INTANGIBLE CULTURAL HERITAGE VALORISATION: A NEW FIELD FOR DESIGN RESEARCH AND PRACTICE

Eleonora Lupo[1]

[1]Dipartimento INDACO, Facoltà del Design, Politecnico di Milano, Milano (IT), eleonora.lupo@polimi.it

ABSTRACT:

This paper presents a new emerging knowledge and professional field for the design research processes and design practice, which is Cultural Heritage Valorisation, focusing, as paradigmatic case study, on the valorisation of the *Intangible Cultural Heritage* of territories and local communities.

The Intangible Cultural Heritage documentation and transmission is socially relevant and, due to its immaterial specific nature, needs proper methodologies, technologies and tools, with a complexity never seen before: in fact the intangible heritage needs to be continuously performed and taught to ensure its own existence and not simply catalogued.

Design approaches this complexity emphasizing the process nature of this intangible patrimony (often disregarded by the conservative tradition, limited to questions of classification) and

individuating innovative recording strategies, techniques and technologies aiming both to the conservation and the documentation and to the transmission and fruition.

Consequently, the paper hypothesizes, even if only theoretically, an archiving process not separated from the fruition modalities in which the recording phase includes the fundamental phase of exploitation.

On the practical side the paper illustrates some professional design experiences and exemplary research activities on intangible heritage valorisation trying to explicit the design praxis and the adopted methodology, as a starting point for the discussion, pointing out their collaborative, participative and inter-disciplinary dimension.

The model here presented for ICH valorisation should be further developed in its practical aspects and is currently under experimentation.

Keywords: intangible heritage valorisation; participative and dialogic processes; narrative multimedia interactive modalities

1. INTRODUCTION

1. 1. THE CONTEXT OF THE RESEARCH

In the years 2004-2006, a PhD research within the dept. of Design of Politecnico in Milano, explored the application of design strategies, methodologies and tools for the valorisation of Cultural Heritage. The doctoral research has been focused on the innovative role of design as strategic approach in Cultural Heritage value enhancing.

The contribute of design has been pointed out as a mediation agent in shaping the awareness, in terms of interpretation and communication, of the importance of the cultural patrimony, promoting actions directed to enable sustainable culture fruition and experience by persons, and in establishing the cultural diversity value as a strategic dimension for local development.

In fact, by one hand, in the contemporary global world, the importance of Culture appears relevant for a sustainable development: it is the medium which connects, as relational good (Scitovsky, 1976), context, territory and people by identity, reciprocity and gratuitousness. Cultural Heritage

can be a driver to increase an innovative competitiveness, working on relations and cultural differences preservation, in the global Soft Economy, based on knowledge, innovation, creativity and quality: "*an economy that connects social cohesion and competitiveness, and able to learn from communities and territories*" (Cianciullo, Realacci, 2005).

On the other hand, the strategic approach driven by design can improve culture fruition by providing the necessary tools, infrastructures and services to enable comprehension and use, and by translating the cultural resources in innovative scenarios of valorisation and development.

The PhD research in fact demonstrated (through a wide case studies recognition) how design more recent contribution in cultural heritage valorisation, is often recognizable and distinctive, even if is not formally codified, especially when it is addressed to unconventional activities of valorisation: traditional and explicit design competences related to the exploitation of the cultural patrimony are, for instance, exhibition design and light design, but, in the contemporary cultural system, corresponding to a more complex concept of Cultural Heritage (including cultural activities and events), design has developed a more strategic approach, focusing on the management and on the design of the experience of cultural goods.

Design acts principally in three directions: as vertical dimension it owns the specific and traditional competences in valorisation (i.e. exhibition design, light design), as horizontal dimension it is the strategic *regie* of processes of valorisation, and as cross dimension it is the communication between these processes. In other words, there are traditional design competences which use codified knowledge and operate in explicit way (i.e. projects like exhibitions, itineraries, or technologies for the study of the cultural patrimony like 3D relief or virtual simulation) and skills which are not codified and collectively shared and recognized, such as strategies of management and services for cultural goods (i.e. design of cultural events, brand design, local development and design of the experience).

