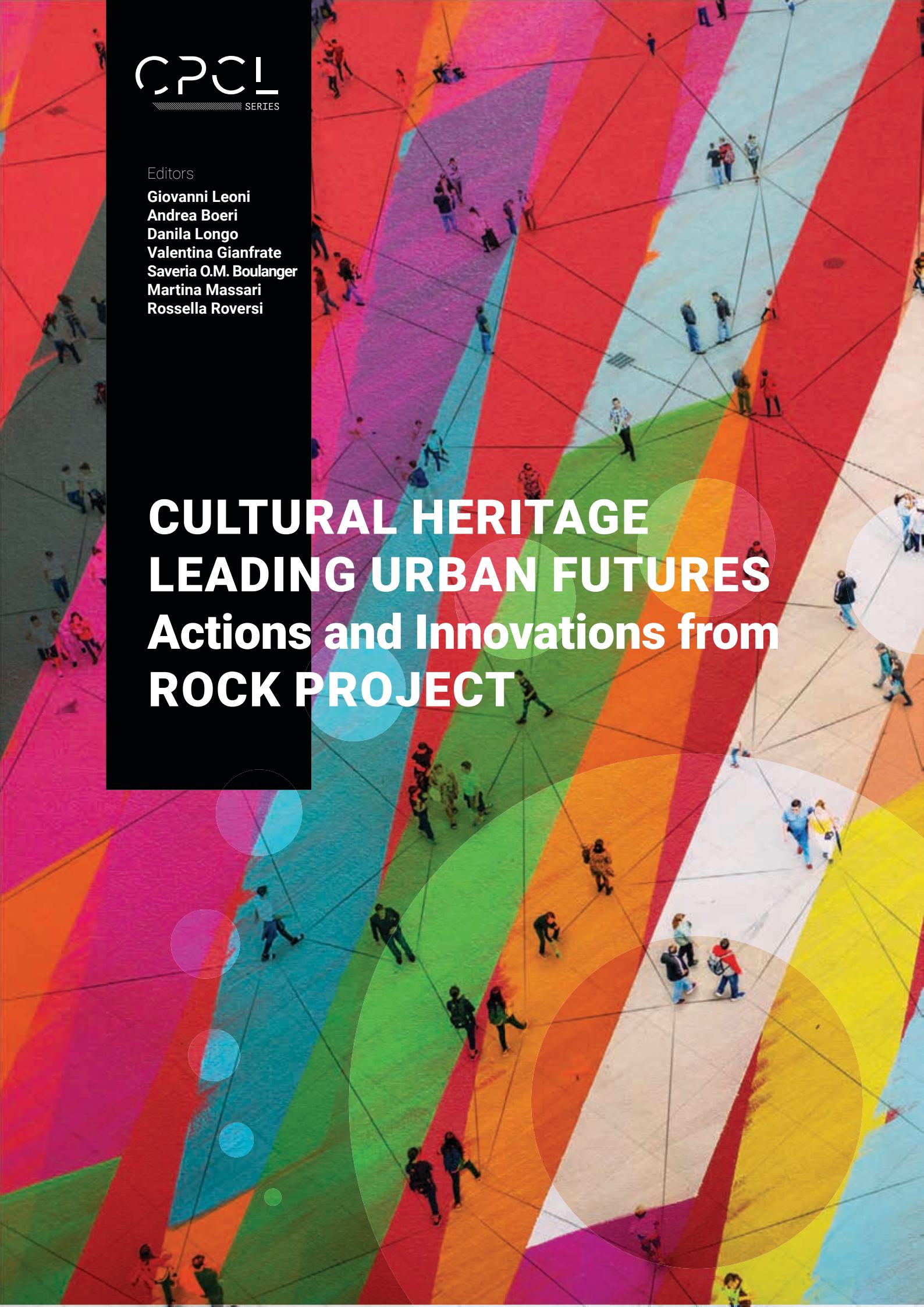


Editors

Giovanni Leoni
Andrea Boeri
Danila Longo
Valentina Gianfrate
Saveria O.M. Boulanger
Martina Massari
Rossella Roversi

CULTURAL HERITAGE LEADING URBAN FUTURES

Actions and Innovations from ROCK PROJECT





CULTURAL HERITAGE LEADING URBAN FUTURES Actions and Innovations from ROCK PROJECT

ISBN 978-94-6366-417-2

Copyright © 2020 CULTURAL HERITAGE LEADING URBAN FUTURES ACTIONS AND INNOVATIONS FROM ROCK PROJECT
This book is published by TU Delft Open Faculty of Architecture and the Built Environment, Delft University of Technology, 2020



