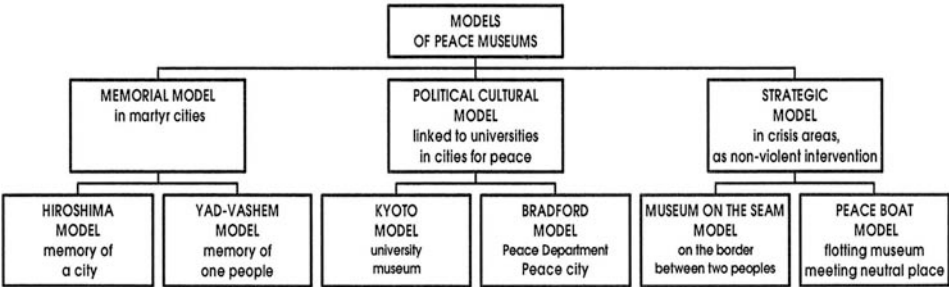


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**"PROPOSAL FOR TWO NEW PEACE MUSEUMS IN ITALY. HYPOTHESIS OF A PEACE MUSEUMS NATIONAL NETWORK AS A TERRITORIAL AIMED STRATEGY. RESEARCH AND THEORETIC THINKING"**

This work begins by a study of realities that have already enacted the Peace Museum idea worldwide, and by analysis of sociological motivations that have determined their evolution and their stamp left on the territory . Especially the case of Japan has been examined, since roughly half the Peace museums of the world are actually located in Japan.

The theoretic reasoning proceeds by defining three models of Peace Museums, each one then subdivided into two sub-models that are differentiated by their location and aim.



The reflection that ensues leads us to a deeper awareness of the functions that Peace Museums must perform in their territory and the goals they must strive to achieve, as the enactment of a particular network strategy, beginning from the concept of INTERNATIONAL MUSEUM:

Peace museums can be considered international, when: are able to attract visitors from all over the world, thanks to the powerful way in which they express the values they carry;operate a continuous exchange with other peace Museums from different places, coordinating various research projects and study objectives, international actions and campaigns, demonstrations, traveling exhibitions and joint initiatives; take upon themselves with ever growing awareness the task of developing the network on a national level, creating the conditions for the birth of new national museums; create synergies with small local museums with which they are connected as “diffused museum”.

A national network must be composed of at least one international museum for each model and of a national museum for each region, all of them surrounded by a crowd of small local museums.

The international network will promote and support the forming of new national networks where they do not already exist. The aim is to cover the globe with an increasingly thick and active network of peace museums.

**Planning hypothesis**

**Italy still lacks a real Peace Museum.**

The suggestion is to reach the planning for two twin museums for peace, in two absolutely different locations and situations, one in the north, the other in the south of Italy. The museums are meant to become the driving-force behind the gradual building of a national territorial network that would be able to connect with the World Peace Museums Network.

The two museums are designed to have an international valency. Each of them will have a specific slant that will belong respectively with the second and third model: political and cultural for the museum in the north and strategic for the one in the south<sup>1</sup>.

The location of the project for the twin museums will be two small towns: Collegno, in Piedmont, six kilometers from Turin, and Bovalino, in Calabria, twelve kilometers from Locri. Although they both are provincial towns, they are very close to important regional districts. Both museums will refer to a reality of towns for peace: Collegno has completed several steps in order to become a town for peace and has been declared as such; Bovalino, on the other hand, must be stimulate to become a town for peace, because it needs to face facts of 'ndrangheta (the Calabrian mafia) – commonly held to be the main obstacle to social and economic take off in the region: the project will help the town to bring the Mafia issue to the open, making it visible, comprehensible and therefore potentially "recoverable".

The suggestion includes a peace twinning of the two towns, whose aim is to create exchange and solidarity links between the two communities, so that the actual task of building the two museums would proceed in parallel. The creativity and the participation in co-operating to the task would take advantage of differences in social and territorial situations, thereby resulting in mutual enrichment.