The PhD research showed also that each one of the material cultural goods owns an immaterial value related to the collective meaning and significance built from the experiences that people has of it, or more simply from the way to use it, and demonstrated in addition how the role of design is fundamental in working on this intangible dimension of culture, leading to consider also goods which haven't a physical form, as opportunities to pay attention.

This brings in the discourse the Intangibles, considered by UNESCO as an invaluable factor in bringing human beings closer together and ensuring exchange and understanding among them (Unesco, 2003), and analyzed in this paper.

1. 2. STATE OF THE ART

The Unesco "*Convention for the safeguarding of Intangible Cultural Heritage*"[1] (2003), states the intangible cultural resources as basic factor for local cultural identity and a guarantee of sustainable development, in the age of globalisation. The convention defines Intangible Cultural Heritage (ICH) *"as practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage"* (Article 2.1). The ICH is manifested in the following domains:

"(a) oral traditions and expressions, including language as a vehicle of the intangible

cultural heritage;

(b) performing arts;

(c) social practices, rituals and festive events;

(d) knowledge and practices concerning nature and the universe;

(e) traditional craftsmanship." (Article 2.2)

Unesco also established the" *National Living Human Treasures*" Systems[2]. Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or creating specific elements of those intangible cultural heritage that have been selected as a testimony to their living cultural traditions and to the creative genius of groups, communities and individuals present in their territory.

---

[1] http://unesdoc.unesco.org/images/0013/001325/132540e.pdf
[2] http://portal.unesco.org/culture/en/ev.php-URL_ID=2243&URL_DO=DO_TOPIC&URL_SECTION=201.html

Figure 1: Unesco, Masterpieces of Oral and Intangibile Heritage[3]

The convention aims to raise awareness at the local, national and international levels, of the importance of the intangible cultural heritage, and to ensure the safeguard of it. Safeguarding of intangible cultural heritage means: "*measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission through formal and non-formal education, as well as the revitalization of the various aspects of such heritage*" (Article 2.3).

Nevertheless, despite of the importance of cultural resources for the economic development of a territory, the politic strategies on the cultural sector are still not able to ensure a real valorisation and more over to face the challenge with the intangibles: the immaterial patrimony is still unknown and misunderstood in its real potentiality in consistency and, for instance, in tourist attraction.

In fact, the intangible cultural Heritage rises the problem of conservation with a complexity never seen before: the existence of such knowledge and traditions, is not granted for always and the globalisation doesn't help for a proper process of the value legitimating: sometimes its existence leads to underestimate its value, or more often, the act of safeguarding becomes integralism and drives to a static and philological conservation.

Instead, as stated by the Convention, the intangible patrimony needs to be first identified, second preserved for the transmission to the next generations and third promoted and diffused. The intangible heritage, for its nature, in order to be preserved by extinction, needs to be continuously performed and socialized, and this leads to question the traditional and conservative strategies of the museums. As a performance, the intangible patrimony should necessary located in the contemporary context, and could not avoid, or rather should take advantages from the interaction

---

[3] http://portal.unesco.org/culture/en/ev.php-URL_ID=2226&URL_DO=DO_TOPIC&URL_SECTION=201.html

with the surrounding environment, its dynamics of exchange, production and fruition and not isolated from them.

In other words, it should be safeguarded being more integrated, in a sustainable way, in cultural systems able to generate local development in terms of services, cultural offer and enterprises connected with the territorial identity (Greffe, 2005).

This paper, underlining this subject as a new emerging knowledge field for the design research and practice, tries to identify, starting from the analysis of some case studies, new design approaches, methodologies and tools for the Intangible Cultural Heritage valorisation and to show and discuss some of the direct consequences implied in the practice and in the education system.

2. A PHENOMENOLOGY OF ICH VALORISATION

In the sector of Intangible Cultural Heritage valorisation, a systematic theoretical background is missing and the paper will use initially a phenomenological approach, based upon the illustration of collected paradigmatic examples of projects in intangible heritage valorization, in order to produce a frame of best practices and a reference for the design approach.

In fact, even if the projects are not fully representative of the many diverse opportunities of ICH valorisation, they are useful to start to point out how to consider and approach the intangible patrimony with a systematic and complete process.

