

## «Salt-pans. An endangered cultural landscape»

Round table: 23rd and 24th of May 2006

The Museum of Salt-making is one of the sections of the Sergej Mašera Maritime Museum of Piran. The saline complex encloses a series of salt-pan houses, pools, and a repository, among other elements. The Museum aims at protecting, preserving, and presenting the ethnological heritage of old salt-pans.

The participants of the round table will discuss topics such as the salt-pans during the Roman period; trade and economy in the Middle Ages; the Museum of salt-making and its pedagogical programme; recovering cultural heritage, pollution dangers, legislation and landscape, salt-pans in Croatia, Sicily and Montenegro, etc.

On the afternoon of the 24<sup>th</sup>, complementary visits are organised to the still operative part of the salt-pan, the Museum of salt-making and the Nautical Faculty at Portorose. On the 25<sup>th</sup> of May participants will have the opportunity to visit the Casa della batana at Rovigno and then the city of Venice. The list of contributors to this round table is:

**Prof. Dr. Mitja Gustin** – Facolta' di archeologia, Lubiana

**Prof. Dr. Darja Mihelic** – Facolta di filosofia, Lubiana

**Snjezana Karinja, Zora Zagar, Uroš Hribar, Duška Zitko and Flavio Bonin** – Museo del mare, Pirano

**Eda Bencic** – Istituto per i beni culturali di Pirano

**Primoz Pipan** – Akademia delle scienze, Lubiana

**Marko Perkovic** – Facolta' Nautica, Portorose

**Jerneja Batic** – Ministero dela cultura, Slovenia

**Zdenka Bonin** – Archivio regioneale di Capodistria

**Anica Kisic** – Museo marittimo di Dubrovnik

**Katarina Nikolic** – Conservation Architect (Centar za kulturno nasljedje - Cultural Heritage Center), Montenegro

**Pietro Maniscalco** – Arsenale di Palermo

The definite programme will be sent soon to all members.

Further information:

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## «Arsenals in network» Conference

Venice, 26 May 2006

The Comune di Venezia organises the event the 26<sup>th</sup> of May 2006 at the *Arsenale* of Venice.

The day will be organized in two parts: in the morning it will be discussed the theme of the Arsenals in relations with the territory, their impact on the urban social organization of the city, on the centres of supplying and the roads of communication in the effort to interpret the role and the reality of the arsenals in a wider geographical and economic context, as for real centres of economic propulsion in the pre-industrial age.

During the afternoon's session the methodologies and experiences of recovery and valorisation of the arsenal complex in the European context will be discussed: proposals, results and developments will be analysed in a framework of setting up of a network of the arsenals of the Mediterranean and in Europe in general.

The definite programme will be sent soon to all members.

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## Exposición temporal: Piratas

16/3/06 - 15/10/06



La historia de la piratería está íntimamente ligada a la de la misma navegación. Hunde sus raíces en los inicios de la civilización y llega hasta nuestros días. Se trata de un fenómeno complejo, que tiene implicaciones políticas, económicas, sociales e incluso éticas.

La piratería y el corsarismo han sido actividades comunes en cualquier mar donde se ha dado un tráfico marítimo importante. Pero, aunque la actividad no ha variado a lo largo de la historia, sí han cambiado los métodos, las armas, las implicaciones socioeconómicas e incluso la consideración moral del pirata.

El Museu Marítim de Barcelona os invita a visitar la exposición. [www.museumaritimbarcelona.org](http://www.museumaritimbarcelona.org)

## Rencontre de barques traditionnelles à voile latine

Collioure, 7-9 juillet 2006

La mission patrimoine maritime du Conseil Général des Pyrénées Orientales vous informe d'une rencontre de barques traditionnelles à voile latine les 07, 08, 09 juillet 2006 à Collioure. Au programme de la rencontre il y aura une bénédiction des barques restaurées par la mission patrimoine maritime et remises à l'eau pour cette occasion. Avec une régates et un vire vire dans la baie de Collioure et sur la côte Vermeille.

