

THE ITALIAN CONSTITUTION AND THE CULTURAL HERITAGE. THE DIDACTIC-EDUCATIONAL DIMENSION OF OUR TERRITORY

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Abstract: *Amongst the general principles of the Italian Constitution, grounded as the foundation of human modeling, article 9 establishes the commitment of the Italian Republic – intended as the organization of the State – to promote the development of culture, of scientific and technical research, as well as the safeguard of the environment and the National historic-artistic heritage as a factual testimony of our Country's civilization and culture. This statement encompasses the freedom of artistic activities – both from a conceptual and from a production standpoint – as a constitutional right, and it also implies the protection, conservation and promotion of works of art, aimed at the advancement of culture. While carrying out the survey, which also highlighted a situation of severe abandonment of the National historic and artistic heritage, the Commission also acknowledged the essential homogeneity of the surveyed heritage, deeming it appropriate to classify them under the definition of “cultural heritage”, stating in Declaration n. 1 that “cultural heritage” is the definition of an asset constituting “a tangible testimony bearing the value of civilization”. The Franceschini Commission proposal of classifying the cultural heritage in five groups is still substantially effective: 1) archaeological heritage; 2) artistic and historical heritage; 3) environmental heritage; 4) archival heritage; 5) book heritage.*

During the 1970s, there was an inclination to classify as a cultural asset non only a single piece, but rather a cluster of pieces intertwined with one another and part of a specific context (for instance, the historic centers of old towns); there was also a trend to highlight the integration between cultural nature-related aspects (hence the essential notion of “environmental heritage”); and finally to acknowledge as cultural heritage not only the “matter” but also “activities”. Keeping on with the pursuit of analyzing the semantic evolution of “cultural heritage”, the Italian Law 112 of March 31, 1998, introduced an innovative point of view by simply eliminating the adjective “material”. A profound knowledge of our territory, from an environmental and historic-cultural perspective, is a fundamental and pivotal educational experience, which cannot simply be disregarded by the school system: reading our territory, taking hold of its natural and aesthetic substance and knowing its history, basically means to foster our culture, our values and the local dimension of life. Because even as individuals, we are all part of a shared “social and cultural being”.

Keywords: *intercultural context; communication; cultural heritage; community.*

1. INTRODUCTION

What does "culture" mean today? If it is not to be understood as superfluous or accessory, or privilege for a few, but as an indispensable condition for the formation of a critical thinking, conscious of the world that is living, prepared to face the challenges that the future opens, capable of confronting The other, then doing culture will certainly mean production and organization, but also transmission of information, so communication.

It is therefore necessary to find appropriate arrangements for involving the various public and private spheres of the territory on the basis of shared projects so as to be able to propose quality

cultural services that can be used by most citizens, both large and small. What we find central to our business is the promotion and implementation of a network of initiatives aimed at the smaller public, convinced that this attention will build an investment for the citizens of the future; the promotion of young talent for us fundamental in order to provide them with new and effective opportunities for expression; the valorisation of women's talents as a commitment to the recognition of the role they play in the production of culture, recognition is necessary because the distance between what women give to the country and what they receive from the country is still great.

In addition to the commitment to acknowledge the variety of proposals and their realization, from the ones most targeted to a specialist audience, to those of popularity and entertainment, there is a need not to lose sight of the coordination function that comes to us from an institutional point of view, but also to strengthen those promotional activities that today have many tools offered by news spreading systems: from publishing paper news, websites, mailing lists, in addition to the more traditional forms of information journalism.

We think that the various possibilities offered by the communication are particularly important as they allow a heterogeneous audience to use the information tools in a different way; But we are also aware that in the often abundant abundance of news, information, and initiatives, it is increasingly necessary to address the quality aspects of communication itself, which brings creativity to play even for a public body, more accustomed to a communication of Administrative and bureaucratic type.

