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Dipartimento di Progetto e Costruzione Edilizia

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Il successo di *Agathón* presso istituzioni nazionali e ricercatori universitari, impone un allargamento del Comitato Scientifico con personalità di alto spessore culturale: per il settore dell'estetica e della critica, Gillo Dorfles, che abbiamo ospitato in *Agathón* 2007, con la *Lectio Magistralis* pronunciata in occasione della Laurea ad Honorem, conferita dall'Università degli Studi di Palermo il 3 aprile 2007; per il settore del restauro, il Maestro Maurizio de Luca, Ispettore dei Laboratori di Restauro nei Musei Vaticani; per il settore della Museografia e dell'Interior Design, il professore Marco Vaudetti, Ordinario di Architettura degli Interni presso la Facoltà di Architettura del Politecnico di Torino; il professore Alfonso Acocella, Ordinario di Tecnologia dell'Architettura all'Università degli Studi di Ferrara, esperto in materiali lapidei naturali ed artificiali.

In questo volume di *Agathón* la prima sezione, *Agorá*, come lo spazio centrale e collettivo della polis greca, ospita i contributi offerti da illustri studiosi nazionali ed internazionali, esterni all'Università o di altri Atenei, su tematiche umanistiche e scientifiche, che si riferiscono alla letteratura, all'arte, alla storia e all'architettura. Qui sono pubblicati i contributi di Eduardo Vittoria, fondatore dell'area Tecnologica con Giovanni Ciribini e Pierluigi Spadolini, e di Angela Mazzè sul basalto dell'Etna.

La seconda sezione, *Stoá*, come il portico in cui il filosofo Zenone insegnava ai suoi discepoli, riporta i temi presentati dai Docenti del Collegio di Dottorato, su questioni che si riferiscono all'ambito disciplinare di loro pertinenza; qui sono pubblicati i contributi di Alberto Sposito, Maria Clara Ruggieri Tricoli e Amedeo Tullio. La terza sezione, denominata *Gymnásion* come il luogo del cimento per i giovani greci che si esercitavano nella ginnastica e venivano educati alle arti e alla filosofia, riporta dei contributi presentati dai Dottori di Ricerca Aldo Accardi, Federica Fernandez, Francesca Scalisi, Rosa Maria Zito e dai Dottorandi, come estratti delle loro ricerche in itinere, Carmelo Cipriano, Golnaz Ighany, Katuscia Sferrazza, Alessandro Tricoli, Maria Désirée Vacirca e Santina Di Salvo.

In questo numero abbiamo aggiunto una nuova sezione, destinata a giovani laureati, esterni al Dottorato, che si interessano di argomenti vicini alle nostre tematiche: tale sezione si chiamerà *Sekós*, il luogo della casa destinato ai giovani, come in Platone (*Rep.*, 460c). Questa iniziativa e l'attività editoriale sono state possibili grazie all'impegno del Collegio dei Docenti, in particolare al lavoro straordinario del Dottore di Ricerca Aldo Accardi e al supporto indispensabile di tutto il personale tecnico e amministrativo del Dipartimento.

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L'INVENZIONE DEL FUTURO: ARTE DI COSTRUIRE 3