EDITORS-IN-CHIEF

Giovanni Leoni, University of Bologna, Italy

Carola Hein, Delft University of Technology, Netherlands

EDITORS

Giovanni Leoni, University of Bologna, Italy

Andrea Boeri, University of Bologna, Italy

Danila Longo, University of Bologna, Italy

Valentina Gianfrate, University of Bologna, Italy

Saveria O.M. Boulanger, University of Bologna, Italy

Martina Massari, University of Bologna, Italy

Rossella Roversi, University of Bologna, Italy

SCIENTIFIC COMMITTEE

Manola Antonioli, ENSA Paris La Villette, France

Pier Vittorio Aureli, Architectural Association, United Kingdom

Alessandro Balducci, Milan Polytechnic, Italy

Claudio Calvaresi, Milan Polytechnic, Italy

Andrea Cavalletti, University of Bologna, Italy

Neera Chandhoke, Delhi University, India

Gregor Fitzi, Potsdam University, Germany

Kalliopi Fouseki, UCL London, United Kingdom

Elisa Giaccardi, Technical University Delft, Netherlands

David Gissen, California College of the Arts, United States

Torgrim Guttormsen, Norwegian Institute for Cultural Heritage, Norway

Noriko Inoue, Otemon Gakuin University, Osaka, Japan

Bernadette Nadya Jaworsky, Masaryk University, Brno, Czech Republic

Antonio Lucci, Humboldt University, Germany

Thomas Macho, Linz University of Art, Austria

Sébastien Marot, EAVT Paris-Est, France

Achille Mbembe, University of the Witwatersrand, South Africa

Alain Milon, University Paris Nanterre, France

Sarah Nuttall, University of the Witwatersrand, South Africa

Vincent Nadin, Technical University Delft, Netherlands

Joan Ockman, University of Pennsylvania, United States

Agostino Petrillo, Milan Polytechnic, Italy

Sofia Psarra, University College London, United Kingdom

Federico Rahola, Genova University, Italy

Henrik Reeh, Copenhagen University, Denmark

Hilde Remoy, Technical University Delft, Netherlands

Kun Song, Tianjin University, China

Teresa Stoppani, London South Bank University, United Kingdom

Pieter Uyttenhove, University of Gent, Belgium

Rashmi Varma, Warwick University, United Kingdom

GRAPHIC DESIGN

Stefano Ascani, University of Bologna, Italy

Maria Chiara Mazzoni, University of Bologna, Italy

PARTNERS



PROJECT FULL TITLE

Regeneration and Optimization of Cultural heritage in creative and Knowledge cities

PROJECT ACRONYM

ROCK

GRANT AGREEMENT NO.

730280

COORDINATOR

Comune di Bologna

PROJECT START DATE AND DURATION

1st May 2017 – 44 Months

PROJECT WEBSITE

www.rockproject.eu

ROCK



This project has received funding from
the European Union's Horizon 2020
research and innovation programme
under grant agreement No 730280.

INTRODUCTION

9

by Andrea Boeri, Saveria Olga Murielle Boulanger, Valentina Gianfrate, Giovanni Leoni,
Danila Longo, Martina Massari, Rossella Roversi

ROCK PROJECT

Presentation of the Project 15

by Francesca Bruni, Osvaldo Panaro

**A Great Team-Play for a Great Challenge:
the ROCK Project from the Management Perspective** 19

by Silvia Bartoloni, Pamela Lama, Giuliana Mazzocca.

Cultural Heritage as a Common 23

by Giovanni Leoni

ACTING IN THE CITIES

Potential City and Concrete Utopia. Figures of Thought for an Action Research 29

by Andrea Borsari

Culture in the City. Infrastructures and Concrete Utopias, in Six Steps 35

by Vando Borghi

Contribution of Co-Creation in Urban Regeneration Processes 41

by Danila Longo, Andrea Boeri

A Pathway from Research-Action-Research to Integrated Management Plan 51

by Valentina Orioli, Martina Massari, Rossella Roversi

Introduction to Cities from Role-Replicator Exchange to Mutual Learning 60

by Cécile Houptert, Miruna Draghia, Martina Massari

A Shared Framework for ROCK Cities	73
by AA.VV	
Accessibility to Cultural Heritage: ROCK Design Approach	77
by Valentina Gianfrate, Jacopo Gaspari, Giovanni Ginocchini	
Sustainability and Cultural Heritage	82
by Roberto Falanga, Alessandra Bonoli	
Collaborations and Cultural Heritage	91
by Saveria O.M. Boulanger, Raffaella Gueze, Rossella Roversi, Alessandra Vaccari	
A Catalogue of ROCK Cities Actions	98
by Miruna Draghia, Cecile Houpert (edt)	