The projects have been selected based upon the coexistence of documentation and fruition objectives in the exploitation of different types of intangible cultural patrimony. Some of them include the use of multimedia technologies, others use a strategic and interaction design approach; both of them have a collaborative, participative and inter-disciplinary dimension.

2.1. *MEMORIES OF NY CHINATOWN*, CHINATOWN HISTORY MUSEUM, NEW YORK

This project is dated 1990, but it's one of the more advanced concept, in the nineties, of a dialogic approach in designing the experience of social cultural memories. In that time, it was under discussion, within a conference called *Museum and communities* at the Smithsonian Institute of Washington, the role of museums in the representation of contemporary collective culture. In this

theoretical context, the exhibition *Memories of New York Chinatown*, opened in 1991 in the Chinatown History Museum, provided an innovative and emblematic dialogic approach of documentation of the history of the Chinese community of New York, its oral tradition, social practices and craftsmanship, being designed and realized in order to promote an exchange process between public and curator in which people was involved and participated in the knowledge and interpretation of their own history (Kuo Wei Tchen, 1990).

The leading idea was the creation of a *cultural space*, in which the role of *authorship* in representing the knowledge and the cultural identity of a community was shared, being a process of collaboration among the museum institution and the Chinese community itself. The documentary phase adopted, together with a conventional collection of objects, artefacts, photos and so on, an experimental approach of historical research based on *dialogs* and interviews among historians, the Chinese people, and the non Chinese community, to explore the origin and the way the Chinese district in New York have been considered so far. The curators of the exhibition were soon aware of the advantages in involving the population and its context in the research process: both to better understand its real cultural habits, and to make the community able to recognize and safeguard its distinctive qualities. In addition, supporting the process of comprehension with the use of *media* for recording, it was possible to make correspond directly to the documentary activity the production of an archive and of the exhibition itself. In fact, the exhibition has been conceived as an *exhibition in becoming*, meaning it took in consideration the dynamic nature of a culture and its strategies of adaptation and transformation. So the exhibition was designed including, beside the traditional apparatus of information and objects, some *dialogic stations*, in which people could have been interacting, according with their time and interests, with the contents of the show, participating with their personal memories and reflections to the construction of a collective database of timelines and biographies. The interaction was supplied in different modules and by different media: photos, documents, maps. Stimulated by the suggestions or questions of an operator, the public interrogated (using a computer or a card index) directly the database and added its personal comments: for instance a dialogic station was dedicated to the collection of all the residents mental maps of the old Chinatown, which were finally compared in a sort of public and private negotiation of the memory of the space.

This project shows as, even with a low tech level, it was possible to promote and valorise an intangible patrimony like the cultural identity of a community, its history and traditions, realizing an exhibition which linked together the acquisition phase with the fruition one. Another important aspect is the collaborative process of valorisation based on the direct *involvement* of the persons

who own the knowledge and making them protagonists of the exhibition. Finally it's interesting that culture heritage was considered like a *living entity*, in continuous evolution and suitable of negotiation and transformation, in opposition with the static concept of conservation of cultural objects, and this it's really characteristic of the intangibles.