Angela Mazzè

IL BASALTO SICILIANO DELL'ETNA NELLA LETTERATURA ARTISTICA 5

STOÀ

Alberto Sposito

DEMETRA ENNESE E I FASCI LITTORI 9

Maria Clara Ruggieri Tricoli

ANOMALE ROVINE: IL CASO DI COVENTRY 17

Amedeo Tullio

FINALITÀ, METODOLOGIA E STRATEGIE DELLA RICERCA ARCHEOLOGICA 25

GYMNÁSION

Aldo R. D. Accardi

INTERIORS AND EXHIBITS: NARRATIVE IN MOTION 27

Federica Fernandez

L'AEROGEL PER IL RISPARMIO ENERGETICO DEGLI EDIFICI 33

Francesca Scalisi

I MATERIALI NANOSTRUTTURATI DEL SETTORE EDILIZIO 37

Rosa Maria Zito

"DENTRO LE ROVINE": IL PERCORSO, DAL PROGETTO ALLA COMUNICAZIONE 41

Carmelo Cipriano

RECUPERO E RIQUALIFICAZIONE DELL'AREA EX MONTEDISON A PORTO EMPEDOCLE: IL MASTERPLAN 47

Golnaz Ighany

EX ORIENTE AURA: LE TORRI DEL VENTO IN IRAN 51

A. Katuscia Sferrazza

PROGETTARE PER IL PAESAGGIO 55

Alessandro Tricoli

NELL'ALTRA RIMINI: LA DOMUS DEL CHIRURGO 57

Maria Désirée Vacirca

I GRECI NON SONO COME GLI ALTRI: IPOTESI DI LETTURA MUSEOGRAFICA 61

Santina Di Salvo

LA LUCE NELL'ARCHEOLOGIA: UNO STRUMENTO DI COMUNICAZIONE 65

SEKÓS

Sebastiano Provenzano

RECUPERO E RIUSO DELL'EX CASSA DI RISPARMIO NEL CENTRO STORICO DI PALERMO 68

Vincenzo Cristina

COPERTURA E FRUIZIONE DELLA DOMUS DI CAPO BOEO 72

INTERIORS AND EXHIBITS: NARRATIVE IN MOTION

Aldo R. D. Accardi*

Se fino ad un recente passato l'architettura dei musei ha mostrato maggiore attrito nei confronti dell'innovazione – mentre è stato l'allestimento a farsi per primo elemento trainante verso l'evoluzione – oggi contribuisce decisamente nella definizione del contesto museale. In risposta alle nuove istanze museologiche, è possibile produrre nuovi spazi interni, ideati per coadiuvare l'allestimento nell'esercizio di un potere evocativo, simbolico ed emozionale.

Mentre alcuni musei combinano in modo creativo interni ed apparati museografici per "raccontare" la cultura e il territorio di una civiltà anche in assenza dell'oggetto materiale, in altre realtà la ricerca museografica sperimenta la rappresentazione della natura negli spazi interni riproponendo oggetti e contesti interamente ricostruiti, come in una sorta di "dislocazione immaginaria". L'atavico desiderio di recuperare un rapporto più armonico tra uomo e natura impone oggi l'elaborazione di nuove strategie di rappresentazione e comunicazione del paesaggio naturale. Da tempo, sia nei musei preistorici e naturalistici, sia in quelli scientifici ed etnografici, ha preso il via un processo di ricomposizione ed interpretazione del binomio "Geografia e Storia", nel quale l'architettura degli interni assume un carattere simbolico ed empatico, connesso inescindibilmente al potere semiotico dell'allestimento che accoglie.

The panorama of the contemporary architecture has always been the witness of an articulated debate related to the relationship between modernity and tradition. This particular relationship is also visible in the evolution of the museal institutions: in fact, it is just in the relationship with the past that the museum reveals to make integral part of the process of modernization. Museums, in their main mission of mediation – or for a renewal sense of ecology or exorcize a sense of guilt that has seen an uncontrolled anthropization of the landscape – they support the actual desire of the communities to find again the 'Edenic state', or that of the so-called 'origin', in which the natural context constitutes the central reassuring element, in contrast with the necessary and destabilizing evolution. In the last times, many projects focus their attention on the themes of the landscape and environment. In the past, many important characters of the museological literature have put into relationship the debasement of the 'existential landscape' with the gradual loss of the 'collective memory', pointing out an imminent risk.

In fact, the probability that the narrow bond between a community and its territory can gradually get weak has been feared with great advance in the second half of the nineteenth century¹, a historical moment during which the museal institutions are also overwhelmed and involved by the economic development and the industrial revolution. Nevertheless the architecture of the museums show a certain resistance towards innovation, on the contrary, the exhibition becomes first a drawing element toward the innovation. Till that time the cultural message communicated is tied up to a type of 'linear narrative', whose cognitive process is submitted to the so-called 'progressive galleries'².

Here, the interiors adjust themselves to the linearity of the narrated story, proposing an as many linear moving, during which the succession of the exhibits, sometimes extraordinary, produces a fruitless sense of abstraction from that past that wants to communicate. Yet – some decades before – Charles Willson Peale, with the inauguration of the Natural History Museum in Philadelphia (1786), enacts a primordial form of "exhibition design" modernly conceived, where dioramas and false landscapes contribute to reveal a precise wish of *mediation* of the museum. Peale, Gary Kulik³ observes, in conceiving his museum as a place of entertainment for all visitors, rather than as a place of high culture, turns the concept of *treasurization* in favour a researched *publicity*, becoming a forerunner of the modern museography. Splendid dioramas, set as background of a boundless series of embalmed birds, constitute the true novelty of Peale's exhibition system, above all because every animal is tightly reported to the natural context of belonging. The goal was that to inculcate in the fellow citizens a 'religious sense' of nature, based on exhibitions which infuse wonder and curiosity⁴. With the same intent, when Peale's collection was still exhibited inside his house, he built a false cave and a real pond with rocks, sand, trees, animals and natural findings displaced in a *most romantic and amusing manner*⁵.

