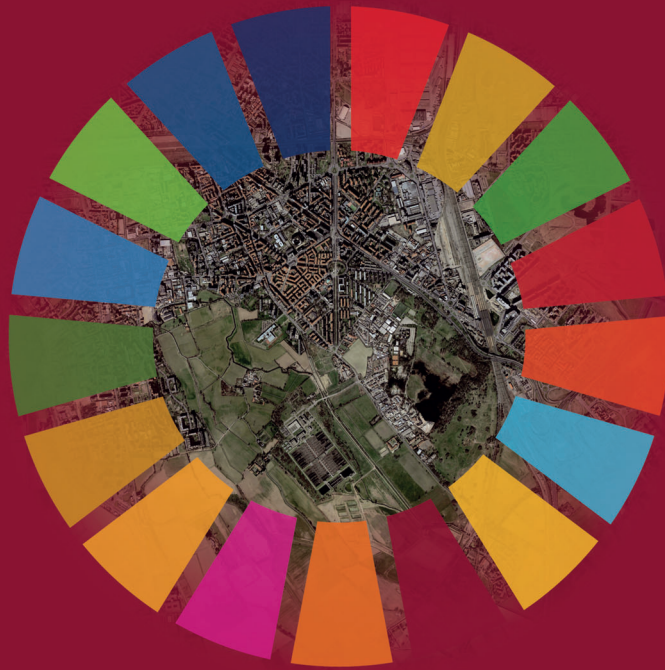


Project challenges: sustainable development and urban resilience

edited by
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Project challenges: sustainable development and urban resilience fosters a multidisciplinary discussion on the role of the architectural project for implementing the Sustainable Development Goals of the 2030 UN Agenda. The collected contributions of researchers and important stakeholders reflect on the necessity to operate in the perspective of finding sustainable development alternatives and resilient responses to changes, offering a wide range of keys for reading and interpreting phenomena and challenges that connote the contemporaneity at different scales, from global policies to local interventions. Complex challenges in which environmental, cultural, social, and economic aspects seamlessly intertwine.

The environmental technological project becomes an element of synthesis of the needs and resources of the territories and the local communities. Since the environmental, landscape, and cultural resources are largely non-renewable, they have to be used with awareness and responsibility, going beyond the concept of protection in itself and moving in the direction of the safeguard and transformation, in close continuity with the context of reference and in line with the limits imposed by the fragility of the assets themselves.

The result is a systemic approach to the issues of sustainable development and urban resilience, realised through the implementation of innovative processes for the enhancement, integration, regeneration, and inclusion of the environmental, cultural, social, and economic heritage.

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edited by
Daniele Fanzini, Andrea Tartaglia, Raffaella Riva



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INDEX

Foreword	7
<i>Stefano Della Torre (Politecnico di Milano)</i>	
Introduction - <i>Daniele Fanzini, Andrea Tartaglia, Raffaella Riva</i>	9
Prospects of innovation in the project between sustainable development and resilience - <i>Elena Mussinelli</i>	11
1 Architecture, city and territory	17
1.1 Green economy: a sustainable future for buildings, cities and territories - <i>Interview by Fabrizio Tucci to Edo Ronchi</i>	19
1.2 Sustainable project towards green architectures and cities <i>Fabrizio Tucci</i>	28
1.3 Green products for sustainable architectures - <i>Ernesto Antonini</i>	38
1.4 Green economy and the sustainable project - <i>Maria Cristina Forlani</i>	46
2 Peri-urban and rural territories	53
2.1 Culture, project and environment for the development of rural and suburban territories - <i>Mario Losasso</i>	55
2.2 The valorisation of the resource system in rural and peri-urban areas <i>Andrea Tartaglia</i>	62
2.3 The experience of Patrimonio Ca' Granda Foundation: social report and environmental impacts - <i>Marco Giachetti, Davide Cerati</i>	69
2.4 Project for the development of rural and peri-urban territories: district networks and models - <i>Daniele Fanzini</i>	73
3 Cultural landscapes	85
3.1 The role of culture in sustainable development projects <i>Raffaella Riva</i>	87
3.2 Reconsidering museums and ecomuseums in a globalized, changing world - <i>Alberto Garlandini</i>	96

3.3	Practicing sustainability: the ecomuseum challenge <i>Hugues de Varine</i>	105
3.4	The contribution of Italian ecomuseums to shape the future of landscape - <i>Raul Dal Santo</i>	112
4	Research experiences	121
4.1	A sustainable model of urban governance - <i>Irina Rotaru</i>	123
4.2	Collective (re)activation - <i>Gianpiero Venturini</i>	135
4.3	Sharing economy and emerging housing behaviours. Diffusive re-activation of historical urban centres heritage - <i>Joseph Di Pasquale</i>	142
4.4	The Green Heart of Novara: the public spaces system from the Castle to the Children's Playground to the City's Boulevards <i>Matteo Gambaro</i>	149
4.5	A project-process for sustainable regeneration of the abandoned military areas: the Piacenza experience - <i>Matteo Tagliafichi</i>	159
4.6	Overview on the sustainability of energy retrofit choices for built heritage conservation - <i>Alessia Buda</i>	168
4.7	Impact investing. Innovative financial tool to support Real Estate Project - <i>Genny Cia</i>	177
4.8	Design the rural landscape. LandsARE Landscape architectures in European rural areas - <i>Roberto Bolici</i>	185
4.9	The role of cultural heritage in contemporary historic city renew: heritage-led urban transformation - <i>Xu Lu</i>	193
4.10	Holistic approach for cultural heritage: co-creative methods to bring together various parties - <i>Anastasiia Sedova</i>	203
4.11	Cultural heritage as a strategic resource for tourism attractiveness and socio-economic development - <i>Elisa Panzera</i>	211
4.12	The enhancement of the vestiges of the Great War through scenarios perspectives - <i>Joel Aldrighettoni</i>	219
4.13	How to use digital data in the idea of cultural heritage <i>Cinzia Tommasi</i>	227
4.14	Services of cultural heritage structures enhance the resilience <i>Zehra Irem Turksezer</i>	237
4.15	The seismic protection of Italian built cultural heritage: the case-study of Salò - <i>Enrica Brusa</i>	246
4.16	Post-earthquake damaged churches: a temporary valorisation <i>Gessica Sferrazza Papa</i>	253

