



THE 13TH INTERNATIONAL CONFERENCE ON MILITARY GEOSCIENCES

Peace follows war: geosciences, territorial impacts and
post-conflict reconstruction

24 - 28 JUNE 2019

WHAT YOU WILL VISIT
DURING THE CONFERENCE



GEOGRAPHY MUSEUM

Padua

The idea of a Museum of Geography at the University of Padua originates to enhance and keep together the geographical heritage accumulated in over 140 years of research and didactics, after the establishment of the first Italian Chair of Geography in 1872.

The aim of the Museum consists in revitalizing the relationship between Universities and civil society by combining enhancing procedures with the promotion of those aspects of geography made up of engaging practices and pressing topical themes.

Over the years in Padua, geographical research and teaching has built up a unique heritage consisting of

both a tangible and intangible sections. The first includes books, atlases, maps, terrain models, globes, instruments and photographs. The second consists of research practices, which have become a characteristic of the school having been constantly applied over the years and of the related anecdotal evidence.

The Museum of Geography is located at the first floor of the Wollemborg Palace, seat of the DiSSGeA Section of Geography. At the same address, between 1984 and 2011, was located the University Department of Geography, the first and only in Italy where human and physical geography cohabited.



SCROVEGNI CHAPEL

Padua

The Scrovegni Chapel, dedicated to St. Mary of the Charity, frescoed between 1303 and 1305 by Giotto, upon the commission of Enrico degli Scrovegni, is one of the most important masterpieces of Western art. The frescoes, which narrate events in the lives of the Virgin Mary and Christ, cover the entire walls. On the wall opposite the altar is the grandiose Universal Judgement, which concludes the story of human salvation.

The chapel was originally attached to the Scrovegni family palace, built after 1300, following the elliptical outline of the remains of the Roman arena.

The Chapel was acquired by the City of Padua in 1880, and the vulnerable frescoes were subjected to several specialized restoration operations during the 19th and 20th centuries. From the 1970s until today, thanks to

close collaboration between the city administration, cultural heritage authorities and the Istituto Centrale per il Restauro, the state of the building, the quality of the air in it, polluting factors, and the state of conservation of the frescoes themselves have all been subjected to careful study and monitoring. The addition of the new access building, with its special air-conditioned waiting-room, means that even great influxes of visitors can enter the Chapel and admire Giotto's masterpiece without further jeopardizing its fragile condition in any way.

The latest checks, which show that the condition of the frescoes is now stable, have allowed them to be restored further - delicate operations undertaken by the Istituto Centrale per il Restauro - thanks to an agreement between the City of Padua and the Italian Ministero per i Beni e le Attività Culturali.



PADUA CITY CENTER

Padua

Padua is located in north-eastern Italy, 20 minutes from Venice. It is close to the beaches of the Adriatic Sea and to the Dolomites, one of the most scenic regions of the Alps.

It hosts the University of Padua, founded in 1222, where later Galileo Galilei was a lecturer between 1592

and 1610.

The city is picturesque, with a dense network of arcaded streets opening into large communal piazze, and many bridges crossing the various branches of the Bacchiglione, which once surrounded the ancient walls like a moat.



"3rd ARMY" MILITARY MUSEUM

Padua

The Museum of the Third Army at Padua is housed in the 15th-century Palazzo Camerini, where cardinal Pietro Bembo lived. It holds important items belonged to Emanuele Filiberto, Duke of Aosta and Commander of the Italian Army. The museum collections include

photographs, documents and maps on World War I military operations mostly related to the area of Carso and the lower reaches of river Piave. Also on display are rich collections of arms, newspapers of the time, uniforms and several pieces of trench equipment.

