural
dialogue. The traces present in
the Gorizian area of the Carso
will therefore become important
symbols: the trenches-wounds to
heal; the pathways of the cir-
cuits - a way to know and live
the history and ongoing impact
of the War.
[...] the interdisciplinary
study of the group has identi-
fied several strategic ares for
the project, along with the re-
lative cultural, historic, nar-

1. Postiglione Gennaro,
Michela bassanelli,
"Conflic Archaeologi-
cal Landscape, 2011

rative and functional contents which have been chosen as key elements for a system of interventions. These are primarily aimed at the reappropriation of sites by populations that are not only local, namely the sacred area of Monte San Michele, Lake Dorbedò and the area of Redipuglia Memorial.
Along with these three principal sites, precise interventions that correspond to war findings have been identified, including trenches, tunnels, battlefields of particular importance, and also panoramic sites that stimulate a different kind of remembrance through their exceptional beauty. Each site, though treated individually, will participate in the overall project of rewriting and re-appropriating the Carsic territory identified by Carso 2014+ and the realization of the general strategic plan, which primarily aims to reconcile local and non-local populations alike with the history of the First World War and the cultural landscape connected to it.

In this context the call required the requalification of the area surrounding the mausoleum, in particular the area of the old cemetery on the hill of Sant'Elia, with the aim of balancing history.
The proposal elaborated by Studio Burgi [...] plans a green area full of cypresses where once stood the crosses of the fallen soldiers. The intention is to recover a relationship

with the memory, removing it from the exploitation of a totally political rhetoric.[...]
In the final area of the Sacrario is a large shady area which is set apart from the rest of the site. Here people can stop and reflect on their experience of the site and its history as the intervention tries to communicate with the instruments of the museographic project. It is a diffused installation that connects the traces that are present in the territory with the aim of breathing new life into a plural and inclusive narrative, taking advantage of the potential supplied by a suggestive landscape that has been transformed from a passive theatre of remembrance into an active place of knowledge, sharing, meeting and memory." [2]

2 .Postiglione Gennaro, Michela bassanelli, "Conflic Archaeological Landscape, 2011

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3|77
beyond the memorial

beyond the memorial

The places where memory resides represent the new witnesses. They may present tangible or intangible traces that become bearers of other's values, of a collective memory (Bassanelli, 2011).

They are characterized by multiple and different stratifications of memories, "of uses, of past times, of remains, [...] [all] capable of recalling human events"[1].

The increasing interest towards the difficult heritage "has led to the necessity to elaborate a new planning process capable to performing both a museumizing and a therapeutic action"[2] going beyond the mere commemoration.

The "witness agreement" has changed to a "compassion agreement" meant as sharing and retelling the past (Tarpino). The function of memory parks, as already said, is going through this direction: "healing the scars present on the territory through people's direct involvement, and fostering a reappearance of remains, and traces in objects' and people's life cycles.[...] (going) beyond the trauma, thus becoming an opportunity to build shared memories on a transnational scale."[3]

"After the time of monuments and memorials, which mark a first action of fixing memory in established forms, today a new time has come, where actions imply a re-possesion of places, of memories, and of stories, in order to elaborate the trauma."[4]

"The museographic project for uncomfortable heritage will act as a tool to elaborate and overcome the trauma; it will provide with opportunities for intercultural exchange, eliminating national boundaries, and opening up to geographical and political permeability: when the past has not been elaborated, thus it has not been understood, it has not been turned into experience, it weighs as a silent legacy, which threatens the future (Jedlowski 1989, 144). Therefore, memory has to be meant as an evolutionary and continuous process that connects past, present and future, and the museum, which was once a 'national crypt and a commemorative cemetery' is now 'a migratory network of traces and memories' (Chambers, 2012, p.7)."[5]

1. Pirazzoli 2010, 46

2. Bassanelli, 2011

3. Bassanelli, 2011

4. Bassanelli, 2011

5. Bassanelli, 2011

[1] memory recall

to recall: Bring (a fact, event, or situation) back into one's mind; remember; (oxford dictionary) the process of recalling refers to the subsequent re-accessing of events or information from the past, which have been previously encoded and stored in the brain.

When dealing with difficult heritage the process of recalling is harder as the past is often deliberately removed from the collective memory.
For this reason, it is important the establishment of groups of discussion sharing memories and information about a certain topic.
Groups remember more than individuals, as they are able to draw on the knowledge and experience of all individuals present. Furthermore, as memories are not frozen in time, and new information and suggestions may become incorporated into old memories over time, having more than one memory permits to narrate a more precise story.
Although the topic is kept hidden of the public memory the simple act of recalling and discussing it is the first step towards the reactivation of it.

guidelines

² mapping

map: a diagrammatic representation of
an area of land or sea showing physical
features, cities, roads, etc.; a
diagram or collection of data showing
the spatial arrangement or distribu-
tion of something over an area (oxford
dictionary)

Maps are able to adapt to the particu-
lar and the specific and, at the same
time, to point to recursive global
phenomena.
"Maps address a type of research
derived from reality. They construct,
not reproduce. They have multiple ways
of getting into it; different points
of view and understandings all have
space here. They need implementation.
They are open, connectable in every
dimension, breakable, reversible, and
always modifiable, just like the
medium or architecture they are
modeling" (the metapolis dictionary of advanced
architecture p.416)

Mapping the difficult heritage favours
the visualization of the relationships
between it and the different layers of
the context. It permits to arrange new
reading keys of a certain topic.

³ context analysis

analysis: detailed examination of the
elements or structure of something;
the process of separating something
into its constituent elements (oxford
dictionary)

All the places have memories. Places
are bearers of palimpsests made of a
series of layers which refer to
specific historical moments (Aleida
Asmann).
Dealing with difficult heritage, the
context analysis means to survey the
stratification of memories, uses,
pasts, and remains for a better knowl-
edge and understanding od the
site/topic.

guidelines

4 building networks

network: a group or system of inter-
connected people or things (oxford diction-
ary)
Building networks is the action of
interlinking the data arosen from the
maps and the context analysis, often
superimposing layers.
"Layers reveal an order of information
by means of superimposing levels of
simultaneous knowledge. Data, stimuli
and tensions operate, in effect,
simultaneously within global spaces,
continually manifesting an interaction
between combined networks and layers."
(the metapolis dictionary of advanced architecture
p.392)

5 re-narration

narration: the action or process of narrating a story (oxford dictionary)

After having connected the data arosen from the analysis, now it is the time to narrate the topic with the means of architecture, designing and creating "physical or mental places and frame-works that provide the conditions for knowledge to emerge from within the individual" and from the site.(the metapolis dictionary of advanced architecture)

Narrative could be translated into architectural form by envelope materi-als, route, event, rooms, and also smell, sound and light effects. The story could be found beyond those all. Rooms will give spatial psychology that formed the feel like they are entering into situation and ambient seem like the true story (http://aad1.wordpress.com/2008/08/12/narrative-architecture/).

guidelines

⁶ re-activation

activation proposes the most enriching reply to a request. It is always transforming, never inert or indifferent. Activation is not only a direct response to an event or a provocation, but also something which implies commitment and result from the reaction, in the chemical meaning of the word, of transformation or progress. The [site] is activated with the presence of the architecture; architecture operates through its use; use operates in relation to the new sensitivity to materials; materials are transformed in relation to the land which separates and unites us.

To activate/to bring back to life the site using its inheritances as strategies of occupation. The previous model is dead but not the inheritance because it has been used to develop a new configuration of the site, with different function.

4 | 88

Venezia Giulia, the forgotten past

introduction

The territory named Venezia Giu-
lia is shared by three States:
Italy, Slovenia and Croatia.

For centuries Italians and Sla-
vics lived side by side, everyone
with its own social position, but,
during the XXth century in less than
50 years, the equilibrium col-
lapsed leading to a drastic ethnic
separation and to the formation of
the actual Countries.

The memory of that dark period had
been, sometimes consciously, so-
metimes involuntarily, removed.
Nonetheless the signs remained,
fixed in the territory to bear wit-
ness of the past: a difficult heri-
tage which this thesis aims to re-
discover and re-activate.

The heritage is spread all over the
territory and concerns different
historical moments and facts, as
well as different populations.

The purpose of this chapter is
firstly to describe the Venezia
Giulia in a ethnic and historic
way providing maps and images, and
lastly to map all the difficult he-
ritage present in the territory.
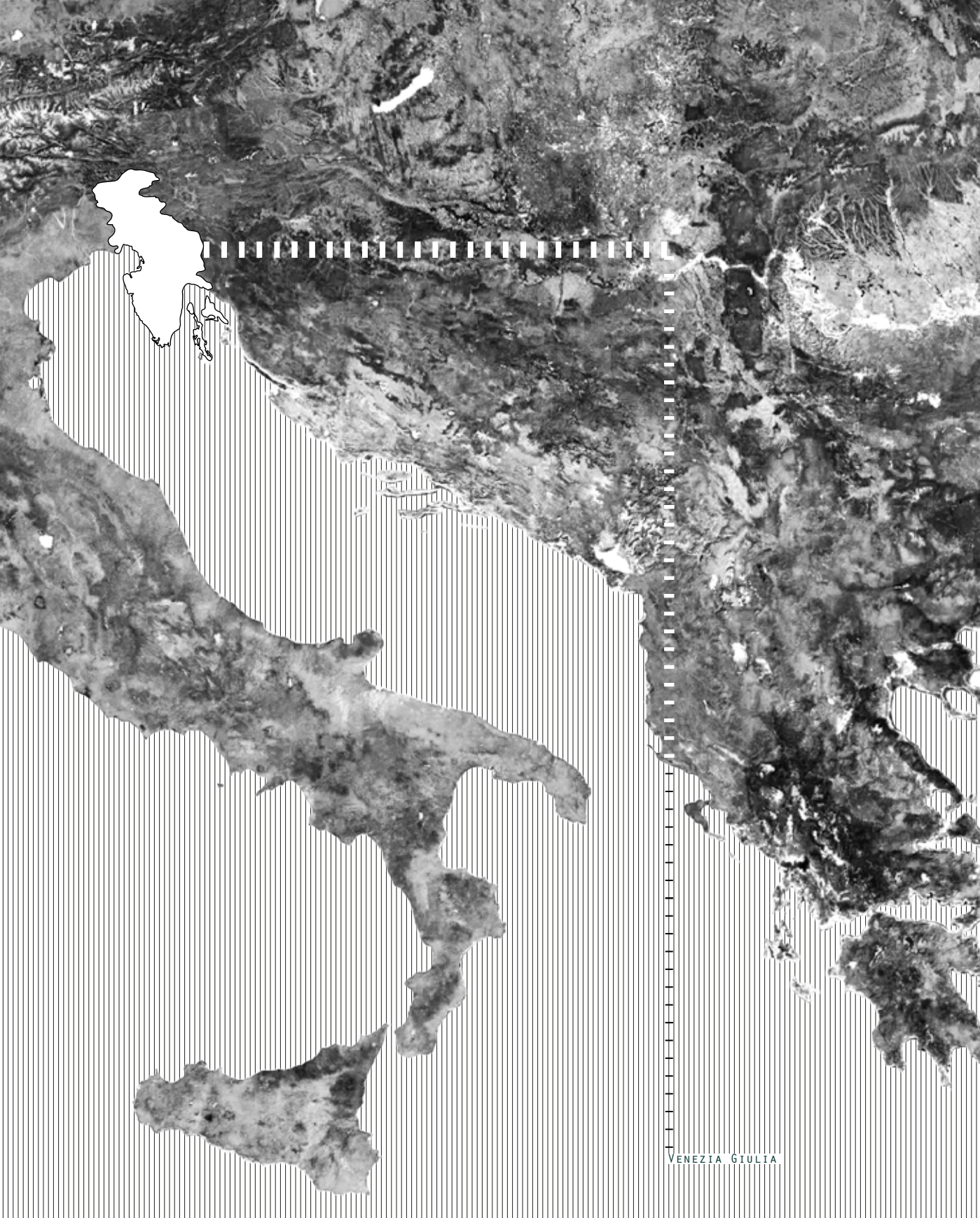
Venezia Giulia

ITALIA

PORDENONE

LUBIANA

GORIZIA

TRIESTE

VENEZIA

RIJEKA

ROVINJ

PULA

MARIBOR

SLOVENIA

ZAGABRIA

CROAZIA

Main Cities and Population:

TRIESTE (252 303)
RIJEKA (56 686)
PULA (54 495)
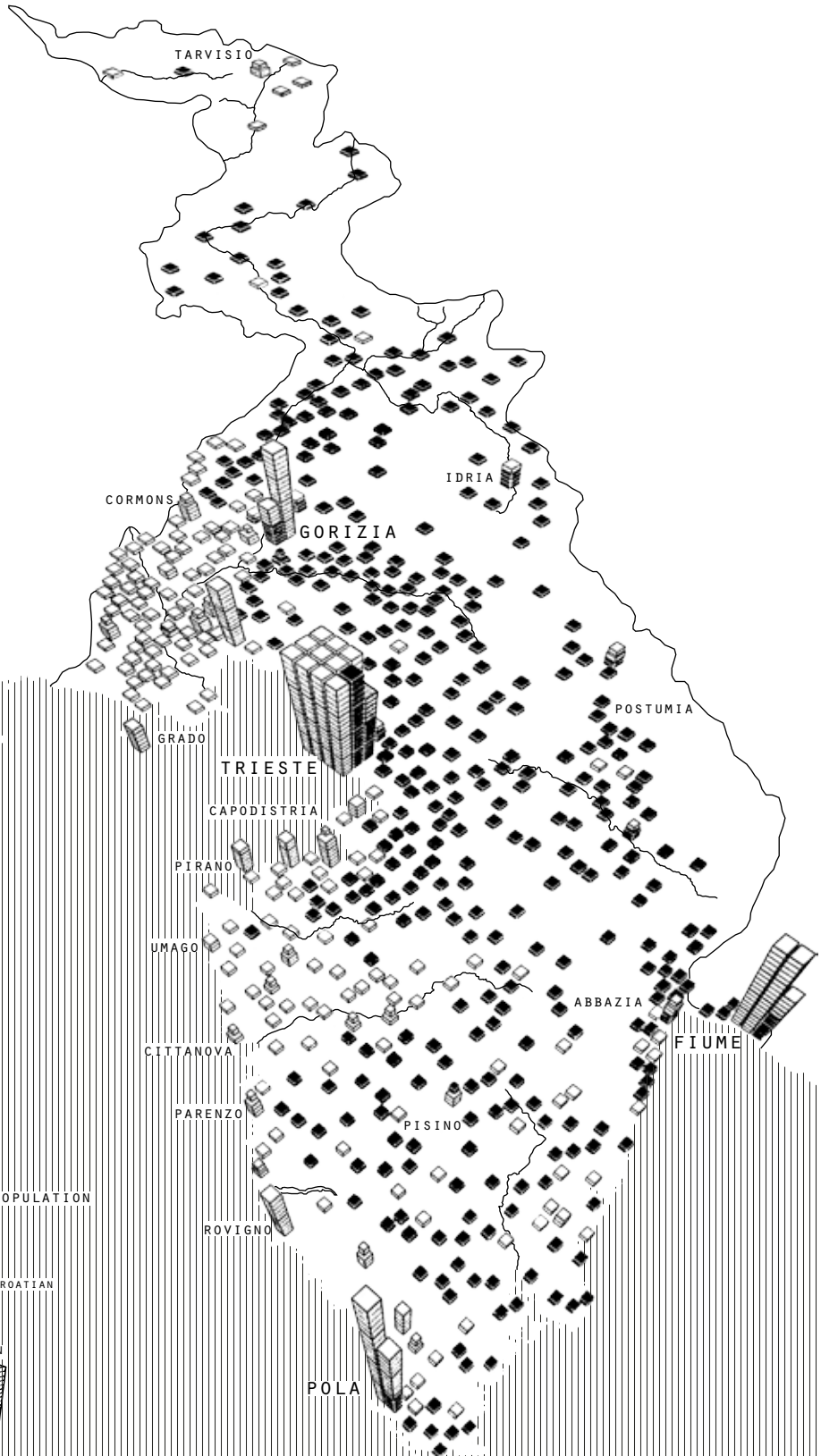GORIZIA (51 485)

Countries:

ITALY
SLOVENIA
CROATIA

Surface:

8 953,38 Km²

Inhabitants:

977 257

Languages:

ITALIAN
SLAVONIC

TARVISIO

CORMONS

IDRIA

GORIZIA

POSTUMIA

GRADO

TRIESTE

CAPODISTRIA

PIRANO

UMAGO

ABBAZIA

FIUME

CITTANOVA

PARENZO

PISINO

ROVIGNO

POLA

SCATTERED AND CENTRALIZED POPULATION

SCATTERED POPULATION

1000 ITALIANS
1000 SLOVENIAN OR CROATIAN

CENTRALIZED POPULATION

INHABITANTS
5000   20000

the Eastern border

"Dio v'ha steso linee di confini sublimi, innegabili: da un lato, i più alti monti d'Europa, l'Alpi; dall'altro, il Mare, l'immenso Mare"[1]

Alessandro Manzoni with these words had illustrated the geographic borders of the coming State of Italy. The natural barriers of the Alps in the north and the Mediterranean Sea at the other sides. When the Unification of Italy was established Manzoni's vision was true for the Western part of the Reign: the Val d'Aosta region, bordering on France and Swiss, was mostly inhabited by French people for centuries under the power of the Savoia family, so it was strongly connected to the Italian affairs and for this reason it was annexed to Italy.
An uncertain future regarded the North-Eastern territory disputed between the Italian Reign and the Austrian Empire.

The Venezia-Giulia was constituted by different nationalities scattered side by side all over the territory. For centuries there were the superimposition and the intersection of multiple borders, being they political, cultural, religious, national.
It represented the perfect environment for a pacific interethnic coexistence, Italians with Slovenians and Austrians in the Gorizia and Trieste region, Croatians with Italians in Istria.

This athmosphere of cohabitation was dreamt by the writer Scipio Slataper in "Il Mio Carso": "Noi vogliamo bene a Trieste per l'anima in tormento che ci ha data. Essa ci strappa dai nostri piccoli dolori, e ci fa suoi, e ci fa fratelli di tutte le patrie combattute"[2]

A sort of pacific coexistence went on till the moment when the First World War broke out. Italy looked at the Giulian Alps as the natural border without taking into account that the majority of the people living there was Slavonic.
The city of Trieste became the extreme Eastern point towards the Oriental World or viceversa depending on the point of view.

From this moment onwards the Eastern border moved several times upsetting the life of the Venezia-Giulia's inhabitants.

The construction and the definition of the territory was not only determined by the result of political and social operations, rather by the struggle of power.
The Eastern border can be considered a unstable border because it was (and still is) based on ideological terms.

Geographically speaking, the Venezia-Giulia goes from the Isonzo river to the Giulian Alps including the Isonzo Valley, the Carso and the Istrian Peninsula.

1. ALESSANDRO MANZONI

2. SCIPIO SLATAPER, "IL MIO CARSO", 1989, P.177

1848-1918
Ethnic Fights for the Myth of 'Nation'

CARINTHIA

KINGDOM OF ITALY

CARNIOLA

ADRIATIC
LITTORAL

CROATIA

1848
1849

1915

1918
1919

1919-1941
Fascist Domination

REPUBLIC OF AUSTRIA

ITALY

KINGDOM OF YUGOSLAVIA

1848
1849

1915

1918
1919

1941 1943 1945 1947 1957 1991 2007

1941-1943

NAZI-FASCIST INVASION OF JUGOSLAVIA

THIRD REICH

ITALY

CROATIA

SPRINGTIME OF THE PEOPLES

FIRST WORLD WAR

FORCED PROCESS OF 'ITALIANIZATION'

1848
1849

1915

1918
1919

1941 1943 1945 1947 1957 1991 2007

1943-1945

NAZIST OCCUPATION

THIRD REICH

ITALY

CROATIA

SPRINGTIME OF THE PEOPLES
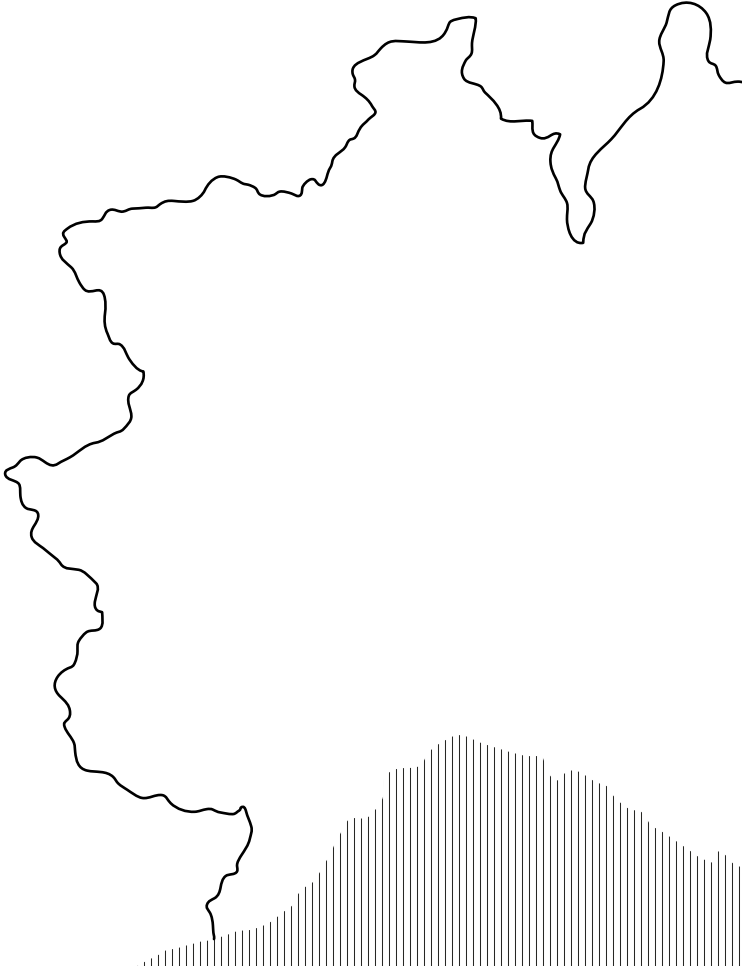
FIRST WORLD WAR

FORCED PROCESS OF 'ITALIANIZATION'

1848
1849

1915

1918
1919

1941 1943 1945 1947 1957 1991 2007

1945-1947

FREE TERRITORY OF TRIESTE

REPUBLIC OF AUSTRIA

FEDERAL SOCIAL REPUBLIC
OF YUGOSLAVIA

ZONE A

ZONE B

SPRINGTIME OF THE PEOPLES

FIRST WORLD WAR

FASCIST PROCESS OF 'ITALIANIZATION'

1848
1849

1915

1918
1919

1941 1943 1945 1947 1957 1991 2007

1947-1991
SOCIALIST FEDERAL REPUBLIC OF YUGOSLAVIA

REPUBLIC OF AUSTRIA

REPUBLIC OF ITALY

FEDERAL SOCIAL REPUBLIC
OF YUGOSLAVIA

SPRINGTIME OF THE PEOPLES

FIRST WORLD WAR

FORCED PROCESS OF 'ITALIANIZATION'

1848
1849

1915

1918
1919

1941 1943 1945 1947   1957   1991   2007
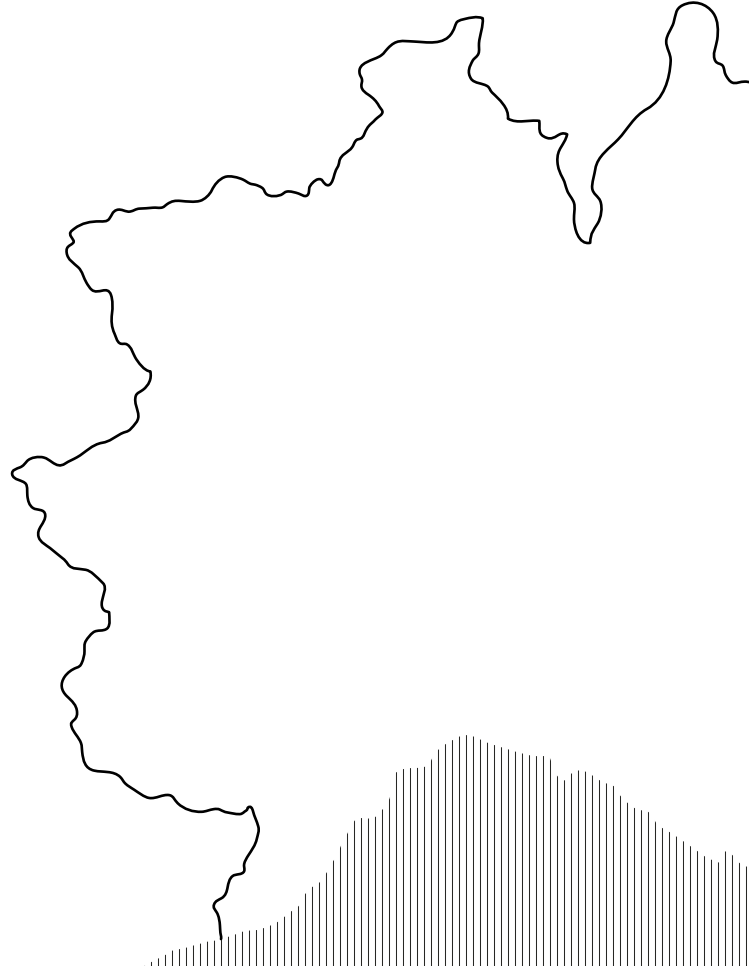
1991-2007

SLOVENIA AND CROATIS'S INDEPENDENCE

REPUBLIC OF AUSTRIA

REPUBLIC OF ITALY

REPUBLIC OF SLOVENIA

REPUBLIC OF CROATIA

SPRINGTIME OF THE PEOPLES

FIRST WORLD WAR

FASCIST PROCESS OF 'ITALIANIZATION'

1848
1849

1915

1918
1919

FASCIST CONCENTRATION CAMPS

ISTRIAN FOIBE
RISIERA DI SAN SABBA
JULIAN FOIBE

EXILE OF ITALIAN POPULATION

INDEPENDENCE OF SLOVENIA

1941 1943 1945 1947 1957 1991 2007
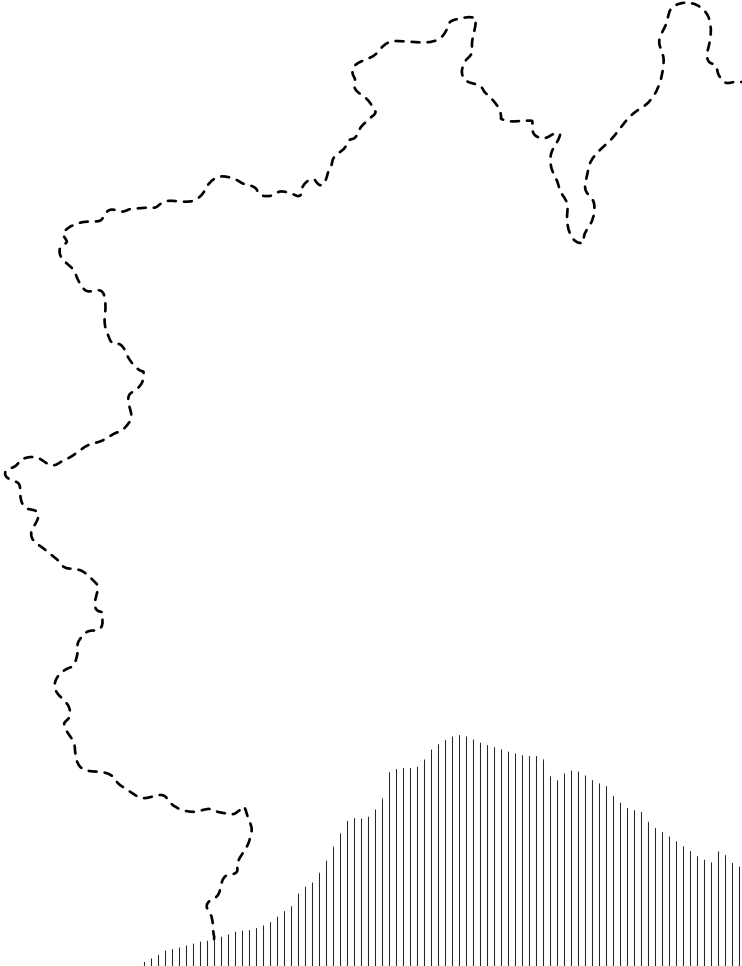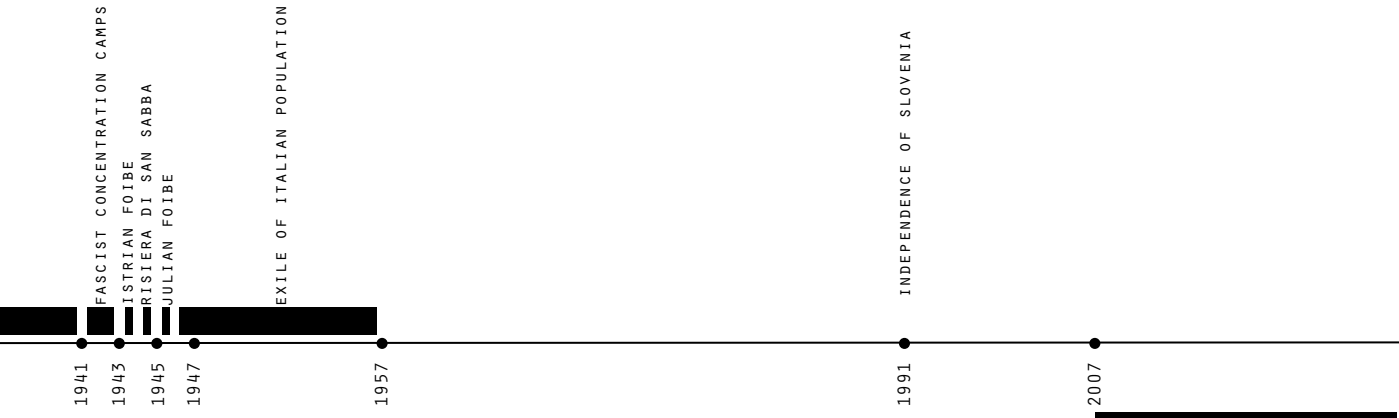
2007-...

