

WHAT FUTURE FOR THE EXPERIENCE OF THE PAST? quale futuro per l'esperienza del passato?

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INTANGIBLE CULTURAL HERITAGE, MUSEUMS AND
PARTICIPATION
Palermo 27 february 2018

some points:

in the field of craftsmanship also practical knowledge are intangible assets.

The "transmission" of a profession is actually the "construction" of another person.

Acquiring skills in a traditional arts and craft is a long journey that requires study, design, practice, perseverance and dedication.

Today, more than ever, **the awareness of the cultural importance** of one's profession is also needed.

For a craftsman, or for an artist, **materials and techniques are like words in language**: once the artifact is made crystallizes ideas and ways of expressing itself.

To understand a language you need to know it, if the property of language is lost, is lost the possibility of understanding.

Losing the knowledge of traditional techniques means losing the language that allowed known the ability to materialize ideas with their own hands.

It means losing sensitivity to materials and nature.

It means the "things" become foreign and distant, carriers of meaningless forms.

today a craftsman in Italy has problems of:

competition and high labor costs.
Fiscal impositions that are often unsustainable.
Safety laws.
Finding materials.
High management costs of the company.
Professional classification wrong or non-existent.
Absence of specific schools.
Design and technical procedures mandatory and far from tradition.
Cultural consideration by the institutions and society in general almost
equal to zero.
Earn a minimum decided by the state, otherwise pay the fine.

today a craftsman in Italy has problems of:

No official recognition of their skills
No distinction with industrial products
No defense of the quality of work
The few awards obtained almost always make the artisanal products
look like elite products.
and more....
When a craftsman die burns a library
but nobody notices it.

at this point some questions:

Can we solve or counteract this?

Can we improve the situation by giving more possibilities to the artisans to use traditional techniques?

What are the responses of the administrations and the State?



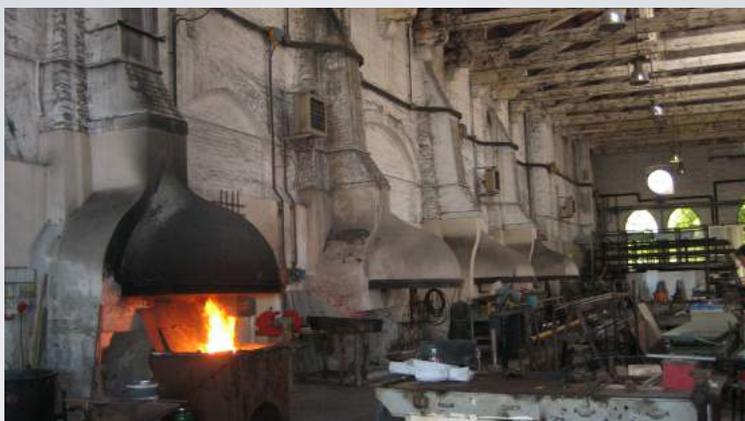
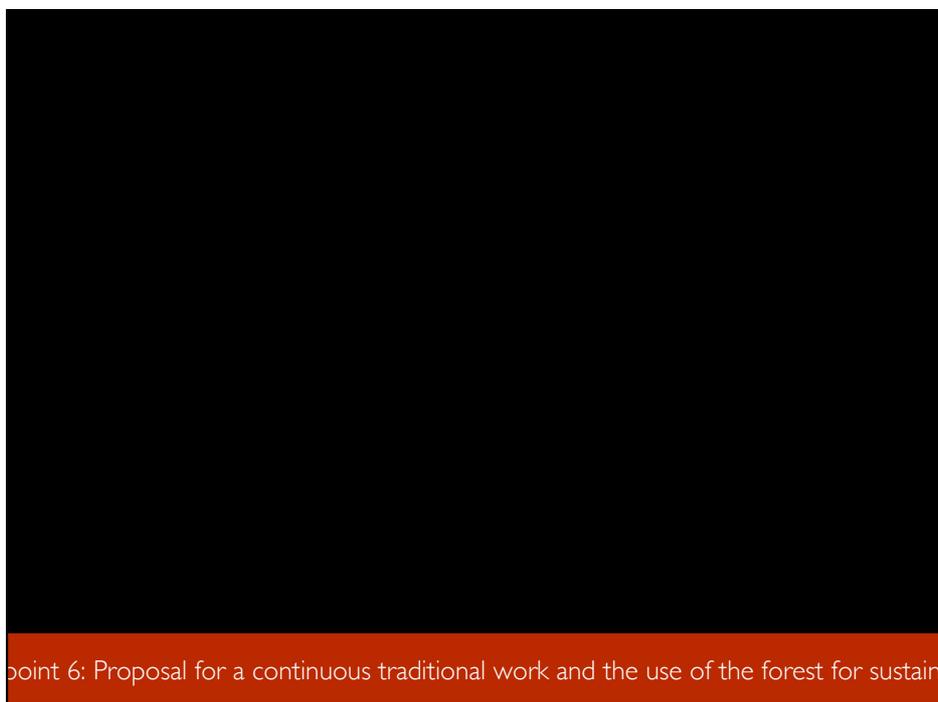
RECONSTRUCTION OF AN OAR OF THE "GALEA IMPERATORIS" BASED ON ORIGINAL DOCUMENTS FROM THE 16TH CENTURY

