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# ERIH Italy Newsletter

May 2021 No. 3

## 5th Annual Meeting of ERIH Italy

# AFTER THE LOCKDOWN: NEW IDEAS FOR INDUSTRIAL TOURISM IN ITALY

28 May 2021

In the hope that in the coming weeks we can leave behind us a period of forced inactivity, the 5th ERIH Italian Meeting was held on 28 May 2021, dedicated to a day of reflection on possible initiatives for the reopening of sites and museums of our network. To this end, three opening papers were presented by three tour operators specialized in the industrial sector: Alexandra ALVES representing *Turismo Industrial de S. João da Madeira*, Josep Maria PEY CAZORLA representing *El Generador* and Francesco ANTONIOL representing *Tratto Punto*.

The three operators, who offer consulting, production and management services for tourism and cultural projects, with particular reference to industrial heritage, illustrated their products and the experiences they have conducted in recent years for the promotion of industrial tourism. In particular, Alexandra ALVES presented an original project, called "Industrial Tourism", which through proposals for integrated visits to industrial heritage sites and industrial production sites still in activity (living industrial heritage) has triggered a virtuous process of sustainable development of which

benefits the entire city and the surrounding area. Josep Maria PEY CAZORLA, on the other hand, retraced the activities of *El Generador*, a Catalan consulting, production and management company for tourism and cultural projects, specializing in the industrial tourism sector. Francesco ANTONIOL, head of the Italian Association *Tratto Punto*, illustrated a proposal for a "Grand Tour" of the Italian industrial heritage, which will reconnect Anchor Point and Member Sites of ERIH Italy through itineraries that will integrate the visit of the industrial heritage sites with the other destinations of traditional cultural heritage.

Following the presentations, the floor was given to the ERIH members who, in addition to having expressed their interest in the experiences illustrated by the three operators, anticipated the main initiatives planned for the reopening of the sites after the pandemic. At the conclusion of the work, some associations that have already collaborated with ERIH Italy in the past were invited to provide their own comments on the progress of the Meeting.

Massimo PREITE (ERIH Italy)

## INDUSTRIAL TOURISM: THE CASE OF S. JOÃO DA MADEIRA - PORTUGAL

Alexandra ALVES

Tourism Unit of S. João da Madeira City Hall (<https://turismoindustrial.cm-sjm.pt/>)

With unique characteristics that give the region national and international visibility, S. João da Madeira, a Portuguese city of approximately 22,500 inhabitants is, today, a pioneer territory in the development of industrial tourism. It is the ideal destination for those who wish to come into contact with the heritage of a unique industrial past while immersing themselves in an atmosphere of culture, art and creativity.

In this city, located 20 minutes from Porto, Industrial Tourism of-

fers visits to living and heritage industrial sites, showing the different ways of working in sectors such as footwear, hat making, pencil making, mattresses, labels, textiles, tanning, car industry, leather goods, etc. These "Tours of the Industrial Heritage of S. João da Madeira", better known as "Industrial Tourism", were created in 2012 to allow visits to traditional local industry and new technological and creative industries, which are also a mark of the city's identity.



Co-funded by the  
Creative Europe Programme  
of the European Union



Various private partners contribute to the development of this offer, such as the only pencil factory on the Iberian Peninsula, or the world leader in the manufacture of felt for hats, together with the existing sites of the territory's industrial, technological and archaeological heritage, such as the city's museums and training or technological research centres.

The spirit of innovation and capacity for achievement have always been indelible marks of S. João da Madeira's industry, clearly marked in many of its factories since the beginning of the 20th century, when the city began to establish itself as an indispensable pole on the Portuguese entrepreneurial map. In addition to this historical and emblematic importance, there is the entrepreneurial dynamism seen in other economic areas that have adapted to new times by betting on quality, innovation, creativity, fashion and design.