As the Philadelphia Museum, the modern museum institutions try to resolve the problems of publicizing and give, even to the most inexperienced visitor, the tools to individualize the story of the 'exhibited things'. Every naturalistic exhibition of the contemporary museums, in a certain sense, adopts the museographic techniques conceived by Peale, which, if today they reenter in the usual planning of the ex-



Charles Willson Peale, *The Artist in His Museum, self-portrait* (oil-on-canvas, 1822, Philadelphia, Pennsylvania Academy of Fine Arts, Joseph and Sarah Anderson Collection).



Museo de Altamira: the access to the replica 'reveals' the artifice.

hibitions, to that time they constituted a communicative strategy of avant-garde: obviously, the space in which Peale's inventions find position, is still fully traditional. The great public, today well shrewd, requests a more emotional contact with the museums, inducing to the planning of more incisive and highly narrative exhibitions. Most of the historical-archaeological museums, ethno-anthropological and naturalistic, employ the diorama as one of the means mostly used to strike the sensibility of the visitors and to develop an environmental conscience⁶, which with its reconstructions of natural landscapes, is conceived as a tool of strong communicative impact.

Substantially, modern society has discovered an attention to the nativist mythology, through which, systematically filtered through the exaltation of the ancient populations⁷, the wish to reconstitute in a more structured way that lost relationship between man and nature⁸ has re-emerged, especially in the ancient continent. It has emerged in fact a close examination of the tipicity of the sites that has conducted the architectural debate towards the search of settlement principles capable to converse with the reference contexts – therefore with the landscape – using technologies, forms and new materials proper of the epoch in which it is born, and maintaining unchanged the peculiarity of the new intervention to express its content.

In general, especially in the prehistoric museums, it is the planimetric organization of the building to be invested of a symbolic character or a strong semantic power, since, for the most greater part of the cases, the real problem of the communication resides in the object of the exhibition, or in those findings of our days, too narrow and hardly interpretable⁹. The same findings – mainly constituted by chert, tools for the hunting, ritual objects and traces of rock art – are recovered in inaccessible sites or inside hardly attainable caves by a non experienced public. It is therefore a problem of *inaccessibility*. For various reasons, in the past, the 'inaccessibility' has always been one of the fundamental museographical questions. In fact, the great public has never been able to freely enjoy the objects, the documents, the collections, the archaeological findings, not only for the objective impossibility to reach the sites of their retrieval or the places of their custody, but above all for a more diffused sense of possession of the collectors that have accumulated them.



Museo de Altamira: the replica of the Cueva de Altamira and the interactive-multimedia base allow the visitor to be active in his exploration and to hold a greater quantity of information concerning the boarded theme.

The difficulty to retrieve properly communicative objects, from which it is possible to effect a complete narration of the past, forces the designers to a creativeness that invests both the museographical equipments – starting from the single 'exhibit' and reaching the system of the 'exhibitions' – and above all the museal interiors architecture. For this, the *false* conceived by Peale constitutes still today one of the most effective solutions to resolve specific problems of inaccessibility. The exhibition design has particularly followed this trend and has produced more evolved forms of communication, in which some complete reconstructions of natural environments make their appearance, used as a sort of *imaginary dislocation*, essential to approach the sites to the visitor, rather than the contrary. But is it really possible to displace imaginarily whole contexts actively, integrating scientific rigor and communicative effect? The extraordinary operation conducted for the valorization of the 'Cueva de Altamira', splendid cave of the Cantabrian region, whose rocky vault preserves a great quantity of Paleolithic graffiti, confirms the feasibility of it. Since there are notable difficulties to reach the native site, they have sprung a series of clever strategies of presentation of the cave, all carried in the most accessible 'Museo de Altamira'¹⁰ (1994-2000) – designed by Juan Navarro Baldeweg – situated not too far from the real place of the recoveries. Inside, the museographic expedient of greater relief is represented by the *replica* in realistic scale of the cave with graffiti. The perfect reproduction of the *cueva* mixes to a system of exhibits, in which an irreplaceable interactive-multimedia base introduces the places and the recoveries according to the logic of the exploration, allowing the visitor to be active in his exploration. In the respect of the narrative truth, the museums have evolved – even if in the furrow of their tradition – with very profitable grafts, for example the *multimediality*.