TOWARDS A BORDERLESS
EUROPE

REPUBLIC OF AUSTRIA

REPUBLIC OF ITALY

REPUBLIC OF SLOVENIA

REPUBLIC OF
CROATIA

1848-1918
ethnic fights
for the myth of nation

The Northern and Western borders of Italy are clearly delimited by the Alps, while the Eastern border has always created geographical and historical problems. The Isonzo valley is geographically Italian but ethincally is Slovenian. The Istrian territory is situated in the Balcans but the population is composed by a mixture of culturally different peoples.

During the history all these populations have been dominated by the Holy Roman Empire and partially by the Byzantine Empire, which was later substituted by the Republic of San Marco; for this reason the Venetian population along the Dalmatian coast increased during time.
The Napoleonic wars ratified the end of the Republic of San Marco and, in 1797, the Treaty of Campo Formio designated the Veneto, Istria and Dalmatia to the Austrian Empire. Later, in 1809, the Treaty of Schönbrunn established the Illyrian Provinces governed by France. After the fall of Napoleon in 1815, the territory returned to the Austrian Empire without Veneto and Trieste, that remained authonomous.
The Risorgimento movements led to the birth of the Italian and Balkan National States.

Until that time the Venezia Giulia has been governed by non-ethnic States: the Republic of San Marco, the Austrian, Napoleonic and Ottoman Empires, did not impose any restriction on traditions, languages or cultures. Every group was free to follow its own costumes in exchange for tributes.

Nonetheless, during 19th century, the idea that the power of a State would have increased with linguistic, religious and cultural homogeneity, spread over Europe, following the examples of France and Great Britain.
At the beginning of the XXth century, this idea of State-Nation arrived to the Balkans too.

The Austrian Empire could not appeal the value of nationhood to reinforce the loyalty of citizens as there were at least two main different groups in the territory: Italians and Slavics.
The consequence was the formation of associations in the fields of culture, sport, education, entrepreneurship and credit, with the aim to create independent national states inside the State and to control the local institutions that had the role of decentralized power in the Asburgic government.

The formation of a national identity was possible with the use of memory and oblivion. Since the Nineteenth century the sense of national belonging depended on the idea of a common ancestry and history. The nation used historical narration for the promotion of certain interpretations of the past, to avoid the risk of undermining the sense of identity.
In the processes of nationalization of the border-societies the "invention of tradition"(Hobsbawm) was fundamental. It legitimized the supremacy of one ethnic group on another.
"Il ricorso al magazzino simbolico della tradizione giudaico cristiana permise a nazioni

concorrenti di presentarsi come comunità redentrici nei confronti di popolazioni presenti sullo stesso territorio." [1]

This certainty lead to a situation of hate between the different ethnic groups.
In border areas, such as the Venezia Giulia, the plurality of national subjects made more difficult the determination of a unique national identity, for this reason it was necessary to every group to link itself to the territory through the help of history.

"L'oblio e dirò persino l'errore storico costruiscono un fattore essenziale nella creazione di una nazione, ed è per questo motivo che il progresso degli studi storici rappresenta spesso un pericolo per le nazionalità. La ricerca storica, infatti, riporta alla uce i fatti di violenza che hanno accompagnato l'origine di tutte le formazioni politiche, anche di quelle le cui conseguenze sono state benefiche [...]. Ora l'essenza di una nazione sta nel fatto che tutti abbiano dimenticato molte altre cose." [2]

During the last decades of the Nineteenth century the contrasts between Italians and Slavics grew.

On the one hand the Italian liberal national class was preoccupied that the Slavics would have disfigured the image of Trieste, Gorizia and Istria.
On the other hand the Slavic population tried to establish a bar-

rier against the Italians to preserve their traditions and culture from the Italian influence.

1.U.Wehler, Nazionalismo, 2002, pp.62-72

2.E.Renan, Che cos'è una nazione, 1993, pp.6-7

1919-1941
Fascist domination

"Di fronte ad una razza inferiore e barbara come la slava non si deve seguire la politica che dà lo zuccherino, ma quella del bastone. I confini dell'Italia devono essere il Brennero, il Nevoso e le Dinariche: io credo che si possano sacrificare 500 000 slavi barbari a 50 000 italiani"[1]

The prideful end of the First World War and the London Pact lead Italy to the annexion of Trento and Trieste fulfilling the national unification.
Almost 500 000 Slavics were included in the new Italian Reign, 327 000 Slovenians and 152 000 Croatians. These presences were problematic because in some areas they were the majority of the population compared to the Italian one.

The outcome of the war fostered also the advent of the Fascism that in the Eastern border was particularly cruel.
The Fascist 'Squadrismo' in Venezia-Giulia exasperated nationalistic concepts, highlightenining the Italian nature of the territory with xenophobic behaviours to the Slavic population. They considered them as barbars and enemies of the new nation.

The first dramatic and symbolic act made by fascists was the set on fire of the Narodni Dom of Trieste, the most important building for the Slovenian cultural associations. With the achievement of the nationalistic principle, the aim was to negate the nationality of the non-Italian people

up to the extreme consequences. In Istria, in Dalmatia and in the Slovenian territories annexed to Italy, being different meant to be excluded by all the public activities.

In addition to the elimination of all their rights, the Slavics were prohibited to use their own language.
Priests, teachers, majors were the ones that were oppressed the most.
The other purpose was to reduce and to limit the Slavic middle class' power and to gradually substitute it with new Italian families. This reshaping was radical.
All the surnames, the Slavic names of the streets were translated in Italian insomuch as there were no more signs that proved the presence of Slavics even in the cemeteries.

The Slavic schools were closed. In 1913 in Venezia-Giulia there were 321 Slovenian elementary schools and 167 Croatian. Out of 66 952 students, 46 671 were Slovenian and 20 281 were Croatian. The amount of teachers was 1350. At the end of the war with the italian administration the Slavics saw the worsening of their job condition.
The military authorities closed 149 Slovenian and Croatian schools and for the rest they introduced the Italian language. As not all the teachers knew Italian, many of them were forced to emigrate to Jugoslavia (Benedetic).

In 1926, with the Codice Penale Rocco and the Tribunale Speciale,

1. BENITO MUSSOLINI

the Fascist violence grew. When
someone was 'diffidato' his or her
freedom was limited. From 'diffi-
dato' the second step was 'sospet-
tato' and then 'pericoloso per la
sicurezza dello Stato'.
With the 'diffida' the person
could not exit the house after the
sunset or change residence, every
day him or her had to go to the po-
lice, there was the prohibition to
go to public spaces and to have re-
lationships with other suspected
people. The 'ammonito', in these
conditions, was becoming a mar-
ginalised without friends and wi-
thout a job.
The last step was the 'confino di
polizia' meaning the detention,
deportation, years of inpri-
sonment (Benedetic).

The annihilation was efficent in
the cities, less in the countrysi-
de where there was the majority of
Slavics and it was impossible to
remove all of them from the public
roles.

The life in these communities was
so strenuous that 100 000 people
preferred to leave their homes and
emigrated to America or to Jugo-
slavia.
On the eve of the Second World
War the amount of Slavics was of
400000 units. It proved the failu-
re of the Fascist strategy of 'ita-
lianization'.

1941-1943
Nazi-Fascist domination
the activation of concentration camps

In April 1941 the Jugoslavian Sta-te was invaded by the Italian and German troops.
The region of Ljubljana, from the Sava river to the giulian border, was annexed to Italy, while the rest of the Venezia-Giulia was split to Germany and Hungary.
Mussolini was not satisfied, he sad he received the "metà più po-vera. I germanici ci hanno comu-nicato un confine: noi non pote-vamo che prenderne atto".

The Italian-German invasion cau-sed diffused insurrections in Ju-goslavia, massacres and interech-nical revenges.
The Partisan movement was born in Jugoslavia during the Fascist domination and with the Second World War it expanded and rein-forced up to the Italian border of the 1924. In the Italian working class of the region the communist movement operating underground, the solidarity of the oppressed populations and the Partisan or-ganization gave form to the "Soc-corso Rosso" in the factories, a network of collaboration, collec-tion of food and medicines for the Partisans that were acting in the "fronts of liberation".

Between 1942 and 1943 the anti-Fascism was strongly persecuted. Thousands of Slovenians and Cro-atians from Jugoslavia and Vene-zia-Giulia, men and women of eve-ry age, only for the reason to be homely to Partisans, or just su-spected of being anti-Fascists, were deported to concentration camps and prisons. These struc-tures were located in northern Italy, southern Italy and Jugo-slavia and caused the death of 11000 people because of diseases, starvation, and dramatic living conditions.
Among all the concentration cam-ps, the one located in Arbe, now Croatia, was the worst in terms of mortality. The percentage of deaths is higher than the Nazist concentration camp based in Da-chau.

The nazi-fascist repression was very harsh and even the Royal army executed bloody murder crimes. At the end of the war the Jugoslavian authorities accused the Italian invasors of the death of 300 000 civils.

In the province of Ljubljana, officially belonging to Italy, between the 1941 and 1943, 12000 civils had been killed and 35000 had been deported out of 330000 to-tal inhabitants.
The situation got worse in 1942 when the Italian-German axes be-gan to lose position in the war.

Given that the Partisan movement was growing rapidly, the Fascist authorities decided to internali-se the suspected people in concen-tration camps situated both on the mainland and on the islands of Ve-nezia-Giulia and Southern Italy. These camps had to be located far from the main cities and military areas.

The first group of internalised people came from the province of Ljubljana. Initially they were segregated in the camps of Ciginj and Dolenja, later they were tran-sferred to Gonars.

The second group of people was constituted by 1300 officials and petty officers of the Jugoslavian army who were conducted to the camp of Gonars.

At a later stage the homely people of Partisan subjects were internalised as well, this time not in the camp of Gonars but in the one located in Arbe.

The fourth group of deported people came from the border areas. Mussolini was disappointed for the behaviour of the local population against the Italians so he ordered to capture 30 000 people, to confiscate their property and goods and to donate them to the Italian families.
All these people were sent to the already full camps of Gonars, Arbe, Monigo,...

The camp of Gonars.
This camp is situated in the province of Udine, very close to the Eastern border and it was the first to be established.
It was constituted of two different blocks distant 1 km surrounded by barbed wire. The camp A was square shaped, the camp B was bigger, with 2 towers six metres high for the monitoring of the area.The convicts lived in long and narrow wooden barracks with a capacity of 80~130 people.

The camp of Arbe.
In 1942 it was decided to establish the camp in Arbe after the saturation of the camps in Lovran, Bakar and Porto Re.
It hosted 20 000 convicts and it reached the highest rate of mor-tality. It is estimated that 5 000 people found the death there.
The camp was located on a clayish ground that was muddy and murshy when it rained, and dry like a desert during the periods of drought. The people were living in tents that only in 1943 were substituted by wooden barracks.

The camp of Visco.
It was established in 1943 and it was the last concentration camp to be built for the population coming from the province of Ljubljana and Rijeka. The estimated maximum number of people that lived there is 10 000 units.

ÖSTERREICH

ITALIA

• DOLENJA
• CIGINJ

• PODGORA
LJUBLJANA •

POGGIO TERZARMATA •
GONARS •
• KOSTANJEVICA

• VISCO

MONIGO •
FOSSALON

• CHIESANOVA

• RIJEKA
• BAKAR
LOKAN •
• KRALIEVICA

RAB •

SLOVENIJA

ITALIAN BORDER 1941-1943

HRVATSKA

Main Concentration Camps:

|14| in ITALY

- 4 Friuli venezia giulia
- 3 umbria
- 2 veneto
- 1 toscana
- 1 liguria
- 1 sardegna

|13| in CROATIA

- 5 istria
- 7 zara
- 1 zagabria

|3| in SLOVENIA

- 2 tolmin
- 1 ljubljana

1943
Istrian foibe

1.Roberto Spazzali, "Le foibe:una trage- dia istriana", 2001, p.84

2.Raoul Pupo, "Vio- lenza politica tra guerra e dopoguerra: il caso delle foibe giuliane 1943-1945" in "foibe, il peso del passato", 1997, p.43-44

The news of the Fascism downfall in the July of 1943 spread all over the Venezia-Giulia causing different reactions. Furthermore, on the 8th of September, when the armistice was signed, the German troops moved quickly to the Venezia-Giulia disarming the Italian army.

The athmosphere in Istria was similar to the rest of the Italian cities. The population was exhausted by years of war and was hoping that after the falling of the Fascism the situation would have improved. Among the people there was the desire for a pacific interethnic coexistence but the situation after the war was not so positive from this point of view.

The armistice propelled the Italian soldiers to go back home leaving their weapons to the local population. The ample military structure present in Istria disappeared in few days, leaving the region without any form fo civil authority, while the main cities of Itria, Trieste and Gorizia provinces were invaded and administrated by the Nazist power.
In many Istrian villages, where the Germans were not arrived yet, there were popular upheavals. The anti-fascists present in the territory established new provisional governments involving non-Fascist personalities.

The reactions to the falling of Fascism were different depending on the location. The coastal villages were Italian for the majority of the population, while in the inner Istria, the population was mostly Slavic.
In this chaotic athmosphere, soon the Jugoslavian partisans arrived and occupied the villages spurring the locals to the insurrection and taking possesion of the weapons left by the Italians. Many locals joined the cause of the Partisans, that was "l'annessione dell'Istria alla Croazia, non tanto nel segno dell'internazionalismo, ma in quello della soddisfazione di precisi disegni espansionistici, coltivati dalla fine della prima guerra mondiale" [1]

The Italian population was preoccupied by this new popular power, the Popular Committees of Liberation (CPL), because they were more militar than political and showed a clear incapacity in dealing with the public good. They were suspicious to the Italian people who, during the Fascist period, had public tasks and refused to involve them to the public administration.
Soon, the incapacity of the new administration lead the region to the social, economical, civil chaos. The CPLs did armed robberies and acts of violence in the name of the revolution against the 'enemies of the community'. There was an athmosphere "di selvaggia rivolta contadina, con i suoi improvvisi furori e la commistione di odi politici e personali, di rancori etnici, familiari e di interesse."[2]

The explosion of popular anger in 1943 had characteristics not only political but even national. For this reason the violences were di-

rected not only to the Fascists but also to everyone who in some way represented the Italian State.
The CPLs persecuted Fascist authorities, Carabinieri, forest rangers, office managers, teachers, professors, lawyers, merchants, ...

The central power of the Partisans was established in Pisino, in the middle of the Istria peninsula. It decided the abolition of all the Fascist laws, the expulsion of the Italians who arrived in the region after the 1918, the re-translation of names of streets, surnames and names in Slavic, the re-opening of the local school with the use of the local language.

In all the Istrian villages the CPL arrested suspected people without telling their relatives where they were sending them. Often the people were incriminated after the accuse of acquaintances for personal reasons rather than political ones.
"Gli arrestati, le mani legate con filo di ferro, caricati su camion, venivano condotti a Pisino, centro dei partigiani. Nelle prigioni il trattamento era disumano, gli arrestati non avevano neanche la possibilità di stare seduti talemente erano pigiati. Come vitto avevano una volta al giorno un poco di brodaglia, per i bisogni corporali un recipiente in un angolo il cui fetore era insopportabile La notte veniva attesa con terrore. Ogni notte i partigiani si presentavano alle carceri con elenchi di nomi. I chiamati,

legate le mani con filo d ferro, venivano caricati su camion per ignota destinazione. Ai rimasti si diceva che venivano inviati in campi di concentramento in Jugoslavia."[3]

The reality was that they had been sent to die.
The modalities of killing and the physical elimination of the bodies were different depending on the location. In the majority of the cases they were executed by shoot and then hidden in caves, in the sea or in the foibe.

When the German troops began to invade the rest of the region, the partisans had to decide rapidly what to do with the arrested. The choice was to kill everyone, even who was not judged yet. The use of foibe seamt to be the more immediate solution to hide the bodies because it avoided the burial process. This method was largerly used till the arrival of Nazists.

The convicteds were transported with buses or trucks to the foibe, in the countryside far from the villages. Who did not die with the shooting, died for the falling in the foibe.

A foiba is a natural cavity under the ground. The opening is not wider than 3 meters and from outside it appears to be just a hole but its profondity can reach 60 meters at least. Its sides are irregular and it is very difficult to climb-up. For this reason, who did not die in the falling was not able to escape.

3.DEPOSITION OF L.ERMAGORA IN "TRATTAMENTO DEGLI ITALIANI DA PARTE JUGOSLAVA DOPO L'8 SETTEMBRE 1943, P.31

ITALIA

SLOVENIJA

● RASPOR

BUZET ●

● ROČ

● SEMIĆ

VIŽINADA ●

● LUPOGLAV

● IADRUHI

ICICI ●

● KASTELIR

● PAZIN

● LINDAR

TINJAN ●

● GRAČIŠĆE

● SV LOVREC

● ORIĆ

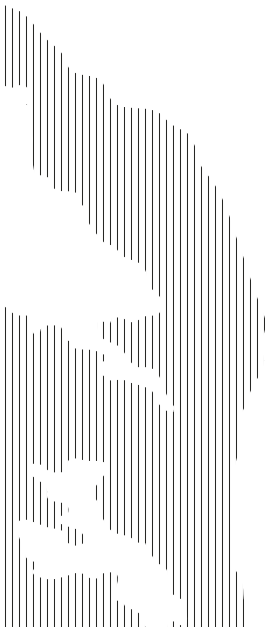ŽMINJ ●

● PUCIĆI

VINEŽ ●

BARBAN ●

HRELIJCI ●

● KRNICA

HRVATSKA

1943-1945
Nazist occupation

When the Germans invaded the Balkans they decided to restore Fascism in a republican mode and annexed the Friuli and Venezia-Giulia to the Reich.

The Italians living there became a minority and all the civil and military authorities were Austrian. In the meantime, the partisan activity on the Slovenian Carso was growing and improving in organization. The Nazists reacted with a strong repression that often seamt to be a ethnic persecution, especially for the fact that Hitler decided to turn the Risiera di San Sabba into a extermination camp.

The camp was born both for the harvesting and sorting of the Jews that had to be killed somewhere else and for the killing in place of the oppositors, partisans and anti-Fascist politicians.

The Risiera was constituted by 17 small micro-cells that hosted 4-6 prisoners before the execution and the cremation. One of the cells was used for the tortures. Nobody from outside was supposed to know what was happening inside.

The techniques used to kill were the gas or iron mauls, then the death bodies were sent to burn in the crematorium, the remains dispersed in the sea. For this reason the number of deaths is unknown. It is estimated that the number of victims could go from 2000 to 5000 units.

Outside the extermination camp the struggle between Nazism and Partisans was cruel.

Given that the only military action was not sufficent for the repression the Partisan action in the social and national system, the Nazists actualized the politik of terror.

The Germans used to carry out offensive strategies such as massacres in the villages, sets on fire of houses, mass deportations, rapes, killings of hostages (women, kids and oldies). The tactic of the Partisans' extermination was not just a military necessity but also a ideological one.

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1945
Julian foibe

After the Italian and German defeat at the end of the Second World War the problem was to define the nationhood of the border territories and the nature of the institutions (Liberal, Fascist, Communist) in the central-eastern Europe. What happened to the venezia-Giulia was the annexion to the Jugoslavia and the instauration of the Socialist regime headed by Tito.

The Regime among all worked on the liberation of the occupants, the defeat of the collaborators of the Partisan movement, the reconstruction of the Country. With regard to the national minorities there were two options.

First the expulsion, that were mostly opted for Germans but not for Italians. In Venezia-Giulia many Italians joined the cause of the Partisans and together struggled against the Nazism so the Italian population was not seen, officially, a enemy to eliminate at the moment of the Liberation (Orlic).
The problem arose at the end of the war when the great part of the Italian population was contrary to the instauration of the new Socialist Regime.

The second possibility was that the Italian population could have stayed, but only if it agreed loyalty to the new Regime. Tito said in Venezia-Giulia it had to be "introdotto lo stesso principio di parità nazionale tra croati, sloveni e italiani [...] naturalmente col presupposto che essi [gi italiani] siano onesti e fedeli cittadini della

nostra comunità socialista, la nuova Jugoslavia [...] nella quale non ci possono essere cittadini di prima e seconda classe, ma tutti devono essere equiparati nei diritti".

In reality since the beginning there were problems between Italians and the popular power. The new Regime tried to involve Italians in the government but at the end it was not so. In the official documents it is not written about a will of elimination of the Italians but just of the "enemies of the community" (that is to say everyone who do not agree with the Regime).

At the end of the war, as long as the Jugoslavian army installed in the cities of Trieste and Gorizia, the capture of all the opporitors began based on lists. In the cities there was the curfew during the night when the guards were used to arrest people. A journalist of the Manchester Guardian, Sylvia Sprigge, described the events of that period: "Ho visto molti gruppi di Italiani, civili, uomini e donne di tutte le età, avviarsi alla stazione di polizia sotto la scorta di alcuni partigiani. Molti non hanno mai fatto ritorno. [...] Davanti al municipio ho visto un gruppo di 150 Italiani, in abiti civili, con in mano delle piccole borse contenenti i loro effetti personali, guardati a vista da partigiani. Ho chiesto chi erano: Carabinieri fascisti, mi hanno risposto. Ho chiesto anche che cosa sarebbe successo di loro e mi hanno risposto che sarebbero

stati trattati come prigionie-
ri di guerra (erano alcuni di
quei Carabinieri di cui non si
sono più avute notizie, fra gli
oltre tremila nomi di Italiani
e Sloveni scomparsi dalla sola
città di Trieste e denunciati al
G.M.A. alla data in cui scrivia-
mo, settembre 1945" [2]

The people arrested were not only
who collaborated with Fascistm and
Nazism, but also a lot of anti-fa-
scists, partisans, with "Italian
feelings". "Molto spesso, sia
gli arresti che le eliminazioni
non avvennero tanto sulla base
delle responsabilità personali
quanto dell'appartenenza, mi-
rando, più che a punire colpe-
voli, a mettere in condizioni
di non nuocere intere categorie
di persone considerate perico-
lose."[3]

Part of the people arrested were
deported in the concentration
camps in Jugoslavia (Prestrane,
Maribor, Borovnica), other were
sent to the prisons in Lubiana,
Kocevje, Zagabria and St. Vid,
the rest were eliminated during
May and June 1945 and hidden in the
foibe.

*2.*Sylvia Sprig-
ge "Trieste diary.
Maggio giugno 1945",
1989, p.29

*3.*Raoul Pupo, Roberto
Spezzali, "La foiba
di Basovizza. Mo-
numento nazionale",
2001, p.2

ITALIA

SLOVENIJA

HRVATSKA

GRGAR

TRNOVO

ZAVNI

CERNIZZA

RUPINPICCOLO

MONRUPINO

CIBIC

SESANA

OPICINA

TREBICIANO

GROPADA

PADRICIANO

LOKEV

BASOVIZZA

S.LORENZO

ODOLINA

OBROVO

GOLAZZO
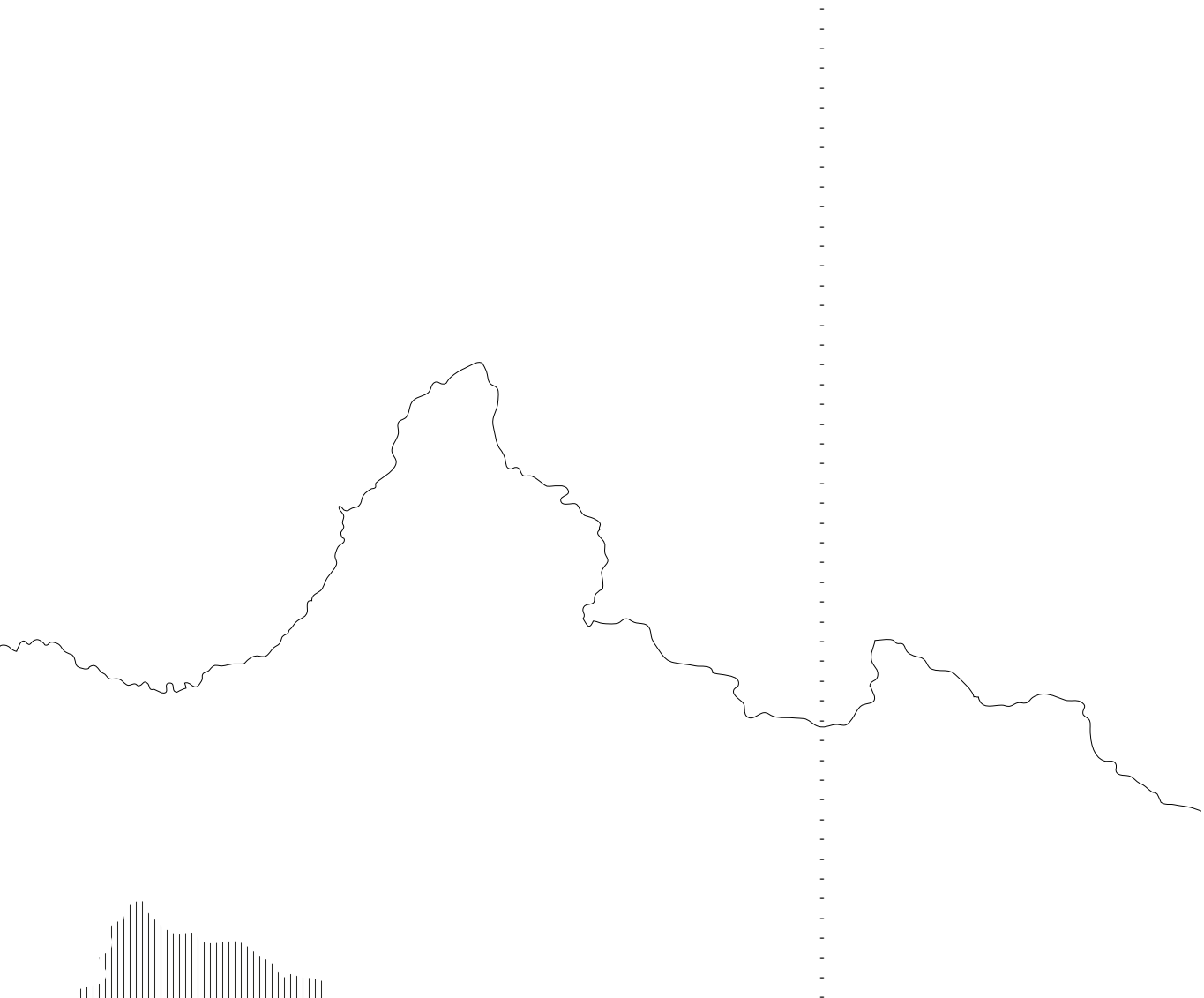
Map of foibe, 1945
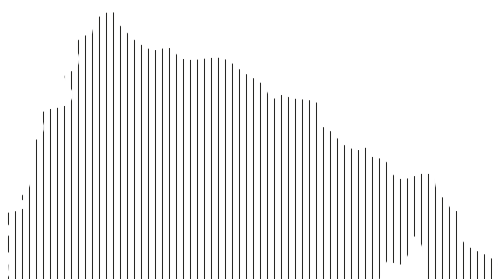
1947-1957
Italian exodus

The exodus from the Venezia-Giulia of the Italians started in 1947, when the Peace Treaty assigned to Jugoslavia great part of the region, undeceiving the expectations of the Italians.

