

Communicating Coastal Landscape:
development practices and protection of maritime
cultural heritage

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Reflection on maritime environments such as ports, beaches, estuaries, leads to questioning the relationship between man and sea. The seaside villages show specific ways of creating the locality, which concern economic processes and social dynamics, but also situations that involve the imagination, emotions and sentiments (Corbin, 1990). It is the constant "*cultural intimacy*" that reinterprets the past and plans the future, through the renewal of the relationship with the sea and the sense of belonging of the communities.

The exploration of these contexts is always a challenge; personally, in every initiative related to the promotion and enhancement of the maritime world, I have always found a reference to tradition and to the emotion and passion for the sea.

The incompleteness of research is a norm for those who, like me, do research at "home", invested by the change and transformation of their territory and therefore forced to review their role, their practices and the boundaries of their research field: "*there is nothing given about a 'field'. It must be worked,*

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turned into a discrete social space, by embodied practices of interactive travel.” (Clifford, 1997, p. 54)

Recently, my "interactive travel" led me to the theme of the protection of cultural heritage. This issue has multiple dimensions, summarized with the term heritage, which refers to the set of cultural traditions and artefacts inherited from the past, or rather, the creative relationship that is established between the present and the past.

Fig. 1 – Fishermen at work.

Source: Michele Claudio D. Masciopinto



Developing practices for the promotion of maritime heritage -

The maritime world is part of this process: the process of maritime culture's valorisation is manifested and strongly expressed in museum activities, in the restoration of old boats, in the sea saint's festival.

Between August 2019 and October 2020 I conducted field research among the fishermen of Torre Canne, a fraction of Fasano that lives mainly in the summer season. The current fishermen are the last of the village. It is from this premise that

the need arises to tell the relationship between the community and its sea: a sea that risks being lost, forgotten, deprived of value and meaning.

For this reason, during the summer of 2020, I decided to propose an installation on lighthouses and the sea's culture inside the lighthouse rooms, with the contribution of fishermen and residents who actively participated in the installation by sharing objects and work tools with the aim of bringing out particular memories or emotions of the seascape from the materiality of the object.

Fig. 2 – A figurehead of the exhibition.

Source: Michele Claudio D. Masciopinto



"Lights on the sea" a small community museum - In 2020, July 18 was a very heartfelt day for the community of Torre Canne, with the inauguration of the "Lights on the sea" exhibition, an installation dedicated to the history of lighthouses and maritime culture, in which objects of work and life are observed as "witnesses of culture", almost as "human" things capable of bringing out themes such as *"the Invention of Tradition"*

(Hobsbawm, Ranger, 1987), "*Imagined Communities*" (Anderson, 1983), "*Nostalgia*" (Jameson, 1989), "*Cultural Memory*" (Assmann, 1997).

The environments of lighthouse manifest themselves as socially active spaces, through which to get to know the memories and knowledge of the community, in order to understand that "*social circulation of emotions*" (Mondardini-Morelli, 2010, p. 14) that emerges in the mediation of the relationship between man and the sea.

Fig. 3 – Lanterns's Room.

Source: Michele Claudio D. Masciopinto



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