## Maritime Museums under Debate

18<sup>th</sup> and 19<sup>th</sup> of October 2006

The Museu Marítim de Barcelona organises next autumn a conference on maritime museums, heritage and maritime culture. Participants from Croatia, Denmark, Germany, Greece, France, Italy, the Netherlands, Portugal, the United Kingdom and Spain will have the chance to debate what maritime museums are, what their role is, and how can heritage and maritime culture be defined.

The conference will be divided into two main subjects: on general matters related to maritime culture and on getting to know in depth the state of art of different EU countries.



## Balkan Wars. The Naval Struggle (1912-1913)

Written by John Paloubis, Vice Admiral (Retired) HN  
Published by the Hellenic Maritime Museum  
Piraeus 2005

The idea to design and set up this album revolved around two poles of interest that attracted the attention of everyone involved in this task. On the one hand, the elevation of the Hellenic Maritime Museum as a cultural factor of the Hellenic society, constitutes the Ark of our maritime history and tradition. On the other hand, to remind and underline the importance of sea wars and the elevation of the country's maritime power, which consists of the Navy and the Merchant Marine and all the surrounding marine activities as a factor of triumph for the Hellenic armed forces of the beginning of 20<sup>th</sup> century.

A stimulus for this effort was the Maritime Museum's priceless, unpublished documentary and photographic material that originated from this period. The album consists of three basic unities:

The first includes a text describing the main historic milestones, which intervened after the recognition of the new Hellenic State in 1827, and created the conditions which led to the Balkan Wars in 1912. The writer of the book tries to see the Balkan Wars as one episode in the perpetual flow of Hellenic history, which the reader can observe through a magnifying lens, increasing the magnification grade the closer he approaches to the main subject, which is the action and the contribution of the maritime component in the Wars.

In the second, and larger unity, the main naval units of the Navy and Merchant Marine that participated in the Balkan Wars and concluded this huge task, are presented. The ships' technical characteristics are recorded with a short history of every unit and the names of its staff officers serving on board during the wars.

Apart from the official photographs-portraits of the fleet units and the armed requisitioned vessels, immortalized by the lens of the great photographer, Anastasios Gaziadis, a large number of unpublished photographs are shown, taken by unknown photographers, usually crewmembers on board the ships, depicting battle scenes or everyday routine of the people involved. Also, a series of documents that have never been published before, is presented, some of which refer to great moments in history and others simply describe small, everyday details of naval duties on board the ships.



The third unity presents a series of subjects, related to the Balkan Wars, that emerged from the archives of the Maritime Museum, the existence of which, would have remained unknown to the general public. Some of these are presented, as found, with evidence, documents and photographs. For some others, some minor research was required in order to complete the meaning and present the sub-unities in full.

## Prochain forum du patrimoine maritime de la méditerranée:

### «Les musées maritimes, lieux de savoir ou de distraction»

Le rendez-vous pour les membres de l'AMMM est le forum du patrimoine maritime de la méditerranée qui se tiendra les 20, 21 et 22 octobre 2006 au palais des rois de Majorque à Perpignan.

La thématique retenue pour ce forum est «les musées maritimes lieux de savoir ou de distraction». Les évolutions de conception du patrimoine maritime entraînent des bouleversements quand à sa présentation dans les musées. La vocation des musées à toujours été la conservation et la diffusion de connaissances autour d'un objet. Le caractère scientifique des musées est indéniable. Aujourd'hui, coincés entre des exigences de rentabilité et l'obligation de renouveler l'intérêt du public, les musées maritimes peuvent être tentés de vulgariser le patrimoine maritime et tomber dans le développement d'expositions plus ludiques que scientifiques. Pris entre ces deux axes : d'un côté l'obligation de répondre à des exigences scientifiques au niveau de la conservation et de la valorisation des collections et de l'autre côté la nécessité de satisfaire le public mais aussi de lui offrir la possibilité d'apprendre tout en se divertissant ; les musées maritimes adaptent leur politique de valorisation et de diffusion du patrimoine maritime.

Plusieurs initiatives catalanes peuvent être citées en exemple, parmi celles-ci la «mar des museus» ou comment égrener sur tout un littoral une multitude de petits musées qui chacun à leur tour vont toucher un large public et développer une thématique du patrimoine maritime ; ou encore les «converses de taverna», organisées par la musée de la pêche de Palamos, qui offrent au public la possibilité de découvrir ou d'approfondir un sujet maritime dans le cadre d'un bistrot, plus convivial et moins officiel que le musée.