On the first day of May 1945 the Jugoslavian troops entered Trieste, on the 12th the American president Truman intimated them to leave the city.
The allieds, after a period of occupation of the territory of Trieste, drew up a pact which divided the Venezia-Giulia in two parts: zone A, comprising Gorizia, Trieste and Pola and controlled by the English-Americans; and the zone B, comprising Istria and Rijeka, under the Jugoslavian control. It was even created the Free Territory of Trieste.
This pact did not solve the problem of the huge Italian presence in the now Slavic region and viceversa.

In Jugoslavia the Socialist Regime was installed and the Italian population did not accept it.
It followed a mass migration.
200 000 applications for migration to Italy were presented to the Jugoslavian offices, almost one half of the Venezia-Giulia population. They were not only Italian, also Slavics against the new Regime.
On the other hand, a lot of Italian workers from Monfalcone and Trieste moved to Jugoslavia precisely because of the new ideology, going to live in Rijeka.

The Jugoslavian authorities worried for the depopulation tried in every way to impede the departures but it did not work and in few years the amount of Italians reduced drastically.

The elements that lead the people leave the region were the cruelty of the new Regime, the prevalence of the Slavic ethic group, the mistrust for the future.

The last migration wave concerned the inhabitants of zone B of the Free Territory that was cancelled after the Pact of 1954 with which the city of Trieste was annexed to Italy and the Istria was annexed to Jugoslavia.
In the '50s the migration ended.

The number of migrants is 201 000. Almost the 90% of Italians left the Venezia-Giulia.
When arrived to Italy they stayed for a long period in refugee camps, often in bad conditions because of the poverty. Sometimes they were subjected by the intolerance of the locals, considered Slavics, or considered as competitors for the finding of job and place to live.

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Isonzo/Soča. the heritage

determination of the area of pertinance

After having identified and localized all the difficult heritage (concentration camps and foibe) lied around the Venezia Giulia, the next step is to find a rule or element that connects all or some of them.

Looking at the territory, what stands out is the presence of the Isonzo river (Soča in Slovenian) that courses from the Slovenian Alps to the Adriatic Sea, crossing the border and flowing through villages and cities that in the past had double names, in Italian and in Slovenian, underlining the mixed nature of the land.

"The river Isonzo/Soca is a 138km long river that flows through Western Slovenia (96 km) and Northeastern Italy (43 km).
An Alpine river in character, its source lies in the Trenta Valley in the Julian Alps in Northwestern Slovenia, at an elevation of 876 meters. The river runs past the towns of Bovec, Kobarid, Tolmin, Kanal of Soci, Nova Gorica (where it is crossed by the Solkan bridge), and Gorizia, entering the Adriatic Sea close to Monfalcone.

Due to its emerald-green water, the river is marketed as "The Emerald Beauty". It is said to be one of the rare rivers in the world that retain such a colour throughout their length.
The Soca valley was the stage of major military operations including the twelve battles of the Isonzo on the Italian front in World War I between May 1915 and November 1917, in which over 300.000 Austro-Hungarian and Italian soldiers lost their lives."[1]

The course of the river can be seen as a connecting element not only of the difficult heritage sites already individuated, but also of the other historical and touristic sites present in the territory. All together they might become a cultural itinerary to learn the history and to explore a 'trans-border' land.

In the next pages maps and a sequence of diagrams illustrate the territory and the heritage sites (the diagrams have the aim to individuate the sites to be developed).
Furthermore a description of every site, with maps and pictures, is produced for a in-depth learning of the area.

1. HTTP:/EN.WIKIPEDIA. ORG/WIKI/SOCA
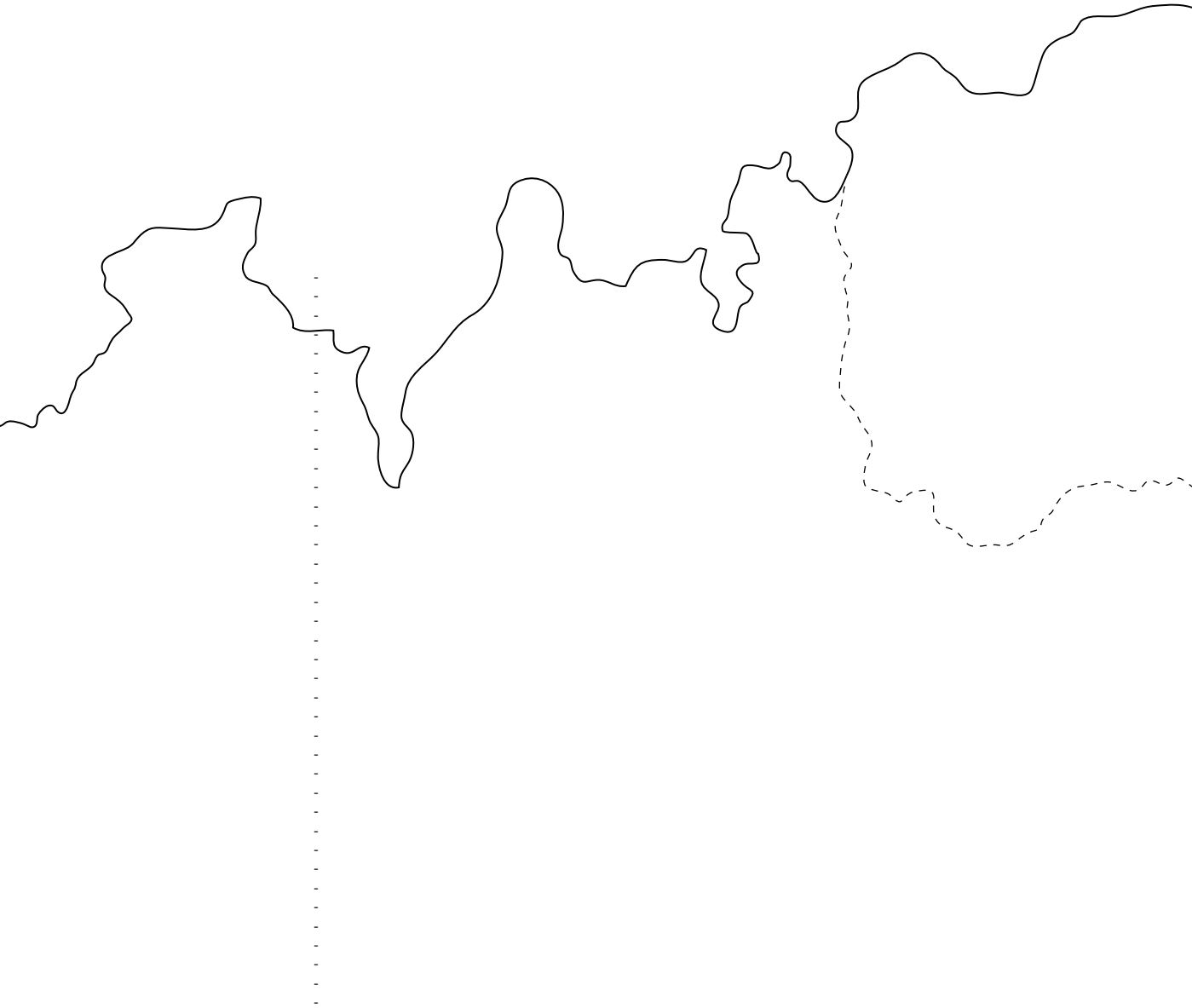
D ETERMINATION OF THE
AREA OF PERTINANCE

*(THE AREA THAT MORE OFTEN
CHANGED DOMINATION)*

THE MAP SHOWS THE SUPE-
RIMPOSITION OF THE BORDER
CONFIGURATIONS FROM 1866
TILL NOW

1943-1945

1941-1943

1848-1918

1945-1947

1947-TODAY

1919-1941

Concentration camps and
foibe included in the
area of pertinance

● FOIBE
○ CONCENTRATION CAMPS

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THE AREA OF PERTINANCE

CIGINJ

SOCA

TRNOVO

ISONZO

POGGIO TERZARMATA

FOSSALON
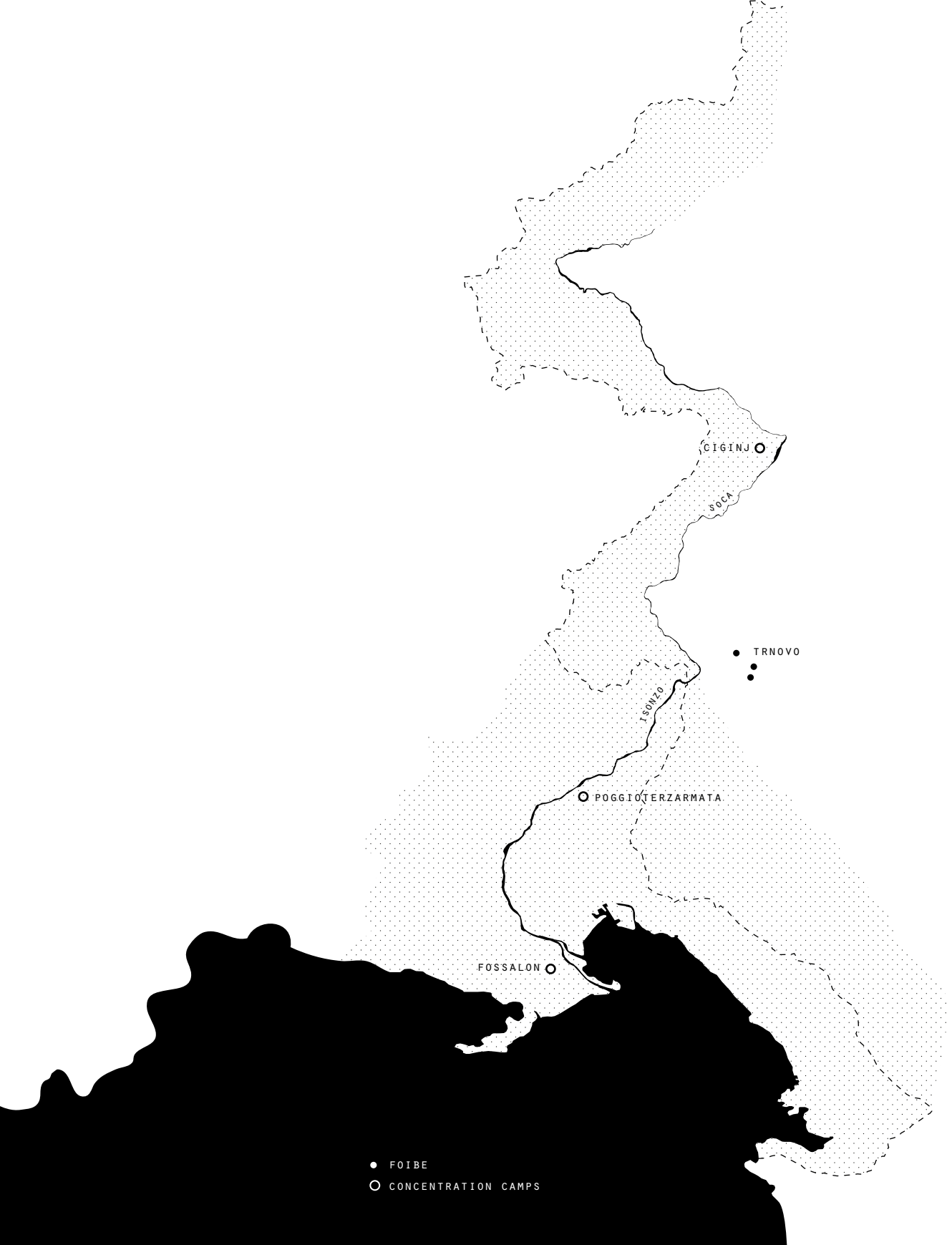
FOIBE
CONCENTRATION CAMPS
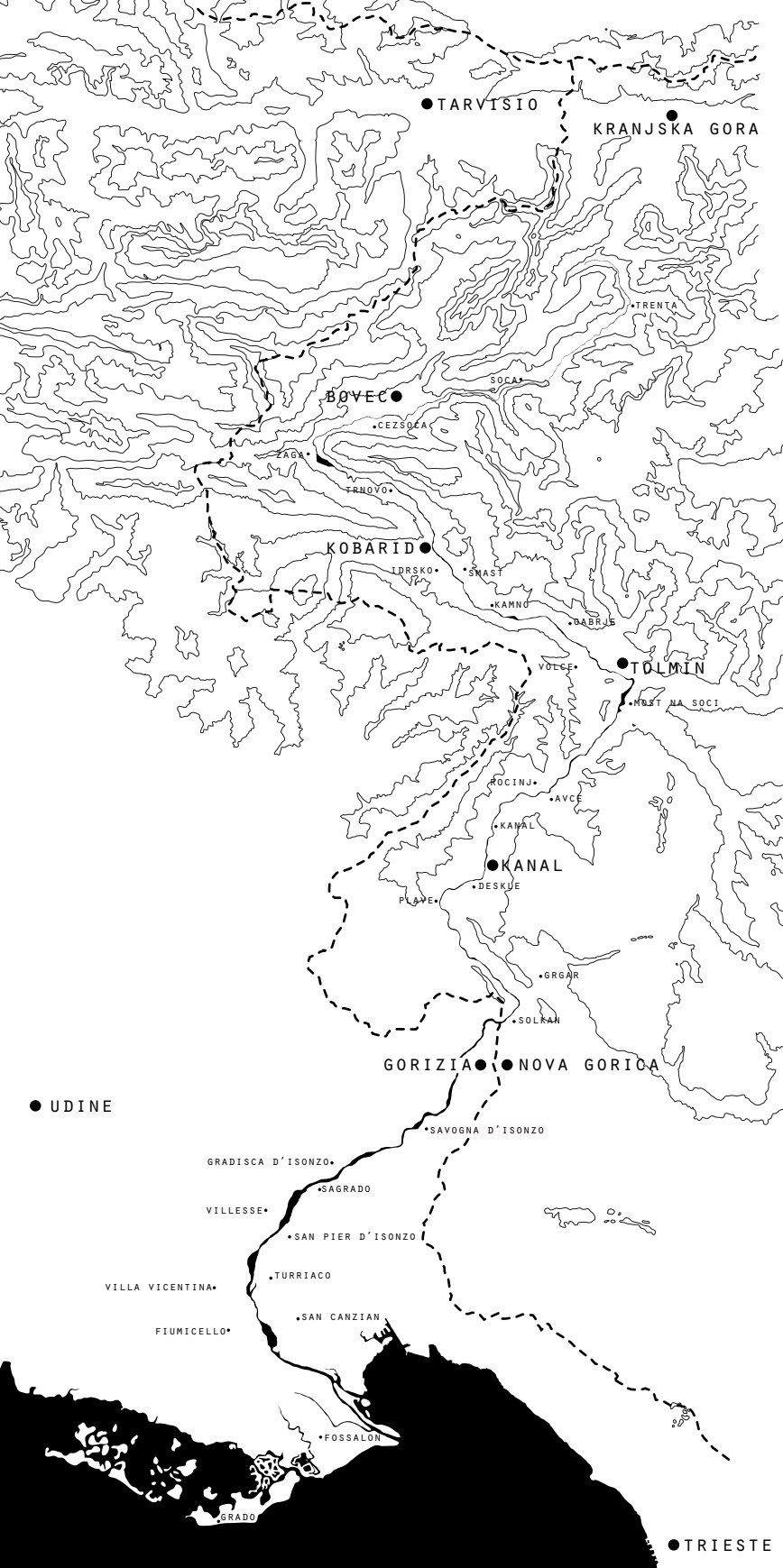
TARVISIO

KRANJSKA GORA

TRENTA

SOCA

BOVEC

CEZSOCA

ZAGA

TRNOVO

KOBARID

IDRSKO SMAST

KAMNO

GABRJE

VOLCE

TOLMIN

MOST NA SOCI

ROCINJ

AVCE

KANAL

KANAL

DESKLE

PLAVE

GRGAR

SOLKAN

GORIZIA NOVA GORICA

UDINE

SAVOGNA D'ISONZO

GRADISCA D'ISONZO

SAGRADO

VILLESSE

SAN PIER D'ISONZO

VILLA VICENTINA

TURRIACO

FIUMICELLO

SAN CANZIAN

FOSSALON

GRADO

TRIESTE

•   VILLAGES

●   MAIN CITIES

TARVISIO

KRANJSKA GORA

BOVEC

KOBARID

TOLMIN

KANAL

GORIZIA NOVA GORICA

UDINE

TRIESTE

MAIN STREETS

RAILWAY (WITH STATIONS)

HIGHWAY

MT.ROMBON

BOVEC

KOBARID

CIGINJ'S
CONCENTRATION CAMP

MT.KOLOVRAT'S
PLAIN-AIR MUSEUM

MT.SABOTINO'S
PARK OF PEACE

TRNOVSKI GODZ

FOIBE

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014+

FOSSALON'S
CONCENTRATION CAMP

BONIFICA DELLA VITTORIA
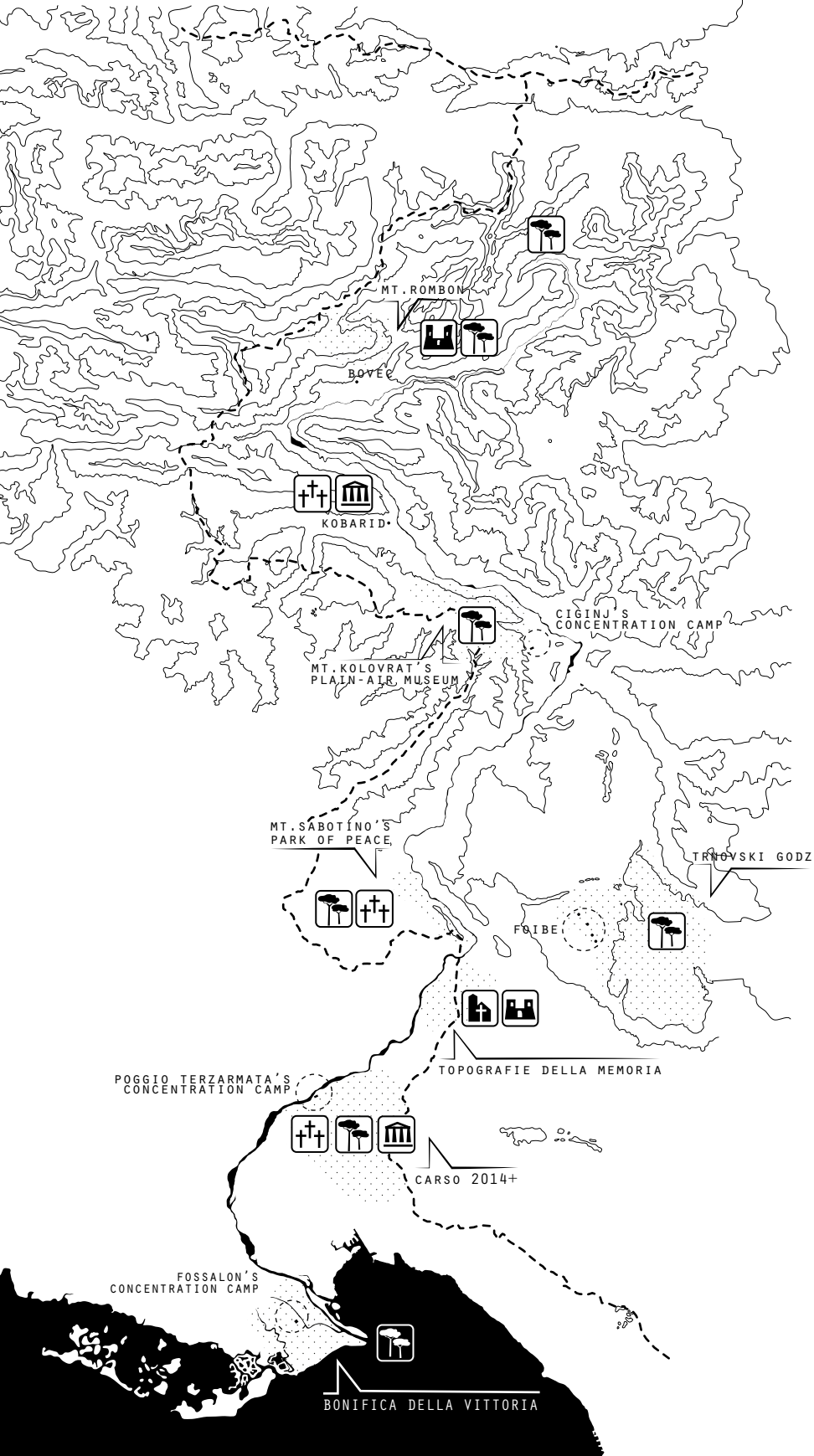
MONASTERY

WAR CEMETERY

FORTRESS/CASTLE

PARK

MUSEUM

shared heritage along the river

Different kind of heritage is present along the Isonzo river, mostly related to the recent history of the territory: the war, the Fascist domination with its concentration camps, the foibe.

In the northern part of the river, open-air museums in Mt Rombon, Mt Kolovrat and Mt Sabotin show the trenches and the fields of battle of WW1, while, nearby the city of Tolmin there can be seen the traces of the almost forgotten concentration camp of Ciginj, that worked only for few weeks in 1941.

In the proximity of the border, in Trnovo, there is a foiba, a commemorated site were, in 1945, many oppositors of the Jugoslavian regime were killed.

Soon after having past the border there is the city of Gorizia, that in 1947 was divided in two halfs, one in Italy and the other in Slovenia. The "Museo del Novecento-Topografie della Memoria" is a "trans-border" museum that spans from Gorizia to Nova Gorica telling the stories of the most important sites of the two cities, with the aim of remembering the life before the border.

Going ahead along the river we encounter the park of Carso 2014, that was a important field of battle during the WW1, and the ex concentration camps of Poggio Terzarmata and Fossalon.
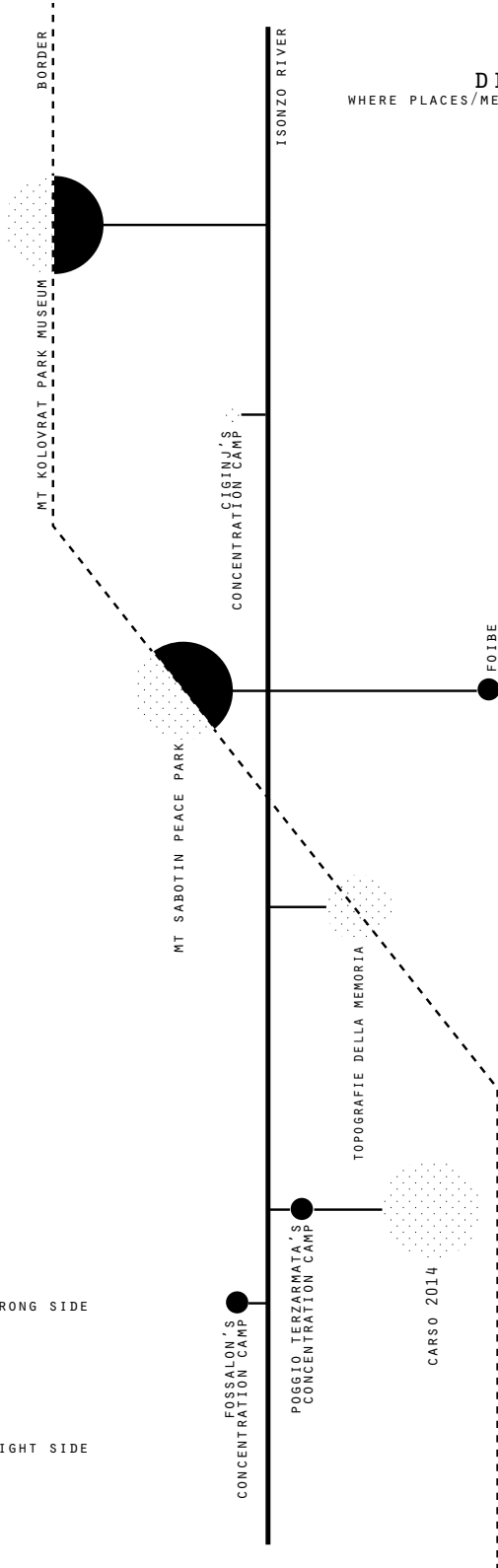
TYPOLOGY OF PLACES

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

CIGINJ'S
CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014

FOSSALON'S
CONCENTRATION CAMP

PARK

BUILDING/SITE

NATIONALITY OF PLACES

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

CIGINJ'S
CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014

FOSSALON'S
CONCENTRATION CAMP

ITALIAN

SLOVENIAN

DISLOCATED MEMORIES
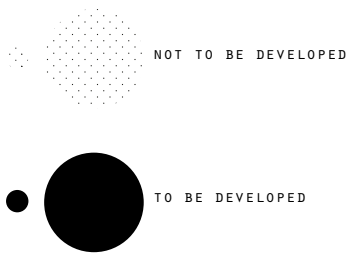WHERE PLACES/MEMORIES/PEOPLES DO NOT COINCIDE

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

CIGINJ'S CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S CONCENTRATION CAMP

CARSO 2014

FOSSALON'S CONCENTRATION CAMP

IN THE WRONG SIDE

IN THE RIGHT SIDE
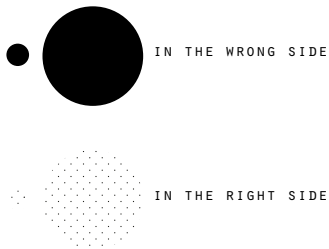
DEGREE OF MEMORY RECALL
AND PLACES' CONDITION

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

CIGINJ'S
CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

FOSSALON'S
CONCENTRATION CAMP

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014

REMEMBERED AND SOLVED

REMEMBERED BUT NEGLECTED

FORGOTTEN
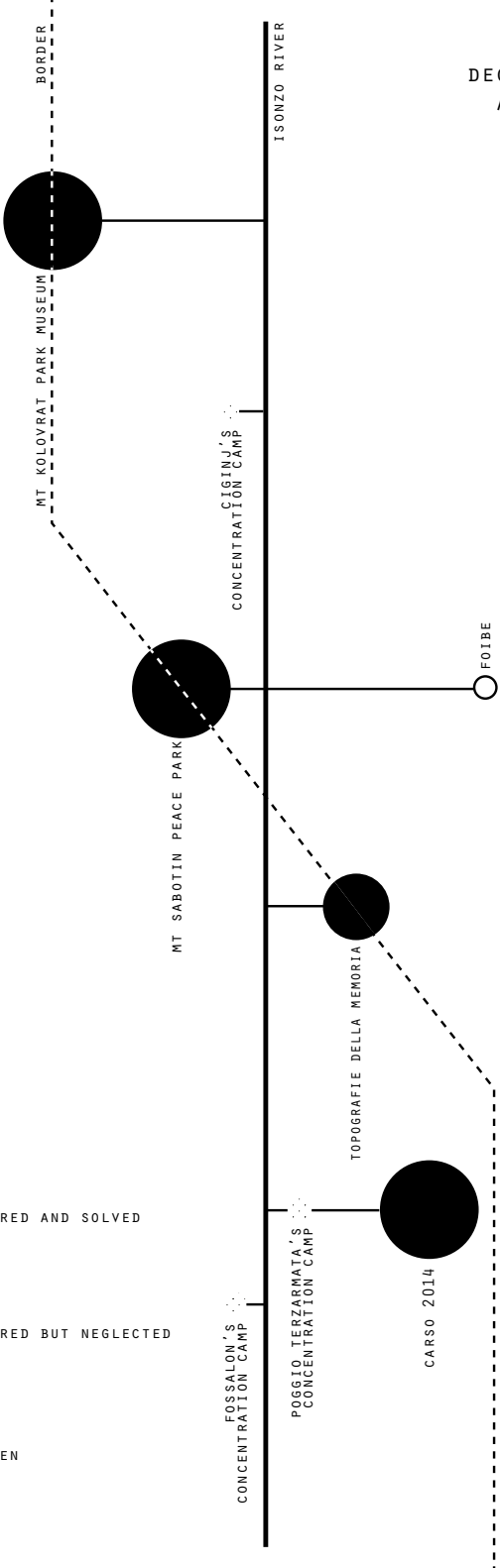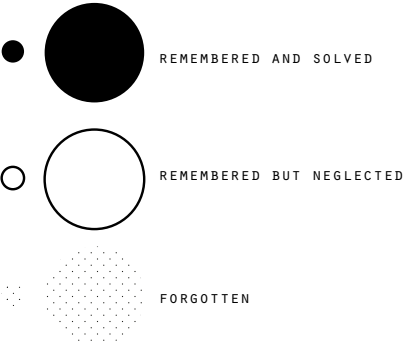
HISTORICAL BELONGING OF PLACES