Education today is not meant to be a playful or superfluous activity, or a privilege for a few, but as an indispensable condition for the formation of a critical and conscious thought of the living world, and hence production, organization and transmission of information on the territory. Of the largest number of citizens, both large and small, by taking care of the quality aspects of communication itself, which brings creativity into play. Knowing from an environmental and historical-cultural point of view the territory in which you live is a fundamental and decisive formative experience for anyone to read the territory, to capture it in its aesthetic-landscapes, to know its history, to deepen culture, The values and the life of the local dimension in which each individual is placed and, on the basis of which, each one builds his or her identity of being social and cultural. It also means getting in touch with that humanity's heritage that constitutes the moral and social heritage of those who preceded us, aware of the potentialities and resources that the surrounding world offers, in a word to design a future so aware of the present. Strongly rooted in the past.

By rebuilding the awareness of the reality and culture of belonging, one understands their own cultural and human identity; [...] it is understood to be inserted into a territory not by a case of genetics, but with precise connotations of behavior, aspirations, interests; Gives a sense of the events of yesterday, a testimony of values that could also be of today; It grows together in respect of the environment that welcomes us, to give meaning to each cultural operation that in itself closes a disruptive proposal of advancement. It

therefore appears clear that the territory in its articulated and complex social organization, in its environmental and monumental riches, and especially in the cultural expressions of historical, linguistic, artistic and religious traditions, becomes an indispensable growth opportunity.

2. THE NOTION OF "CULTURAL GOOD" BETWEEN LEGAL RECOGNITION AND SEMANTIC EVOLUTION

Territory as a historical product of a millennial relationship between human communities and physical space becomes "human space", that is, the fruit of man's work by intervening on nature to distribute, order, and adapt reality to its needs. It also becomes the container of all manifestations of human civilization, of all that the human spirit has been able to create, of all the goods (artistic, archaeological, environmental, ethnographic, folkloric, etc.) visible and perceptible in Landscapes, which are defined as cultural goods, through which it is possible to reconstruct paths of meaning and to understand the plot of time, space, mentality and past values. That is why every settlement, small or large, is an open book in which one can read the history of the men who lived and lived there.

The territory, read from the point of view of cultural heritage, is identified in the concept of "cultural landscape", that is, in all the signs that human culture has left and leaves in space. They are indicators of choices, values, convictions, contingent needs, responses to livelihoods, work, etc. in a variety that only the wealth of life can express. They address the urban environment as the peasant or natural environment and present themselves in systematic organization (sign system) as sources of information to read through one or more interpretive codes.

The history of epochal civilizations and traps in the slow flow of time is enshrined by the subtle interweaving of thought and materiality that is the precondition for the production of every cultural asset. The recovery of our history and all of those positive values that leave its tracks become, therefore, an act of appreciation for any testimony of man's intellectual and material commitment. This is a recovery that requires the identification, retrieval, cataloging, preservation and enjoyment of the cultural good in itself and that, highlighting this multiple value dimensions, ends up implying the claim of the educational momentum.

The notion of "cultural good" used for the first time in the Convention for the Protection of Cultural Property in the Event of Armed Conflict

(L'Aja, May 1954) has tended to replace in Italy the most descriptive notion of "historical and artistic heritage" (Article 9 of the Constitution). The progressive semantic and juridical evolution suffered by the idea of cultural goodness makes it possible to identify two opposite and distinct conceptual poles:

1) a concept that is essentially idealistic, according to which only the masterpiece, the object of recognized artistic value, can only be attributed to the rank of cultural good, whose high value makes it known and appreciable only for a small elite of men of culture;

2) a notion of wider cultural heritage, including not only the highest expressions of artistic, archaeological, historical, architectural, library and archival heritage, but also all those testimonies of human civilization that the man of the future has the duty of Remember to protect them, and the right to keep them to continue enjoying them.

On the protection of art and natural beauty, it is stated, according to M.S. Giannini, the principle that we must preserve, for the enjoyment of men of the present and of the future, some things that have a particular artistic, historical and natural value ... with regard to the individual goods, which are at the base of the two Fundamental laws, law 1 June 1939 n. 1089 for the protection of things of artistic and historical interest, and the law of 29 June 1939 n. 1497, the protection of natural beauties, on which the provisions of the provisions on the protection of cultural and environmental assets are still today, and ultimately also the significance of the constitutionalisation of the concept of cultural property.