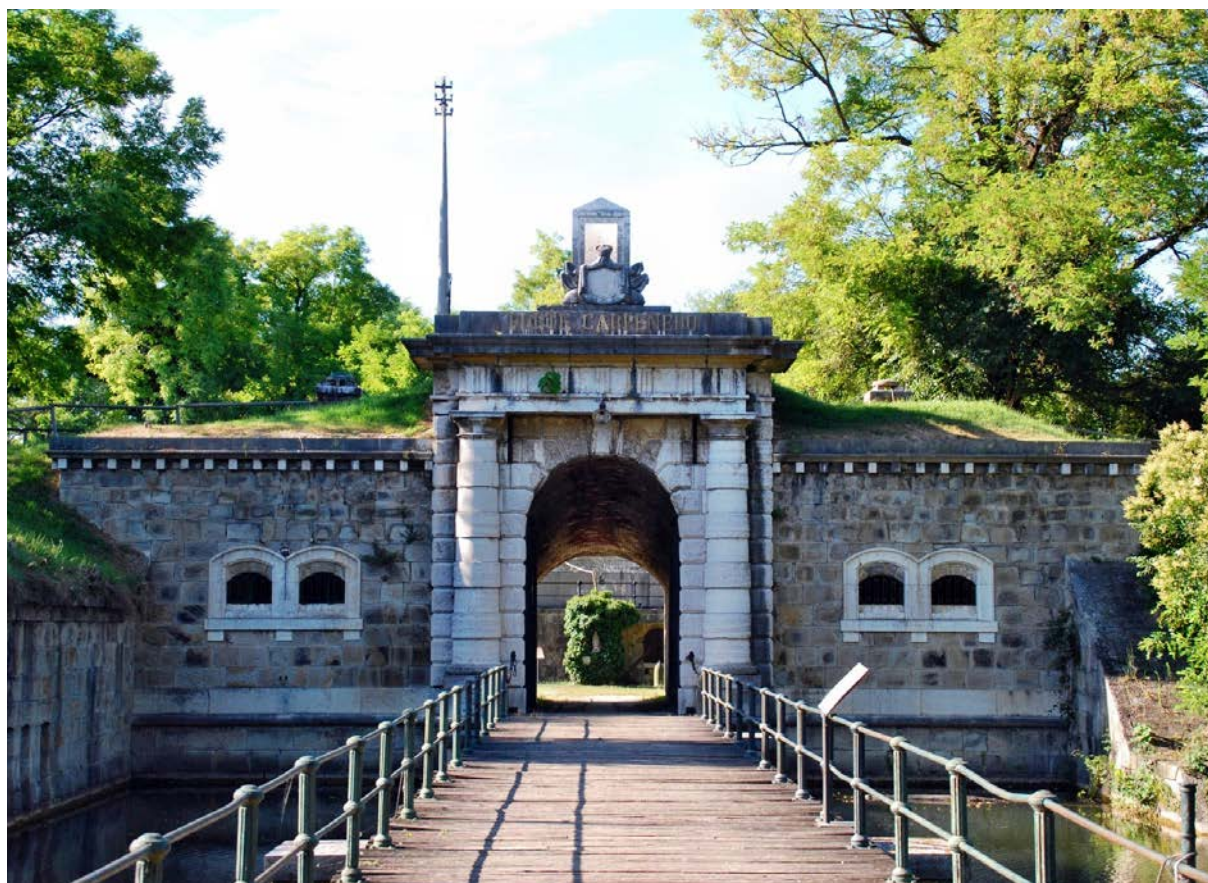


FORTE CARPENEDO

Venice

This fortification stands on an area that was initially the ancient forest of Valdemare, dating back over 3000 years ago, guarded by the Venetian Republic for the military Arsenal. This derelict forest starts to disappear with the construction of Forte Carpenedo (or Vallon) between 1887 and 1890. Similar to the previous twin fortresses in Brendole and Tessera, Forte Carpenedo follows the Tunkler model (Andreas Tunkler being the designer), which consists of a six-sided polygon surrounded by a moat and earth masses that entirely cover

the wall structures on the front line. The fortification had to appear like an imperceptible mound of land without any tall vegetation on the horizon. The neoclassical rear access portal decorated with the emblem of the House of Savoy and the four defence moats where the machine guns were positioned to keep the moat under control are the only visible parts. Like Forte Marghera, Forte Carpenedo is also transformed into a logistics structure (it becomes a powder store) and other new structures are modified and implemented.



LAZZARETTO NUOVO ISLAND

Venice

Situated at the very entry of the Lagoon (3 Km north-east from Venice, just in front of St. Erasmo littoral), since ancient times, as it was located along the lagoon waterway that from Ravenna arrived to Altino, the island was used for strategic reasons, controlling the water ways to the inland.

In 1468 by decree of Senate of Serenissima, a lazaret was found on the Vigna Murata island with tasks of prevention from contagion. The lazaret was named “Novo” (new) to distinguish it from the existing one called “Vecchio” (old), set close to the Lido, where evident cases of plague were admitted.

The island became a place of “contumacy” (quarantine) for ships arriving from various Mediterranean ports, suspected to plague infected.

During the eighteenth century, the island’s medical use came to an end. Under Napoleonic rule, and later under Austrian control, it was used as part of the lagoon military defense system.

Used by the Italian army until 1975 and then abandoned, the Lazzaretto Nuovo is one of the few abandoned islands of the Venice lagoon



S. ANDREA FORT

Venice

Fort S. Andrea, or Castelnuovo, was built during the first half of the XVIth century, incorporating the only part that remained of a previously fortified constructon, its old central stronghold, which characteries the fort today.

Fort S. Andrea was the work of the architect Michele Sanmicheli, form Verona, who designed a number of civil and military buildings throughout the Venetian Republic, which are still well-known today.

It stands on a sandy stretch of land in front of the mouth of Lido harbour, the main entrance from the sea to the lagoon and to the city of Venice.

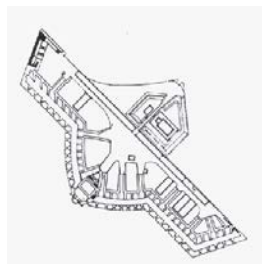
the siting of its cannons near the waterside made the intrusion of any enemy ships into the city almost impossible, and it was also reinforced by its close made

link with Fort S. Nicolò overlooking it. the latter, was also built in the XVIth Century, on the previous site of Castelvechio, a mediaeval building of which no trace remains.

Because of its important strategic position at the entrance to the lagoon, the fort was planned and constructed with a combination of tecnical-military features, which remained valid for more than three centuries, and impressive aesthetic features.