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

CIGINJ'S
CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014

FOSSALON'S
CONCENTRATION CAMP

FIRST WORLD WAR HERITAGE
(1915-1918)

FASCIST HERITAGE
(1941-1942)

POST-FASCIST HERITAGE
(1943-1945)
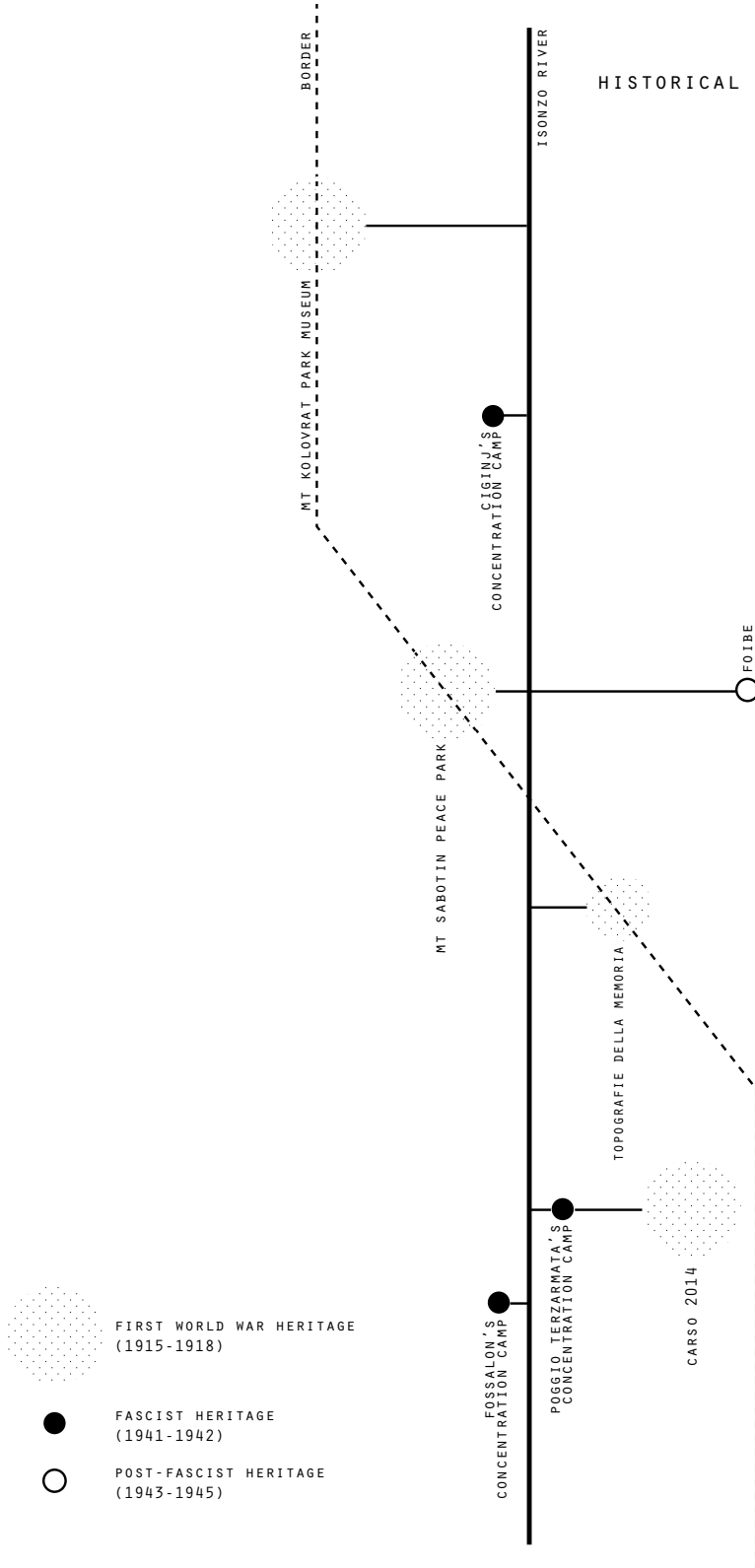
PLACES THAT NEED TO BE DEVELOPED

BORDER

ISONZO RIVER

MT KOLOVRAT PARK MUSEUM

ČIGINJ'S
CONCENTRATION CAMP

FOIBE

MT SABOTIN PEACE PARK

TOPOGRAFIE DELLA MEMORIA

POGGIO TERZARMATA'S
CONCENTRATION CAMP

CARSO 2014

FOSSALON'S
CONCENTRATION CAMP

NOT TO BE DEVELOPED

TO BE DEVELOPED
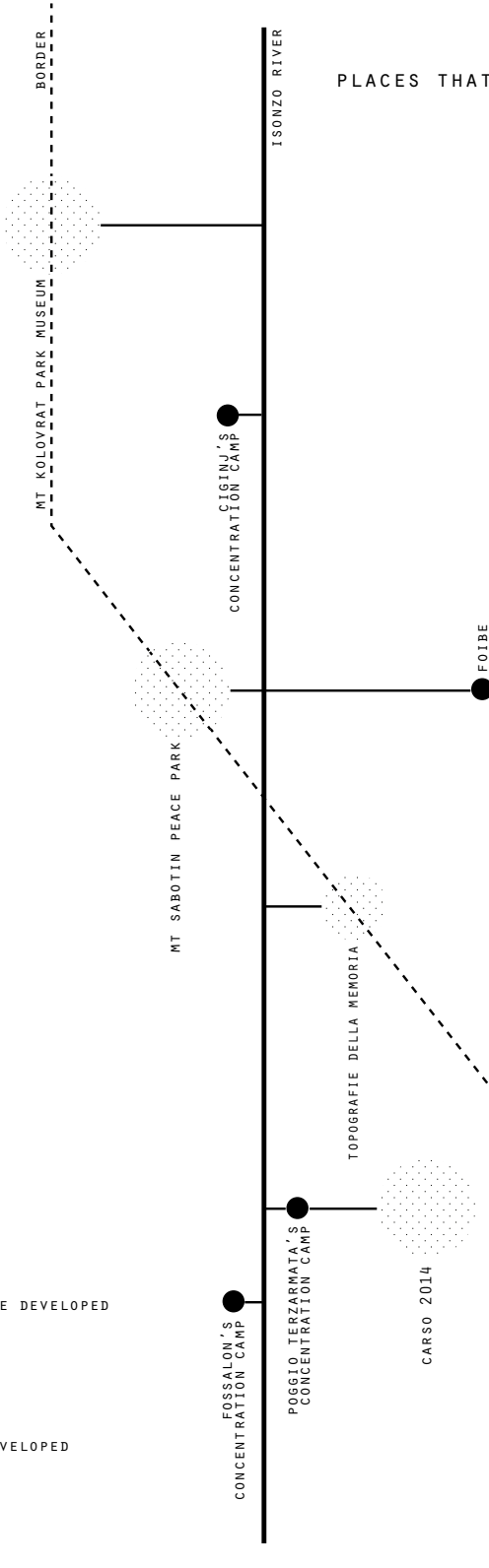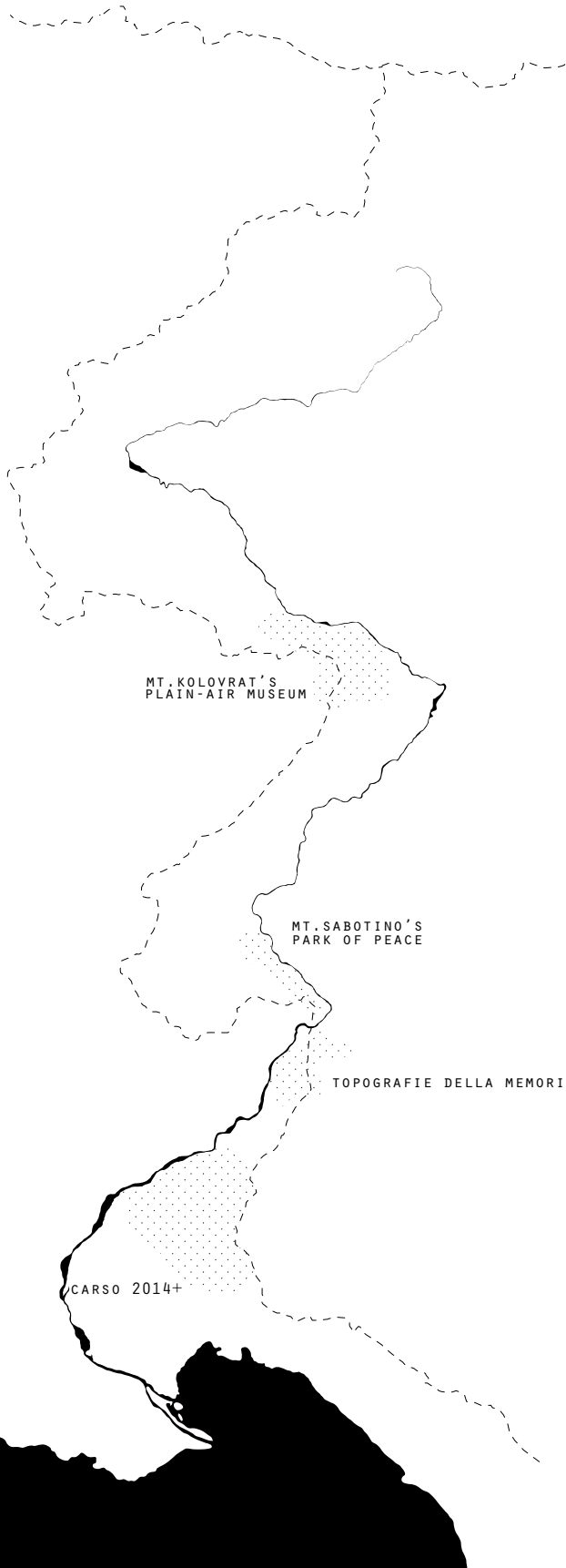
MT.KOLOVRAT'S
PLAIN-AIR MUSEUM

MT.SABOTINO'S
PARK OF PEACE

TOPOGRAFIE DELLA MEMORIA

CARSO 2014+

First World War heritage

"The Battles of the Isonzo were a series of 12 battles between the Austro-Hungarian and Italian armies in World War I mostly on the territory of present-day Slovenia, and the remainder in Italy along the Isonzo river on the eastern sector of the Italian Front between June 1915 and November 1917.

In April 1915, in the secret Treaty of London, Italy was promised by the Allies the territory of Hasburg empire which were mainly inhabited by ethnic Slovenes. The Italian army wanted to penetrate in central Carniola, present-day Slovenia. (...) The area between the northern part of the Adriatic Sea and the sources of the river Isonzo thus became the scene of twelve battles.
The river at the time ran entirely inside Austria-Hungary in parallel to the border with Italy, from the Vršic and Presil Pass in the Julian Alps to the Adriatic Sea, widening dramatically just few kilometers north of Gorizia.
By the autumn of 1915 the land had changed hands several times. Italian troops did not reache the port of Trieste until after the Armistice."[1]

In the Julian Alps and the Carso mountains, trenches and remains of the war are still present; to give the possibility to visit them and learn their history, open-air museums have been created in the Mt Kolovrat, Mt Sabotino and the Carso around Redipuglia.
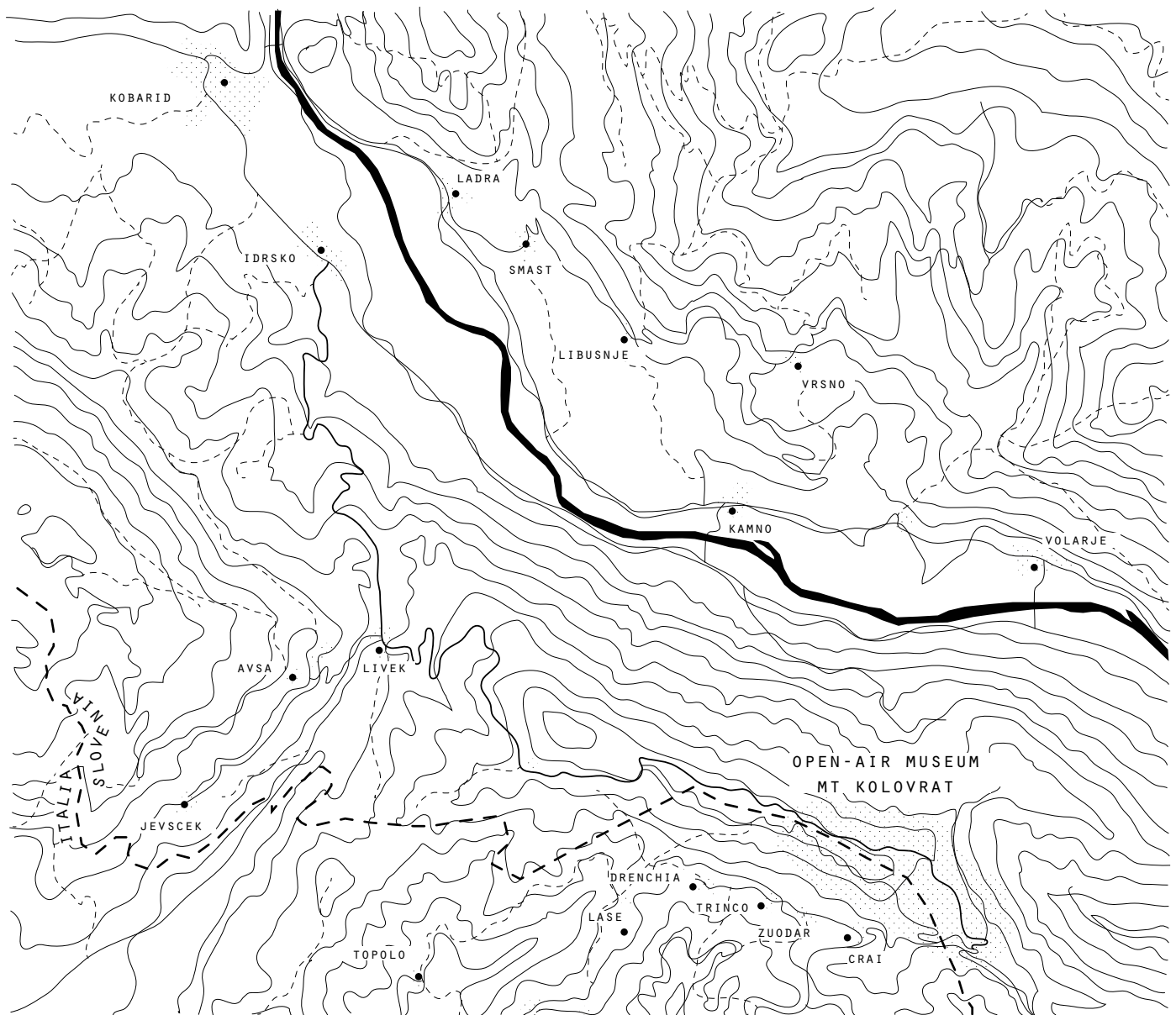
1. http:/en.wikipedia. org/wiki/Battles_of_ the_Isonzo

MT.KOLOVRAT'S
PLAIN-AIR MUSEUM

KM 45

Mt Kolovrat

SITE TYPOLOGY.................... First World War plain-air museum

HISTORICAL PERIOD............... 1914-1918

CONTEXT........................ Mt Kolovrat (Julian Alps)

CONDITION...................... already developed

KOBARID

LADRA

IDRSKO

SMAST

LIBUSNJE

VRSNO

KAMNO

VOLARJE

AVSA

LIVEK

ITALIA

SLOVENIA

JEVSCEK

OPEN-AIR MUSEUM
MT KOLOVRAT

DRENCHIA

LASE

TRINCO

ZUODAR

CRAI

TOPOLO

The Kolovrat ridge is constituted by a series of picks along an area 4 kilometres long, from Mt Cucco to Mt Poclabuz, and it divides the Natisone valley (situated in Italy) to the Isonzo valley (Slovenia). The average height is 1100 meters, the maximum one is 1243 meters (reached by Mt Cucco).
The Solarie pass is situated in the southern extremity of Mt Kolovrat and it is the crossing place connecting Italy with Slovenia.

During the First World War the "2ª Armata" of the Italian army built on Mt Kolovrat a complex and articulated defensive system as the ridge was the last line of defense to impede the penetration of the enemies in the Friulan valley.

Unfortunately the ridge was the place where the famous "Battaglia di Caporetto" (Kobarid's battle) happened, which caused the immediate retirement of the Italian troops up to the Piave river.

On the 24th of October 1918, Mt Kolovrat ridge was heavily invested by a bombing of Shrapnel and grenade with asphyxiating gas causing a remarkable number of deaths, both among soldiers and civils.

At the end of the bombing the Austrian troops invaded the ridge with a blitz, conquered the picks of Mt Kolovrat and continued their advance to Mt Matajur and the Friulan Valley.

The outdoor museum is located on the Kolovrat ridge with exceptionally favourable position for good panoramic views.

The museum exhibit the original trenches (that have been restored), galleries carved out of the rocks, communication trenches and ruins of military concrete fortifications.

"The Soca meanders below in the valley and sense up to this place the tune of the rolling gravel and gushing rapids. Cool voices which are continuously drowned in the noise of the war. In front of me there are Mount Mengore and a white little town, Tolmin, (...) and on the left there is a steep and rocky mountain, Mount Vobil and another one higher covered with holes made by shells and with broken tree trunks, Mt Mrzli"[1]
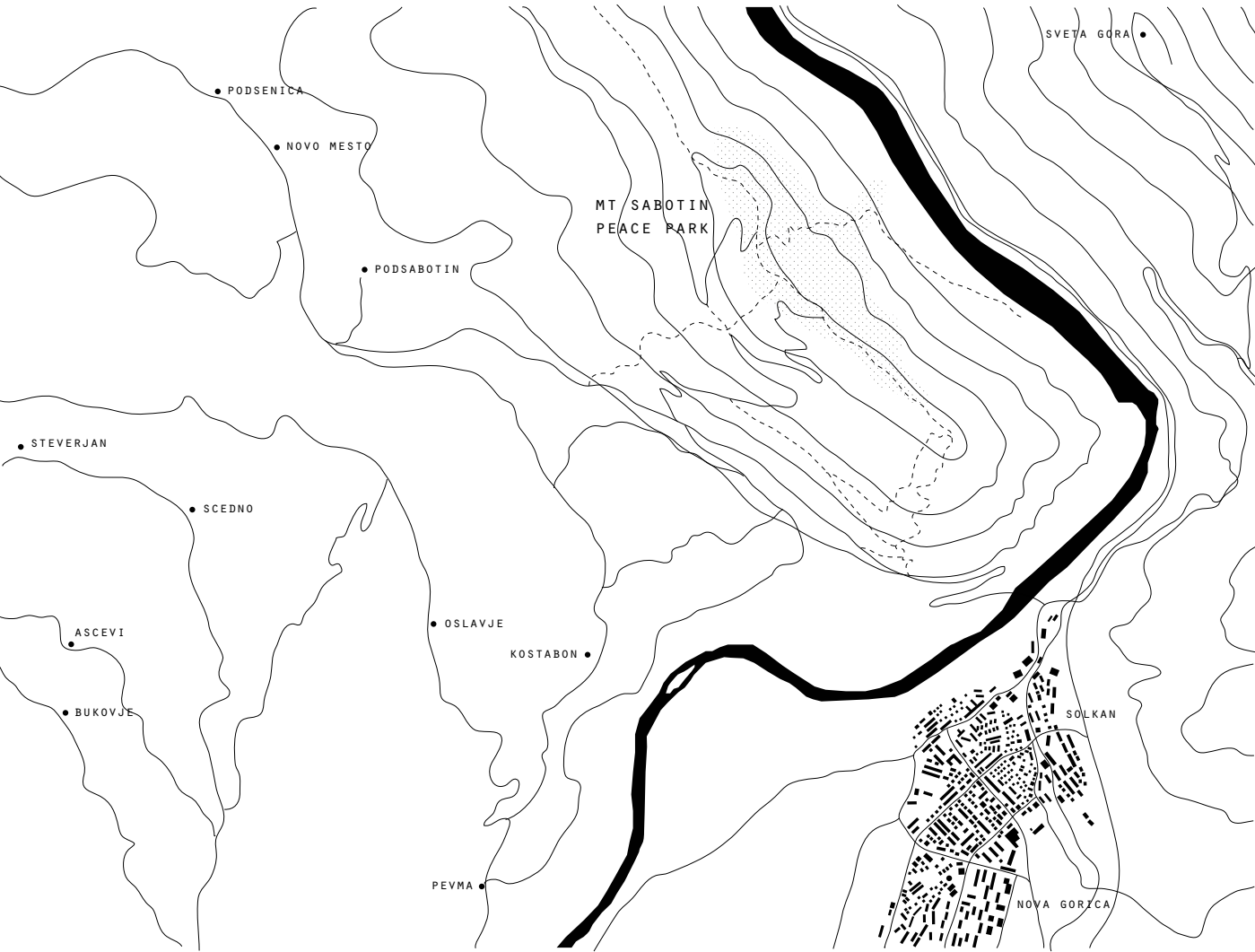
1. Paolo Caccia Dominioni, "Diario di guerra, 1915-1917"

MT.SABOTINO'S
PARK OF PEACE

KM 85

Mt Sabotin

SITE TYPOLOGY................... First World War Peace Museum

HISTORICAL PERIOD.............. 1914–1918

CONTEXT....................... Mt Sabotin (Julian Alps)

CONDITION..................... already developed

SVETA GORA

PODSENICA

NOVO MESTO

MT SABOTIN
PEACE PARK

PODSABOTIN

STEVERJAN

SCEDNO

OSLAVJE

KOSTABON

SOLKAN

ASCEVI

BUKOVJE

PEVMA

NOVA GORICA

"Due to its position Mt Sabotin is a splendid vantage point for the wider area of the Goriska region and offers a view over the hills of Sveta Gora and Skabrijel, the Vipava valley, the Friuli lowlands, the Goriska Brda area and the Julian Alps. Because of its turbulent history and natural peculiarities it is an important tourist destination worth visiting. It is accessible to trekkers and bikers in wintertime too, when other mountains elsewhere in Slovenia are covered with snow.

During the First World War, Mt Sabotin was, due its strategic position above the river Soca, an important Austro-Hungarian bridgehead and a crucial point of defense of the Austro-Hungarian army on the right bank of the river. Here, the Austro-Hungarian soldiers dug out and built caves, shelters, a whole system of fighting positions, observation posts and they resisted the attacks of Italian infantry until August 1916. Mt Sabotin was included in six Isonzo Battles, but in the last one the Italian army conquered this key position and thus the fall of Gorizia was made possible.

The area of Mt Sabotin is still nowadays crisscrossed with systems of trenches and caves which were built by the two adversary armies to fortify their positions during the Isonzo Front, 1915-1917. Of special interest are the systems of caves running along the ridge which were transformed into gun positions after the 6th Isonzo Battle, when Mt Sabotin was conquered by the Italian Army.

Mt Sabotin is also interesting from the viewpoint of natural sciences. Its particular importance lies in its highly diverse vegetation since it is the meeting point of three big European floristic areas - the Dinaric, the sub-Mediterranean and the sub-Alpine. Thus it is exactly on Mt Sabotin where some species reache the extreme limits of their spread areas. Here is also an important habitat and migration corridor of some rare bird species. (...)

The Park of Peace on Mt Sabotin offers relaxation in nature, and with its trenches and caves from the First World War with which it is crisscrossed it also stimulates reflections about the absurdity of war and violence. Therefore its mission is to become a harbinger of peace and harmony among nations.

In the vicinity of the former Yugoslav guardhouse on Mt Sabotin the caves are cleansed and accessible to visitors. In the guardhouse, there is an info point where further information on the features and history of Mt Sabotin is avaiable, and there is also a museum collection dedicated to the First World War and the Isonzo Front and the Slovenian War for Independence."[1]

1. HTTP://ISSUU.COM/ POTMIRU/DOCS/SABOTIN_ ZEMLJEVID

TOPOGRAFIE DELLA MEMORIA
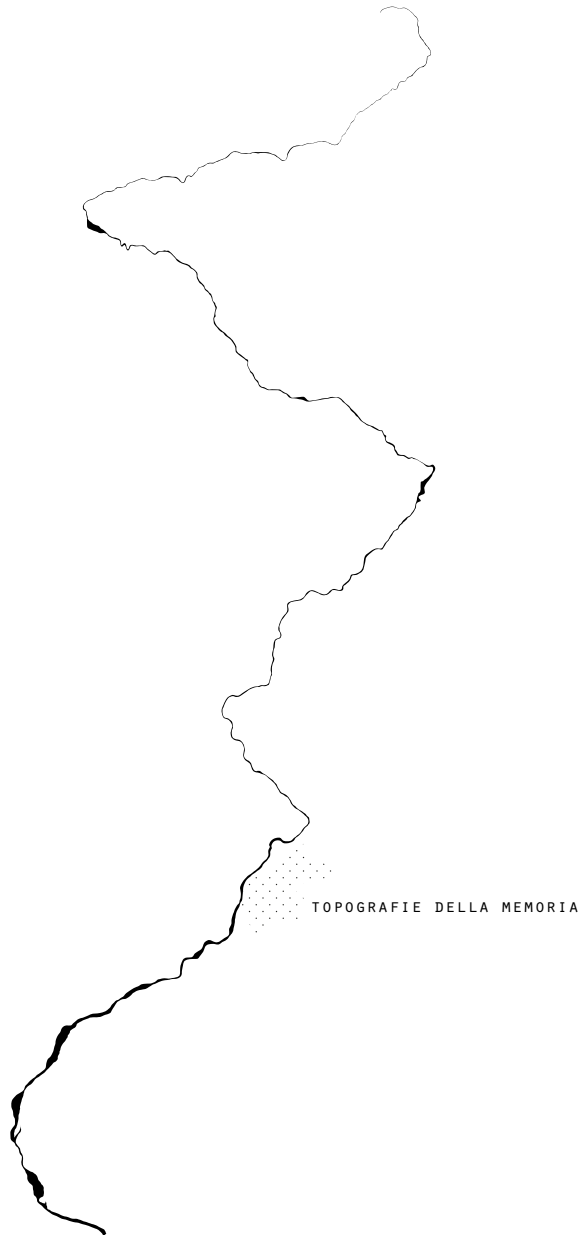
KM 90

Topografie della Memoria
Museo diffuso del Novecento

SITE TYPOLOGY.................... plain-air museum

HISTORICAL PERIOD............... 1914~1954

CONTEXT........................ Gorizia and Nova Gorica

CONDITION...................... already developed

BEVKOV TRG

PIAZZALE DELLA TRANSALPINA   TRG EVROPE

ITALIA
SLOVENIA

VALICO DEL RAFUT   KOSTANKEVIŠKA CESTA

PIAZZA DELLA VITTORIA

TRGOVSKI DOM

VIA ROMA

MEJNI PREHOD ROZNA DOLINA

PARCO DELLA RIMEMBRANZA

"Topografie della memoria-Museo diffuso del Novecento" is the first example of an international open-air museum that connects, with an interactive itinerary, significant places of the cities of Gorizia (Italy) and Nova Gorica (Slovenia).

The former element of this initiative is the collection of oral testimonies, stories of the inhabitants who experienced the life in the border before the XXth century. There have been selected several stories that have been reactivated in the real places where they happened, for both the private and public memory.

The result is a new historical and emotional "map" of the territory: a topography of the memory of the border area. The visitors can go through a itinerary of 10 locations (6 situated in Gorizia and 4 situated in Nova Gorica) where irony totems hav been placed to communicate different information.

Inside the itinerary every step becomes a place to discover and to examine in depth. The totems offers, at first, a caption in three languages (Italian, Slovenian and English) that tells the story of the place.

Through any type of disposal connected to internet (tablet, smatphone, pc) it is possible to caputure a QR code that permits to immediatly access multimedia and audio-visual files: interviews, family footages, photo-graphs, being able to look at the life of the inhabitants. It is also possible to observe places how they were in the past while listening to the testimonies.
(...)