With the entry into force of the Italian Constitution, the good has become museum or environmental repository in a "cultural promotion tool"; The two paragraphs of art. 9 recognize, in fact, the institutional duties of the Republic, the duty to promote the development of culture through those that the Constitution considers, uniquely, the cultural assets of the nation, namely the landscape, the historical heritage and the artistic heritage.

Art. 9 Cost. The Republic promotes the development of culture and scientific and technical research. It protects the countryside and the historical and artistic heritage of the nation.

While the second paragraph seems to provide for complete legislative and administrative regulation by the public power, the landscape and the historical and artistic heritage of the nation, the first paragraph, meaning culture and science as

research, imposes on public power no intervention of protection, but of promotion. It is possible, therefore, to infer two principles that art. 9 introduces:

1) the first, interventionist type, engaging political power to ingest directly into the development and protection of culture;

2) the second, guaranteed type, which, with regard to research culture, commits the political power to put in place only the conditions of a "strong" cultural development.

Promoting the development of culture means, for the Republic, to safeguard, preserve and enhance the goods that are cultural witnesses and take instrumental importance for the attainment of these goals, both for their intrinsic cultural value and for the reference to the history of Civilization and the local costume, while at the same time ensuring to the community the enjoyment of cultural values expressed by such goods.

Article. 9 of the Constitution, reconnecting to the promotion of culture and scientific and technical research the protection of both artistic and historical heritage as well as landscapes, shows that the culture is not so much the cultural heritage of the nation as a whole, more concretely with The intellectual training of the individual through an educational process understood in the widest sense, including the acquisition of every value, though purely aesthetic, capable of soliciting and enriching the person's sensitivity. In this sense, promoting the development of culture means exalting its freedom, recognizing how it can directly contribute to the development of the human person. However, this will only be possible by guaranteeing the enjoyment of cultural goods, which is why it is the end of fruition and the essential and characterizing element of cultural goods; Failing this, the primary justification of the quality of cultural goods is lost, and since fruition is not merely a mere possibility of access to goods, but also involves the ability to perceive the corresponding intrinsic value of culture and civilization, the enjoyment of cultural property must Understood as a learning process both in adolescent and adult age groups.

In addition to the artistic and historical heritage, archaeological and museum heritage, archives and libraries, it is also necessary to consider the environmental and landscape cultural assets whose geological, flora and fauna, ecological, agrarian, territorial infrastructure and the same structures Integrating with the natural environment, make vital elements of our culture, and therefore should be protected, valued and intelligently used.

The bill no. 1974 by Minister Gullotti (July 30, 1984), established new standards for the protection and enhancement of cultural and environmental assets. This bill expressed a new, open and proactive vision of cultural good, definitively marking the overcoming of the aesthetic conception that was at the basis of the two laws of 1939. The first article of the document reads a famous definition:

Archaeological, architectural, historical, artistic, archival, book, audiovisual, environmental, demographical, cultural and environmental assets that represent, both individually and in aggregation, significant manifestations of creativity, knowledge, costume, work of the 'Man, of the historical, geological and paleontological environment, highlighting the fact that a cultural asset is not only an artistic object or element, but also a work and a testimony of man's craft, agricultural, and technical work.

More recently, these claims have been confirmed and supported by Legislative Decree no. 490, the "Unique text of the legislative provisions on cultural and environmental property", which in Title I, art. 2, states:

They are cultural goods disciplined under this Title:

- (A) immovable and movable property which has an artistic, historical, archaeological or demo-ethno-anthropological interest;
- B) real estate, which, because of their reference to political, military, literature, art and culture in general, is of particular importance;
- (C) collections or sets of objects which, traditionally, fame and particular environmental characteristics, are of exceptional artistic or historical interest;
- D) archival goods;
- E) library assets.