**Shared Museological Planning**

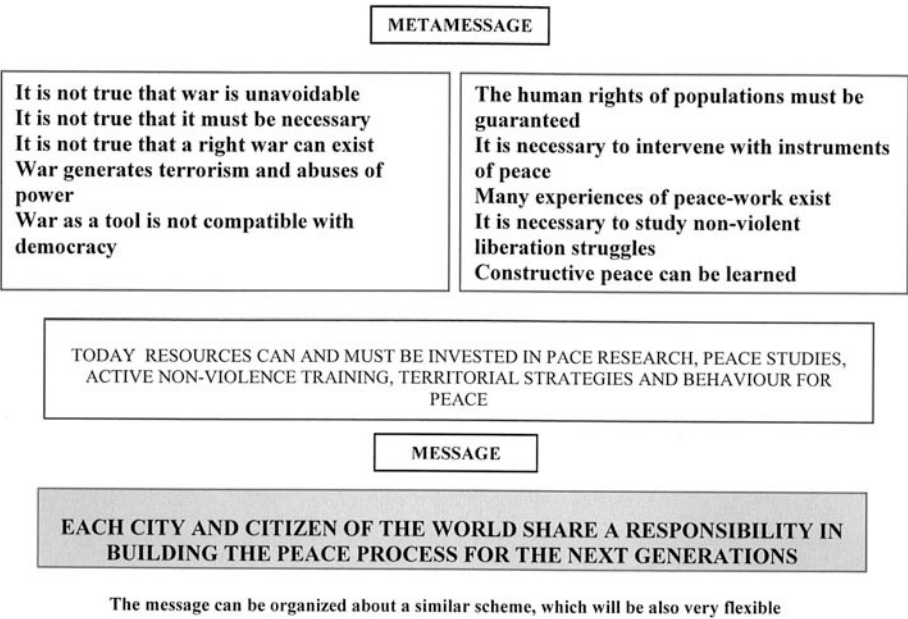
Carrying out a series of preparatory actions designed to involve a grater number of people over the territory will be an important part of the task, as well as initiatives for interaction between the local communities, associations and designers, leading to open, flexible and constructive dialogue.

The process that leads to the definition of the course of action will be in itself a “peace journey”, towards creative co-operation in identifying the message, involvement, ideas and participation in searching evidence and objects.

Preparatory meetings and initiatives for schools, politicians, societies, churches and ethnic minorities will endeavour to clarify the key elements: the meaning of a peace museum its function, its contents, the message it should carry.

<sup>1</sup> The hypothesis goes outside the actual operative proposal, but it would nevertheless be very interesting to envisage a subsequent designing stage jointly with a museum belonging to the first model. The already existing “Museo della risiera di San Sabba”, for instance, could be very appropriate to the memorial model and might be expanded as a peace museum. Its location - Trieste - could allow a significant triangulation with the rest of the Italian context which might trigger the creation of the network.

Defining the message is the most important part, and requires a deep elaboration to be carried out through meetings and different kinds of preparatory involvement.