1. In collaboration with the "Museo del Cansiglio", "Veneto agricoltura" and with the elderly lumberjacks
2. From the choice of the tree to the execution of the oar with traditional techniques.
3. Tools reconstruction for traditional work.
4. Permanent exposition in the Museum.
5. Conference, temporary exposition in Venice (Arsenal), book edition.
6. Proposal for a continuous traditional work and the use of the forest for sustainable production for shipbuilding.



tools





THE FORGE PROGETT

<https://farovenetia.org/progetto-arsenale/il-progetto-forge-per-estes/>



De afbeelding kan niet worden weergegeven. Mogelijk is er onvoldoende geheugen beschikbaar om de afbeelding te openen of is de afbeelding beschadigd. Start de computer opnieuw op en open het bestand opnieuw. Als de afbeelding nog steeds wordt voorgesteld door een rode X, kunt u de afbeelding verwijderen en opnieuw invoegen.

The project plans to restore the blacksmiths workshops on the Arsenal in Venice. The goal is to make one center for metal arts and craft and restoration. In the Arsenal nord, now in use partially at the the Navy, exist the workshop more useable. In the Arsenale sud the old forges it's destroit and the ruins are not minimally respected. the Biennale exhibitions and other events take place in the spaces.

All areas of public use of the Arsenal have been "sterilized".



From 2004 to 2007 thanks the Navy and the collaboration of "Archeoclub Venezia", we worked inside the sud forge for "open day", lection for the schools, and stages.

In this years we have plannings the first "forge project".

In the yar 2012 the most part of Arsenale become public. From 2014 we working whit association "**Forum Arsenale**" for an articulate project inside the Arsenal for reuse the productive space whit the artisans.



From 2004 we propose to the various administration the forges restauration and "the Forge project " whith a businnes plans.
Last proposal november 2017 in collaboration whit "Forum Arsenale".



The response of all city government at 27/02/2018

*la gondola
Dogaressa*

Artigiani che partecipano al restauro della *Dogaressa*

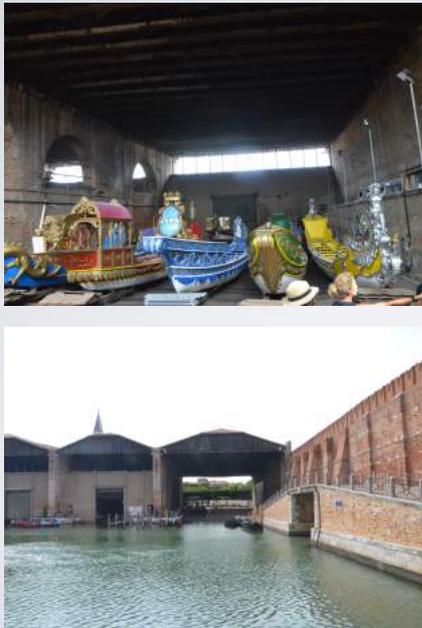
Valentina Bonati *tappezzeria*
 Paolo Brandolico *remiere*
 Marco Domin *intagliatore*
 Piero Di *remiere*
 Emanuele Ervas *fuso*
 Franco Furlanetto *remiere*
 Giuliana Longo *artigiana*
 Elisabetta Maestri *moderatrice*
 Matteo Monteguzzo *botolaio*
 Eleanora Menegazzo *tagliatore*
 Sara Mettegazzo *tagliatore*
 Savetto Piantar *remiere*
 Manirilliano Scarpa *moderatrice*
 Carlo Scemmanno *forgiatore*
 Marco Taramona *spuntatore*
 Marco Tredetini *fuso*
 Marco Ziviani *intagliatore*

CARNEVALE DI VENEZIA
Vela

el felze
 associazione di mestieri
 che contribuiscono alla
 costruzione della gondola
 www.elfelze.it

disegno di Gianfranco Muserotto

New proposal from "el Felze" for a "choral work" of the venetian artisans.
 The restauration of the gondola "Dogaressa"



After a first short experience during the Carnival 2017, the project plans to work in the Arsenal, to restore the precious vessel in anticipation of the visit of the Holy Father.