2.2. *AUDIOVISUAL MUSEUM OF RESISTANCE*, STUDIO AZZURRO

This case study is more recent (2000), and shows how, in the design of the Museum of Resistance, Studio Azzurro[4], an artistic research studio in Italy, created, by video interactive technologies, a communicative environment for the valorisation of that part of history of the Italian nation and people involved in the Resistance against fascism. The audio visual museum uses a multi textual approach and a continuous shift between virtual and real elements that require an active and significant participation on behalf of the spectator who is part of the *narrative structure*. Studio Azzurro bases its expression on the languages afforded by recent technology, through video-environments, sensitive and interactive environments. The *video ambient* is a sort of place of *happenings*, which associate an electronic device with a physical space, where tales are told by the video installation in independent but simultaneous fragments, with the spectator wandering inside the work. The *sensible ambient* is an interactive video installation, where technology is set in the background of a narration, with the man-machine relationship going hand in hand with a man-man relationship. The interactive settings are supported by "natural interfaces" like devices that react by using common means of communication - touching, treading, emitting sound.
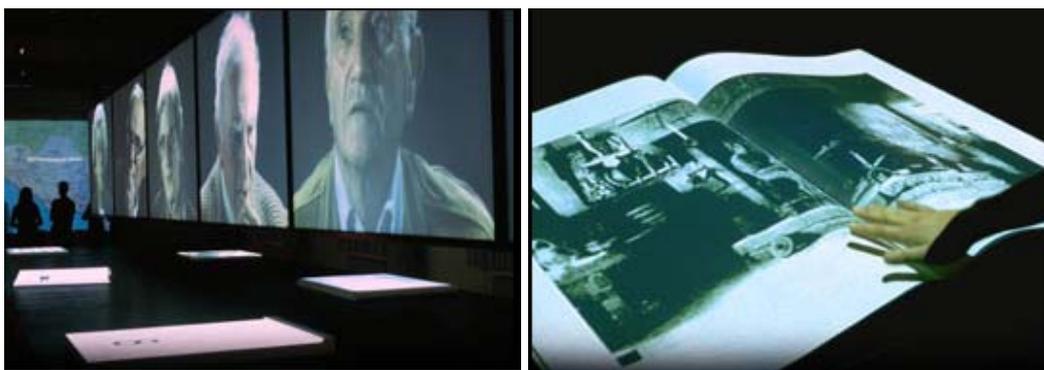

Figure 2: *Museum of Resistance*, Studio Azzurro (IT), 2000

In the design of this museum of such cultural value, dedicated to preserving and developing the historical memory of the Resistance movement under Fascist and Nazi domination, has been

---

[4] www.studioazzurro.com

created a *sensible ambient* using an interactive table divided into two halves by a series of vertical screens. By passing their hands over the surface of the table, the visitors can explore a collection of stock footage as if it was a virtual book on the subject. The various sequences shown in the book are further illustrated on the screens on which the enlarged faces of the people interviewed appear. In this way the narrative form of the oral testimony goes hand in hand with technology, encouraging a shared visual experience as well as one that involves listening.

This project demonstrates the potentialities of using new *multimedia technologies* in order to facilitate people interaction and participation in the fruition of the intangible heritage, which, for its immaterial nature, needs to be supported and understood in a *narrative structure*.

2.3. *MAKING OF A NATION*, NATIONAL MUSEUMS OF ICELAND AND REYKJAVIK CITY MUSEUM

This case study presents a contemporary exhibition (designed and realised in the 2006) in Iceland, to communicate, in an interesting and compelling way, information of Iceland's cultural heritage from the time of its pioneering settlement to the present day. The exhibition aimed to explore the settlement of Iceland using interactive multi-media content, as a form for interpretation: interactive storytelling in fact helped to bridge the gap in the history where no tangible relics have been left behind, but also to place in an understandable context the archaeological objects and remains, which have been materially preserved to present time. Often, even if it has been possible to save a product of history (for instance some ancient handcraft objects), all the fundamental information related to the knowledge and the traditions, which appear physically in the objects, have an immaterial form whose documentation and representation is more complex than a simple display because is connected to the context, the handcraft abilities and techniques, and the way to use the object.

Figure 3: *Making of a Nation*, Reykjavik City Museum, 2006

The exhibition has been placed in an archaeological excavations containing some well-preserved remnants of a longhouse. The site was surrounded by a dark-blue oval exhibition wall, into which a panoramic photograph of the view from the site is set, altered to show the environment of the early settlers. The interactive multimedia contents were produced by a multimedia and digital partner, Gagarin[5], and included motion silhouettes showing the lifestyle of people at the time of the settlement, a 3D model of the site and a digital animation of the longhouse. On two comparison screens and on a multimedia centre on a table screen visitors were able to explore a variety of information on archaeological methods, the structure of the Viking-Age longhouse, and life in early Iceland. In the same time, several artefacts were created in 3D to demonstrate their purpose and context. Finally, great emphasis have been put on creating an easy to use and interesting interface.

This project represents an innovative use of digital technology which provided the necessary intangible content to the traditional material cultural heritage, supplying it with a context able to complete its meaning and value.