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S. João da Madeira has thus been able to build from its most precious asset - INDUSTRY - a tourism that is unique in its diversity and way of operating. Taking advantage of the potential of the industrial heritage that characterises this territory, it was deemed appropriate to develop an industrial tourism project that aimed to use endogenous resources that could constitute thematic tourism products of recognised value and tourist attraction capacity. It is important to note that there are not many municipalities in Portugal with a number of industrial sites open to public use comparable to that of S. João da Madeira, which, by investing in this project as the most comprehensive in terms of its offerings, has allowed the region to gain significant competitive advantages over other regions.

After three phases of expanding its visitor circuits, Industrial Tourism in S. João da Madeira now has (with the collaboration of 14 private companies) 4 sites dedicated to Industrial Heritage and 4 related to Science and New Technologies. These sites include Viarco, the only pencil factory on the Iberian Peninsula, Project ID and Mariano Shoes (footwear sector), Belcinto and Monte Campo (leather goods sector), Cortadoria Nacional de Pêlo and Fepsa (hat sector), Heliotêxtil and Bulhosas (label sector), Flexitex and Molaflex (mattress producers), CEI (company specialised in

the production of industrial machinery) and Faurecia and ERT (automotive sector). In the area of research, the Academy of Design and Footwear, the Technological Centre of Footwear of Portugal, the Oliva Creative Factory and Sanjotec in the area of technology and creativity are also involved - along with the Hat Museum, the Footwear Museum and the Oliva Tower - with its Historical Centre.

With this initiative, the Municipality of S. João da Madeira develops and offers a European level tourist experience, but characterised by the fact that the programme is managed by the municipality. As the first project of its kind to be created in Portugal, it has the particularity of providing a reception centre for tourists, located in the restored Torre da Oliva, highly professionalised in the management and planning of visits, which provides specialised guides to monitor visits in the different partners. The monitoring team, duly validated and accredited by the industrial partners, operates under the direct responsibility of the municipality and makes use of the flexibility of planning and internal resources of each company. Through an optimised management of all resour-



ces, Industrial Tourism in S. João da Madeira occupies a prominent place on the national and international tourism map. Since the opening of this route to date, its partners have already received more than 184 thousand visitors.

The impact on businesses is very noticeable, the greatest benefit being the marketing effects for products and their consolidation. There has also been a strong increase in customer loyalty to purchase products from the visited companies. In addition, companies get instantaneous input from the visits, which enables them to adapt the products to the customers' wishes. Visitors of production sites also provide staff with a great deal of gratification, as the feeling that their work is appreciated increases employees' self-esteem. In addition to the added value for companies, investments in Industrial Tourism have allowed the creation of a more attractive city, in terms of tourism, with the revitalisation of old industrial facilities creating a more pleasant image of the city.

The communication strategy adopted was also very important

for the current positioning of this industrial tourism programme. The focus on school groups was one of the best communication tools for establishing greater proximity of young people to the industry. The organisation of guided tours showing the know-how of the different production activities in the municipality contributes to the promotion and preservation of the heritage of the territory. We also highlight the fact that this project has triggered a series of emulative actions, linked to Industrial Tourism, by other municipalities that have started to develop similar projects. With the growing interest in industrial tourism, it became important to standardise processes, and therefore the Quality Standard

for Industrial Tourism in Portugal was created, with S. João da Madeira as coordinator. The industrial heritage sector thus became part of the certified tourist services, opening up excellent prospects for increasing its commercialisation.

Today, in S. João da Madeira, industry is once again breathing, proud to show off its hard-working hands that, in years gone by, have been able to build entrepreneurial empires combined with great leaps of creative innovation. This, then, is the city of S. João da Madeira. Open to the world and ready to entertain and amuse its visitors.

## INDUSTRIAL TOURISM IN CATALONIA

Josep Maria PEY CAZORLA

El Generador (<http://www.elgenerador.cat>)

The Industrial Tourism Network of Catalonia (XATIC) developed between 2006 and 2011 through the implementation of the Industrial Tourism Product Promotion Plan and Technological Innovation of Catalonia.

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On the basis of this experience, *El Generador Turisme i Cultura SL* (*El Generador*) was born, a consultancy, production and management company for tourism and cultural projects, specialized above all in the industrial tourism sector.