Among the sponsors the same craftsmen who work at a reduced cost.

The aim of the project is to bring historical crafts inside the Arsenal and reuse the spaces in a clever way and consonant with their history.



The gold used for the gilding would have been produced by the **last craftsman in Europe** with manual Hammering . Now the company is in serious difficulty and at **risk of closure!**



The clear response of city government

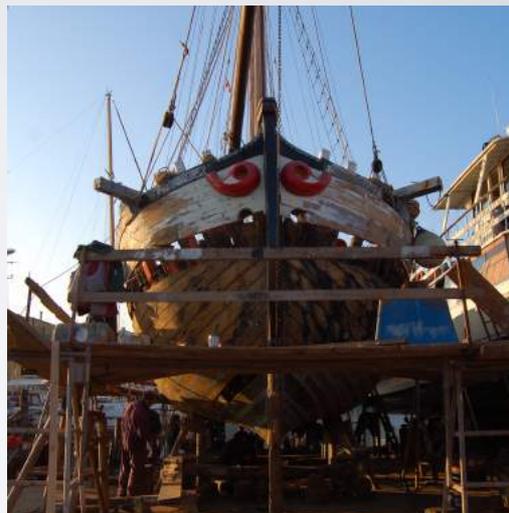


“IL NUOVO TRIONFO”
THE RESTAURATION PROJECT

The aim of the project is the recovery and maintenance of the last "trabaccolo", a transport boat with shapes that date back to Roman times.

This boat is linked to the historical crafts that are used to make the restoration.

Even sailing with this boat means recovering ancient knowledge.



The boat was purchased by a specially created association and now has more than one hundred members.

The Renovation need of considerable amount of money, and now after two years of work the project is stopped due to a lack of funds.

This project is a "perception test" of the cultural importance of traditional crafts and the historical value of wooden boats.



interest of the cyty governement

Interest on the part of civil society

Museo dei Ferri Taglienti di Scarperia (FI)
The cutler workshop



<http://www.museoferritaglientiscarperia.it/>

MUSEUM WORKSHOP PROGETT

state of fact

- The workshop is museum from 1985
- The use is not continuative.
- The dimonstrations it's for students.
- The old tools in exposition is employ and worn out.
- The state of conservation it's not the best. cause umidity and xilophage insects.
- The differents blacksmiths in this moment work without a protocol.
- **fewer and fewer people know how to work with the working methods that were typical of that laboratory.**



MUSEUM WORKSHOP PROGET

The approach

Restoration of original instruments.

Using the tools reproduced: the original instruments come as
"reference meter".

Recover and study historical skills for:

"new-old" tools (because no tools, no craftsman).

return to work with the methods of historical work.

Write a protocol to use the laboratory with a "museological
approach".

Educating young people to be able to support historical
techniques and continue the educational activities of the Museum.



MUSEUM WORKSHOP PROGET

state of art

- Interviews/meeting with the elderly and young, whit a contribution of ValentinaZingari.
- "confrontation between memories"
The oldest living cutlers have never forged the blades of their knives. They were born when new machines were introduced. Their knowledge is based on the memories of the work of fathers and grandparents.
- Beginning of the works of arrangement of the laboratory.



PASSIONATE PEOPLE CREATE VIRTUOUS PROJECTS

**Needless to say, we prefer that intangible assets are widespread,
present there where history has been formed and affirmed.
That of the Museum remains a further possibility if it were the last
one, it would become a cultural ghetto.**

*Saverio Pastor
ass. El Felze*

Inutile ricordare che preferiamo che i beni immateriali siano diffusi,
presenti là dove per storia si son formati e affermati. Quella del Museo resta
una possibilità ulteriore.... se fosse l'ultima diventerebbe un ghetto culturale.

Thanks for attention

alervas@tin.it

el felze 
associazione dei mestieri che contribuiscono alla costruzione della gondola

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FORUM FUTURO ARSENALE



Compagnia della marineria tradizionale
Il Nuovo Trionfo



CENTRO DI RICERCA E DOCUMENTAZIONE SULL'ARTIGIANATO DEI FERRI TAGLIENTI
SCARPERIA