2.4. *SLOW FOOD*

Slow Food[6] is an Italian Association, established in 1986, to promote the culture of food, of biodiversity and typical agro-alimentary products. With a non profit Institution, *Fondazione per la biodiversità*, it supports an alimentary system respectful of the environments and of the cultural traditions, promoting a direct relation between local producers and consumers, in order to diffuse

---

[5] www.gagarin.is
[6] www.slowfood.it

and share the knowledge about the traditional and natural production of typical food which risks to extinguish but still has real productive and commercial potentialities. Slow food founded for these products a system of defence, based on areas of protection called *Presidi*, which function as local dislocations to assist the producers of small and excellent production, recovering the traditional jobs and techniques of works and supporting the sale in the local and global market. In 20 year of work have been reached the numbers of 195 Italian *presidi*[7] and 94 projects in 42 international countries, including Libyan, Egypt, Capo Verde, Madagascar, Brazil, Argentina, Peru, Guatemala, Venezuela, India, Malaysia, Armenia[8]. In the same time, Slow food promoted a big project of classification of the typical productions from all over the world, called *Arca del gusto* (Ark of Taste), whose aim is to catalogue all the excellent agro-alimentary food and techniques of job.

Beside to this activity of support there is a big activity of communication and divulgation: the international meeting called *Terra madre*, established a network, called the *communities of food* which represents a sustainable way to integrate in the productive chain the farmers, the distribution system and the final consumers.

This project is relevant for the strategic approach for the protection of typical production and knowledge: it structures a complex and global platform which, in its local dislocation, enables this heritage to find a approachable dimension to reproduce and survive its values and makes people the carriers and transmitters of their own knowledge.

3. THE DESIGN APPROACH IN ICH VALORISATION: STRATEGIES, METHODOLOGIES AND TOOLS

The paper aims to analyse and elaborate some of the methodologies adopted by the works just presented as a repeatable design process, pointing out some constant and recurring methods, tools and techniques, as a possible approach of design education for the research and the practice in this field.

As it'll be evident, the paper proposes and discusses an approach which is mainly theoretical and needs to find and verify its practical applications: in fact it is currently under experimentation in some pilot projects and some of the hypothesis still need to be systematically tested .

---

[7] http://www.fondazioneslowfood.it/pdf/Italiani2.pdf
[8] http://www.fondazioneslowfood.it/pdf/Elenco%20IT%2017-05-07.pdf

The main hypothesis is that, in the Intangible Cultural Heritage valorisation, the processes of conservation and documentation have not to be separated from the processes of transmission and fruition.

Design organisational and conceptual visualisation methods will be adopted, in order to define a standard for a design oriented process of valorisation: in fact, the multidimensional phenomenon of Intangible Cultural Heritage valorisation will be extremely synthesized in a processes model, making the strategic role played by design easier to understand and apply. Finally, the model will be used to design new opportunities and scenarios of valorisation: the design ability to visualize new scenarios is considered an added value in making visible and understandable strategies, otherwise difficult to bring in reality, and for the ICH valorisation, the use of scenarios will be a powerful solution to shape and visualize design actions especially where the weakness of the patrimony required forms of tutelage and protection incompatible with direct fruition and experience by people.

According to the general objectives of the convention, a standard model of valorisation can be developed starting from:

1) identification

2) conservation/protection
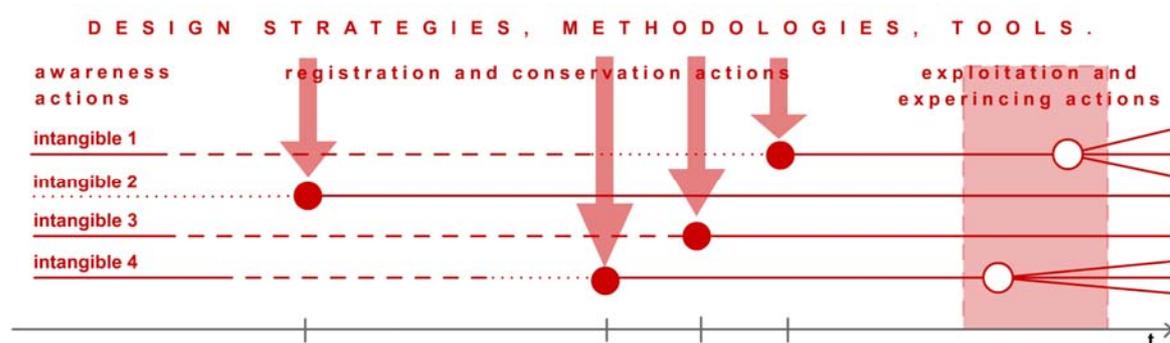
3) diffusion/activation

Figure 4: ICH valorisation phases

The general objective can be transformed and broken down, with a design driven approach, in activities, practices and tools, focused on the quality of the relations and the sharing of knowledge between the actors involved in the process, the centrality of the user and the generation of

12

innovation both in forms of experiences and social meanings and in the products-services technological system.