This latter aspect was related to questions of political order linked to the prestigious public image that the Venetian Republic wanted to promote of itself.

This led it construct the majestic portal at the front, which still appears impressive to present day visitors.



NAVAL MUSEUM

Venice

Since 1600, the Venice Naval Historical Museum is the place dedicated to the splendor of the Venetian naval tradition. The museum is hosted in a eleventh century palace in Campo San Biagio (Arsenale), its collection is located in five levels, for a total of 42 exhibition rooms. The Ships Pavilion, now housing a detached section of the Venice Naval Historical Museum collection of historic ships, consists of three serially arranged units, and of a fourth one, of similar size, orthogonal to the first ones. The building was built in the mid-sixteenth Century as an oars workshop and storage facility. Shortly after its completion in 1577, it was temporarily adapted to house the Great Council, the main government body of the city, following the disastrous fire that had destroyed much of the Palazzo Ducale, making it

useless for a long time. The rooms basically retained their function of specialized workshop for the production of oars, supported by a blacksmith workshop and storage spaces, until the mid-nineteenth Century. Following the reorganization of the Arsenal started after 1866, when Venice was annexed to the Kingdom of Italy, the premises were used as storehouses and workshops by the Military Engineers. In this period the roofing was restored, with the introduction of an interesting bidirectional system of iron ties which integrated the wooden roof trusses. Since 1980, the area of the oars workshops has been known by the name of “Ships Pavilion”. It houses vessels of great historical importance as an annex of the museum.



SAN MARK SQUARE

Venice

Piazza San Marco, often known in English as St Mark's Square, is the principal public square of Venice, Italy, where it is generally known just as la Piazza ("the Square"). All other urban spaces in the city (except the Piazzetta and the Piazzale Roma) are called campi

("fields"). The Piazzetta ("little Piazza/Square") is an extension of the Piazza towards the lagoon in its south east corner. The two spaces together form the social, religious and political centre of Venice and are commonly considered together.



WW1 SACRARIUM

Nervesa della Battaglia (Treviso)

Montello is a hill in the province of Treviso, Veneto, northern Italy, and the site of a World War I battle.

Since December 1917, Austro-Hungarian and Italian armies were facing on the banks of the Piave River.

From 15th to 23th June 1918, the Austrians, with 58 divisions, launched a major offensive in the region Montello. They managed to cross the Piave river and advanced a few kilometres but there, they met a strong Italian resistance.

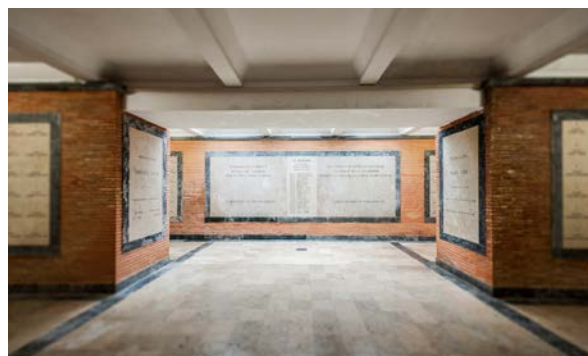
Due to very bad weather conditions, large quantities of water descended from the Alps and enlarged the river. In addition with the effects of artillery, the floods scattered the boat-bridges. The troops who passed on the southern bank of the Piave river were taken into a trap

and Borojevic, the Austrian Chief Commander, had resolved to order his troops to withdraw, with heavy losses on both sides : 150,000 men on the Austrian side, (including 24,000 prisoners).

What the Italians call the Solstice battle was the last offensive of the Austro-Hungarian Empire. Indeed, as a result of this expensive military failure, a mutiny broke out : this was the beginning of the disintegration of the Empire.

Designed by Happy Non in Rome, the sanctuary was completed in 1935. It houses 9,325 bodies, which only 6,100 could be identified...

With its huge tower square, opened on the sky, the sanctuary is visible from far.



— VENETO MEMORIAL OF THE GREAT WAR —

Montebelluna (Treviso)

Located in the monumental complex of Villa Correr Pisani of Montebelluna, the Veneto War Memorial (MEVE) is an interactive and multimedia space dedicated to the conflicts and events that have marked the last century of our history since the First World War.

With its 2,300 square meters of exhibition it offers a new way of looking at war in relation to the environment, landscapes, equipment and men who have been the protagonists with the aim of interpreting our present. Born on the model of the Caen Memorial in France, it is a unique opportunity at national level to reflect on our contemporaneity and on the legacies of a conflict that has changed forever the history and behavior of millions of people.

A contemporary, experiential and emotional approach characterizes the exhibition itinerary. The few, “totemic” objects are part of an assembling storytelling where the digital component, the virtual reality, the immersive installations, the important filmographic documentation and the sound-design make it possible to live a unique, touching and always different experience.

All the didactic activities, starting from the Great War, intend to offer a reading of the reality and of the phenomena affecting the contemporaneity, contributing to develop a critical thought in the students and sensitizing the value of Peace and integration among peoples.

The first world war thus becomes an opportunity to re-trace 100 years of history.