*El Generador* advises organizations and administrations who wish to have an inventory of resources or a study to determine their potential for industrial tourism that can be generated both by the historical industrial heritage and by their active industrial companies that can be visited. *El Generador* also draws up plans for the development of industrial tourism, the creation of products and their promotion and marketing. It also organizes training activities, both at university level (Postgraduate and Master in Cultural Tourism, summer university courses), and at the level of professional training for tourist guides or for entrepreneurs who may consider working in this sector). The courses are held according to standardized modules of 12 hours of teaching (20, with internships) for companies that want to open their doors to visitors. Usually they are preceded by a motivational speech, in which the advantages of opening the doors of their factories are reported, through the illustration of examples of good practices in which the companies participating in the course can identify themselves. In particular, the course program provides for the teaching of the most effective methods to enhance the distinctive elements of the company and its products, to define the message to be transmitted to visitors, to develop the most effective narrative models, to identify points of risk, etc. The final result to be achieved must be the de-

sign of a tour with an ascending curve, so that the visitor's, at the end of the tour, remains a memorable experience. *El Generador* organized training courses on behalf of the University of Alicante, the Government of the Basque Country, the Puglia Region.

In addition to training courses, *El Generador* also carries out projects for the enhancement of industrial heritage, through the organization of commercial initiatives (blogtrips with press or bloggers specialized in tourism and culture), the preparation of exhibitions in industrial spaces, or the design of museum spaces.

*El Generador* has won numerous awards.

The exhibition *Patrimoni Industrial de Les Corts. Ahir i avui* obtained the Bonaplata Award, in 2017, as the best project of the year for the promotion of industrial heritage. This award is awarded by the Association of the Museum of Science and Technology and Industrial Archaeology of Catalonia and is the most prestigious in this sector.

In the same year *El Generador* won for the organization of an event at the B-INDUSTRIAL, an area dedicated to industrial tourism, which takes place as part of B-Travel, the international tourism fair in Barcelona. This great tourist event, which receives around 36,000 visitors and more than 1,200 professionals every year, includes a series of exhibition stands offering industrial tourism proposals, centred both on historical heritage and on living industrial heritage (companies open to tourism).

B-INDUSTRIAL also offers visitors an active participation area, where demonstrations of crafts, workshops, product tastings or theatrical performances are held, which are usually offered in museums or during guided tours. The main target to which B-Industrial is addressed is that of professionals, who for three days have the opportunity to meet and share ideas, projects and debates

## Modernismo industrial a media hora de Barcelona

el generador 



on the problems of industrial tourism. To this end, *El Generador* organizes every year the Professional Days of Industrial Tourism, where the exhibitors of B-Industrial can present their new tourism products and / or industrial tourism projects. For example, this year, the Association of Industrial Tour Operators (AOTI) presented the Digital Guide to Industrial Tourism of Spain, that will be regularly updated, with contributions from new resources currently not yet valued. The English version will also be published soon. B-INDUSTRIAL also includes debates, round tables and post-meeting activities, such as the night visit, at the end of the fair, of one

of the industrial tourism destinations near Barcelona.

In conclusion, *El Generador* realizes tailor-made famtrips and trips, both for organizations, organizations, the educational sector (universities, institutes), and for groups of individuals, to advertise the industrial heritage and companies that can be visited in Catalonia. In 2020 it had started offering 6-day (5-night) tours with the driving force of industrial tourism. Unfortunately, the pandemic has interrupted all programs, but several tours are already scheduled for next months (in the Valencian Country from 9 to 14 July; in Emilia Romagna from 22 to 27 September and in the north of Portugal from 16 to 21 November). All these trips are designed for small groups (from 10 to 20 people), in order to organize meetings with the directors of the museum or the managers of the place, tasting of typical products, etc.



## INDUSTRIAL TOURISM ACCORDING TO TRATTOPUNTO, A NETWORK AT THE SERVICE OF ERIH

Francesco ANTONIOL

TrattoPunto ([www.trattopunto.com](http://www.trattopunto.com))

*TrattoPunto* is a network of professionals who, for years, have been working, in various ways, on industrial heritage. The network deals with the enhancement, through the design of visiting itineraries, of the Italian industrial heritage, with an eye to that clientele, Italian or foreign, which, even inexperienced, could be able to appreciate the values of Made in Italy, historical or contemporary they may be.