The story "embodied" in the voice and in the bodies of the witnesses ensures a capacity of emotional involvement important for the transmission of historical knowledge. The stories told dialogue with the official story that, in some cases, leaves an indelible mark in the territory and in others is not conserved within the spaces but only in the memories of people and communities. The project intends to promote the recovery of the local memory and enhancement of the historical specificity of the places in the city that are often forgotten or hidden."[1]
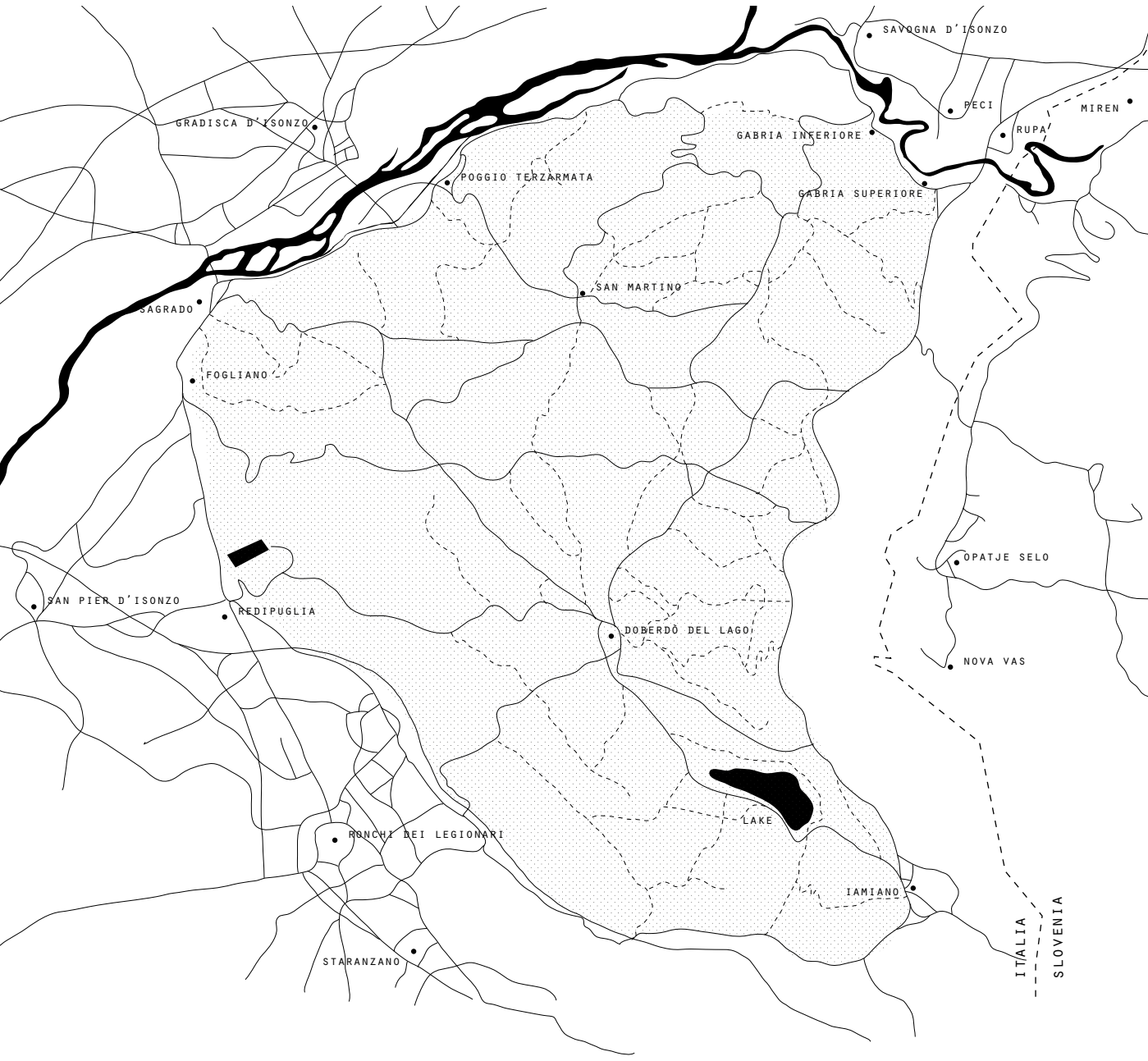
1. HTTP://WWW.QUARANTASETTEZEROQUATTRO.IT/2013/02/TOPOGRAFIA-DELLA-MEMORIA/
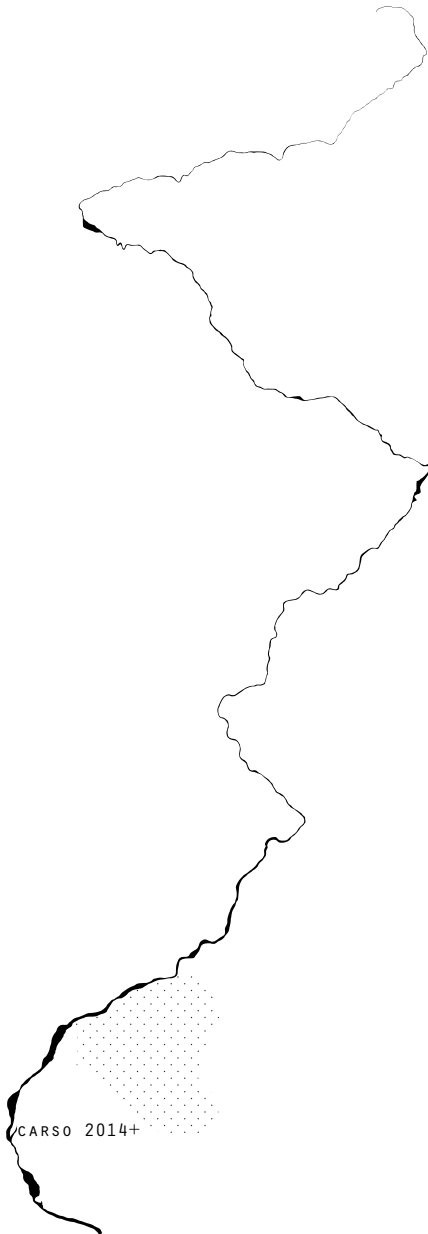
CARSO 2014+

KM 105

Carso 2014

SITE TYPOLOGY...................   First World War plain-air museum

HISTORICAL PERIOD...............   1914-1918

CONTEXT.........................   Gorizian Carso

CONDITION.......................   already developed

"Carso is not only a nice and pleasant place where people can walk during springtime, it is also a place marked by one of the greatest catastrophes of the European history, a place which cannot avoid testifying the events which populated it. Carso is still a place crowded with trences, monuments, and cemeteries. (...)
The year 2014 will be the 100th anniversary of the beginning of World War I. The passing of time has dimmed the emotions felt for the 600 000 people killed during that war, thus making it possible to imagine a figure for this territory which is less univocally based upon the war events. (...)

Carso is a place to be explored and studied, it is a place for meditation and remembrance, a landscape which has to be crossed slowly, while paying attention to it. This intrinsic slowness of the landscape should not be replaced in order to produce an instantly consumable place; on the contrary, the slowness should be used to build complex and multi-faced paths. The multiplicity of stories, natural phenomena and people, which are currently acting in Carso, should appear in the landscape. The project should find the appropriate tools to transform natural phenomena and stories into figures (...). With respect to this, the project is mainly a system project, a way of establishing connections, linking points and making places accessible and recongnizable.

The project should enable the Carso inhabitants to modify its figure, adapting it to its contemporary reality and it should allow its visitors to freely and responsibly move into it. Indeed, because of its complexity, the Carso cannot envisage a simple and univocal touristic fruition; instead it should plan a project for a culturally conscious tourism, involving its visitors in a wide and multifaceted story. (...)

Our project imagines a simple and intuitive way to allow this multitude of persons to contribute to a collective transformation of the territory. The different associations preserve their own identities and at the same time they produce a common figure.(...) New paths create a system together with the existing ones and guarantees access to and easy communication among different places; a system of big flags signals these points and makes them visible at the scale of the territory."[1]

1."Re-Enacting the Past" Michela Bassanelli,Gennaro Postiglione (pp.412-425)
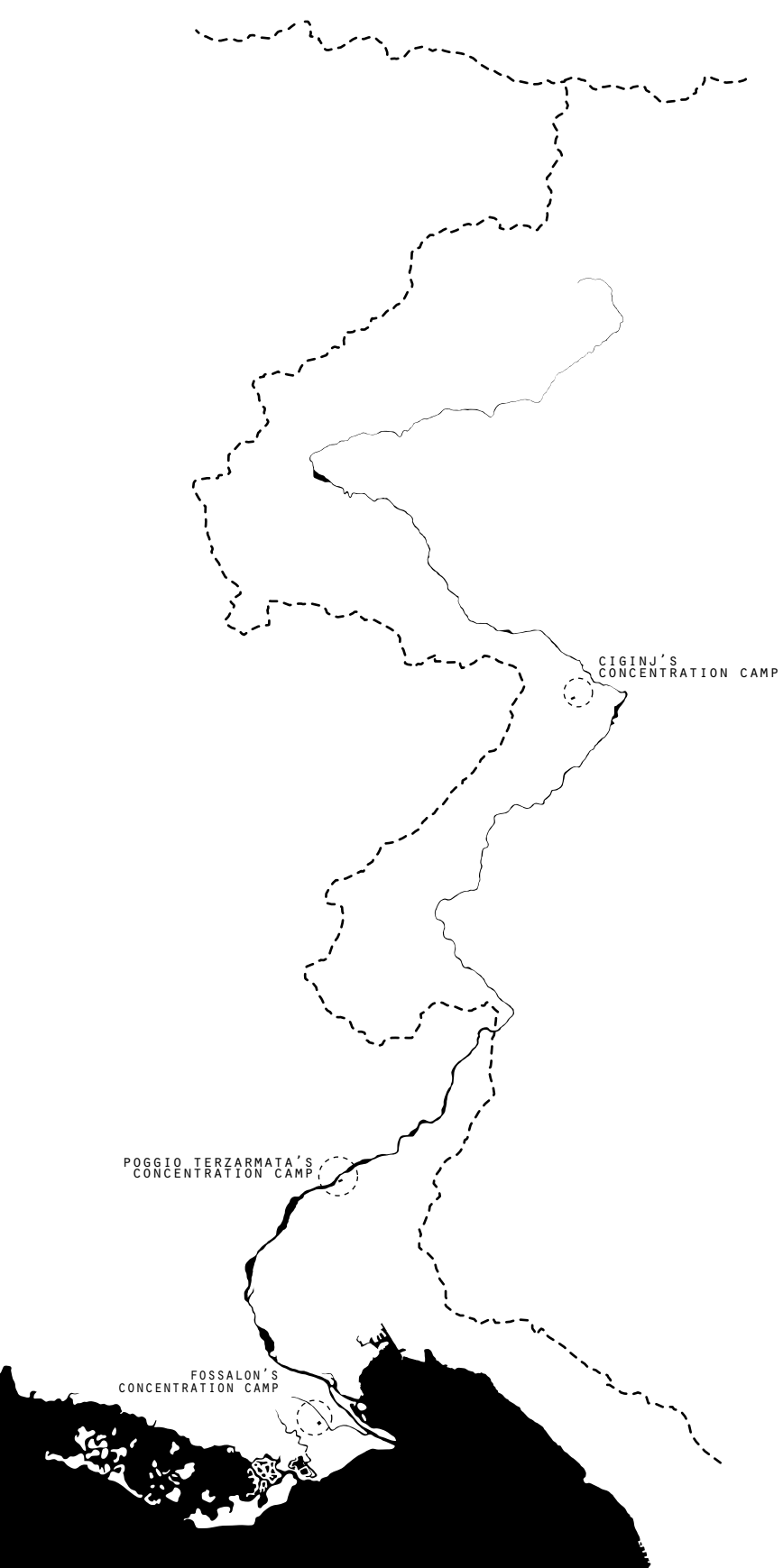
CIGINJ'S
CONCENTRATION CAMP

POGGIO TERZARMATA'S
CONCENTRATION CAMP

FOSSALON'S
CONCENTRATION CAMP

Fascist heritage

The international agreements between Jugoslavia and Italy at the end of World War 1 determined the extension of the Italian border to the Austrian Litoral and the Province of Lubiana, that constituted a territory of 7000 km² and 760000 people.
In reaction to this changement the autochthonous population organized a movement for the national liberation against the Italian domination and began to spread the idea of a national unity in Venezia Giulia.

At the beginning of 1941 the Slovenian partisan movement spread to Venezia Giulia were originally Italians and Slavics cohabited together opening up for the second time the issue of the national identity of the territory. The movement sent there several militar units that promoted a campaign of recruitment. The local Slovenian population still had in mind the Fascist abuse and adhered to the discourse of the movement.
The younger people preferred to be part of the Slovenian Resistance instead of being recruited in the Italian Army.
The Italian response was a mass arrest of the deserters' family and the oppositors of the Fascist Regime with the aim to suppress the movement of Resistance.

Initially the Italian authorities decided to fence in with barbed wire all the cities of the Lubiana Province to limit the movement of the local population then they began the mopping-up operation to disarm the civils.

Severals internment camps were installed around Italy and Dalmazia. In Venezia Giulia there were activated the camps of Ciginj (that worked only for few weeks), of Poggio Terzarmata and Fossalon. The first two can be considered auxiliary prisons whilst the third functioned as a camp of forced work. These sites are little known compared to the nearby internment camps of Gonars and Visco that hosted each at least 4000 people.

The other camps installed around Italy were situated in Renicci (Arezzo, with 8000 prisoners), Fraschette (Frosinone, 4000 prisoners), Grumello (Bergamo), Monigo (Treviso), Padova.
In Croatia there was a huge camp situated in the Rab island that hosted 15000 prisoners.

CIGINJ'S
CONCENTRATION CAMP

KM 50

Ciginj's concentration camp

SITE TYPOLOGY...................   ex military site, now factory

HISTORICAL PERIOD..............   7th March 1942–30th March 1942

CONTEXT.......................   Ciginj village

CONDITION.....................   to develop
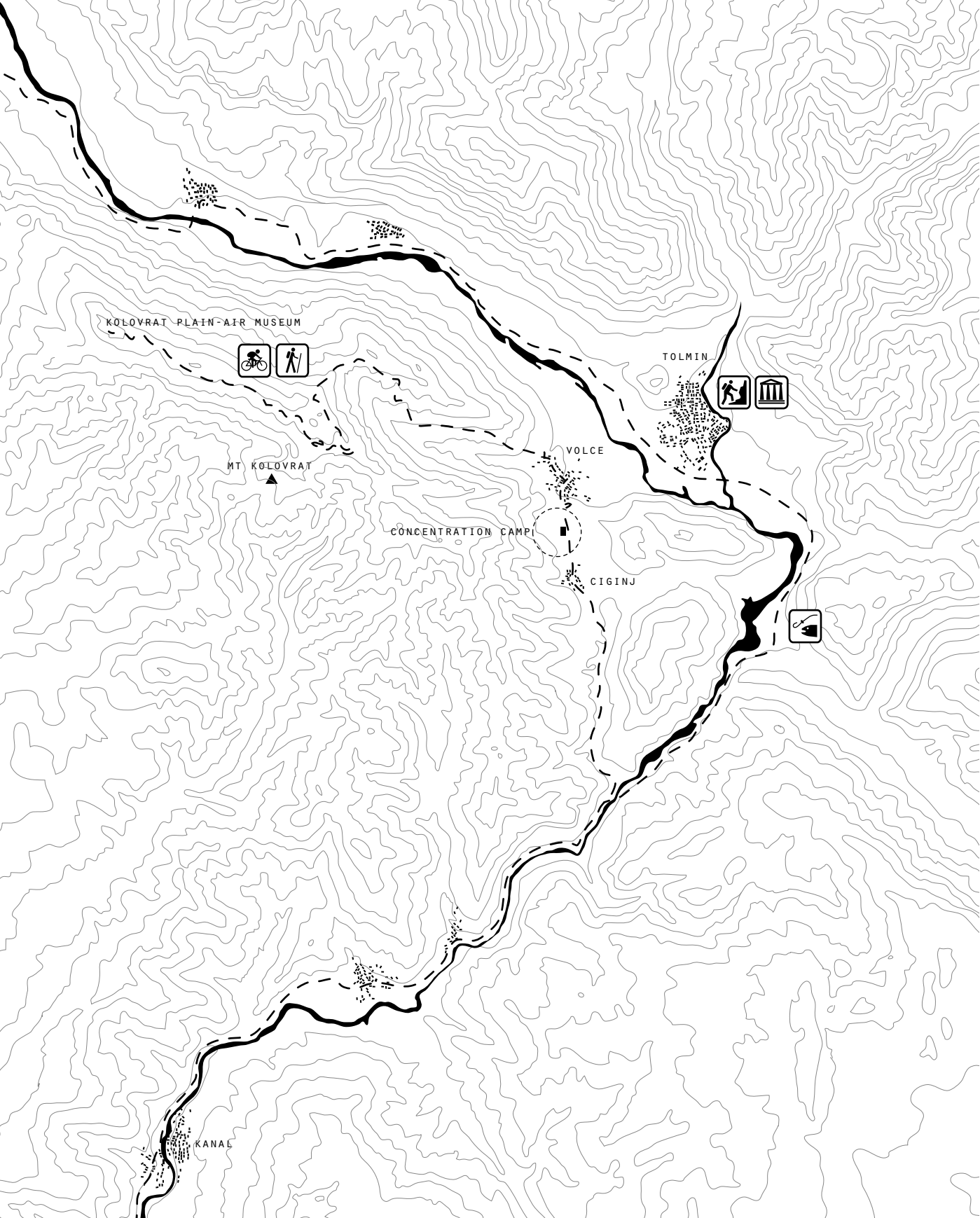
KOLOVRAT PLAIN-AIR MUSEUM

TOLMIN

MT KOLOVRAT

VOLCE

CONCENTRATION CAMP

CIGINJ

KANAL

Ciginj is a hamlet of the munici-
pality of Tolmin that hosted the
internment camp for the Slovenian
politicians in opposition to the
Fascist Regime coming from the
nearby villages, from the 7th of
March to the 30th of March 1942.
The total number of prisoners is
600.

During the same period when the
city of Lubiana was fenced in and
the Italian authorities began the
mobbing-up operations, Mario Ro-
botti, (the general of the XI Army)
asked the head of the Guardia alla
Frontiera Carlo Danioni to in-
dividuate some localities in the
Italian territory to place con-
centration camps for the impri-
sonment of Slovenian politicians
waiting for the trial.
The selected camps were operative
on the 2nd of March and they hosted,
since the beginning, 1000 people.

The intention of Mario Robotti was
to find locations not too far from
Lubiana where to allocate the huge
amount of prisoners because in the
city there was not enough space
to host them during the time that
they were awaiting for the trial.

The camp of Ciginj was activated on
the 7th of March and had a capacity
of 600 people. Yet the choice for
the location was criticized since
the beginning by the territorial
authorities as Ciginj was situated
in the proximity of the border and
in a zone inhabited by autochtho-
nous people who could had favoured
the prisoners. In fact Ciginj be-
came Italian only after the First
World War when a new border con-
figuration was established. Its

inhabitants were for the majority
Slovenians who suffered the Fa-
scist oppression.

For this reasons, after few weeks
the prisoners were transfered to
the Gonars internment camp, and
the camp was definitely closed on
the 30th of March.

About the internment camp of Ci-
ginj few studies were done and
there is few material to consult.
Pero Damjanovic (of the Institut
Za Savremenu Istorij of Belgrado)
did a research on the camp of Ci-
ginj and supposed that it was pla-
ced on a pre-existent militar site
constituted by a masonry building
and six wooden barracks for the
prisoners. The camp was fenced in
with a high wall and barbed wire.
The windows of the barracks were
closed with bricks and only a lit-
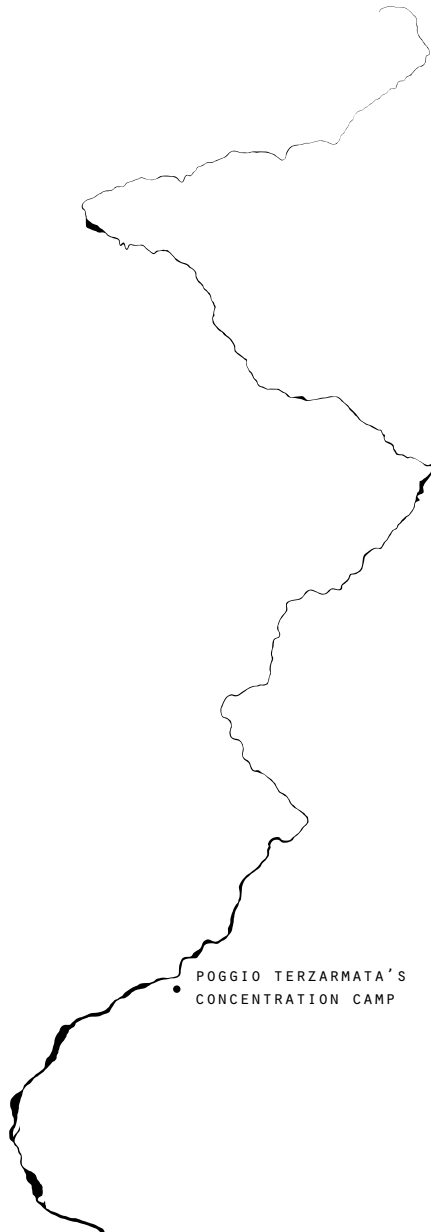tle window was opened for the air
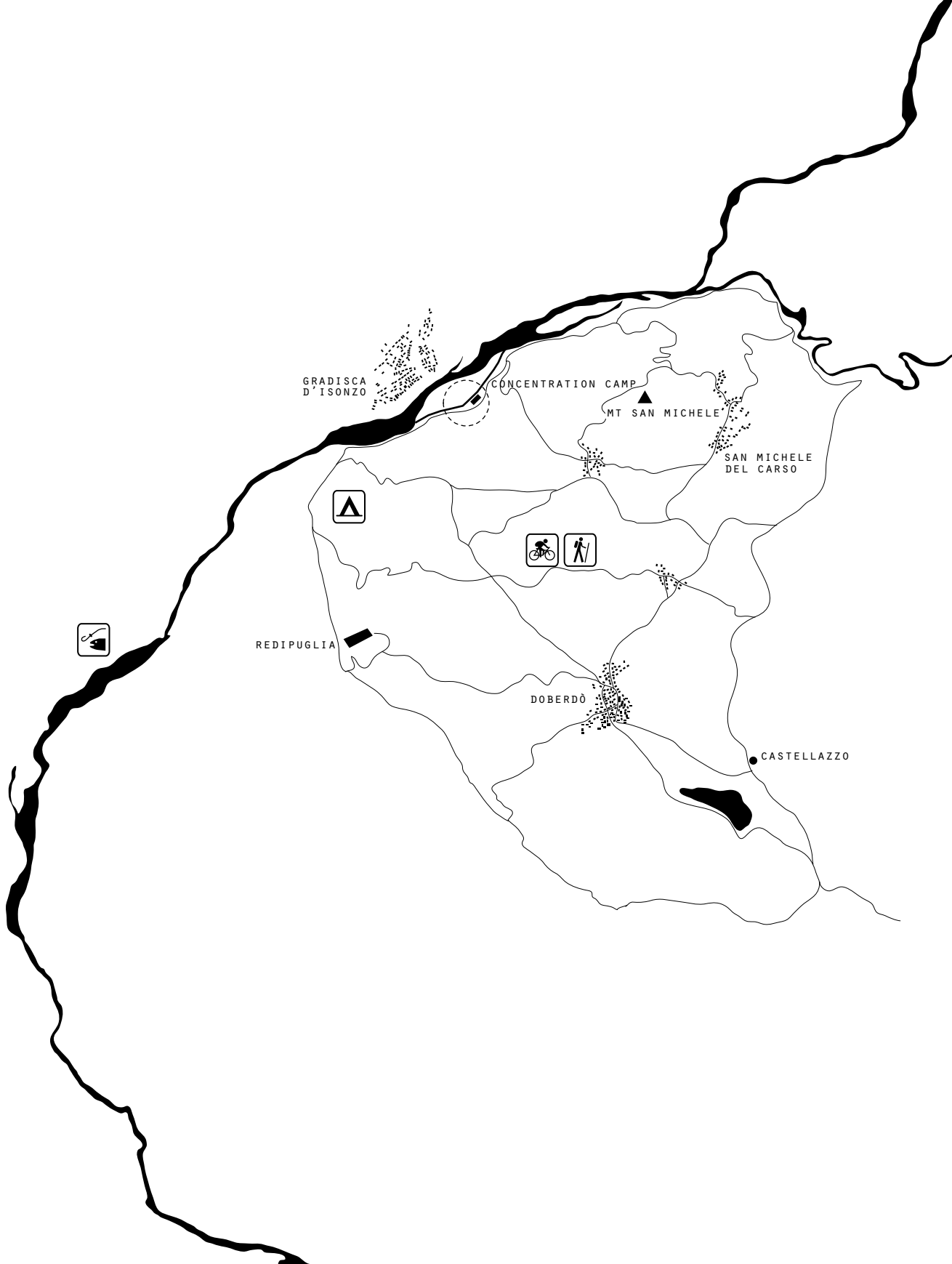circulation.