The choice of objects for the collection and exhibiting tools

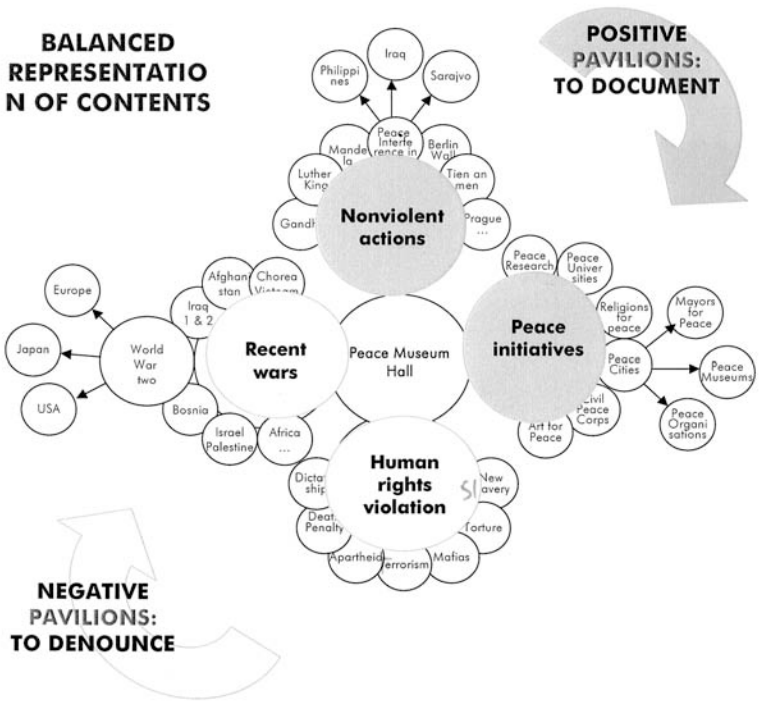
Museums have always been considered the "place of actual things" that are chosen to be part of a collection. But in recent years the very idea of "collection" has been changing gradually. What "actual things" make up a collection nowadays? Real objects, of course, continue to play a strong part in a peace museum. Nevertheless, we are witnessing a tendency to consider as "actual things" ideas, facts, events, original documents and live documentary shootings. The idea of "collection" becomes broader: media documents are open to everybody because information is public. A huge reservoir of documents exists in newspaper archives which constitutes a "collection" as soon as it is selected to represent facts that become "actual things" in a museum.

Evidence will need to be gathered: manuscripts, instruments, clothing, graphics, maps, plastic models, pictures and newspapers, documentaries, interviews and recorded voices, works of art, music, popular songs, poetry, literature... in a sort of historical cross composition that must be strongly rooted in local culture.

The scenography and staging of the aforementioned material will borrow from the new technologies of communication: giant screens, space holograms, high definition three-dimensional monitors, holo-touch and holographic projectors, multi sensorial systems, innovative software produced by the industry of virtual reality. All of these instruments must be employed as a strong medium for identification and involvement

Contents

The scheme shows the necessity of a critical reading of recent and ongoing conflicts for the set up.



Contents will be organized according to the above mentioned scheme, which will be very flexible and capable of evolving with time of operative responses.

Nevertheless, documents concerning war should never outnumber or exceed in spectacularity the evidence of historical and present non violent action. The Psychological attraction exerted by the representation of horror must be over-balanced by the potency shown of great popular peace actions.

How should the shared content of the two museums be organized?

Four sections, two "negative" and two "positive" can be considered, and they could act as a mirror to each other, in a compensated way.

The "negative" sections

The "negative" sections are those that represent recent, very recent and ongoing wars. They are dedicated to supplying evidence of dynamics of power, deterrence and economic interests.

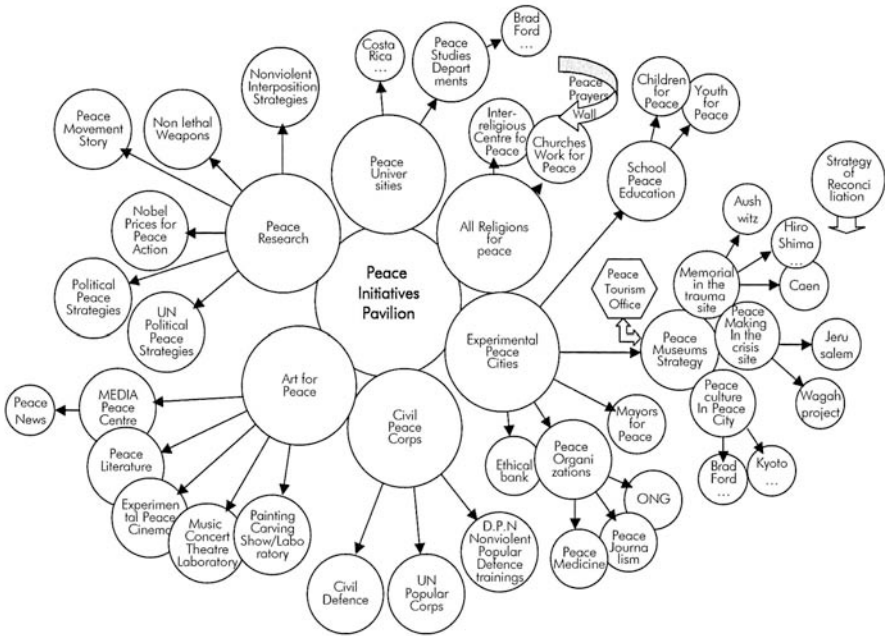
The main instrument to this purpose will be a giant interactive world map, where hot spots will be operated by a remote control and will show present day and archive documentaries in order to witness the reality that the territory has lived and is still living.