A network of professionals created to bring out the potential of attractiveness and interest towards still little known architectural places, raising awareness of the conservation and enhancement of industrial sites and material culture, by creating itineraries that are able to combine history and local traditions.

*TrattoPunto* goes beyond the narrative of imagining and creating a product that can be purchased from the final user, the one-day

visitor or the tourist who is entertained beyond, in an itinerary structured for several days, including overnight stays.

Therefore, tailor-made itineraries are designed, according to the needs of those who approach us, according to the particular taste of those who ask us for an innovative way to discover the values of communities and territories which, different from each other, are the most representative of Italian wealth.

Values and affluence of communities and territories which, according to the aspect that characterizes the action of *TrattoPunto*, are interspersed with more properly industrial destinations, in a fruitful relationship of cause-effect between histories and environments that have generated particular and characteristic industrial examples which, in turn, they have shaped, over time, communities and territories which host them.



the key to a multiple interpretation of the values which shape and construct a territory and its history distinctive. The numerous possibilities of interpretation, also in a historical key, of the territory provided though what is exhibited in the Museum of Industrial Heritage, can allow the tourists to exit the museum and to face a series of paths ranging from the rediscovery of the presence of the city waterways up to the in-depth knowledge of the history of the so-called Motor Valley where the famous names of Italian motorcycle and car production insist with real legends such as Ferrari, Ducati, Maserati and Lamborghini. To conclude, before some examples that are more properly linked to territorial marketing actions that *TrattoPunto* is carrying out for public and private administrations, the case of Sardinia was

proposed, where, thanks to the collaboration with Sulcis Hiking & Bike, two tour itineraries, by bicycle of varying difficulty, were designed with which you can reach the ERIH sites of the island and which are witnesses of the great mining tradition, now a monument of itself, which has been the protagonist of the island's economic development. The proposed method, which can be improved according to the needs of the individuals belonging to the ERIH network and expandable to all of them, is a starting point for a collaboration proposal that *TrattoPunto* launches at ERIH, not only exclusively for the Italian members; a concrete proposal that becomes a commercially valid and attractive product to be placed on the European touristic market.

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## PROPOSED INDUSTRIAL ROUTE FOR THE GENOA PORT AREA

Alessandra BRIGNOLA  
Presidente Associazione inGE ([www.inge-cultura.org](http://www.inge-cultura.org))

The inGE Association ([www.inge-cultura.org](http://www.inge-cultura.org)) is committed to the development of a touristic and cultural proposal that tells the story of the port, and of its transformations, within the entire Genoese port arch (Genoa, Italy). The goal is to develop a storytelling able to place Genoa within the European international circuit of the European Route of Industrial Heritage (ERIH), of which inGE is a member.

In particular, the intention is to enroll the harbour area as an "ERIH thematic route", in order to discover and tell the maritime industrial heritage of Genoa over time; and in order to provide international and national visibility to the tourist and cultural developments of the port of Genoa - as well as to its stakeholders. The inGE Association is thus working on a territorial marketing operation through industrial heritage, strengthened by the fact that the maritime and industrial history of Genoa has had (and still

has) economic and cultural significance at an European and Mediterranean level.

The first step of the whole project has been to activate, organize, and promote *Di Molo in Molo: mezzi, attrezzature, edifici - Un percorso di archeologia industriale nel porto antico di Genova*, the first industrial archeology and tourism tour in the ancient port of Genoa. The itinerary illustrates how the harbour operated between the 19th and the 20th centuries, as well as which its transformations have been over time. The tour is conceived by foot or by boat, and invites participants to 'read' the traces of what the ancient port area was for Genoa: it was a port operational space which has now been transformed into an integral and vital part of the urban fabric. Between docks and old piers, equipment, historic buildings, energy, technology, the route expands the perception of what is already exhibited within the Galata Open Air Museum of

the Darsena; and it can be combined with additional parts into the productive areas of the Eastern port.