FUELING THE FUTURE OF CITIES' INNOVATION

ROCK Innovation: a Brief Overview	154
by Iwona Maciejewska, Alexandru Roja	
ROCK Innovation Portfolio	158
by AA.VV	
Fast-Forward to the Future. ROCK Innovations in Perspective	216
by Antonella Fresa	
Technologies in the Research-Action-Research Perspective	221
by Ernesto Antonini, Saveria O.M. Boulanger, Jacopo Gaspari	
Shifting from a Physical Event to a Virtual Conference: the ROCK Open Knowledge Week	225
by Cristina Garzillo, Stephanía Xydia, Ane Izulain Alejos	

CONCLUSIONS

The Role of Cultural Heritage in Urban Sustainability	237
by Catherine Cullen, Cristina Sabbioni	

BIOGRAPHIES

240



Piazza Rossini, Bologna photo by Martenella Caporilli

Contribution of Co-Creation in Urban Regeneration Processes

Danila Longo, University of Bologna

Andrea Boeri, University of Bologna

Contemporary cities can be considered as complex systems subject to dynamic and unpredictable global phenomena, with variable impacts on the built environment.

This is even more true in the case of historic cities, stratified organisms of material and immaterial heritage where users interact at different times and in different ways with the precious and vulnerable context.

42

The ROCK project interprets the historic centers of the European cities as dynamic parts of these, as living laboratories where new models of urban regeneration can be tested, starting from the tangible and intangible cultural heritage. The ROCK experimentation of regeneration actions focused, in particular, on public open spaces, whose fruitive and performance value allows - through co-design and participatory decision-making processes - to improve both the social inclusion and the competitiveness of the city at international level (Boeri et al., 2019).

The EU project fit into this framework, proposing a research-action-research methodology oriented towards the regeneration of a portion of the historic city (Gianfrate et al., 2020). The regeneration process has been developed in a circular manner, combining the two key-concepts of creative city and city of knowledge (Carrillo, 2005), focusing on their dynamic interrelations [Fig.1].

This approach was based on the implementation of experimental actions in real environments through the Urban Living Lab "device", identifying systems of actions and reactions capable of producing collective value. Moreover, enhancing the performance of cities, increasing their resilience and citizen awareness. Following implementation, actions are monitored on the basis of selected key performance indicators to highlight possible corrective measures or changes.



1

This iterative method is repeated several times to refine the actions, gather feedback and improve the strategies of the cities' public management, planning and cultural policies accordingly.

The ROCK project applied and integrated this methodology by testing pilot actions in a real environment, considered as a dynamic ecosystem, in order to make the perception and experience of the city open to all, in a universal way. ROCK provided new ways of accessing cultural heritage and promoting transparency and the perception of collective assets as shared heritage [4-5].

43

The workshop of participatory practices on cities, a model followed by the ROCK project, focused on activities of observation, design and experimentation (fig.2, fig.3, fig.4): a transversal path to accompany regeneration, to develop new ideas for the valorisation of heritage, to



2



3



4

experiment with new practices, the unconventional use of spaces, the creation of services and the promotion of some experimental actions, through a phase of listening and co-design and a second phase of experimentation and reflection on the results and impacts and a sharing of policies of collaborative management of the areas under research (Longo, 2019).

The experience of U-Lab (based on listening and co-design) and U-Atelier (based on co-construction) was one of the main applications of ROCK action-research methodology oriented towards a new paradigm combining climate change adaptation needs with the urban regeneration of a city's historic centre [Fig.5, Fig.6].

A process of community involvement (U-Lab) creates a local participatory decision-making Ecosystem of Stakeholders (Institution, University and research area, association, students, citizens, companies) by relating



45

new and existing blueprints, enabling co-designed and co-construction workshops based on cross-fertilization among several disciplines (U-Atelier) (Gianfrate, Longo, 2017).

This approach has been successful in fostering alternative interventions in historical contexts, introducing innovative issues into the public debate: from accessibility of heritage, to greening of public spaces, from the unconventional use of spaces, to the creation of networks of cultural production.

The experiments attracted actors who had not previously been considered or involved in formal co-creation processes (as communities of practice), in a shared and collective effort to build a set of actions to be carried out on the area with the main objective of transforming it into an accessible, sustainable and innovative district.



46

7



8

The U-lab process was therefore an attempt to provide methodological guidelines for the construction of a cultural district with a co-designed approach, which holds firmly to the themes of protection and enhancement of cultural heritage, but aimed to support the innovative vocations (already present and not enhanced) that must necessarily intertwine with the users of these areas of the cities. The approach was based on systematic and iterative actions of co-creation, experimentation and evaluation, facilitating the activation of new relationships and the strengthening of existing synergies, producing solutions. With these experiences ROCK wanted to set up a permanent open laboratory in the cities involved in the project, capable of defining over time and in an interactive and collaborative manner, appropriate spaces for listening, narration, representation and the production of new urbanity (Hopkins, Ferri, 2015).