A multimediality that, in the exploitation of the most modern technologies, it involves every typology of visitor, projecting him into a new virtual dimension, in which the observer becomes the true actor, the explorer, the holder of knowledge. In the contemporary research around the themes of the exhibition design, the remarkable aspect is therefore mostly that of the 'interpretation' which, in parallel to the increasing affirmation of the new paradigms of 'museal memorization'¹¹, is moved towards new models of 'communication', no more di-

rectly in conformity with a scientific function, but rather to the demands of 'presentation' to the public¹². That's why the difficulty to use a prehistoric site, even constituting a real obstacle, has the advantage to produce creativeness, even if the museographical expedient that derives of it, conducts towards results not apparently consistent and for this reason objectionable¹³. One of these realities strongly debated by the scientific communities is constituted by another famous prehistoric park: the Parc Pyrénéen de l'Art Préhistorique and his museum called 'Les Grand Atelier'. The public penetrates in the obscurity of the museum, enjoying of a realistic underground atmosphere. The run of visit is enriched by sensorial installations, among which projections, holograms and groups of reproductions (cave painting, graven objects, footmarks), that prepare to the emotional meeting with the 'Salon Noir', place in which the *replica* of the inaccessible Cave of Niaux is risen. Despite this whole system contributes to the definition of a very suggestive atmosphere, the reproduced whole can be perceived as an exaggerated artificial mechanism, incapable to return the correct perception of the real conditions of the represented environments. Nevertheless, this 'exhibition machine' communicates with immediateness the cultural message, arousing curiosity and greater awareness on the value of the safeguard of the prehistoric landscape¹⁴.

For some aspects, the project not realized by Jean Nouvel of the Musée de l'Évolution Humaine of Burgos introduces a lot of similes with the strategic choices of the above-mentioned 'Grand Atelier', with the evident difference that the reconstruction of the site which it refers to is inserted inside an immense greenish hill, covered by the traditional local vegetation. The hill, thought as an eruption of the rural geography of Burgos, is really a great organic coverage, that Nouvel imagines perforated by a great *oculus*, so that the penetration of the sun rays can amplify the suggestion of the false rock of Atapuerca, recalled in all of its elevation inside this cavernous and hyper technologic space. It is an unlikely fusion between modernity and eternity. Nouvel has wanted to suit his language supporting the peculiarity of the site, since – as himself writes – the museum is an *imago loci*: every place is different and for this it always implies a new museum and therefore 'unexpected'¹⁵.

The interest for the representation of natural contexts through the use of the imitation or the



Another view of the Musée de l'Évolution Humaine of Burgos (Jean Nouvel, 2000).



The virtual perspective for the Musée de l'Évolution Humaine of Burgos, designed by Jean Nouvel (architectural design competition, October 2000).

replica apparently runs over cases distant from the experiences until now treated, above all because not referable to the criterions of composition of a museal inside destined to host permanent exhibitions. In fact, it is also interesting to notice as in the commercial temporary installations the recall to the 'natural shelter' can reveal itself a good communicative strategy.

You think about, for instance, the unusual experience of the Gruschwitz planning group (Grobenzell and Munich)¹⁶, which, on the occasion of the Euroshop in Düsseldorf in 2005, has chosen to confer to the proper expositive stand a naturalistic image, building, in a very contained space and in absolutely realistic way, an enormous structure in fiberglass in the form of cavern. The Gruschwitz group has thought this imposing mass jagged for strategically transmitting a feeling of continuity and reliability, as symbol of stability. To this unusual selected scenography, the public has recovered yet a more human dimension space and perceived a reassuring atmosphere.

Except the Musée de l'Évolution Humaine of Burgos, the examples till now quoted, testify an evolution of the strategies of communication tied to the only exhibition. Only in recent times, this researched dialectics between 'nature' and 'architecture' has ended with transforming deeply even the architectural structure of the museums, influencing in first place the criterions of choice of the collections, but mainly those of composition of the spaces destined to host them.