*Di Molo in Molo* is the very first industrial tourism itinerary in Genoa. Today, therefore, the inGE proposal stands as one of the many cultural and tourist proposals offered to whom is interested to better know the Genoese seafront. In summary, the ERIH Genoa project by the inGE Association aims to

- activate the process of creating an unitary thematic route in the ancient port area;
- involve targeted local stakeholders, professionals and companies, as well as local communities;
- create an organic system of real collaboration and networking, able to bring added value to the territory, and to the tourist-cultural and socio-economic challenge that the city is facing, in particular following the recent regional highway emergency and Covid-19 restrictions.

Among the organizations that has been contacted, many tourist and economic operators were interested. While giving shape to the ERIH Genoa project and process; and in view of being able to present it at the ERIH Board according to the relevant criteria, the inGE Association intents to strengthen and structure the network of contacts and of the unitary story above, through the organization of an initial multi-stage visit-event, involving the selected stakeholders, and possibly organizing the ERIH Italia 2022 meeting in Genoa. The project has obtained the interest of the *Autorità di Sistema Portuale del Mar Ligure Occidentale* and of *Galata Museo del Mare*.

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## A REGIONAL WATER ROUTE IN LOMBARDY

Giorgio BIGATTI

Fondazione ISEC ([www.fondazioneisec.it](http://www.fondazioneisec.it))

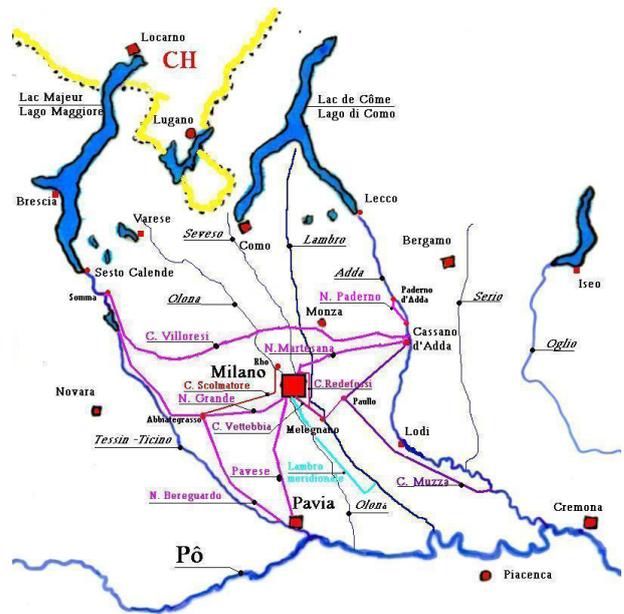
“As the irrigation of the Milanese is perhaps the greatest exertion of the kind that ever was in the world, and certainly the first that was undertaken in Europe, after the decline of the Roman empire; [...] that great exertions were made in this country, at a period when all the north Europe was un a state of barbarism”. In his Notes on the Agriculture of Lombardy included in the second volume of his Travels during the Years 1787, 1788, and 1789 (London, 1794, vol. II, 169), one of the key texts of eighteenth-century agronomic literature, Arthur Young admired the perfection of the canalization work in the Milanese area, underlining the precocity of these artifacts and their perfection. The man-made canals of the Milanese area, whose origins date back to the 12th-15th centuries, are actually technical artifacts of exceptional value, not only for their antiquity but because they performed a “double office” serving irrigation and transport. To these functions they ad-

ded that of energy suppliers, moving the blades of the numerous mills located along their banks. The canals, together with the Muzza, which runs in the Lodi area, have transformed the countryside of lower Lombardy, making it one of the centers of development of a hydraulic culture largely dependent on practice and at the same time the model of an agriculture with an early mercantile orientation based on the alternation cereals and meadows. Without forgetting the drinking uses, to which the drainage of sewage would be intertwined with the progress of urbanization, in Lombardy the management of water had an exceptional importance as a dispenser of fertility to the land, an alternative to expensive land transport and supplier of energy, at first hydraulic and from the nineties of the nineteenth century also hydroelectric. It is a widespread heritage of exceptional historical and cultural importance, which for an important part continues to