As well as paintings, coats of arms, graffiti, tombstones, inscriptions, tabernacles and other ornaments of buildings, exposed or not to public view; [...] public areas, having archaeological, historical, artistic and environmental value; photographs and specimens of cinematographic, audiovisual or motion pictures in motion or recorded, as well as records of sound or verbal recordings still recorded, whose production dates back to more than twenty-five years; means of transport for more than seventy-five years; the goods and tools of interest for the history of science and technology for more than fifty years.

Therefore, the idealistic concept of art as a moment of spirit and artwork was definitively abandoned as a unique and unrepeatable product,

even conceivable, being absolute and universal value, from its historical context. Too many losses have led to this aristocratic conception: all the legacy of ancient craftsmanship and folklore, the vital city of the city, the lesser monumentality (rural chapels, masserie, trappets, etc.) are finally recovered to their cultural value, to their value of historical testimony in the most global sense, recognizing their material consistency, ideological meanings, their original placement, their relationship with other objects in the same context, their state of conservation, their actions, and so on.

This conquest is the result of the reference of the notion of cultural good to the anthropological concept of culture understood as the objective heritage of abstract elements (the set of values, symbols, patterns of behavior, rules, languages) and concrete elements (objects, Work, books, works of art). In the so-called "anthropological turn" culture is despiritualized: the monument is placed on the same plane as the tool, the work of art is as cultural as a peasant plant or popular song, a way to plow a field or furnish a house. This involves a revaluation of what is now called 'material culture', that is, of the whole range of human productions and manifestations more connected to the material needs and the operational needs of doing, so it is no longer neglected to include the interior of a catalogue as complete as possible of cultural goods, the rather diverse set of further cultural expressions that take on some of the constants typical of the evolution of civilizations.

One of the first concerns the craftsmanship, ie the productive activities that do not relate to the industry's own production, but remain within the confines of a tradition whose safeguard also depends on the way in which every citizen is educated to pick and value it. The craftsmanship gives the size of time; seized in all its uniqueness and unpreparedness, in its relations of use and exchange, in the type of material it is composed, becomes an occasion to rethink the life of a time, its rhythms and its meanings. It is alongside industrial design including items that, while being serially produced, have specific technical and aesthetic requirements that characterize the twentieth century culture: the museums accept within them classic pieces of the twentieth-century design in order to understand the Stages of design and realization. To the testimonies of the culture of manufacturing and industry of this century and of past ones we add other attestations of our history that date back to that particular form of popular culture that is folklore. This represents, in itself, a cultural asset of immense value if one considers that customs,

customs, celebrations of the community, religious rites and so many other manifestations of the life of a people such as literature, art. The beliefs and the same relationship with the myth, come to us through that complex of "popular antiquities" that we call folklore and demography and demo-anthropology are called to study. The term was coined by the archaeologist William John Thoms, better known by the pseudonym of Ambrose Merton (1803-85), who used two old Saxon words: folk = people and lore = know; Then, to the letter, folklore = know the people. As a constraint principle of the concept we try to use a certain "associative" mentality to which the content of the folklore is born and the propagation of what constitutes the content of the whole spiritual force of the human collectivities which is the tradition often intertwined with dialects and popular music or the typical dance of a region, as is the case of the recently rediscovered pinch, appreciated for its artistic-cultural valor and for its rejuvenating strength of the spirit of time that has produced.

As we can see, the interweaving of the signs through which culture speaks to us is made up of a very broad and open interconnection fabric, but the unifying structure of culture must be sought in the territory and the cultural heritage itself, Their cultural unity, avoiding the eradication from the territory within which they take on the body, revealing themselves in their peculiarities and expressing, more authentically, the senses, the values and the identity models of which they become bearers.

The promotion of a conscience is particularly necessary in our Mezzogiorno where it calls for political and educational intervention for the protection and enhancement of every cultural asset, and it is easy to deduce as a result of the school and the institutions operating in the various cultural goods sectors - museums and libraries, theaters and archives, cineteche and pinacoteche, superintendents and private bodies - the onerous commitment to educate their users, not only to know the cultural good they offered, but to get direct contact, to study it, to classify it, "Learning to produce culture by passing through culture": the cultural good in itself and for itself is not important; It is vital to its vitality, its cultural productivity, considering culture as a real resource.