For instance, a special reference on the map, "children and war", will reveal all the places where children soldiers are present currently.

The same could apply to the pavilion dedicated to human rights violations: the declaration of human rights will be displayed on a big screen where each "right" will be clickable to show the corresponding violation on a digital map as short documentaries on stoning, capital punishment, torture, kidnapping, terrorism. Amnesty international will be asked to patronize the set up of the pavilion.

The "positive" sections

The pavilion dedicated to peace initiatives will be the most complex and articulate of all the museum system.



It will contain thematic world maps where the locations of Research Centers for Peace, Universities offering Peace Studies Courses, International Peace Organizations, Inter Religious Centers, Cities for Peace and The World Peace Museums Network will light up when selected. Two powerful tools will become available: a Peace Travel Agent and Peace TV studies that will broadcast special Peace News.

The pavilion dedicated to non violent liberation struggles will be made up of different sections that will document historical actions offering an alternative to war and armed resistance, whether they be headed by a charismatic leader, or by a shared leadership. An example out of each

case is analyzed, the Gandhian campaigns of Satyagraha and the Peking Spring with the occupation of Tien An Men Square. Before their methods and principles are explained, they will be lived, as shared representations and role plays, personally by the visitor, who will be stimulated to take an active part, from viewer to protagonist. Emotion is the most straightforward means to awaken the desire for knowledge.

Everything will lead to emotional involvement, followed by different levels of in depth study: cross references will point to documentation with different degrees of specificity, to interactive programs, to specialized libraries, to research and production workshops inside the museum, to non-violence trainings, followed by further analysis in schools' educational programs and universities' studies. The "Centro Studi Sereno Regis" will be asked to manage jointly the whole pavilion.

Museographic Organization

The collections will be displayed in two different settings which will stand as witness each in its own way:

- A ferryboat will house the Floating Peace Museum intended for Calabrie, with a train that will connect to the railway network from the ports it will call at, thus taking the message of peace inland. In Bovalino the base port will be equipped as a complementary museum port.
- In Collegno, a big Peace Park will house the hypogeum building of Peace Museum, whose project will be selected by international competition (also meant to draw attention on the peace issue at large).

On both sides museum system will be equipped with a Research Centre, a Social Observatory, a conference hall, associations headquarters, training and workshop rooms, multimedia, theatre and software production facilities, interactive tools for different age groups. And also with the must up-to-date welcome services: typical and cultural restaurants of local food, specialized bookshops. The information and help desk will provide the visitor with personalized itineraries, so that the message may be read dynamically.

Museal Strategy

The evolving permanent collection will be complemented by a series of temporary exhibitions, both on the spot and traveling on the Peace Train. The exhibitions will be liked to important events and significant historical anniversaries, celebrated by concerts, film and documentary showings, plays, conferences and conventions, book fairs, painting contests and so on. The two museums will be tightly connected to the institutions that surround them: universities, peace research centres, schools, churches of different religions, ethnic minorities and associations. Training and preparation to international political and social intervention will be studied in the museum as shared strategy during courses and workshops. The entire museum system becomes then a workshop of social elaboration, fostering education to non-violence, formation to shared responsibility and political-cultural awareness, in order to bring vital renovation into daily life in the community and further, on an international level. Peace Tourism will be a tool to connect physically peace museums worldwide. Such a powerful tool will build new non-violent networks that will help creative conflict resolution. The Peace Museums Network will be active also on a virtual level, strengthening the web-sites of its knots, from where it will co-ordinate common initiatives with ever increasing effectiveness to come.