play a role of great importance for the regional economy and the hydraulic balance of the area. Just think of the system of alpine containment basins and power plants in Valtellina, the canals and the large irrigation channels, the river regulation works, the drainage pumps and the reclamation plants spreading in the provinces bathed by the Po. Disused plants, such as some power plants, or simply abandoned and at risk of dispersion are still there. Today, the potential of this heritage is finally beginning to be recognized, which on the one hand testifies to the importance of technical culture in the economic and social history of Lombardy, and on the other offers great opportunities for local tourism capable of combining entertainment and environmental sustainability.

It is this set of factors that led Musil, the Aem Foundation and the ISEC Foundation to imagine a Route centered on water and its uses, a path that allows us to weld the environment, economy and society in a very long-term perspective. This is a decisive point because talking about water in Lombardy means going back over time including monuments and memories of the pre-industrial period. Today, the theme of water is immediately reconnected to that of clean energy, sustainability, climate change, issues that give the theme a design value in comparison with the present. Industrial archaeology can thus become a way to look not only at the past but to intertwine past and present in a dynamic form

The creation of a water road aims, while respecting the autonomy of each member, on the one hand to connect realities already active in the area with their strong identity; on the other hand, to offer an edge to subjects who by their nature do not yet have sufficient visibility or lack the ability to enter into relationships with extra local circuits. Furthermore, the constitution of a Regional



route, to which even subjects not strictly Lombard may adhere at a later time, as well as amplifying the communication on the activities of the members, may promote initiatives of a general nature, not necessarily site specific, which also qualify the project for the ability to generate cultural content and projects as a network. Activities and initiatives that will have to move along converging lines knowing that tourism enhancement cannot and must not be separated from study and storytelling. We believe this is the only way to ensure that a regional road, once established, continues to live and does not remain just a virtual reality.

## THE PARTICIPATIVE MUSEUM

Giorgio RAVASIO  
Crespi d'Adda - UNESCO World Heritage Centre ([www.crespidadda.it](http://www.crespidadda.it))

In September 2019, in Kyoto, during the general assembly of the International Council of Museums, the body representing museums around the world, a new mission statement for museum institutions was proposed, according to which museums are defined as places of democratisation, inclusive and polyphonic spaces for the development of critical dialogue about the past and the future. In today's conflicting and challenging social context, museums preserve artefacts and artefacts for society and protect memory for future generations and ensure equal rights and access to heritage for all.

Emphasising that the goal of cultural institutions should not be profit, museums should be participatory and transparent and should work in active partnership with and for communities to

collect, preserve, study, interpret, exhibit and increase understanding of the world, with the aim of contributing to human dignity and social justice, global equality and planetary well-being.

Although there is international consensus that museums are theatres of memory where local and global identities are defined, and where different visions of the past and present meet the future, the practical application of these principles is not yet fully shared and widespread. Museums themselves, in their key role as witnesses of the past and sentinels of material culture for the benefit of future generations, play or must play an increasing role in the training and development of a critical society capable of consciously questioning the political, social, climatic and environmental challenges of our daily lives. It is not an easy task that requires a great ability to react to external stimuli in order to combine the task of conservation with the need for continuous innovation. This mission has become the inspiration for the path undertaken in Crespi d'Adda with the creation of the Participatory Museum. For these reasons, the project to create a museum to be built inside the building of the S.T.I. Nursery Schools, a place that is already highly symbolic for its educational vocation. It is in this sense that the UNESCO Visitor Centre in Crespi d'Adda intends to become a place where cultural, economic and social change is continually interpreted, assuming the role of a mirror through which society observes itself in an attempt to recognise itself and tell its own story.

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So it seemed right to us that the first character to animate the rooms of the museum should be the man without whom Crespi d'Adda would not exist, Cristoforo Benigno Crespi, and then to give space to two very important figures of Crespi society, the doctor and the chaplain, and to two workers, a young woman and

a young boy recently employed in the cotton mill.