AGRICULTURAL FIELDS
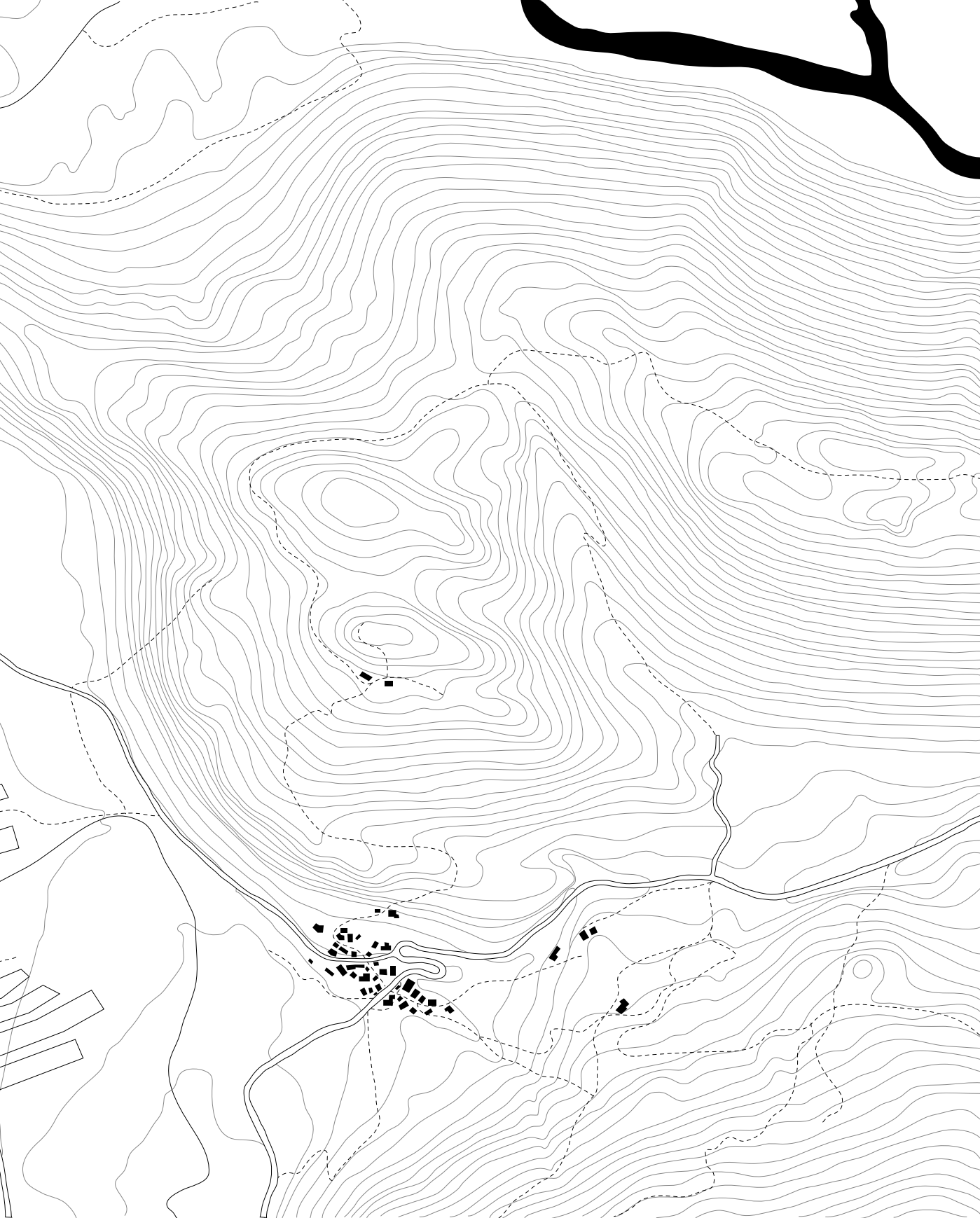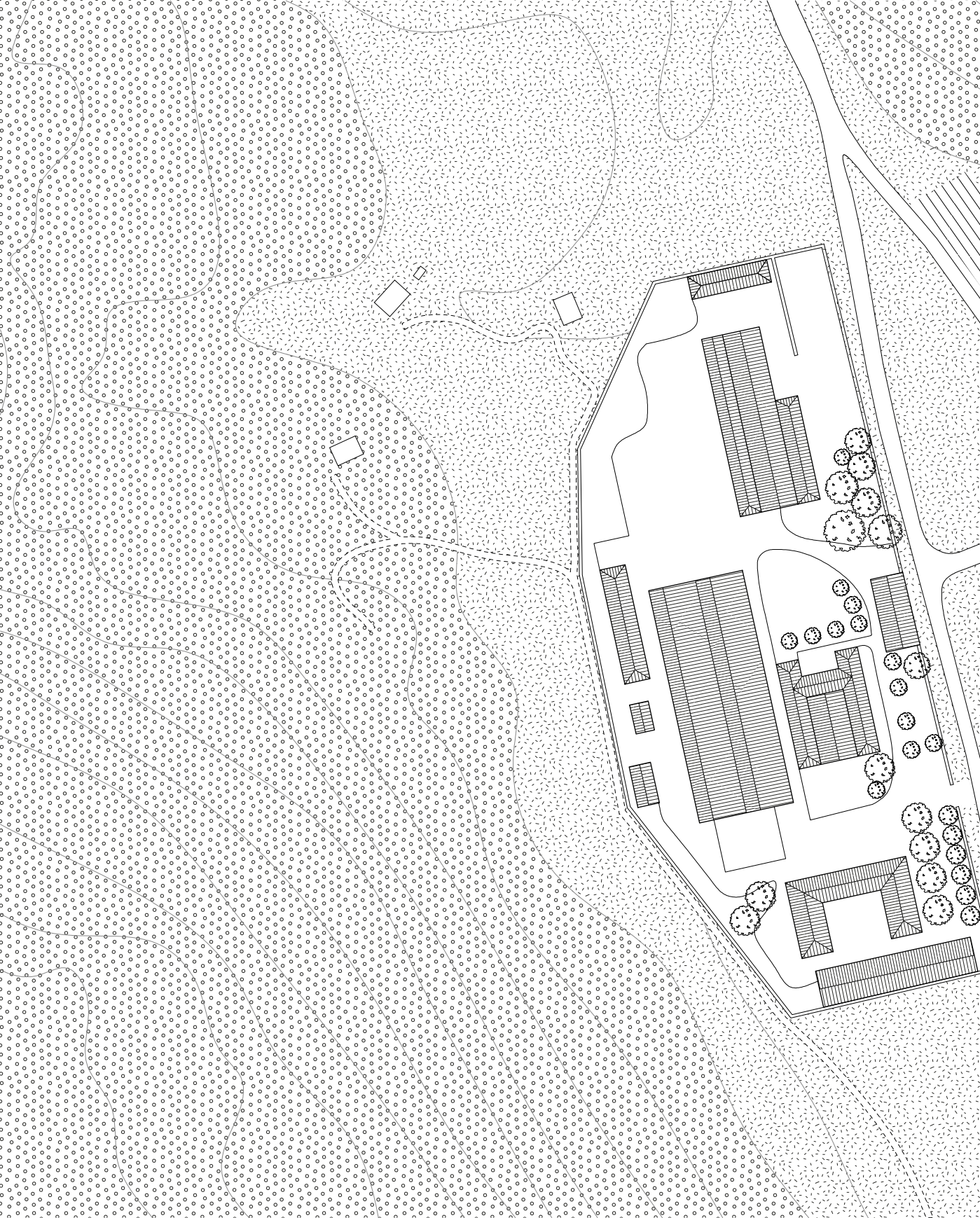
GRASS

WOOD

POGGIO TERZARMATA'S
CONCENTRATION CAMP
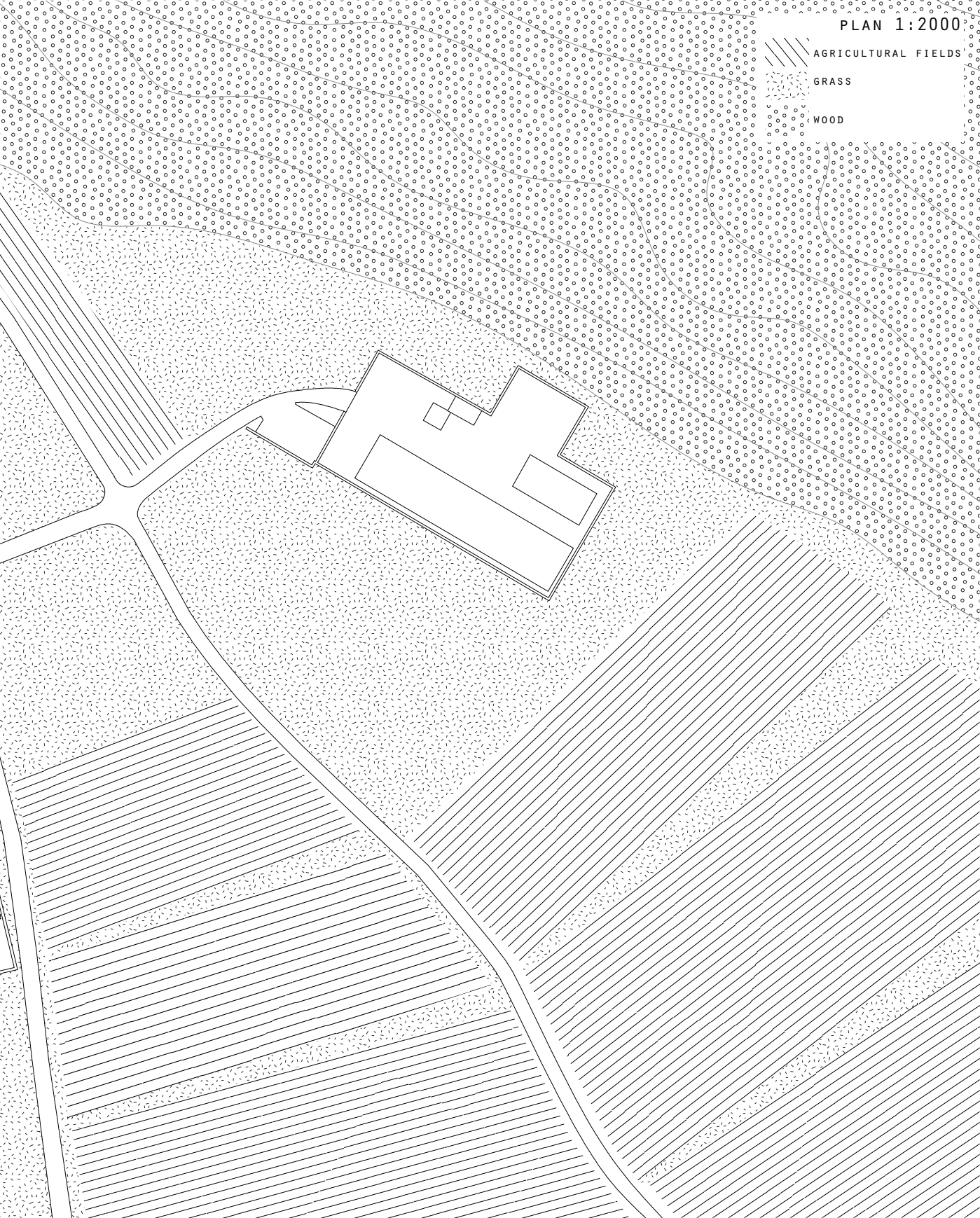
KM 100

Poggio Terzarmata concentration camp

SITE TYPOLOGY................... ex concentration camp

HISTORICAL PERIOD.............. 1941-1942

CONTEXT........................ Poggio Terzarmata (Sagrado)

CONDITION...................... to develop

GRADISCA
D'ISONZO

CONCENTRATION CAMP

MT SAN MICHELE

SAN MICHELE
DEL CARSO

REDIPUGLIA

DOBERDÒ

CASTELLAZZO

The silk factory of Sdraussina was established in 1874. The manufacturing plant uses the silk scraps coming from the other silk factoris for the production of a less quality product.

Sdraussina is a village situated between the Carso and the Isonzo river. The railway passes through its centre and the railway station is placed in front of the factory.

During the Nineteenth century part of the Isonzo river was deviated towards the plant to guarantee the energy for the functioning of the machinery, furthermore a bridge was built to connect Sdraussina to Gradisca d'Isonzo.

The factory is composed by several building enclosed by a surrounding wall and it borders in the northern side with the canal, and in the southern side with the street.
The main buildings are the 'filatoio' and the storage.
The entrance has two simmetric buildings facing a long tree-lined road.

The production continued till the World War 1 when the bombings damaged the establishment.

In 1942 the fatory was converted in concentration camp that "fu sistemato negli edifici rimasti in loco dopo la Prima Guerra Mondiale. A favore del campo fu ristrutturata pure la fabbrica tessile locale che fu cinta da cavalli di frisia e filo spinato. Lo stabilimento al piano terreno poteva accogliere più

di duecento uomini internati, quella al primo piano invece una cinquantina di donne"[1].

In the following year the camp was dismantled and definitely abandoned till the 1960s.

In 1960 the factory was re-established and it work till 2004 when the global crisis caused its definitive closing.

In 2010 the Hydra Srl bought the site and installed machinery for the production of energy but all the buildings are abandoned.

1. B. GOMBAC, D. MATTIUSSI, 'LA DEPORTAZIONE DEI CIVILI SLOVENI E CROATI NEI CAMPI DI CONCENTRAMENTO ITALIANI: 1942-1943' 2004, PP.80-81
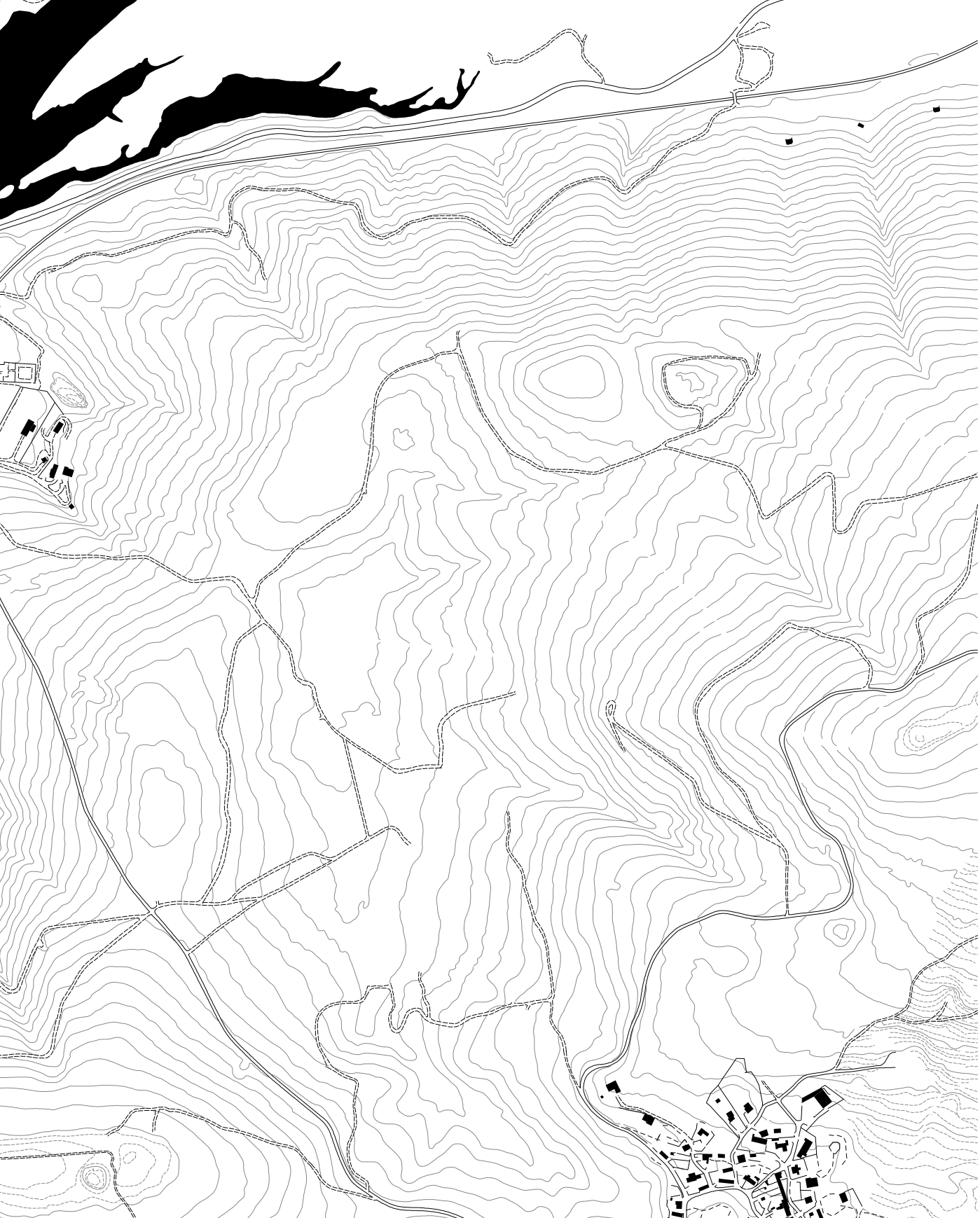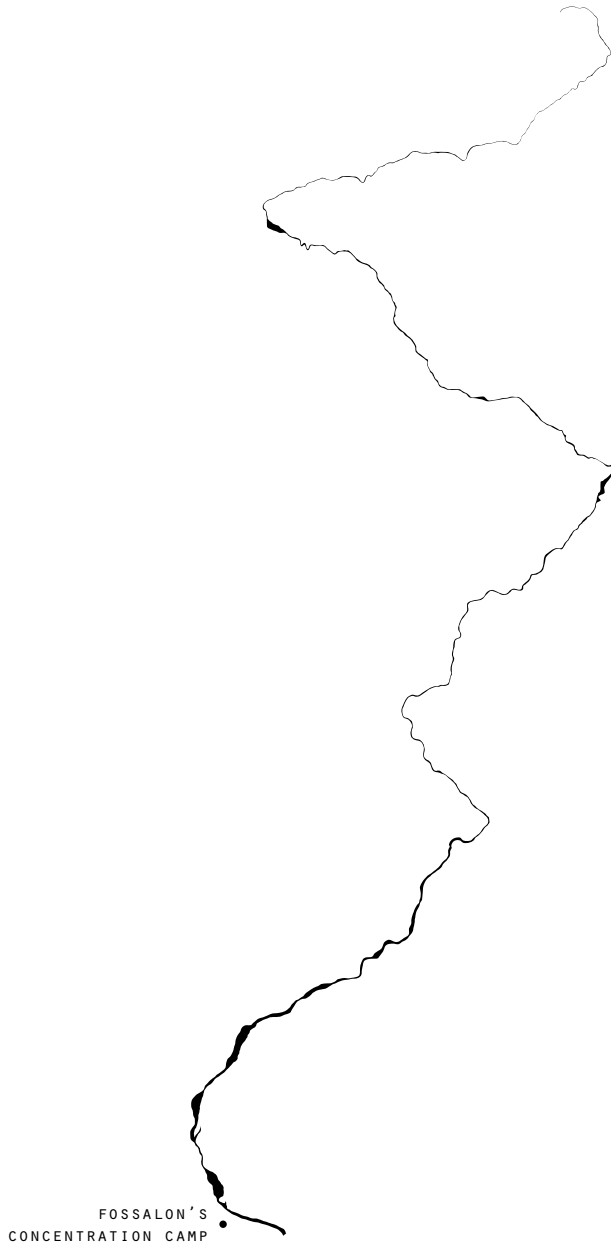
FOSSALON'S
CONCENTRATION CAMP

KM 120

Fossalon concentration camp

SITE TYPOLOGY................... ex concentration camp

HISTORICAL PERIOD.............. 1941-1942

CONTEXT....................... reclaimed land of Fossalon

CONDITION..................... to develop

ISONZO

ISONZATO

CONCENTRATION
CAMP

FOSSALON

CONA ISLAND

PUNTA SDOBBA
FISHERS' VILLAGE

NATURAL RESERVE
VAL CAVANATA
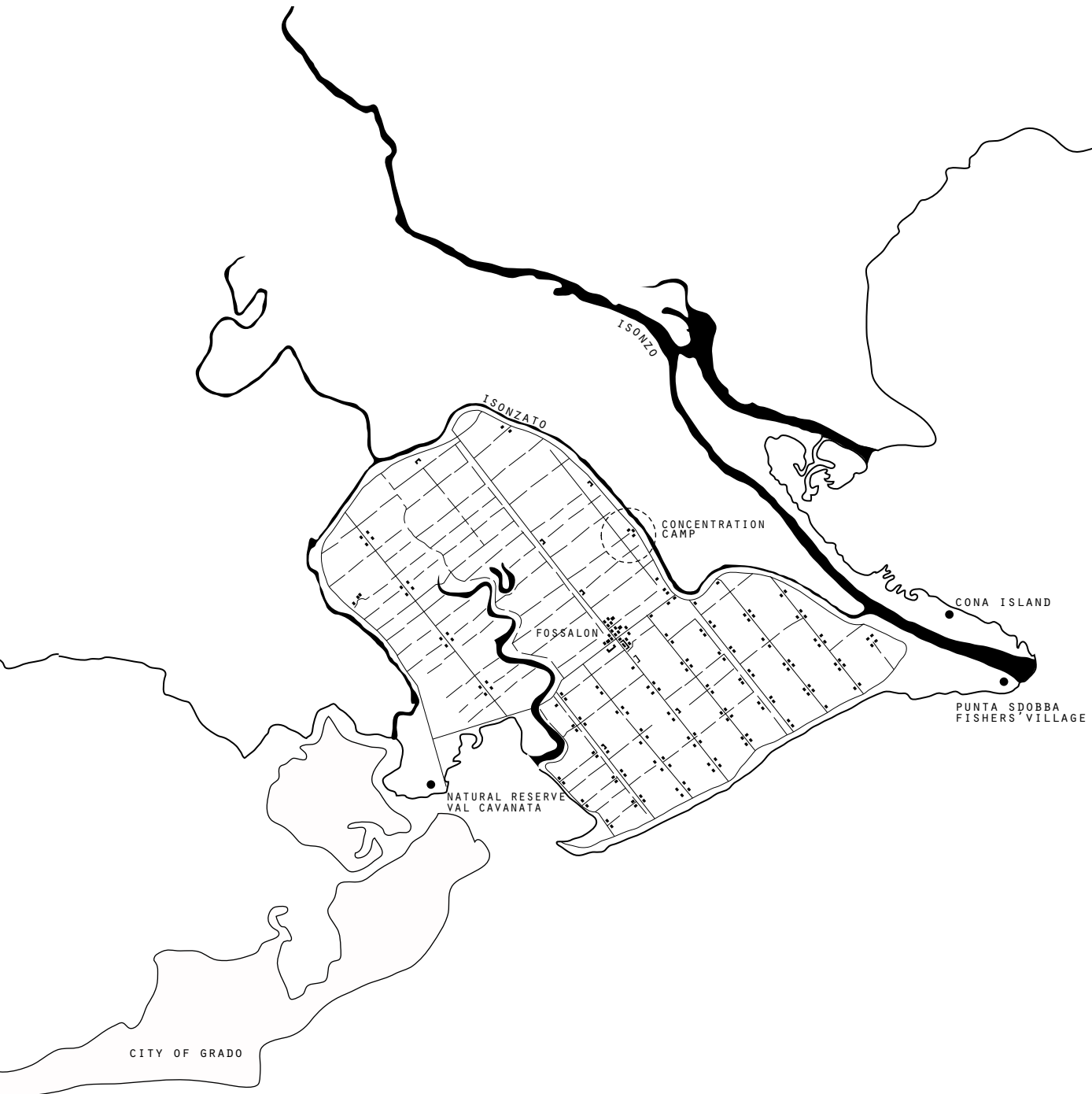
CITY OF GRADO

Fossalon is a locality of the municipality of Grado that, at the beginning of XXth century, was part of the lagoon.
The territory was reclaimed and transformed in a vast agricultural land for the sustenance of the nearby population.

From 1941 to 1943 one farm was used as internment camp for a group of Slovenian oppositors who worked in the agricultural fields.

In the territory several groups of people coming from different places went to inhabit the district and to work the land; at the beginning there were families coming from the Veneto region to work for the reclaim, later the exile population from Istria came to inhabit the southern part of the district and to cultivate the land.

THE INTERNMENT CAMP

The internment camp of Fossalon hosted mainly Slovenian people coming from the Italian territory (Aidussina, Kobarid, Biglia, Vipacco, Circhina, Nova Gorica,...). They were generally politicians of the Slovenian Resistance, oppositors of the Fascist Regime, and family members of partisans.

The camp was activated on October 1942 in a reclaimed land of the Ente Nazionale delle Tre Venezie called Bonifica della Vittoria where the prisoners were forced to work. The choice to place the camp there was due to the lack of labour cased by the war. For this reason there were only men able to work while the women were sent to the camp of Frosinone.
The prisoners were 100-150 and were allowed to be in contact with their families. They lodged in a fenced farm lacking of toilets.

In the morning the prisoners, in groups of 25-30, were accompanied by the authorities to work in the fields; while, who refused the work was sent to the prisons of Trieste. The life conditions in the camp was not unbearable because of the presence of anti-Fascist Carabinieri who helped the prisoners. For instance Milo Vizintin (a Slovenian prisoner) established inside the camp a clandestine organization structure of the Soccorso Rosso and was able to send several materials without being controlled by the censorship.

The Italian authorities planned to activate other camps similar to Fossalon but it can be considered one of the few really operative.

The Fascism collapsed on the 25th of July 1943 but the Jugoslavian prisoners were not freed that day because they were considered dangerous.
The liberation happened only after the 8th of September of the same year when the guards left the camp.
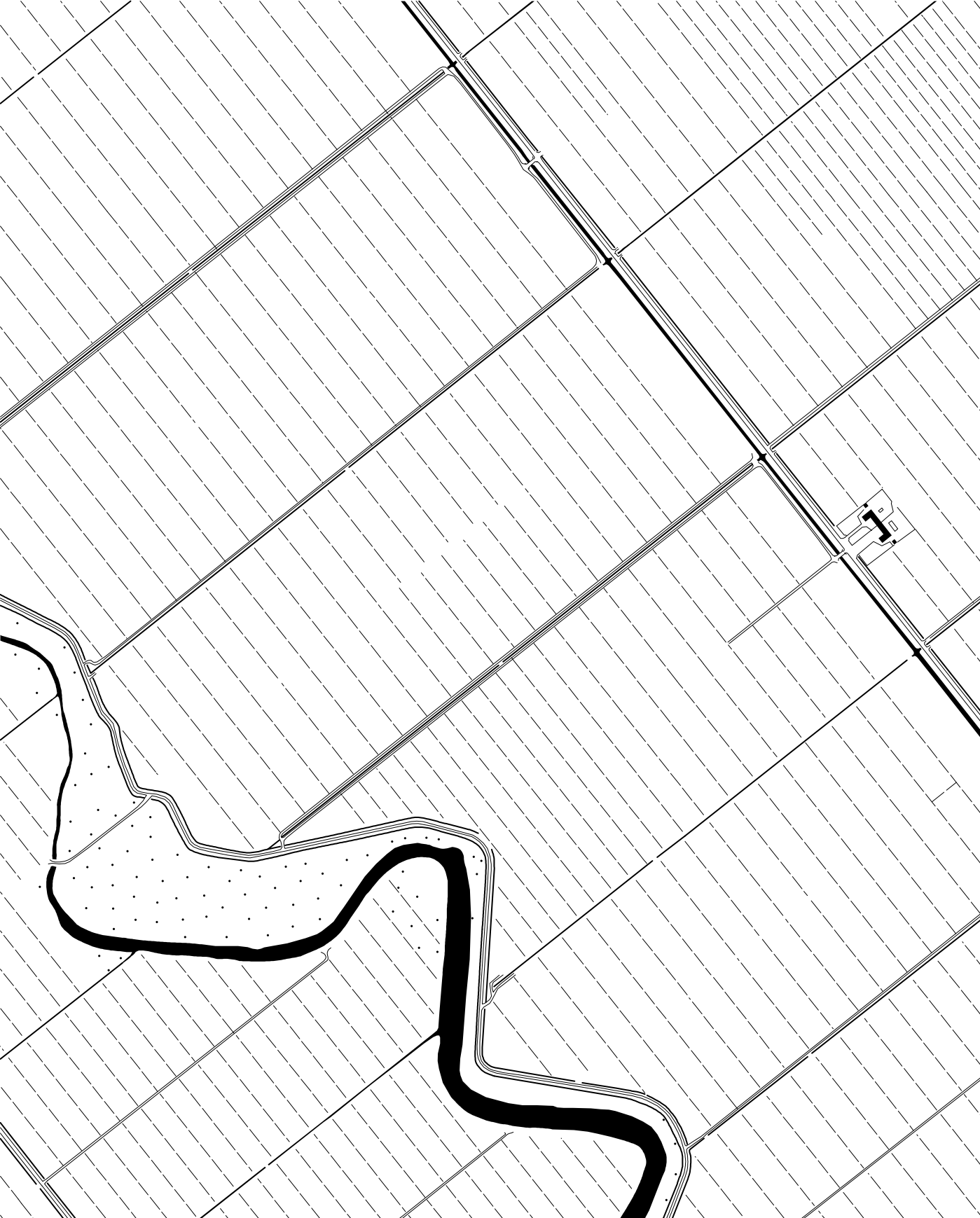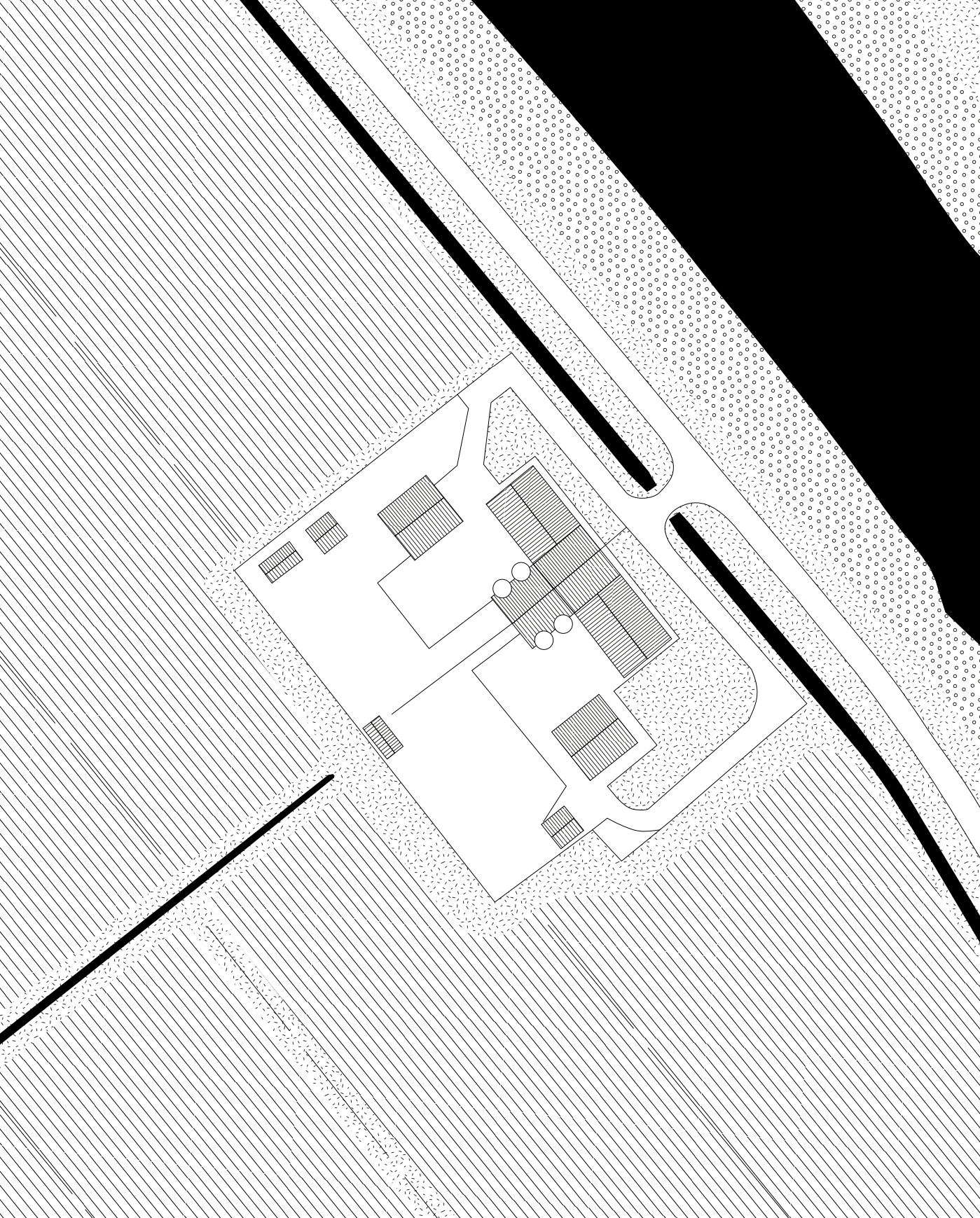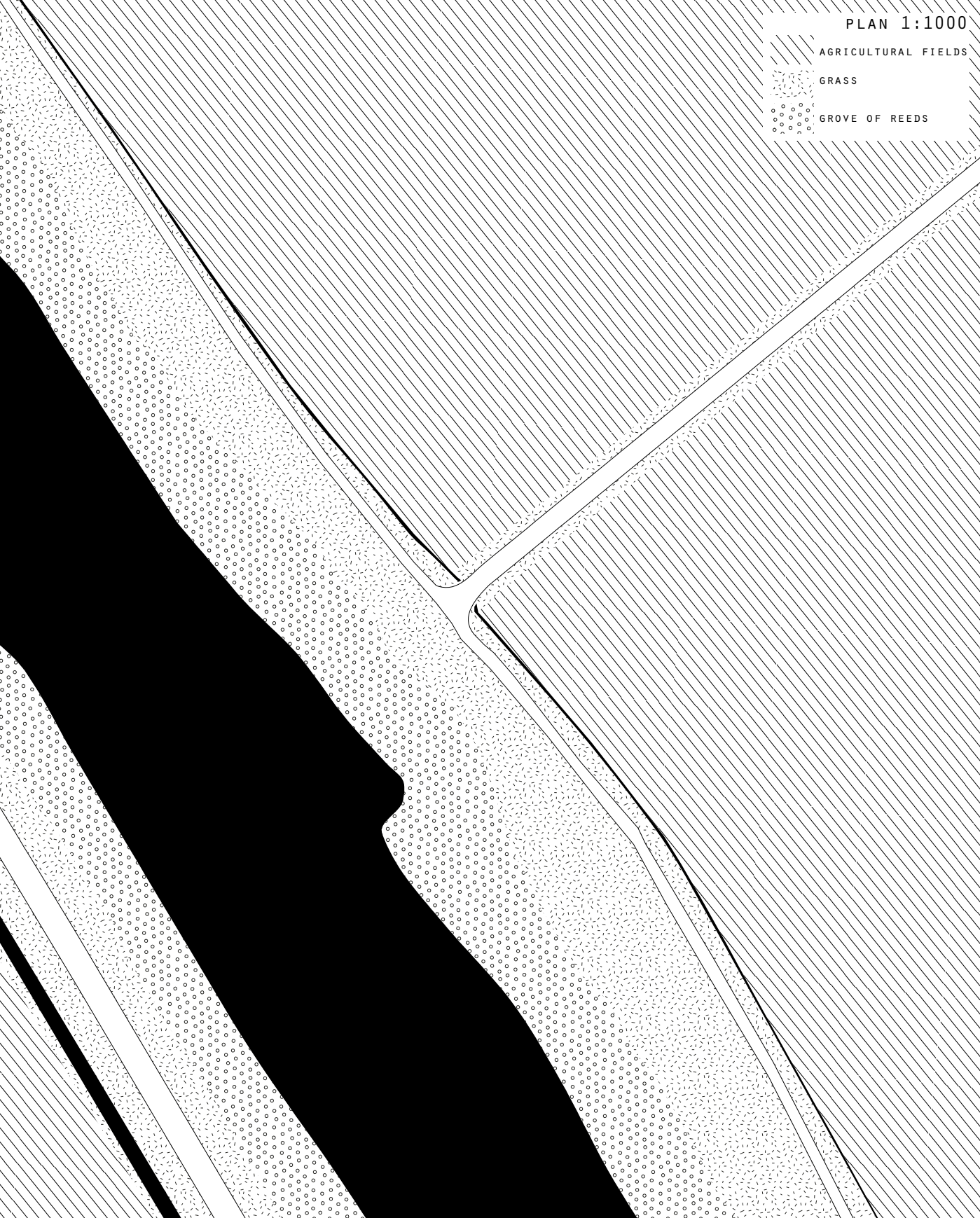
AGRICULTURAL FIELDS