As you read before, unlike the past, the exhibition design decidedly contributes in the definition of the museal context, whose inside spaces are conceived for the exhibition in the exercise of a figurative, evocative and emotional power. Many planners of the contemporary museums turn to the natural panorama as inspiration, often for aesthetical or pragmatic reasons but much more to invest their buildings of a clear identity, as for the National Museum of New Zealand (Te Papa Tongarewa, 1998), planned by the Jasmx Architects Group, whose plan and orientation assume a very deep symbolic and cultural meaning¹⁷. But it is inside that the symbolic recall to the nature gets its maximum expression: the architecture becomes decorum, defines the great sceneries, focuses the dioramas and contextualizes the reconstructions, mixing itself to the 'exposed things'.

A very different case, it is the Musée de Préhistoire des Gorges du Verdon (Quinson,



Gruschwitz expositive stand: a structure in fiberglass in the form of cavern, as symbol of stability (by M.M. Pegler, 2003).

2001), by Norman Foster & Partners. The museum responds to its context combining modern techniques of construction with local materials, and it is inserted in the territory with an elliptic plan, defined by a stone wall, that leads the visitors into indoor exhibition spaces from the outside, where a hall to double depth recalls the atmosphere of the caverns that the museum celebrates¹⁸. From here, a curvilinear ramp leads towards the various 'displays' of the museum, cadenced by different levels of illumination that frame the objects rather than the surrounding environment. The element of greater attraction consists in the reconstruction of one of the inaccessible caverns of the Gorges du Verdon, sided by dioramas with scenes of life in the Stone Age.

For a long time now, both in the prehistoric and naturalistic museums, and in those scientific and ethnographic ones, a process of re-composition and interpretation of the binomial 'Geography and History' was born, in which the exhibition design assumes a metaphoric character, strongly empathic, strictly connected to the semiotic power of the exhibition that it hosts. Douglas Cardinal, when he has planned the

Canadian Museum of Civilization (Ottawa, 1989), addressed himself too toward the natural landscape as inspiration. Cardinal doesn't adopt an organic approach entirely for the plan of the museum, whose swaying forms recall – with a refined game of joints and overlaps – the geologic panorama of the country¹⁹, but the organic dimension becomes an architectural *leitmotiv* that also characterizes the indoor context of the museum. The building combines, in creative way, interiors and museographic apparatuses, that, supported by a modern multimedia technology, tell culture and territory of a civilization in absence of the material object, moving the attention from the *contemplation* of the 'things' to their *evocation*, or from the *object-product* to the *object-sign*²⁰. The interiors figuratively suit themselves to the morphology of the territory and they entertain besides the most imposing collection to the world of totemic trees. The totems, some of them exhibited in the Grand Hall, live in a suggestive atmosphere created by the combination of the materials and the naturalistic forms of the interiors, conceived for recalling the British Colombian coast, 'wet' by a 'sea' in marble, along which have been installed



Musée de Préhistoire des Gorges du Verdon, Quinson (planned by Norman Foster & Partners, 2001): a stone wall defines the elliptic plan.



National Museum of New Zealand, Te Papa Tongarewa: the architecture becomes decorum.



Canadian Museum of Civilization: the Grand Hall, whit the 'sea' in marble, the series of native house building and the revocation of pluvial forest.



Canadian Museum of Civilization: outside view.



Field Museum of Chicago: the 'Africa section', with a representation of nature in the interior spaces (photo by M.M. Pegler, 2003).