In this context, historic centres are intended as extraordinary laboratories where testing innovative CH-led strategies, where new models of urban strategies and practices are tested to demonstrate how tangible and intangible CH – considered as a common good - can be a powerful

9





10

engine of regeneration, sustainable development and economic growth for the whole city.

During the running of the ROCK project, a set of demonstration actions were carried out in the three Replicator cities (Bologna, Lisbon and Skopje), in order to test the replicability and effectiveness of the approach and of the related models successfully implemented in seven Role cities.

48 At the time of co-design, therefore, followed the time of construction as a moment of active participation, that one consisting in "collective construction site" [Fig7, Fig.8]. This is a form of an innovative urban laboratory which, involving citizens in "temporary communities of practices" aimed at the design and construction of architectural temporary sites, uses professionalism and appropriate technologies, in order to implement relational dynamics and social activation. The two moments of participation, and particularly that of the "collective construction site", are new contexts of action in which individuals have the shared goal to complete a project [Fig.9]. This operation was essential in ROCK for self-recognition in the production process and in the reconstitution of a collective vision. After the phases of co-creation, the community became more cohesive and provided the experimentation, testing the correspondence of the results with the expected forecasts and starting a new design process. The social innovation generated by community's participation in co-design and self-construction of temporary architectures couldn't be a factor of urban regeneration if it weren't accompanied by an institutional recognition.

Under the pressure of these bottom-up social activation initiatives, a virtuous path of mutual learning between institutions, directly involved in this project, and communities of technicians and citizens was launched, in the logic of facilitating social inclusion.



11

The regeneration operations through temporary interventions in self-construction was useful for public administrations to test city transformation procedures and strategies [Fig.10]. This was possible through monitoring the reactions of citizens and users, verifying results and planning structured and innovative actions that open new reflection fronts through a circular research-action-research approach, specific of the ROCK project. The methodologies implemented in the co-design and co-construction processes have proved to be effective in providing communities of citizens with new capabilities, new tools that facilitate their empowerment. These urban and human capabilities were functional to generate further processes of social activation aimed at urban regeneration [Fig.11]. Moreover, small-scale temporary structures were functional to a constant verification and therefore to a greater correspondence between objectives and results (Sassen, 2012).

49

In this scenario, the small and widespread size of interventions allows to be replicated and applied in different urban contests, optimizing the benefits to spread to a broader area with a cost-effective strategy.

This research suggests also as open issued the role of co-creation teams, including architects and urban planners, in co-design and co-construction processes both in informal and in formal city, and the role of institutions in facilitation of bottom-up actions.

References

- Boeri, A., Longo, D., Gianfrate, V., Roversi, R. (2019). *Cultural heritage-led initiatives for urban regeneration. Pilot implementation actions in Bologna public spaces.* In Marata, A., Galdini, R. (2019) DIVERSECITY. CNAPPC. Roma.
- Carrillo, F.J. (2005). *Knowledge Cities*. Oxford, UK. Elsevier/Butterworth-Heinemann.
- Gianfrate, V., Djalali, A., Turillazzi, B., Boulanger, S.O.M., Massari, M. (2020). Research-action-research towards a circular urban system for multi-level regeneration in historical cities: The case of Bologna. *International Journal of Design & Nature and Ecodynamics*, 15 (1), 5-11.
<https://doi.org/10.18280/ijdne.150102>
- Gianfrate, V., Longo, D. (2017). *Urban micro-design. Tecnologie integrate, adattabilità e qualità degli spazi pubblici*. Franco Angeli. Milano.
- Harvey, D. (2010). *Social justice and the city* (Vol. 1). University of Georgia Press.
- Hopkins, E.M., Ferris, J.M. (2015). *Place based initiatives in the context of public policy and markets: Moving to higher ground*. Los Angeles: Center on Philanthropy and Public Policy.
- Lefebvre, H. (1970). *Il diritto alla città*. Marsilio Editori. Padova.
- Longo D., Gianfrate V., Massari M. (2019). *Il Progetto europeo ROCK. La città come laboratorio di conoscenza e innovazione*. In Gherardi V. (a cura di), *Spazi ed educazione*. Aracne editrice. Canterbury.
- 50 Sassen, S. (2012). Urban capabilities: an essay on our challenges and differences. *Journal of International Affairs*, 65 (2), 85-95.

RÖCK



This project has received funding from
the European Union's Horizon 2020
research and innovation programme
under grant agreement No 730280.