The following grid shows the hypothesized configuration of the design process for the valorisation of Intangible Cultural Heritage. To each one of the objectives, correspond many different activities, and some paradigmatic projects which imply different competences, actors and practices, broken down in codified and repeatable techniques and tools (methodological, organizational, and so on).

Design processes of valorisation of ICH					
Objectives	Actions/ activities	Design focus	Design tools and approach	Design shapes (projetcs)	Design (action) quality
identification	Aknowledgement, Classification	The Knowledge		Survey Catalogues archives	Located in a context (situativity)
acquisition	Recording	The exchange relationship	User centered design, ethno-methodology approach, user observation	"Observation tool kit" ...	Participated, free
Conservation and protection	Preserving the existence	The shape of the support	Strategic design, services design	"memory bank" ...	Activating, enabling,
Transmission, handing on	Learning, teaching, experimenting	The medium (man, technology)	Design of experience Participatory design	workshop story telling performance	Understandable, Representable, performable

Table 1: ICH design processes of valorisation

The identification phase is fundamental: in fact even if the projects previously described were mainly focused in the exploitation of the heritage, the act of valorisation was in the same time a legitimating process for their value too (especially for the collective oral memories about the Resistance). Very often this identification process should deliberately led to individuate a patrimony otherwise unknown or neglected. To respond to this phase of identification, we propose a classification of the diverse intangible heritage forms, using the metaphor of the *typical knowledge*, as homogeneous categories.

The typical knowledge identified are:

-*productive* knowledge (art and handcraft products, traditional recipes, gastronomic products);

-relational knowledge (celebrations, rites, customs, popular and religious feasts and manifestations);

- riproductive knowledge (art, music, theater expressions, languages);

-living human treasures (knowledge owners).

In this view the intangible heritage is strictly connected with the traditional material cultural heritage: in fact we have, by one hand, oral traditions and expressions, which are forms of collective and agreed knowledge without a physical appearance, but which determinate tangible attribute of life, like behaviors, activities and their material supports; on the other hand we should include the immaterial value of physical objects, products and artifacts, which concerns the needed skills for their use, and their symbolic meaning. This intangible dimension of material cultural heritage has been only recently considered by the valorisation processes, in order to offer a more complete understanding of an object. In addition, even in our classification of the intangible heritage the ancientness of the patrimony is not any more a discriminating factor: as stated by Unesco, are the rareness and uniqueness, together with its vitality, which lead to consider it heritage and suitable of safeguarding measures contemporary expressions too.

For the following phases of acquisition, conservation and diffusion, this paper proposes an approach which will take more in consideration the complexity of the process of safeguarding and promoting the intangible Heritage, due to its material and immaterial nature, working on the possibility of individuating innovative recording strategies, techniques and technologies aiming simultaneously to the conservation and the documentation and to the transmission and the fruition. According to Kirshenblatt Gimblett (2004), concerning the intangible heritage documentation, it is reductive to think it as an archive, because it will be a simple record of knowledge, while it should be considered more a repertoire, which takes in consideration the fact that is not dividable from the person who owns it and from his material and social world: "*the repertoire is always embodied and is always manifested in performance, in action, in doing. The repertoire is passed on though performance*" (Kirshenblatt Gimblett, 2004, pg. 60). In the first case study was evident how the strategy of acquisition of the knowledge about the Chinese community was designed to not be separated from the fruition modalities and it anticipated this fundamental phase of exploitation. While the documentary and conservative tradition is often limited to questions of ordering, organizing and classification of the heritage, the design approach is focused both on the heritage and on the user of the knowledge, being addressed to enable people interactive experience of the

intangible patrimony, but especially to embed their participation in the process, in terms of not passive medium for knowledge learning and reproduction. In fact, the knowledge owner should be aware of the process and benefit from the capacity development generated as declared in Article 11 of the Convention. Even an exhibition can be strategically designed, using a low tech technology, to activate people participation and collaboration. The design approach in this phase should be user centered and derived from the ethno-methodological approach.