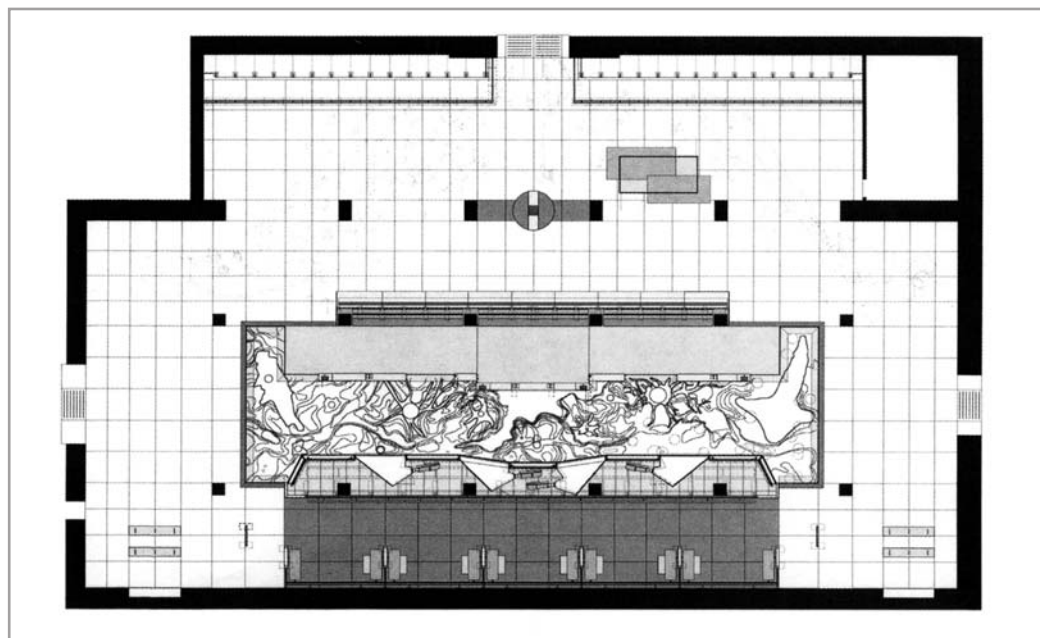
Cité des Sciences et de l'Industrie, Paris: Opération Carbone, temporary exhibition (2004/2005).

a series of *replicas* of the native dwellings. Behind the reconstructions, the picture of the whole is completed by a suggestive pluvial forest, in which three-dimensional trees and a very large photo appear on the back. The totems and the structural elements that alternate the great glass-door, weave harmonically in the general plan of the exhibition, and only with the gradual exploration of the great central room the visitor understands relationships and differences.

In other examples, see the section 'Africa' of the Field Museum of Chicago²¹, the museo-graphical research experiments the representation of nature in the interior spaces proposing objects and contexts entirely reconstructed, but this time tightly connected to the architecture of the interiors and no more conceived as showcases in series or as fluctuating elements in the space. The interior space is planned to receive the single exhibits, that melt in the frame of the whole expositive context. The architecture assumes forms and evocative materials and progressively prepares, with the support of lights, sounds and perspective foreshortenings, with the 'emotional meeting' with the nature 'boxed'²².

Same situation for the Newark Museum of New Jersey, which, adopting the same criterions of the Field Museum of Chicago, has produced a perfect integration between architecture and exhibition, and for the 'Hall of Biodiversity' of the Natural History Museum in New York, designed by the Ralph Appelbaum Associates group (1998)²³. The 'Hall of Biodiversity' introduces the wealth of the biodiversity and the extinguished animal and vegetable kinds. In a very limited space, the *équipe* Appelbaum has contained a complex theme in only two ambitious exhibits: a *replica* of the 'Forest of central Africa' and the 'Spectrum of Life', an extraordinary glassed wall 30 meters long, that introduces plant and animal kinds. While, the 'Habitats Wall' and the 'Resource Center', make part of an interactive area in which the visitors can approach themselves to the ecological sciences. Also here, the *mise en place* of the tropical Forest originates from the museal tradition of the dioramas. A system of projectors completes the background of the great diorama, while sounds made by animals, smells and projections video, creates a suggestion that makes the space pregnant and narrative²⁴.

A further case of contemporary indoor museum, that tries to conjugate *the regret of the past* with the desire to propose it as an *authentic experience* – through new forms of communication dominated by the natural sciences – is established from the recent Vulcania Theme Park (St. Oursles-Roches, Auvergne, 2002)²⁵, planned by Hans Hollein. The Vulcania Park is a site of scientific exploration put into the volcanic primordial panorama, to which it connects both physically and metaphorically. The museum has materially been graven in the ground with a strongly symbolic and pertinent gesture, able to reduce to the least the impact of the work on the landscape and not to create a clean demarcation between interiors and the surrounding country. The structure almost entirely develops itself in the subsoil, and it opens to a helical run along the perimeter of the great rocky cavity, the so-called *Caldèra*. At the end of the slope the public is involved by original systems of exhibition, among which the space of experimentation of the 'Rumbling Chamber'. The 'Galerie des grondements', at the second level, is a suggestive run surrounded by



Natural History Museum in New York: plan of the 'Hall of Biodiversity', designed by the Ralph Appelbaum Associates Group, 1998 (by M.M. Pegler, 2003).