GRASS

GROVE OF REEDS

THE CONTEXT

At the beginning of the XXth cen-
tury the eastern territory of the
lagoon of Grado was reclaimed for
the creation of an agricultural
background nearby the city and to
prevent the malaria hotbeds.
This area was situated between the
sea and the Isonzato river and it
was called "Bonifica della Vitto-
ria". The reclaim operation began
in 1933 and ended in 1941, while
the agricultural development of
the site lasted from 1936 to 1943.

The first group of people went to
live in Fossalon in 1936 coming
from the Veneto region and the ne-
arby villages working for the re-
claim operation.
Till 1940, other people went to
live there but the beginning of
the war broke up all the movings.
During the conflict, from 1941 to
1943, a group of 100-150 Slove-
nian people was imprisoned in the
internment camp and was forced to
work at the agricultural fields.

After the war, the partisan acti-
vity in Istria grew and the Ente
Nazionale per le Tre Venezie deci-
ded to call the Italian population
living in dangerous territories
to come to live in Fossalon where
they could have continued to work
the fields as they did before but
in a more quite place. These pe-
ople came from several villages
of the Isonzo valley (like Salo-
na, Temenizza,...), the Carso of
Trieste and the Collio of Gorizia.
This was the first Italian mass
migration from the Venezia Giulia
to Italy before the establishment

of Jugoslavia.
In 1944 the German militar autho-
rities, suspecting possible lan-
dings of the English Army, flooded
the reclaimed land with salty wa-
ter damaging the agricultural
fields already in use.
vIn 1947 the Ente Nazionale per le
Tre Venezie restored the produc-
tive activity in the territory and
called 80 new families coming from
Veneto to live in the local farms
of 20 ectars each.

In 1954 with the signature of the
London Memorandum that assigned
the "zone B" of Venezia Giulia to
Jugoslavia, the Italian popula-
tion living there exiled to Italy
and some of them went to Fossalon
(after a decision made by the Ente
Nazionale per le Tre Venezie).
The idea of the Ente was to settle
the exile farmers in places with
characteristics similar to their
original provenience, both in
agricultural and in environmen-
tal terms.

The geographical position of Fos-
salon, close to the border, was
a positive fact for the exiles.
Furthermore the Grado island had
previously hosted a considerable
number of Istrian families (1945-
1949) who matched easily with the
local population expecially be-
cause of their common Venetian
identity.
During the centuries, the Grade-
se and the Istrian people had sha-
red the same Venetian culture and
they had a similar dialect, that
facilitated the cohexistence in
the Fossalon territory.

FOIBE
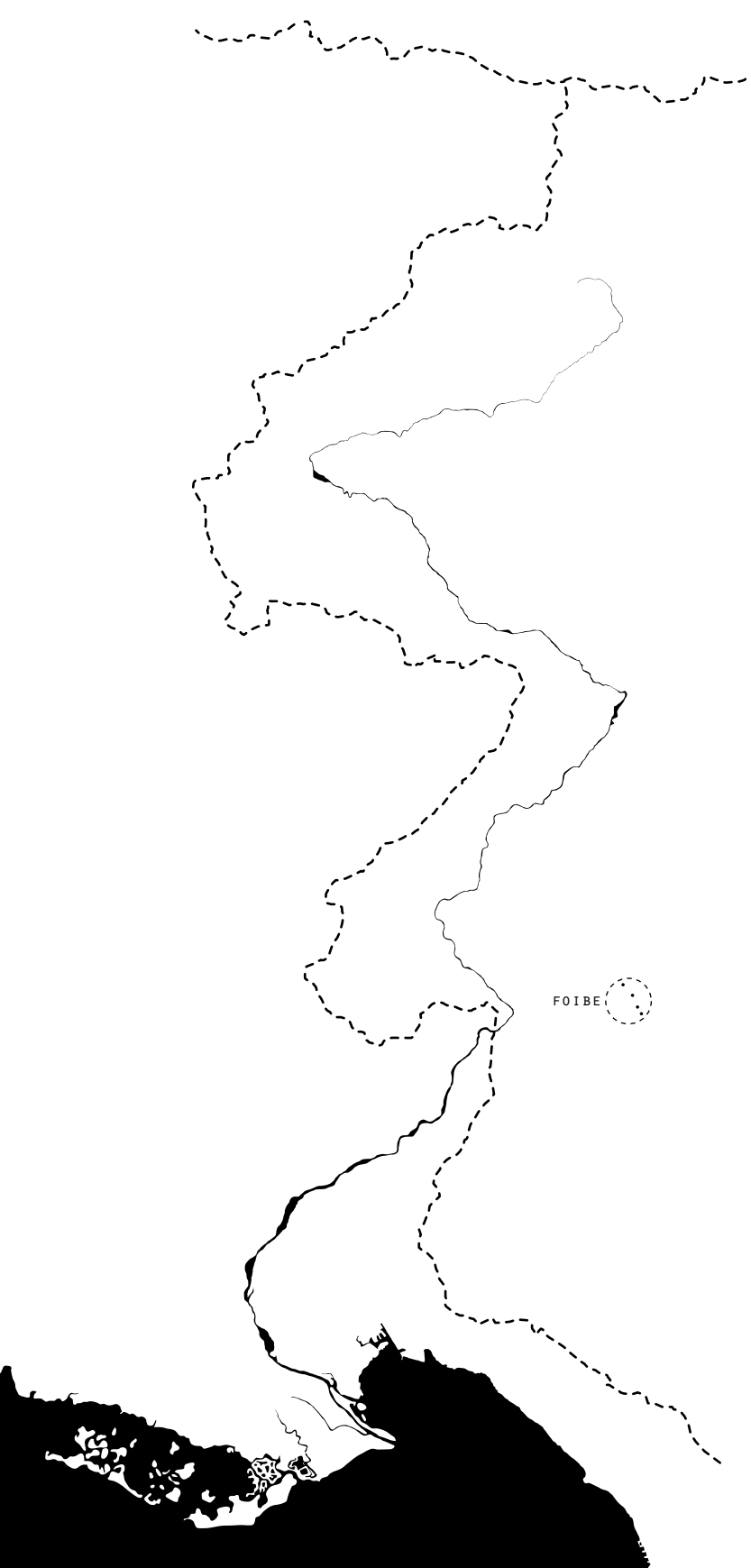
Communist heritage

"Foiba is a type of deep natural doline excavated by water erosion, have the shape of an inverted funnel, and can be up to 200 metres deep. In Carso areas the doline is a closed depression draining underground.

Since World War II, especially in Italy and western Europe, the term "foiba" has been commonly associated with the mass killings perpetrated by local and Yugoslav partisans during and shortly after the war. There were directed mainly against native Italians, but sometimes even against other real or perceived enemies of the incoming Tito communists."[1]

"The foibe killings (...) were, during Cold War, forgotten in order to maintain a "good neighbour" policy between Titist Yugoslavia, on one side, and Italy, on the other side, whose war crimes were forgotten as well.

Titoist regime has never brought the issue of the Fascist Italian crimes up as long as the Yugoslav war and post-war mass killings were not brought up by Italy. This changed in 1990s with the dissolution of Yugoslavia."[2]

1. HTTP://EN.WIKIPEDIA. ORG/WIKI/FOIBA

2. HTTP://EN.WIKIPEDIA. ORG/WIKI/FOIBE_MAS- SACRES
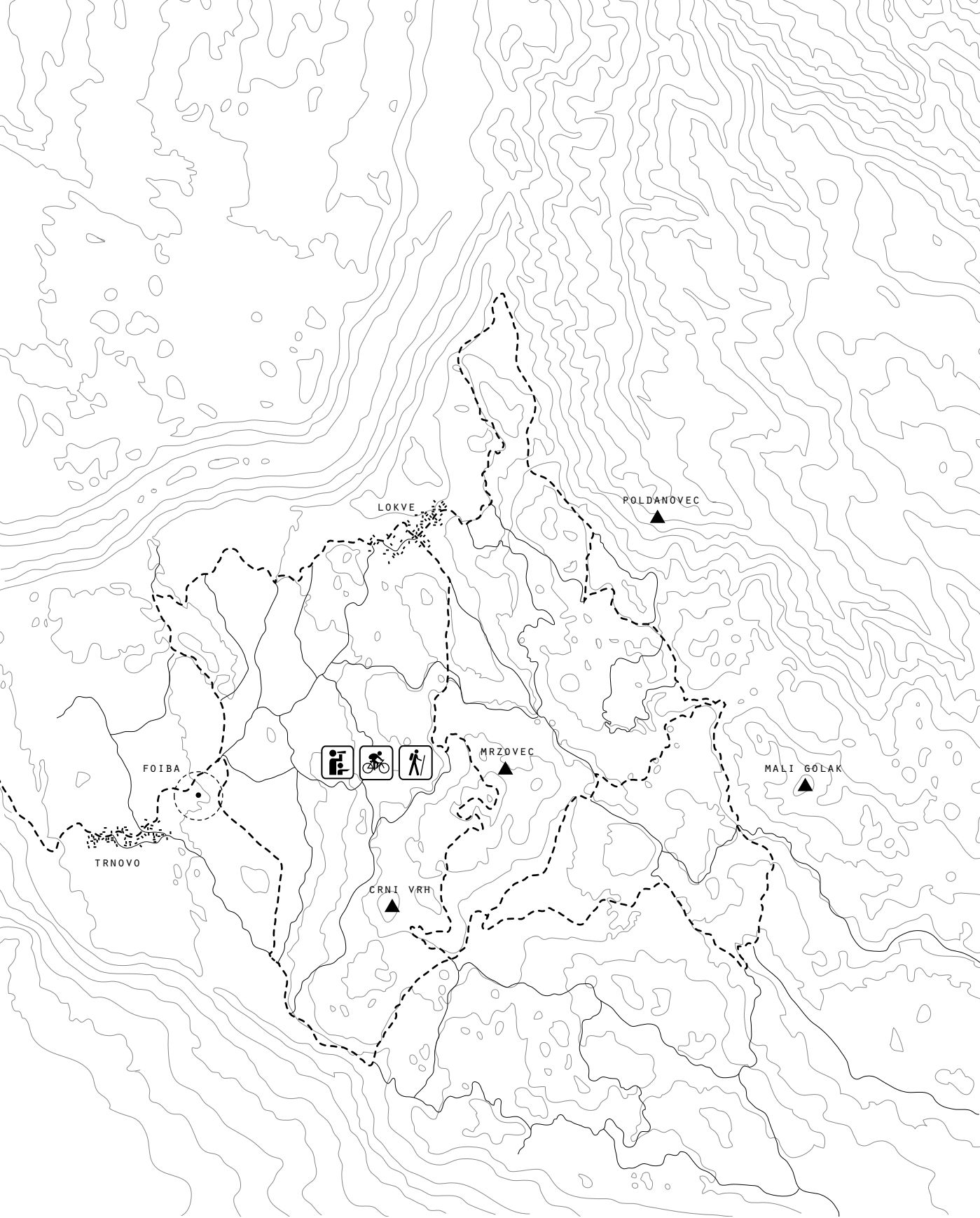
● FOIBE

KM 85

foibe of Trnovo

SITE TYPOLOGY.................... foibe

HISTORICAL PERIOD............... 1943, 1945

CONTEXT........................ Trnovski Godz (Natural Park)

CONDITION...................... to develop

POLDANOVEC ▲

LOKVE

MRZOVEC ▲

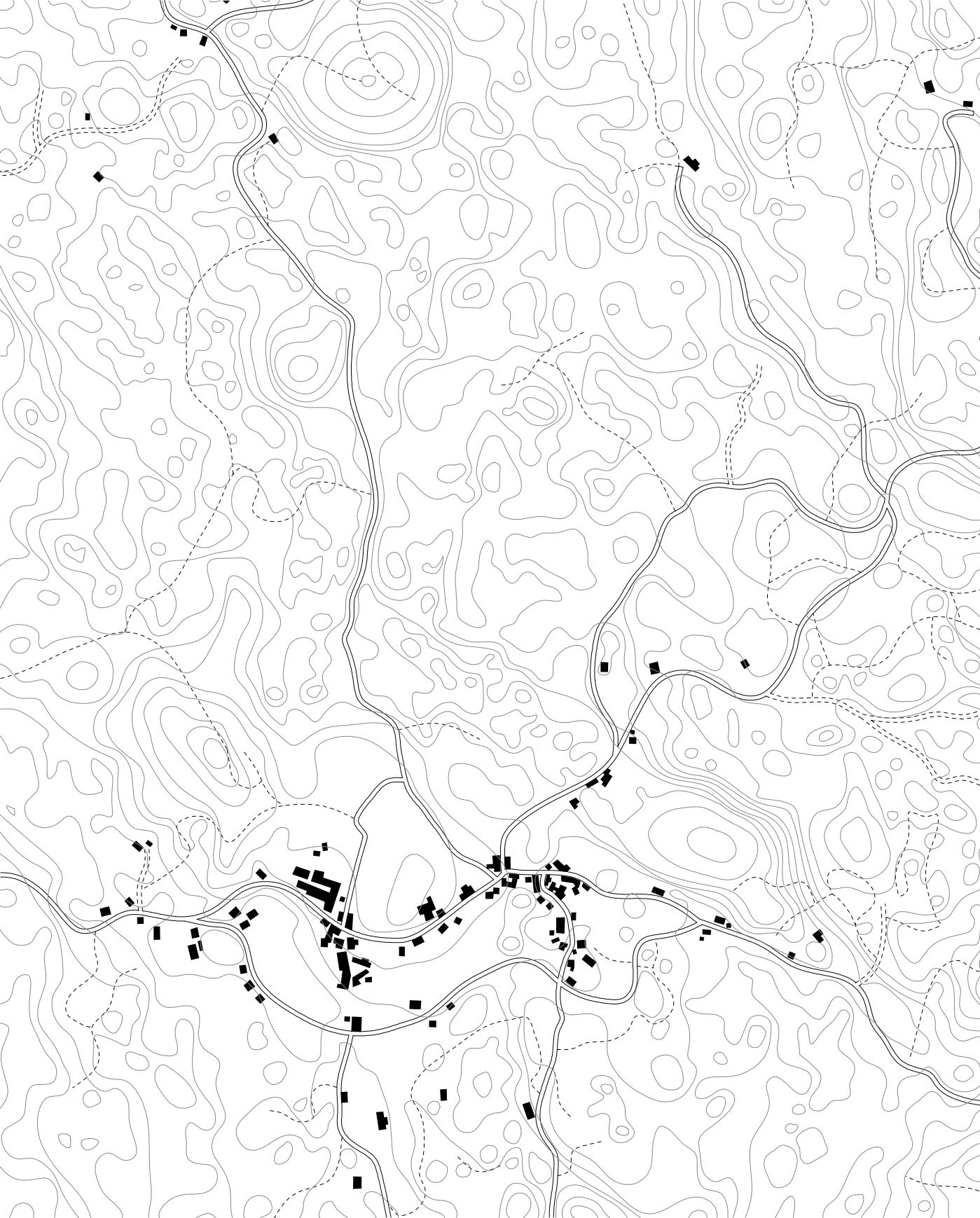MALI GOLAK ▲

FOIBA

TRNOVO

CRNI VRH ▲

The foiba of Trnovo, together with
the ones situated in Crni Vhr and
Grgar, now in Slovenia, are the
bigger cavities where the bodies
of Italian and Slovenian people,
killed in 1943 and in 1945, had
been thrown down.

After the dissolution of Jugosla-
via, these cavities were surveyed
by the Slovenian authorities and,
in 1994, a wooden cross was placed
at the entrance of the foiba to
commemorate the victims.
Since 1995, the ecclesiastic asso-
ciation "Concordia et Pax" orga-
nizes religious and civil cerimo-
nies nearby the foiba.

The foiba is situated in the Tr-
novki Gozd, a natural park cha-
racterized by numerous cavities
and rocky juts, and it is not the
only foiba present in the area.
Other two, smaller, have been
used, in 1943-1945, to hide the
bodies of soldiers and civils.

In the past, the foiba of Trnovo,
which is 138 meters deep, had been
surveyed but it was not possible
to count the exact number of vic-
tims, but the witnesses told the-
re had been killed several Italian
civils and soldiers oppositors to
the Jugoslavian regime.

FOIBA

AGRICULTURAL FIELDS

GRASS

WOOD

POĽANA

WHAT IS THE FOIBA?

The foiba derives from the Carsism, which comprises all the phenomena related to the corrosive action of the water on the calcar rocks. The chemical reaction that happens to the rocks is the transformation of the calcium carbonate in bicarbonate caused by the water rich of carbon dioxide.
The bicarbonate is soluble and it is taken away by the water leaving the rocks with holes and tunnels.

The Carsic phenomena happenes in this way: the original superficial water circulation slowly goes underground as it infiltrates in the rocks leaving them with holes and fissures. Later the superficial flow is substituted by a subterranean flow.
The corrosive action of the water enlarges the size of the cavities causing the collapse of part of the ground. The principal shapes that arise from this phenomenon are dolines and fissures.

The dolines are circular depressions with a diameter not bigger than 150 meters and with a depth going from few meters to 200 meters.
Often dolines have at their bottom a swallow-hole for the drenage of the water. When these holes are particularly deep are called foibe or wells.
The difference stays on their practicability (foibe are not practicable).

THE CONTEXT

The Trnovski Gozd is 20 km far from Nova Gorica, its height ranges from 900m to 1495m on the sea level (Mt Mali Golak).
The 70% of the entire area of interest is covered by well-groomed woods of pine and beech.
The wood is interesting for many reasons: it is rich of flora and fauna, and of subterranean caves.

The caves underground are particularly important because they have permanent ice and snow, for this reason, in the past, the population used to transport the ice to Egypt (Big Ice Cave in Paradana).

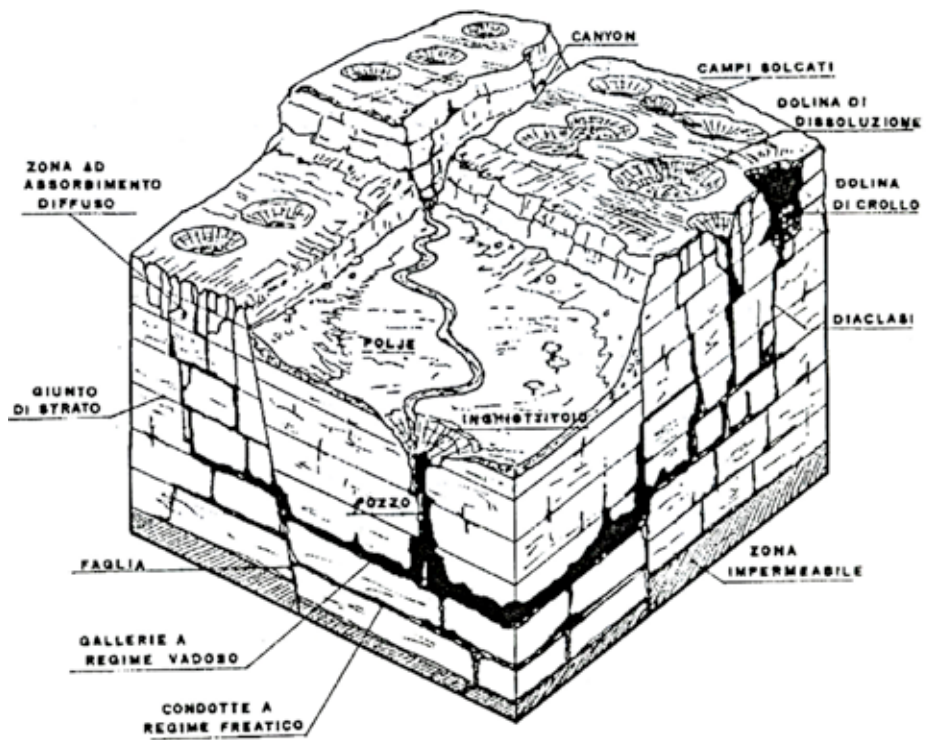The surface lacks of superficial rivers as all the water flows underground in the Carsic voids.

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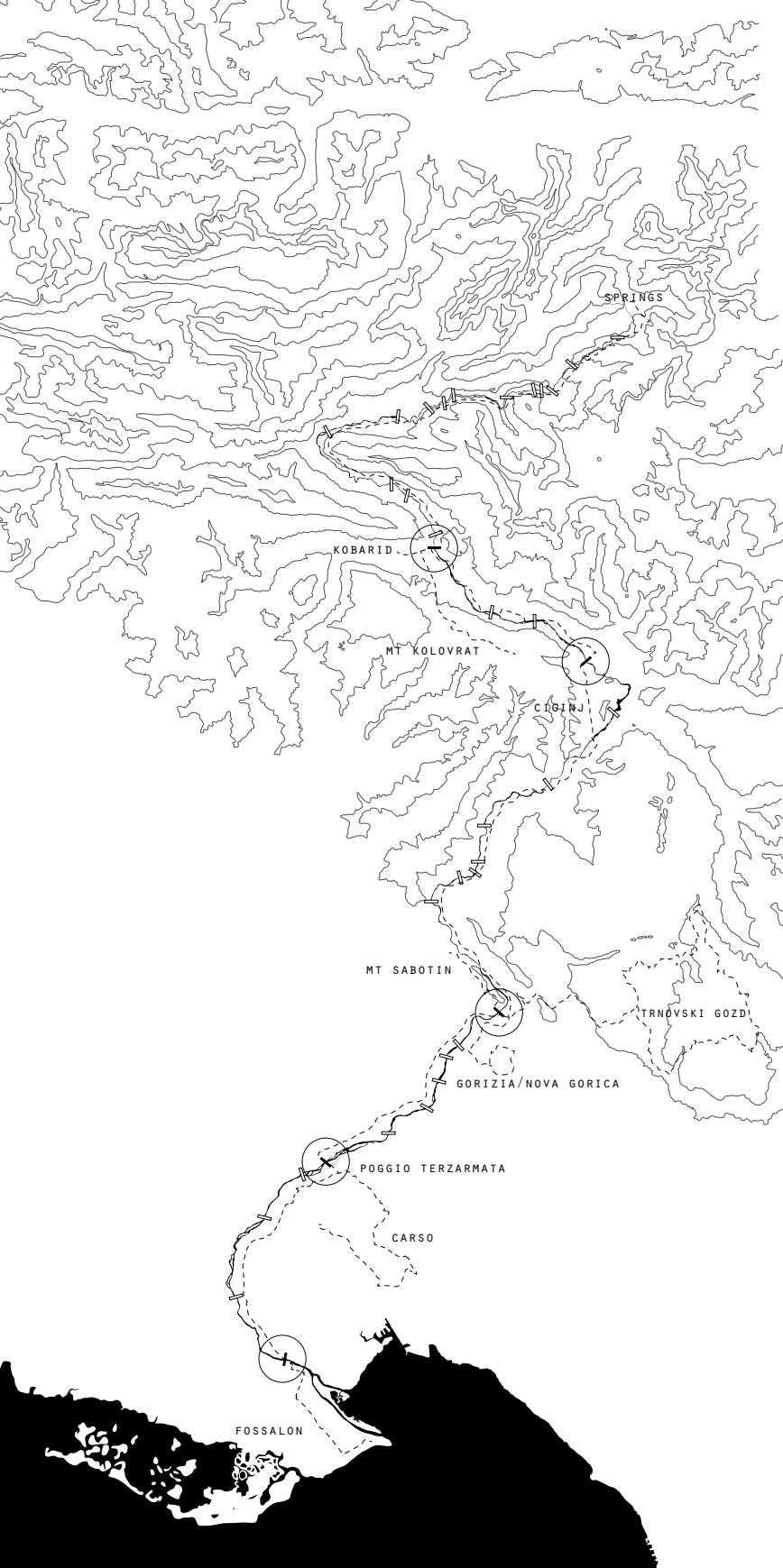
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6|233

the **bridges.**connecting the heritage

SPRINGS

KOBARID

MT KOLOVRAT

CIGINJ

MT SABOTIN

TRNOVSKI GOZD

GORIZIA/NOVA GORICA

POGGIO TERZARMATA

CARSO

FOSSALON

the **bridges**

What could be the thread that con-
nects all the heritage sites spre-
ad along the river?
What could be the entity which en-
sures the structure for the narra-
tion of the territory?
Which is the element that provides
metaphors for the understanding
of the territory as site of fron-
tier as it really has been for long
time?

The bridge.
The bridge as metaphor of crossing
the border. The bridge as interme-
diate place, passage site, element
that connects two entities, door
and introduction to something
else beyond the bank.