The three characters selected represent the first protagonists of a story that has its own natural and innate plural genealogy, but they do not aspire to be the last narrators of a story that is still unfolding and will never stop.

The element of absolute rupture of this project is that the museum is conceived as a gentle megaphone to give voice to the community and to aspire to maintain itself in a state of constant and perfect incompleteness, representing in its becoming and growing, the Japanese concept of wabi-sabi. A questionnaire available to the community, who will have free access to the museum space, will allow them to express their desire to participate by simply indicating to the curators the next characters to be represented but also, if they wish, to be directly involved in the planning of the story by providing oral or photographic documentation to accompany the narrative they would like to be told, also allowing them to rewrite narratives highlighting disparities, conflicts and minor points of view, becoming a place of radical historical reinterpretation, capable of breaking the spell of calcified traditions, mobilising the past to bring it flamboyantly back into the present and keeping history in motion to allow its objects to act as historical agents once again.

The express wish of this media is that its writing process is never stable, as, continuously and seamlessly, new knots come to the surface and demand representation and listening. The museum is not called upon to chase them with shortness of breath, but to bear witness to its own contemporaneity by creating a connection, already hoped for in the guidelines that UNESCO seeks to disseminate in the Visitor Centre circuit, between the local community and the public of users.



## PER FILO & PER SEGNO

Marcello VAUDANO

Doc-Bi - Centro Studi Biellesi ([www.docbi.it](http://www.docbi.it))

The summer period of opening to the public began at the “*Fabbrica della Ruota*” (Wheel Factory) in Pray (Biella) with the inauguration of the Fiber Art Exhibition “*Per Filo & Per Segno*”, and the Mail Art review “*Per Filo & Per Segno - Manioperanti*” (By Wire & By Sign - Operating Hands). Promoted by DocBi - Centro Studi Biellesi and by the Siviera Association - they are both curated by Marisa Cortese.

Most of the interior spaces and, to a small extent, the external area of the “Wheel Factory” host more than fifty works of Fiber Art (or Textile Art), ie creations starting from everything that has a weft and a warp; therefore essentially fabrics, but also other weaves, nets, ropes, threads, fibers, etc.

The artists' great freedom of inspiration and creation has generated works that integrate wonderfully with the environments of the nineteenth-century wool mill and that strongly stimulate the curiosity of visitors, especially those who work or have worked in the textile sector.

The exhibition offers the public works by about fifty Italian and international artists and will be supplemented during the summer by a program of collateral cultural events: theater; workshops, meetings with artists.

The term Mail Art (or Postal Art), on the other hand, indicates an artistic practice without commercial purposes which consists in sending postcards, envelopes and other artistically reworked paper objects by post to one or more recipients for the realization of exhibitions or publications.

After the first Futurist and Dadaist experiments, it was only in the Sixties and Seventies that artists who worked continuously on the postal vehicle established themselves, to the point of creating a



real Network, a community of correspondents with the ambition (later realized) to become a network of global interconnections. Today an exhibition of Mail Art follows a few simple and shared rules: a theme for reflection is proposed to the artists of the network (in our case the relationship between creativity, artisan excellence in the textile field, sustainability); the artist is given full freedom in choosing the technique to use and, within defined specifications, the format; all works received by the sender are exhibited because no prior selection is made. About 100 works by nearly 90 Italian and foreign artists are exhibited.



## IN THE TIME OF A STORY

Marta GIANZINI  
MUSEIMPRESA ([museimpresa.com](http://museimpresa.com))

Museimpresa brings together the heritage of Italy's productive and entrepreneurial history: a story of Italian culture and creativity through objects, documents, images, photographs, films and audio clips preserved in the museums and archives of Italian companies. The *Associazione Italiana Archivi e Musei d'Impresa* (Italian Association of Business Archives and Museums) was founded in Milan in 2001 on the initiative of Assolombarda and Confindustria and has grown over the years to become, today, with over 100 associated museums and archives, a unique network at European level. Business archives and museums preserve and enhance their industrial and cultural heritage, making it available to the community. The companies and organisations that are members of Museimpresa offer a broad overview of Italian excellence in the main sectors of Made in Italy and in the most dynamic activities of the economy, research and international expansion.