The 'Hall of Biodiversity' of the Natural History Museum in New York, with an extraordinary diorama 'in motion' that introduces the wealth of the biodiversity and the extinguished animal and vegetable kinds (by B. A. McKee, 2002).

audiovisual projections, eruptions and explosions of lava. An elevated number of interactive postings, with animations video very accurate, allow the visitor to deepen every kind of matter connected to volcanism, terrestrial and spatial geology. The scientific precision is very rigorous, but the spectacularity of the special multimedia effects make the exploration other than boring. This refined system of exhibition produces a total effect of immersion, for which results impossible to distinguish the 'content' from the 'container'. To widen this feeling of absolute integration, contributes the chameleonic effect of the 'construction skin', strengthened through the use of the local volcanic stone. The breadth use of material dug *in situ* increases and renders explicit the dialogue between nature and architecture primed by this project, to the research of the equilibrium between the site and the construction. The visit is concluded by 'le Jardin Volcanique', a great pavilion-greenhouse that contains some botanical kind of tropical environments and a system of artificial vaporization of the water that creates, to intermittence, a fog effect very sug-

gestive. This garden is entirely prepared with technological solutions similar to the techniques used in the 'Biosphere' of Postdam Museum²⁶ (of Barkow Leibinger Architects, 2001) – where animals and vegetation coexist, true *e/o in replicas* – and in the great temporary exhibition called 'Opération Carbone'²⁷ by the scenographer Serge Brisset, built in the Cité des Sciences et de l'Industrie (Paris, 2004/2005), planned to sensitize to the maintenance of the Amazonian forest and the exploitation of the clean energy.

In conclusion, Maria Clara Ruggieri Tricoli, in *Il richiamo dell'Eden*²⁸, reports that in the museums an inversion of tendency is still in progress that abandons the abstract and rational taxonomy, and it receives a more empathic narrative, conforming to the events. For understanding the actual situation, it is useful to replace the relationship between culture territory, perception of nature and naturalistic collection; in fact *the relationship with nature concerns the origins of the Museum, of any kind it is*²⁹. In different epochs and according to the dominant cultural tide, the relationship among man, nature and arti-



Vulcania Theme Park, St. Ours-les-Roches, Auvergne (planned by Hans Hollein, 2002).

fact has always been perceived in different way: sometimes in an inseparable dialectical relationship, other times in complete dissonance. The museal architectures had to conform themselves to the different socio-cultural attitudes, concretizing themselves from time to time in spatial structures composed, thought 'to perform' the cultural message to exhibit.

Today, in the wake of the past practice, the 'interpretative' gesture can go back to the Edenic state and recall feelings and atmospheres to it connected. This way of representing the natural context inside certain museums, also through objects variedly dramatized and adapted, if not entirely fake, confirms the importance of the 'objectual memory' and of the individual and collective reinforcement in 'objective contexts' even invented³⁰. The exhibition spaces are evolved not only in direction of the already mentioned re-composition of the relationship with the nature, but mainly to move the attention from the 'materiality' towards the 'immateriality'. In this conceptual interstice are all the contradictions, overlap and interferences among the concepts of nature, landscape, territory and identity³¹.

The museographic techniques until now often analyzes lead towards the hyper technology, the inauthenticity and, paradoxically, towards the renouncement to the naturalness³². The traditional fields of the exhibition design have been contaminated, so that the contemporary museums are turned to objects and contexts produced by real *scenotechnical* and *mnemotechnical*, or they aim to the so-called 'cybernetic museum' that, as Tomislav Sola writes, feels the need to abandon the academic attitudes and conservatory to go forward on the *ground of the metamorphosis*³³.

NOTE

- 1) A. R. D. ACCARDI, "I beni archeologici ed etno-antropologici, strumenti per il recupero dell'identità territoriale e di riscatto socio-economico", in A. SPOSITO (cur.), *Agathòn 2006*, DPCE, Palermo 2006, pp. 33-35.
- 2) M. C. RUGGIERI TRICOLI, *I fantasmi e le cose. La messa in scena della storia nella comunicazione museale*, Lybra Immagine, Milano 2000, p. 74 ss.
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