Ces initiatives montrent une volonté de sensibiliser un plus large public que celui qui fréquente les musées, une volonté d'offrir un discours scientifique à la portée de tous sans tomber dans la perte de sens du patrimoine maritime. Ce thème qui touche tous les représentants et responsables de musées maritimes sur le pourtour méditerranéen alimentera les conférences et les débats du forum. Dans l'attente de vous retrouver fin octobre et de vous faire découvrir in situ le projet de valorisation et de conservation du patrimoine maritime du Conseil Général des Pyrénées Orientales, veuillez recevoir mes salutations amicales. Pour en savoir plus:

Samuel Villevieille

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## El Museo de la Pesca en Palamós organiza charlas de taberna



El segundo viernes de cada mes el Museo organiza charlas para aprender de nuestros abuelos y abuelas, pescadores, marineros y gente de mar, protagonistas de nuestro pasado y presente marítimo. Cada charla abarcará un tema distinto. Como los viejos lobos de mar, sentados alrededor de una mesa, en una taberna al lado del puerto de Palamós, navegaremos por nuestro pasado y presente marítimo con las personas que lo han vivido y escrito en la memoria colectiva.

## Parrainez le patrimoine méditerranéen

### La nouvelle initiative du programme Euromed Heritage

*Parrainez le patrimoine méditerranéen* est une initiative nouvelle et innovante dans le cadre du programme Euromed Heritage. Cette initiative facilitera la mise en relation des promoteurs culturels du patrimoine méditerranéen menacé avec des investisseurs internationaux. Il ne s'agit cependant pas d'un financement européen direct.

Les éléments du patrimoine susceptibles d'être parrainés devront obligatoirement être situés dans l'un des pays partenaires méditerranéens (Algérie, Égypte, Israël, Jordanie, Liban, Maroc, Autorité Palestinienne, Syrie, Tunisie et Turquie). En outre, pour cette première édition, les éléments retenus feront partie du patrimoine matériel : monuments, édifices et villes historiques, sites archéologiques, paysages culturels, mais également des sculptures, des oeuvres de peinture, des objets d'art, des manuscrits et des instruments de musique ancienne. L'initiative sera gérée par l'Unité régionale de soutien et de gestion (RMSU) du programme Euromed Heritage.

Le programme Euromed Heritage, financé par la Commission Européenne, contribue à l'effort des pays méditerranéens afin de promouvoir et conserver leur patrimoine culturel.

Plus d'information : [www.euromedheritage.net/adopt](http://www.euromedheritage.net/adopt)

## Restauro dell'Arsenale di Palermo



Nel mese di settembre 2005 sono iniziati i lavori di restauro dell'Arsenale di Palermo dopo decenni di abbandono a causa dei danni provocati dai bombardamenti della seconda guerra mondiale.

La Regione Siciliana con l'aiuto finanziario della Comunità Europea, che ha contribuito con 2.200.000,00, euro ha definito un progetto di restauro che prevede in una prima fase il rifacimento della facciata con materiali particolarmente adatti all'ambiente marino e la riparazione dello stemma di marmo del Regno Aragonese.

Nel mese di Gennaio 2006 la ditta incaricata dei lavori ha provveduto a restaurare i muri interni del primo piano ed il tetto in legno. Sono state installate contemporaneamente delle catene in acciaio per il contenimento dei muri esterni e per aumentare la sicurezza della stabilità dell'edificio.

In questo mese di marzo sono iniziati i lavori per la costruzione delle toilettes secondo i moderni sistemi di igiene nel lato est dell'edificio, mentre nel lato ovest al piano terreno ha avuto inizio l'escavazione per la installazione dell'ascensore.



I lavori procedono con molta velocità e si stanno ultimando inoltre le iniezioni di cemento francese per eliminare le parti cavernose dei muri perimetrali.

La Soprintendenza dei Beni Culturali di Palermo che dirige i lavori sostiene che a lavori finiti l'Arsenale di Palermo sarà uno dei più bei monumenti della città.