"From the inevitable confluence
of the interior and the exte-
rior are born ranges of spaces
of enormous interest (...). In-
termediate places occur at any
meeting point, on all bounda-
ry surfaces, at any geometric
point of areas in which two en-
vironments meet-two different
state of matter, two different
places, at least two different
functions. (...) They have con-
ditions similar to those of
any other place, but always
with the addition of their cha-
racteristic instability, which
is perhaps, the most exciting
thing about them. (...) They are
therefore dynamic transitory
routes, as they undergo change
in their stable situation, in
their environment.
Intermediate spaces have the
qualities of frontiers, edges
that separate [and unite at the
same time]."[1]

1. JOSÈ ALFONSO BALLE-
STEROS, "THE METAPOLIS
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ARCHITECTURE", 1997,
P.360

connectedness and separation
(in " bridge and door "
by Georg Simmel)

"The image of external things possesses for us the ambiguous dimension that in external nature everything can be considered to be connected, but also as separated.(...)
Only to humanity, in contrast to nature, has the right to connect and separate been granted, and in the distinctive manner that one of these activities is always the presupposition of the other.(...)
The people who first built a path between two places performed one of the greatest human achievements. No matters how often they might have gone back and forth between the two and thus connected them subjectively, so to speak, it was only in visibly impressing the path into the surface of the earth that the places were objectively connected. (...) Path building, one could say, is a specifically human achievement; the animal too continuously overcomes a separation and often in the cleverest and most ingenious way, but its beginning and end remain unconnected, it does not accomplish the miracle of the road: freezing movement into a solid structure that commences from it and in which it terminates."

"This achievement reaches its zenith in the construction of a bridge. Here the human will to connection seems to be confronted not only by the passive re-

sistance of spatial separation but also by the active resistance of a spacial configuration. By overcoming this obstacle, the bridge symbolizes the extension of our volitional sphere over space. Only for us are the banks of a river not just apart but 'separated'; if we did not first connect them in our practical thoughts, in our needs and in our fantasy, then the concept of separation would have no meaning. (...)

The bridge becomes an aesthetic value insofar as it accomplishes the connection between what is separated not only in reality and in order to fulfil practical goals, but in making it directly visible. (...) The mere dynamics of motion, in whose particular reality the 'purpose' of the bridge is exhausted, has become something visible and lasting (...). The bridge confers an ultimate meaning elevated above all sensousness, an individual meaning not mediated by any abstract reflection, an appearance that draws the practical purposive meaning of the bridge into itself, and brings it into a visible form in the same way as a work of art does with its 'object'.
(...) Yet by means of its immediate spatial visibility it does indeed possess precisely that aesthetic value, whose purity art represents when it puts the spiritually gained unity of the merely natural into its island-like ideal enclosedness."[1]

*1.*Georg Simmel, "bridge and door", in "rethinking architecture, a reader in cultural theory" edited by Neil Leach,1997, pp.66-69

the bridge
(in "building, dwelling, thinking" by Martin Heidegger)

"The bridge swings over the stream 'with ease and power'. It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream. (...) With the banks, the bridge brings to the stream the one and the other expanse of the landscape lying behind them.

The bridge lets the stream run its course and at the same time grants their way to mortals so that they may come and go from shore to shore. Bridges lead in many ways. The city bridge leads from the precincts of the castle to the cathedral square, the river bridge near the country town brings wagons and horse teams to the surrounding villages. (...) The highway bridge is tied into the network of long-distance traffic, paced as calculated for maximun yield. Always and ever differently the bridge escorts the lingering and hastening ways of men to and from, so that they may get to other banks and in the end, as mortals, to the other side.

The bridge is a thing. To be sure, people think of the bridge as primarily and really merely a bridge. But the bridge, if is a true bridge, is never first of all a mere bridge and then afterward a symbol. And just as little is the bridge in the first place exclusively a symbol, in the sense that it ex-presses something that strictly speaking does not belong to it. If we take the bridge strictly as such, it never appears as an expression.

Our thinking has of course long been accustomed to understate the nature of the thing. The consequence, in the course of Western thought, has been that the thing is represented as an unknown X to which perceptible properties are attached. From this point of view, everything that already belongs to the gathering nature of this thing does, of course, appear as something that is afterward read into it. Yet the bridge would never be a mere bridge if it were not a thing.

To be sure, the bridge is a thing of its own kind; for it gathers the fourfold in such a way that it allows a site for it. But only something that is itself a location can make space for a site. The location is not already there before the bridge is. Before the bridge stands, there are of course many spots along the stream that can be occupied by something. One of them proves to be a location, and does so because of the bridge. Thus the bridge does not first come to a location to stand in it; rather, a location comes into existence only by virtue of the bridge."[2]

2. Heidegger Martin, "Building, dwelling, thinking", in "rethinking architecture, a reader in cultural theory" edited by Neil Leach, 1997, pp.104-105
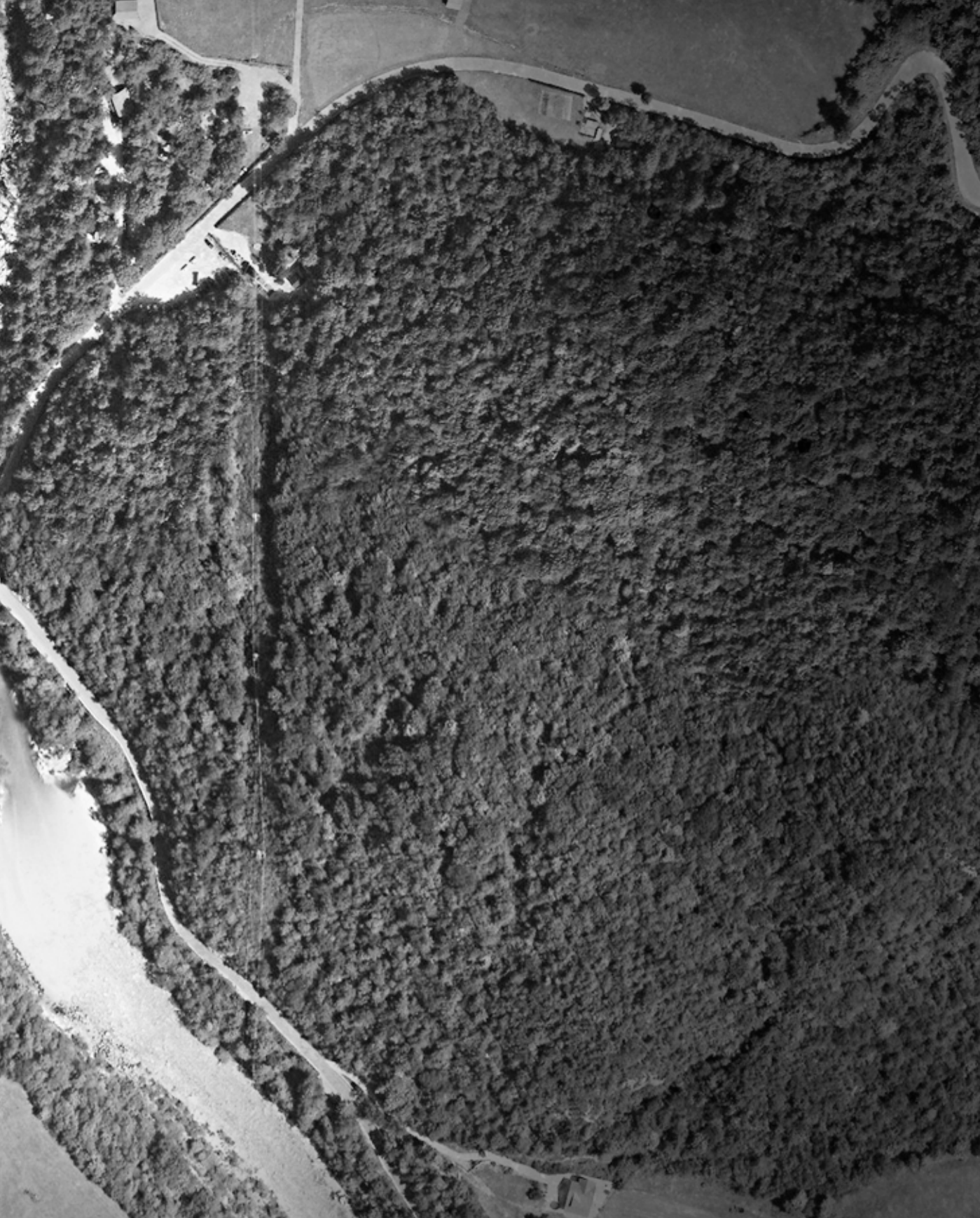
KOBARID
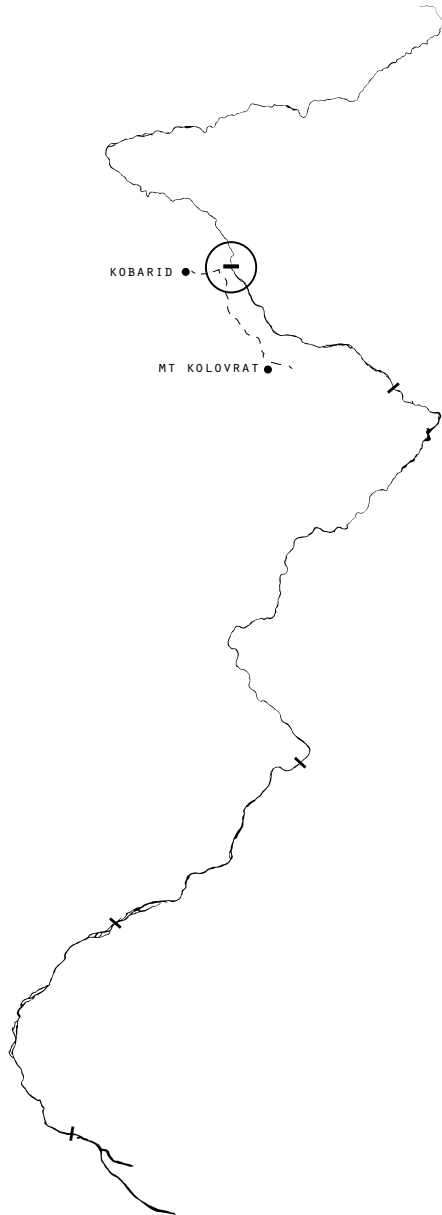
MT KOLOVRAT

KM 38

Kobarid bridge

DEVIATION TO................... Kobarid; Mt Kolovrat Plain-air
museum of the First World War
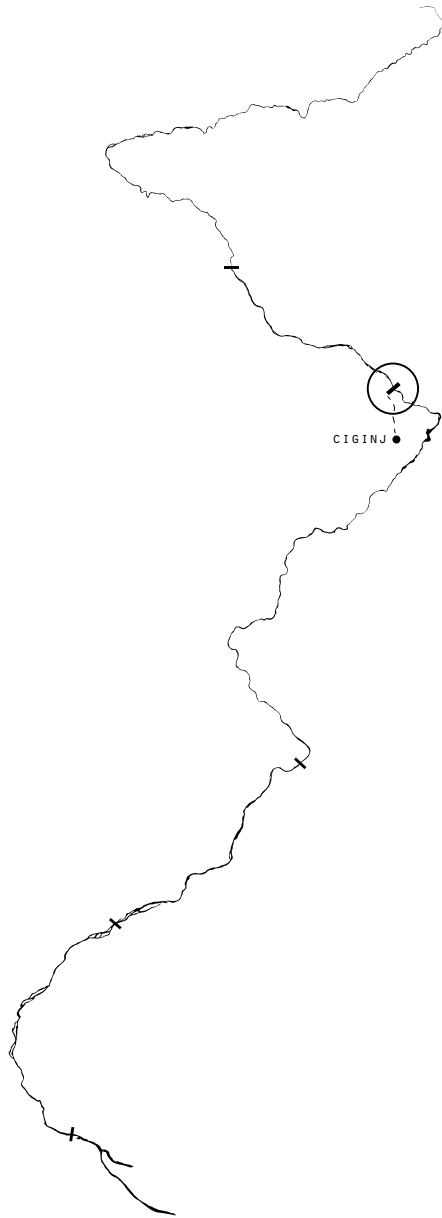
CIGINJ

KM 50

Tolmin bridge

DEVIATION TO..................   Ciginj's Fascist concentration camp

MT SABOTIN ●

TRNOVSKI GOZD
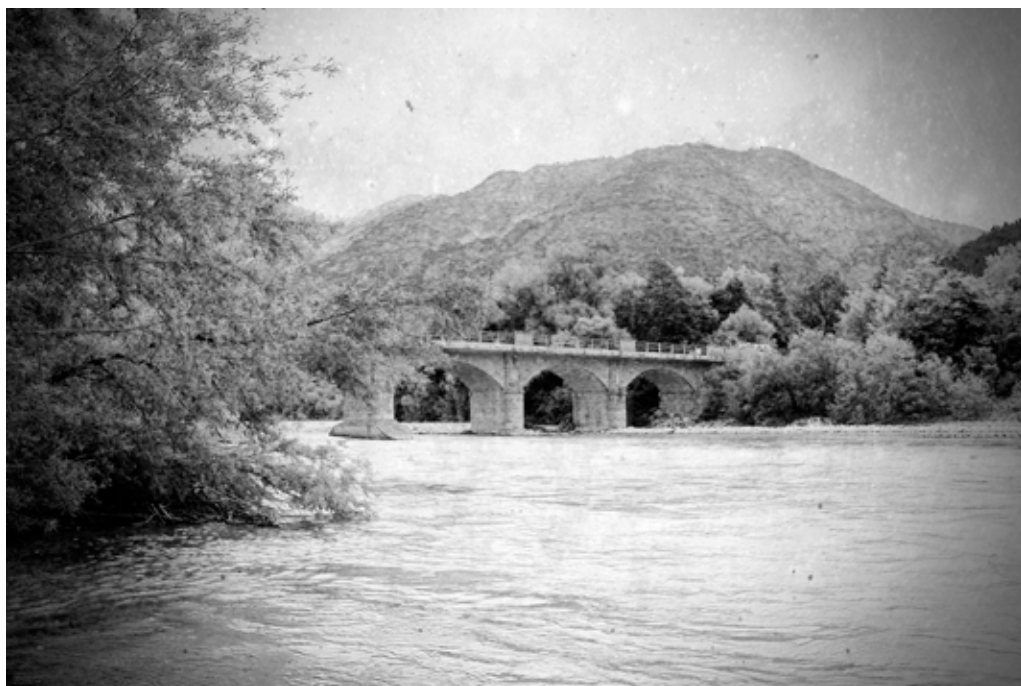
● FOIBE

KM 85

Solkan bridge

DEVIATION TO...................   Mt Sabotin Peace Park (WW1);
                                  Trnovo's foibe;
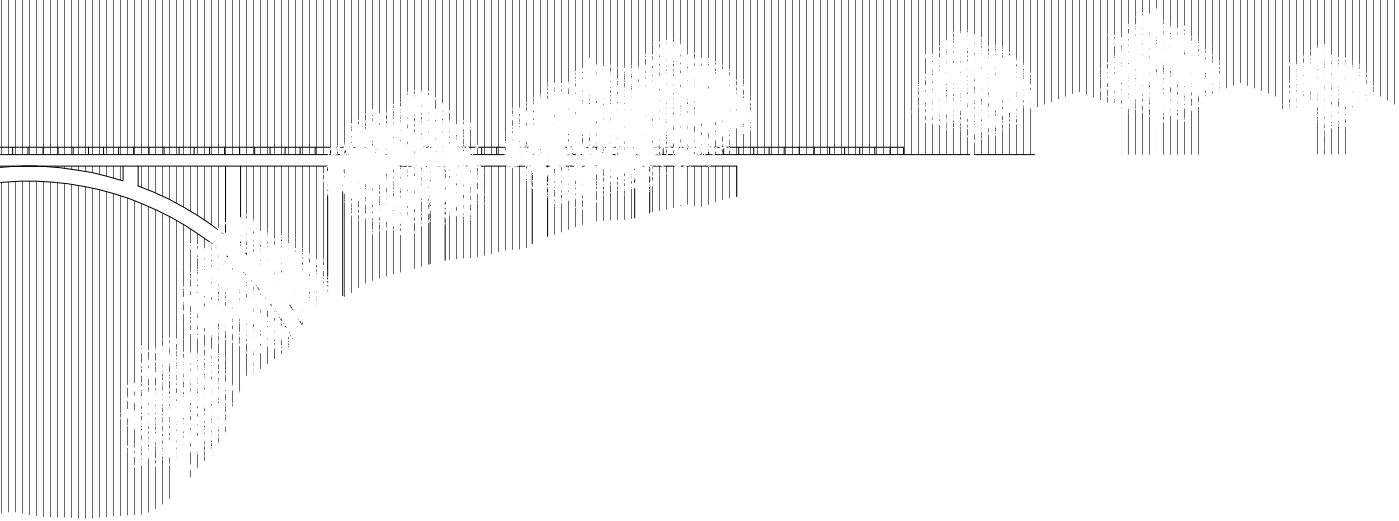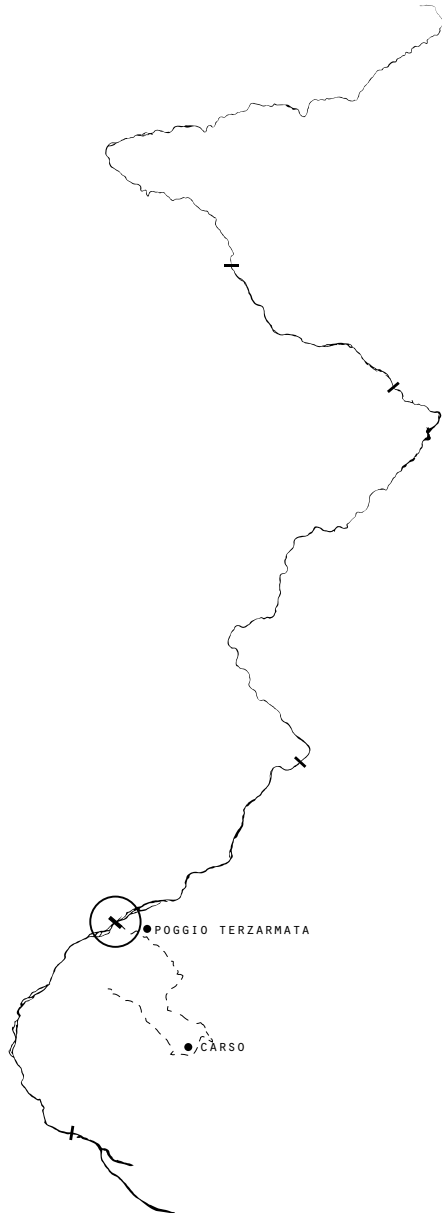   Gorizia/Nova Gorica
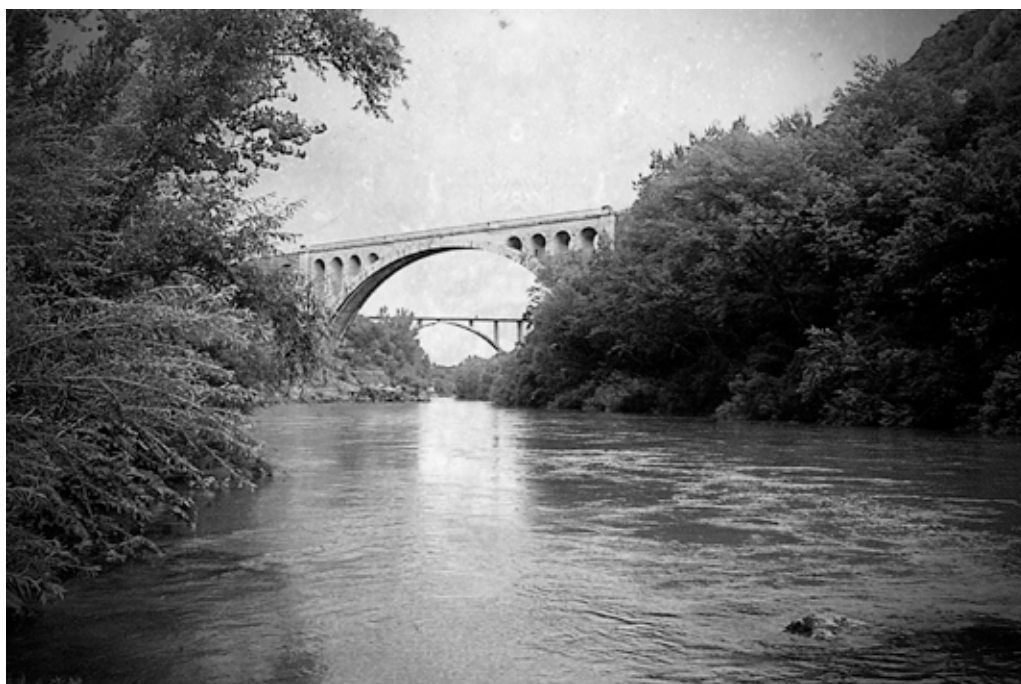
POGGIO TERZARMATA

CARSO

KM 100
Poggio Terzarmata bridge

DEVIATION TO...................   Poggio Terzarmata's Fascist Con-
centration camp; Carso 2014+
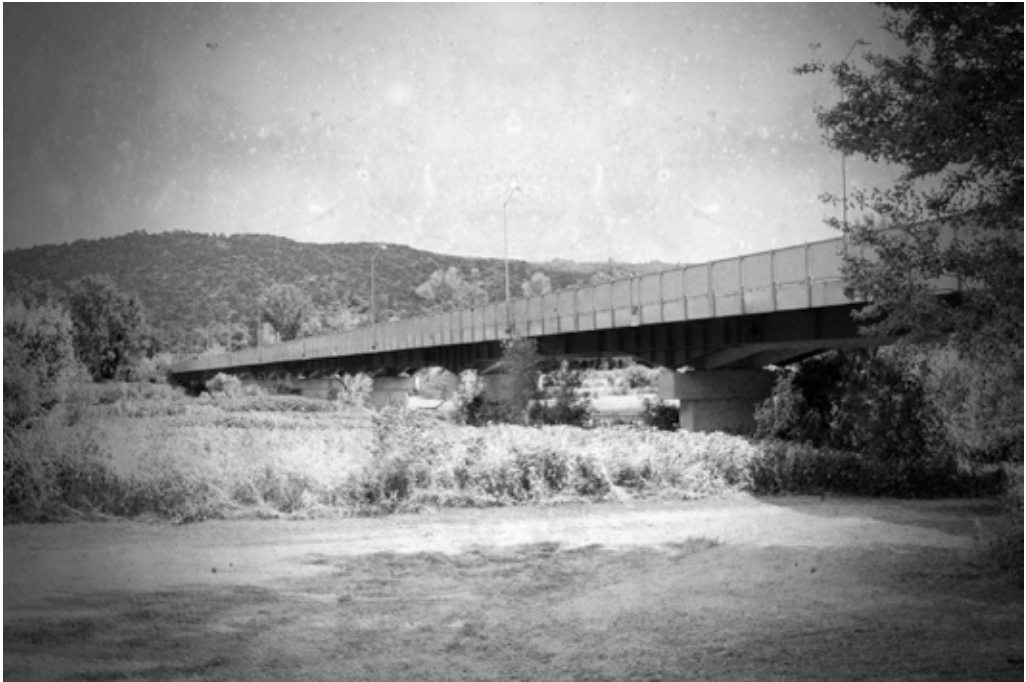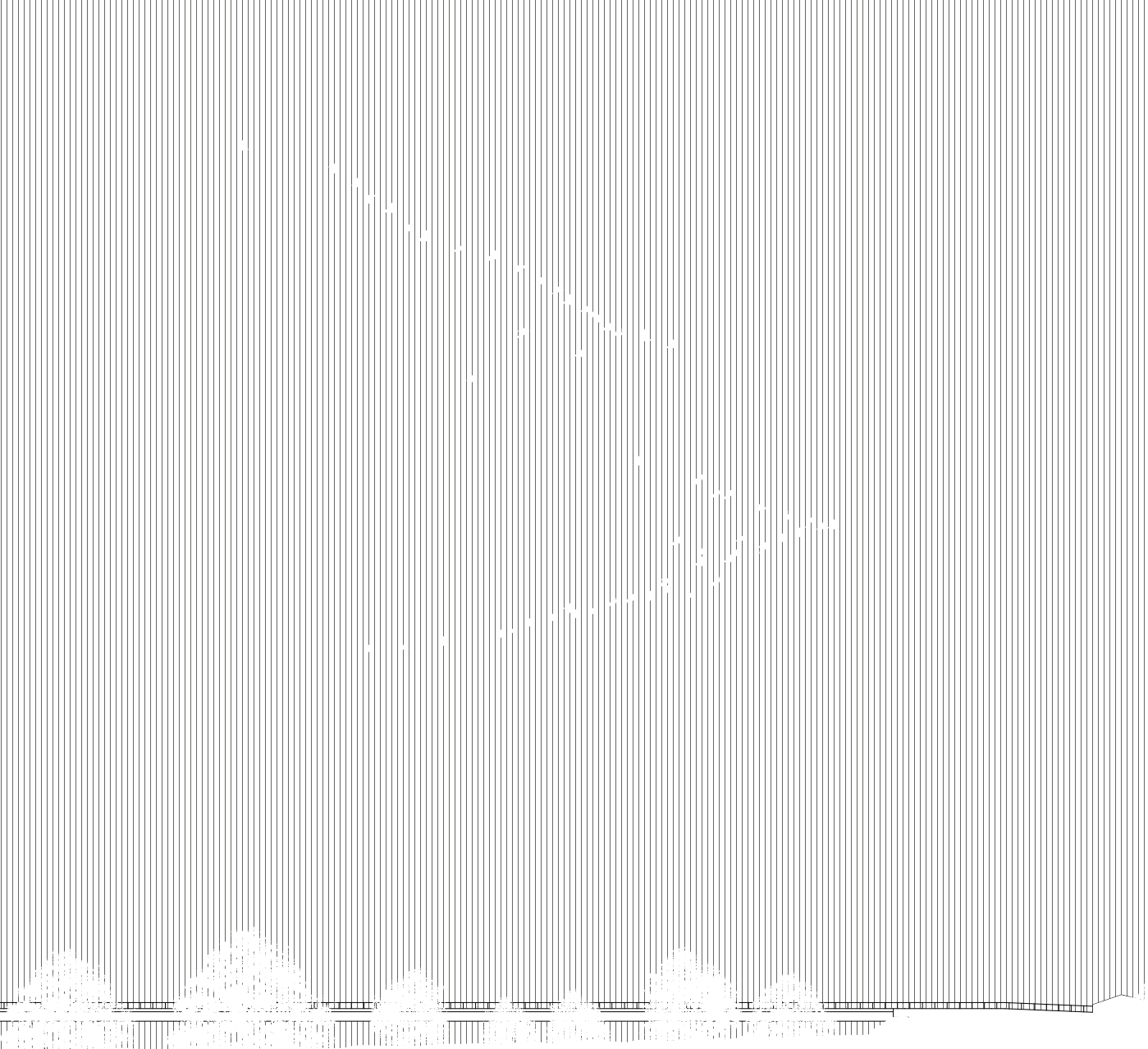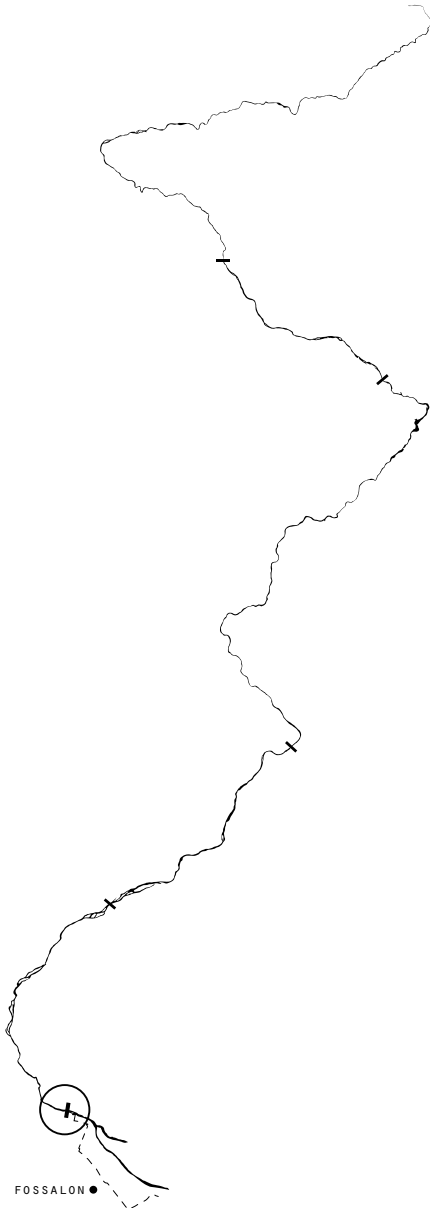
FOSSALON ●

KM 120
Fossalon bridge

DEVIATION TO.................. Fossalon's Fascist concentration
camp