Museimpresa promotes and spreads enterprise culture through numerous activities aimed at different targets. One of the activities aimed at promoting industrial tourism in 2020 was the launch of the Itinerari d'impresa initiative, together with the Touring Club Italiano. Itinerari d'impresa is a tale of Italian know-how to

give value to the beautiful and the well-made, discovering territories whose beauty, history, traditions, design, and enterprise make up the cultural, artistic, and social wealth of the country. Hosted on Museimpresa's website and social networks, the itineraries are dedicated to the associated museums and business archives, exploiting synergies with the local area. A journey to rediscover and recount what surrounds us: widespread beauty close to home.

In 2021, on the other hand, the project '*Nel tempo di una storia*' (In the time of a story) was launched, a story to discover the industrial and cultural heritage preserved in the museums and archives of Italian companies, in collaboration with the photographer Simone Bramante, aka Brahmino, and his blog *What Italy Is*. The project involves all the museums and archives associated with Museimpresa and involves the creation of Instagram stories and snapshots, published on the *What Italy Is* and Museimpresa Instagram profiles. A veritable guide to the beauties of Italy, designed to involve followers in a participatory culture project in favour of a digital experience that goes beyond the concept of a physical destination.

## Nel tempo di una storia

"**Nel tempo di una storia**" è un racconto alla scoperta del patrimonio industriale e culturale custodito nei musei e negli archivi delle imprese italiane, in collaborazione con il fotografo **Simone Bramante**, in arte **Brahmino**, e il suo blog **What Italy Is**. Il progetto coinvolge tutti i musei e archivi associati a Museimpresa e vede la realizzazione di stories Instagram e scatti d'autore, pubblicati sui profili instagram di *What Italy Is* e Museimpresa. Una vera e propria **guida alle bellezze del nostro Paese**, pensata per coinvolgere i follower in un progetto di **cultura partecipata** a favore di un'esperienza digitale che supera il concetto di destinazione fisica.





Trentino Alto Adige, Liguria, Tuscany, Umbria, Sicily and Sardinia. The GNM has thus become a regular event, with participation increasing from year to year; and a variety of events in the area ranging from guided tours and geotourism itineraries to seminars, book presentations and conferences, photo exhibitions, concerts, educational workshops for schools, theatre performances, etc. The common aim of the day is to enhance the mining heritage within the Italian cultural landscape, affirm its historical importance, keep its memory alive, spread the value of the recovery of these territories as an opportunity for sustainable development, in close connection with other assets such as tourist railways, walking paths, Italian trails, villages. Promoting slow, gentle and sustainable tourism in times of ecological transition. Today the Day has reached its thirteenth edition with a calendar of initiatives in attendance always very rich (<https://www.isprambiente.gov.it/it/events/la-giornata-delle-miniere-2021>). Since 2015 the GNM has been supported by the National Network of Italian Mining Parks and Museums - ReMi, coordinated by ISPRA, with the support of MISE, ANIM, AIPAI, CNG

and the participation of the 4 national mining parks and most of the reconverted and musealized Italian mining realities. The ReMi Network is an instrument of comparison and growth for all the managers of the reconverted mining heritage or those in the process of reconversion, as well as public institutions and private entities. The Network is open to new subscriptions, free of charge, for all those operating in the sector.

In October 2015, 19 subjects were signatories to the Network's Memorandum of Understanding for a total of 40 mining sites adhering to the Network. Over the years, requests to participate have intensified and in October 2018 there were 37 subjects adhering to ReMi for 57 mining sites present in the network; in October 2019 there are 47 subjects adhering for 64 mining sites present. In 2021 there are 49 subscribers to the Protocol and 66 mining sites adhering to ReMi.

The first Bill no. 1274 "Protection and Enhancement of Disused Mining Sites and their Historical, Archaeological, Landscape and Environmental Heritage" was drafted by the ReMI Committee and submitted to Parliament.

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