The second case study showed how the multimedia technologies can support as well as the participation to the process of valorisation, a more interactive fruition of the intangible heritage too. The valorisation of the Intangible Heritage should consider its dialogic and narrative nature: it's reproduction it's very similar to a *performance*, and as a performance should be always designed to allow an interactive experience within a meaningful and understandable frame: the narrative modalities (video and storytelling) supplied by the multimedia technologies have demonstrated to be the more coherent with the intangible heritage features and the more powerful for the visitor experience. So the design competences more involved are related to the experience design.

In addition, the valorisation of Intangible heritage, as complex process of event of participation and interaction between man and knowledge, is necessary placed in a context, which means in a specific place and time. A deep connection with the context is very often for the intangible cultural heritage one of the reasons preventing its disappearing: for instance, a typical craftsmanship knowledge survives as a job until it's needed by the market. If the knowledge is not able to integrate itself in a evolving context, is destined to become marginal and to disappears. In our vision, the context is not considered only as a physical localization, but the natural, environmental, cultural and territorial conditions which determinate the form of the heritage. The relation with a local context is a dimension of sense making and value generation for the cultural heritage. When this link loosens or breaks, the valorisation process tries to rebuilt it or to make it understandable for the people (using for instance descriptions, images, simulations in a museum).

As shown in the third case study, the *situativity* of the process of valorisation makes often the intangible heritage interacting with a new context, frequently more global, and this will force its inclination for adaptation in terms of ability of re-elaboration of its meaning and interpretation, according to the new context and its community. The valorisation action should design a mediation between the ancient local context of the heritage and the contemporary global context of the visitors, to make the heritage completely understandable.

If the valorisation action has a more ambitious objective, like to prolong the existence of the intangible heritage (for instance, the same typical craftsmanship knowledge) in the contemporary global world, it's necessary to design a *negotiation process,* considering the intangible heritage as a *living entity*: it should be activated *in continuity* with its traditional features and meaning, but in a dialog with the contemporary context, finding a new balance between uniqueness and repeatability of the knowledge and the associated skills and techniques, and bringing the owner of the knowledge to control this process. Design of systems like the Slow food platform described in the fourth case study, can guarantee positive conditions and relations for the sustainability of the production and diffusion of typical products and knowledge. The design competences more involved in this case are strategic design and design of services.

4. A RESEARCH PROJECT

This project called *Memory Bank*, has been developed during a workshop in 2004, within the frame work of a research called *Me.design. Design for local development*, promoted by the Italian Ministry of Education. The project proposed to collect the memories of a small village of southern Italy, Morcone, using interviews and video reports to make them available for the future generation. The idea of the bank corresponds to an active exchange of this memory which won't be simply archived, but diffused in the territory. The older inhabitants were asked to tell their own memories about some special places of the village, associating them social events o historical facts, starting a participated process of rediscovering and re appropriation of the characteristic location of the city and strengthening their sense of belongings; these information have been stored in the memory bank and used to built a sensible map of the village, individuating strategic and representative places of the city where have been located some mimetic installation designed for the tourists, in order to activate a vivification the same places. The tourists, exploring the village will meet and casually activate the installations, which will evocate in a symbolic and unexpected way (using sounds and lights for instance one installation simulate the presence of water in the oldest fountain of the city, initially used to baptism font) the memory that lies in the territory. At the end of the visit the tourist is invited to go to the memory bank and to deposit its personal memory of the visit, activating the exchange of memory and connecting his personal history with the one of the village.

5. CONCLUSION

According to our analysis, there are paradigmatic aspects of the design approach for the valorisation of intangible cultural heritage, as partially shown and derived by the case studies and further developed by the discussion. In this conclusion we summarize them in a more complete and definite approach, in which all the aspects are present.