Pietro Maniscalco  
Arsenale di Palermo

## Kuca o Batani (The Batana House or Casa della Batana)

*Batana* - a type of wooden fishing boat with a flat bottom- is the most commonly used vessel in the town of Rovinj, which is located on the West Coast of the Istrian peninsula with a population of 13,000.



The *batana* reflects traditions, habits and the local way of life, which is the reason for which it has been recognized as a bond between people of different ethnic groups (primarily the Croatian people and the Italian minority living in Istria). It is also a member of the big family of vessels that have been used by various local communities of the Adriatic and Mediterranean Sea, as well as by other coastal communities in Europe and the world and thus represents a link between Rovinj and these areas.

Wishing to explore, protect, present and hand down the oral tradition, material and non-material heritage related to the *Batana*, enrich the cultural tourism programme, and contribute to the international initiative of maritime heritage protection, the local authorities of Rovinj have initiated a multidisciplinary project and have been its holders.

The basis of the project is the eco-museum «the Batana House», set up in September 2004, as an extension of the Rovinj Heritage Museum. The mission of the museum is to act as a dynamic force in bringing to life the cultural and maritime landscape of

Rovinj, of which the still living tradition of the *batana* forms just a small part. The programme of the eco-museum is designed for a wide range of users: primary and high school students, local adults, and numerous tourists from Croatia and abroad who visit this well developed tourist destination throughout the year. The museum exhibition communicates with its users in the Rovinj dialect, Croatian and Italian, whereas the booklet also includes English and German.

The location of the eco-museum points to the *batana's* integration in everyday life of Rovinj people: it occupies two stories of a typical Rovinj house built in the coast of the peninsular town centre in the late 17<sup>th</sup> century. For many centuries, families of fishermen, craftsmen and *batana* builders lived in the house, and there is still one family situated on the floor above the museum. The little square right in front of the museum is, due to its spatial and scenic potential, suitable for holding various museum events in the open.

The concept and the mounting of the permanent exhibition are based entirely on the potential of the exhibits to pass on the local tradition. The local and the professional team comprised the bare minimum necessary for its organization, which lasted for almost two years. More than eighty members of the stakeholder community (shipbuilders, fishermen and their families, local explorers, historians, musicians, *bittinada* singers, cooks, *batana* owners, donators, volunteers,



enthusiasts and others) participated in the project. The museum interior takes up more than 100 m<sup>2</sup> of the 17<sup>th</sup> century house and comprises three galleries which house the topics of the permanent exhibition presented in multimedia. Short and concise accompanying texts to the exhibition are complemented with visual material such as drawings, archival and contemporary photographs. The *batana* building process is shown on a slide presentation and provides an example of the new technology being used in documenting the traditional shipbuilding skills. Many interactive exhibits offer the museum users the choice of various levels of information that interest them, including the choice of listening to the recorded interviews with the people responsible for the exhibition in the original vernacular Rovinj dialect. A short film projected on a wall, showing scenes from the *batana*'s everyday life on the sea adds to the ambience of the museum. The museum info centre is open for public use and keeps in its files clips from films broadcast on various TV stations. The computer database intended for the museum users offers easily accessible information about all the preserved *batana*'s in the Rovinj ports.

The experience of the museum visit is enhanced by the background tunes of *bittinada*, a typical Rovinj fishermen's style of song.

Rich museum programmes are organized with the goal of bringing the tradition of the *batana* closer to the locals and numerous tourists.

Last year's main event was the construction of a *batana* at the square in front of the museum, which attracted more than 10,000 people. The newly built *batana* with the sail called *al terzo* (literally: at one third), which was painted in a traditional manner, was presented in Venice, at the regatta of historical vessel. Subsequently it was lent to the local yacht club, which uses it in the partnership with the museum in special programmes in order to show young generation the traditional *batana* sailing technique.



Photos: @ Damir Fabijanic

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## Patras: European Capital of Culture

The city of Patras is the chosen European Capital of Culture of this year 2006. Patras is the capital of western Greece and as a major port, it constitutes the primary gateway of Greece to Italy and Western Europe.



Patras in the 1900s. View of the port

The project of the European Capital of Culture was launched in 1985 by the European Commission with the aim of contributing to European integration by means cultural exchange.

The Greek city offers cultural events throughout the year.