3. CULTURAL ASSETS: CROSSROADS OF KNOWLEDGE AT THE SERVICE OF AN AUTONOMOUS SCHOOL

Cultural assets appear in the perspective of programs as a kind of crossroads of knowledge, where more languages and experiences are

encountered, in a set of 'texts' whereby word, number, sound, gesture, and all 'Image is complemented by further training opportunities, new interdisciplinary areas, intertextual exchanges between the material, intellectual, and artistic expressions of their culture.

The new choices emerged in school-curricular policy thanks to the autonomy of schools, introduced by law no. 59 of 1997 (Bassanini), aim at an increasingly concrete implementation of the addresses mentioned here, as the school increasingly assumes the connotations of an open and flexible system, ie a reality that is structured in accordance with educational processes continuously interchanging with the outside environment. Transfer to individual schools of powers and responsibilities makes it possible to overcome the classic bureaucratic model, standardized school curricula, hard lesson hours and improve the quality of the service provided by adapting it to the needs and specificities of school users and the area.

The school organization is more articulate and more pro-active, making the connection with cultural assets more effective and collaborating with the cultural agencies present on the territory. This is the place where the design of a differentiated offer of educational and training activities (POFs) is placed, which besides constituting the operational tool for the realization of autonomy itself, constitutes the prerequisite for experimentation and research aimed at 'Innovation of a school that places the student at the center of the educational project and its diversity as to the interests, needs and learning abilities. The recent "National Guidelines for Primary School", issued in September 2003 by the Ministry of Moratti, recall several times the need to

seek and propose solutions to problems relating to the protection, conservation and enhancement of the environmental and cultural heritage present in the continue to use it.

The proposed objectives require that children have the opportunity to learn about the environment in which they live and come to historical knowledge after having repeatedly conducted historical-didactic research to reconstruct aspects, processes and changes of the past of the generation of children, the past of the generation Of adults, of the local-social past. They are activities that require the use of multiple and varied sources (controlled procedures, information organization, communication of results) and their development is skills training if it happens with method and with distant times, without hesitation.

4. CONCLUSIONS

There are, in this regard, at least five points that give a certain consistency of prospects and pedagogical choices:

1. the recovery of the idea of "active education" as "creativity is always stimulated by using active methodologies", where doing and thinking intertwine and enrich each other;

2. Reaffirming the concept of transdisciplinarity through links to other strongly communicative disciplines such as language, music, and motor education;

3. the choice of the laboratory method, as the lab of expressive activity is the place where projects can best be developed in 'situations full of stimuli and suitable materials', overcoming the traditional explanation-personal-interrogation sequence;

4. the welcome of the environment and the area to be approached with "educational visits, presentation of works of art, internships in external ateliers";

5. the enhancement of group work and peer interaction, in a "dialogic atmosphere that favors communication", by activating strategies of "research, comparison, and critical expression".

We imagine, therefore, that within five years of elementary school pupils, through workshops and interdisciplinary activities, in conjunction with the great planning opportunities made available by POFs, can learn about the territory they live in, the main institutions that Deal with environmental and cultural heritage, understand the importance of human intervention on the environment. And so far, nothing would be said again ... The real novelty lies in the proposal of identifying an environmental problem, possibly near the school, on which to work in a 'concrete' way: a monument to save, an ethnographic collection to be preserved, A natural park to be created. Already there are schools enriched with restoration minilabs of objects related to local tradition, corridors and classrooms furnished with sketches and visual representations of various environmental recovery projects, in agreement with local authorities.

Today's school, as a result of the enormous potential of self-discourse, can not only capture in the territory unrepeatable expressions of "local culture" - largely ignored by the same school texts as well as often forgotten or seriously impaired for reasons of Speculative character - but it has the duty to design and realize a new sensibility, a new consciousness of that 'beautiful' that lives and palpates in things, only in seemingly minimal, visible in every architecture,

in each country district, in every trace of A local experience. It will inevitably have to work so that younger citizens can look closely at the things that surround them and make them their own, grasping the signs and memories that constitute the indispensable and perennial contents of personal and community identity.

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