Intangible heritage valorisation should be designed considering the safeguarding activity as a complex and integrated process of documentation and fruition, whose result can be assimilated to *repertoire* of knowledge which takes in account its inclination to be a performance embodied in people. For this reason it should consists in a collaborative process of knowledge sharing between the owner, the designer and the users. It's performance and dialogic nature requires interactive and narrative modalities of fruition which set the heritage in an understandable frame and in a proper context for who is experiencing it, linking traditional meanings with new interpretations. The heritage itself should be enabled to dialog and interact in contemporary contexts to ensure further developments. Multimedia and interactive technologies like video story telling effectively support the participative and interactive documentation and fruition processes of valorisation of Intangible cultural heritage. Even if the cases presented showed the use of technologies only inside the museums, their potentialities are evident also in involving people in the process and can be applied in other context of fruition. The design competences activated in the process are in fact user centred and move from strategic design to design of services and experiences.

Obviously, this model should be further developed in its practical aspects, implementing operative applications to the existing intangible patrimonies and in fact is under experimentation. But it is still possible to make some reflection about its implication with the didactic and the design discipline.

In a didactic perspective, because the practice of action research is usually the method to verify and validate the design processes hypothesis, the experimentation of valorisation projects of in the training of professionals (specialising in design for the valorisation of cultural heritage) is strongly recommended. In fact, training in 'situated' research is particularly challenging in the valorisation of intangible Cultural Heritage, since many competences and professionals are traditionally involved in order to manage the Cultural patrimony, generating a very complex and trans-disciplinary multi-actor system (history, law, marketing etc.). Nevertheless, the collaborative and participative dimension of the action-research, can facilitate the agreement and the sharing of knowledge among the diverse professionals involved and help to reduce the gap between the

conservation theory and the valorisation praxis and to simulate the interdisciplinary competence of the professional activity.

In a disciplinary theoretical perspective the reflection upon the safeguarding of knowledge can be an opportunity for design to develop a specific auto reflection on its praxis and its intangible attributes in the knowledge society.

REFERENCES:

ARIZPE, L. (2004), Intangible cultural heritage, diversity and coherence in Museum International, 56(1-2)

BEDJAOUI, M. (1-2, 2004), The convention for the safeguarding of the intangible cultural heritage: The legal framework and universally recognized principles, in Museum International, 56(1-2)

BUMBARU, D. (2004), World heritage, intangible heritage and cultural diversity in World Heritage Review, (34), 22

CONDOMINAS, G.(2004). Researching and safeguarding the intangible heritage in Museum International

CRISTALLO, V., GUIDA, E., MORONE, A., PARENTE, M. (2005), Workshop design: un laboratorio progettuale per lo sviluppo locale, in CASTELLI, A., VIGNATI, A., VILLARI, B. (a cura di) ,ME.Design. Il contributo del design allo sviluppo locale, SDI Design Review, Magazine 02

CRISTALLO,V., GUIDA, E., MORONE, A., PARENTE, M. (2006), Design, territorio e patrimonio culturale, Clean, Napoli

ICOM (2003), Museums and intangible heritage, in ICOM News, Thematic

KARP, I., MULLEN-KREAMER, C., LAVINE, S. (1992), Museum and Communities, Smithsonian Institution, Washington

KIRSHENBLATT GIMBLETT, B. (2004), Intangible heritage as metacultural production (an excerpt from the forthcoming 'museum frictions, public cultures global transformation') in Museum International, 56(1-2), 52-64

KLASSEN, F. (2003), Tangible to intangible, in Journal of Art and Design Education, 22, 92-9

KURIN, R. (2004), Safeguarding intangible cultural heritage in the 2003 UNESCO convention: A critical appraisal in Museum International, 56(1-2)

MORSI, A. (2005), Research and preservation projects on intangible heritage in Museum International

MUNJERI, D. (2004), Tangible and intangible heritage: From difference to convergence (revisiting our understanding of the concept of 'heritage') in Museum International 56(1-2), 12-19.

SEGADIKA, P. (2006) Managing intangible heritage in Museum International, 58

SMEETS, R. (2004), Language as a vehicle of the intangible cultural heritage, Museum International, 56(1-2)

UNESCO, (2003), Convention for the Safeguarding of the Intangible Cultural Heritage

VAN PRAT, M. (2004), Heritage and scientific culture: The intangible in science museums in France, in Museum International, 56(1-2)