Visit the web: <http://patras2006.gr/en/>

## Feria de museos y educación en el Museu Marítim de Barcelona

El Centro de Recursos Educativos del Mar del Museo Marítimo de Barcelona organiza desde hace años conferencias sobre museos y educación, con el fin de reunir profesionales de la educación para debatir y reflexionar sobre temas vinculados a la educación en los museos.

Con motivo de la celebración del décimo aniversario de este ciclo de conferencias anuales, el museo organiza del 4 al 7 de julio una feria dirigida a maestros basada en propuestas educativas para escolares realizadas por museos. La feria, que lleva por subtítulo «SALIR DEL AULA, recursos educativos de museos para la educación», pretende ser una plataforma de diálogo para el intercambio de opiniones, de información y experiencias entre técnicos de educación de museos y de centros de educación reglados: un espacio de trabajo común entre la escuela y el museo para el enriquecimiento mutuo. Más información:

<http://www.museumaritimbarcelona.org/default.asp?idApartado=136&idIdioma=2>

## MUSEOS Y EDUCACIÓN

En los últimos tiempos hemos visto el cambio que se ha producido en el concepto de la educación y el aprendizaje. La educación ha pasado de ser una actividad referida a los niños y que se llevaba a cabo en los reductos escolares a considerarse un proceso en el que, además de la familia y la escuela, entran en juego otros agentes sociales como: centros cívicos, asociaciones, empresas privadas, empresas públicas y evidentemente los museos. Esta nueva realidad ha obligado a cambiar, en muchos museos, el papel desempeñado hasta ahora por los departamentos de educación.

Hasta ese momento se esperaba que un museo elaborara un programa pedagógico para escolares que permitiese una visita al museo desde diferentes opciones: visitas guiadas de tipo general, específicas, talleres, juegos de pistas... Una labor absolutamente necesaria y básica que lamentablemente algunos museos aun no están en disposición de cubrir.

A partir de la aplicación de la última Reforma Educativa las demandas de asesoramiento por parte de docentes han sido cada vez más numerosas y diversas, propiciadas por la necesidad de diseñar actividades y créditos de diferentes tipos y niveles.

Para hacer frente a estos nuevos retos que presenta la escuela y la sociedad, el Museu Marítim de Barcelona decidió poner en marcha el Centro de Recursos Educativos del Mar (CREM) para actuar como eje vertebrador de las actividades educativas relativas al patrimonio marítimo organizadas por el museo u otras instituciones colaboradoras.

A partir de la aplicación de la reforma, el CREM reafirmó su convicción de que su función era la de trabajar cada vez de forma más coordinada con los centros educativos para así poder transmitir a los alumnos la importancia que el mar ha tenido en la historia de nuestro país.

A lo largo de estos años el CREM ha puesto a disposición de los docentes información y recursos - fotos, vídeos, libros y materiales didácticos de distintas instituciones -, sobre patrimonio marítimo, a fin de que puedan ser de utilidad cuando se realizan actividades con los alumnos.

Hemos podido comprobar que el docente requiere información muy concreta -de hecho, las sesiones «Día del docente» o las «Visitas para maestros» que se organizaban una vez al mes han resultado ser insuficientes para atender la cantidad y diversidad de peticiones-. Por esta razón se ofrece ahora un servicio de asesoramiento personalizado dirigido al profesorado, que incluye, además, información sobre todas las actividades o acciones que realicen otras instituciones relacionadas con la cultura marítima.

Para llevar a cabo estos objetivos también se ha puesto en marcha desde hace unos años el servicio de préstamo de cajas didácticas, que contienen una serie de recursos pedagógicos, ofreciendo así un abanico de posibilidades de trabajo a las escuelas. También se elabora desde el museo el boletín «El Pirata», editado trimestralmente y que reciben gratuitamente todos los centros escolares de Cataluña.

Mediante la incorporación de estos nuevos elementos en nuestro programa pedagógico, queremos intentar hacer del mar y del patrimonio marítimo un elemento educativo de primer orden. Conocer y amar el mar y el patrimonio marítimo es respetarlo, defenderlo y preservarlo.

Centro de Recursos Educativos del Mar  
Museu Marítim de Barcelona

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