FOREWORD

The contributions collected in this book constitute a broad and articulated reflection on the issues of sustainability and resilience related to the project of enhancement of the environmental and cultural heritage. Within the framework of seminars organised in occasion of the second edition of the Sustainable Development Festival¹, the volume involves a group of students of the PhD course in “Cultural Heritage Conservation and Valorisation” of Politecnico di Milano², which, under the guidance of professors and expert researchers, have conducted a specific study on the theme of resilience and sustainability with reference to their research activity.

A rather heterogeneous picture of contents emerges, but undoubtedly coherent with the values that substantiate approaches and points of view. A coherence due both to the conviction that cultural heritage represents a resource for development, that can be considered in terms of design, and to the awareness that, since it is a non-renewable resource, this potential can only be expressed in continuity with the environmental context and within the limits imposed by the fragility of goods. This double awareness constitutes the central point in the relationship between cultural value and sustainability, in accordance with the interpretations expressed by the authors in the chapters of the book, recalling systemic approaches to the territorial and complex relationships and multi-scale methods of analysis and design.

¹ The Festival is an initiative of the Italian Alliance for the Sustainable Development aimed at raising awareness, involving citizens, young generations, businesses, associations and institutions on the issues of economic, social and environmental sustainability, spreading the culture of sustainability and fostering a cultural and political change that allows Italy to implement the United Nations 2030 Agenda and to achieve the 17 Sustainable Development Goals.

² “Cultural Heritage Conservation and Valorisation” is a PhD course of the Department of Architecture, Built environment and Construction engineering, held by the professors Stefano Della Torre and Daniele Fanzini. The course deals with the relationship between protection, conservation and valorisation of a territory and will provide the fundamentals for the effective and efficient management of a cultural asset. The main aim of the course is to provide to students the primary critical skills useful to promote and to design initiatives that enhance a cultural heritage as development factor for a region.

The interest addressed to the continuity of the existing context, and not only to the single object, defines a model for the conservation itself. It is conceived no longer as an impediment to any transformation, but as a premise for a balanced and correct expression of the potential of the goods, recognising that the real preservation can be performed only through the co-evolution of the cultural goods with the contexts.

The tools of this approach to the protection and conservation, more sophisticated and complex than the traditional ones, have an impact on the territorial government, through systemic projects that involve the behavioural attitudes of the same citizens towards preservation as well as use and enhancement. In these terms, use and enhancement get a central role in the design action, also with respect to the need to find the necessary resources for the interventions.

The complex definition of proper tools for a sustainable conservation/enhancement of the cultural and environmental heritage represents an exciting challenge, but it still requires a lot of work also at the theoretical level. My gratitude goes to the authors of the volume, and above all to Daniele Fanzini for the coordination, for having lavished so much effort in seeking contents, values and objectives of the activities of conservation and enhancement, focusing on possible convergences with a modern ecology conceived as «a science and an ethic of diversity»³, which is not based only on the conservation but on the values of sharing and co-belonging that can be projected in the interest of the society.

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³ Bocchi, G. & Ceruti, M. (2004), *Educazione e globalizzazione*, Cortina, Milano, p. 171 (translated by the author).

INTRODUCTION

Project challenges: sustainable development and urban resilience offers an opportunity for a multidisciplinary discussion on the role of the architectural project for implementing the Sustainable Development Goals of the 2030 UN Agenda.

The collected texts, including the contributions of important stakeholders, reflect on the necessity to operate in the perspective of finding sustainable development alternatives and resilient responses to changes, offering a wide range of keys for reading and interpreting phenomena and challenges that connote the contemporaneity at different scales, from global policies to local interventions. These are complex challenges in which environmental, cultural, social, and economic aspects seamlessly intertwine.

In this logic, the environmental technological project becomes an element of synthesis of the needs and resources of the territories and the local communities. Since the environmental, landscape, and cultural resources are largely non-renewable, they have to be used with awareness and responsibility, going beyond the concept of protection in itself and moving in the direction of the safeguard and transformation in close continuity with the context of reference and in line with the limits imposed by the fragility of the assets themselves. The result is a systemic approach to the issues of sustainable development and resilience, that is realised through the initiation and implementation of innovative processes for the enhancement, integration, regeneration, and inclusion of the environmental, cultural, social, and economic heritage.

In order to support this thesis, the text proposes four focuses.

The first part, “Architecture, city and territory”, deals with the issue of sustainable development and resilience on the scale of urban policies and with respect to the production chains. In particular, the texts deepen the issues of circular economy and green economy applied to metropolitan contexts and minor urban centres, with the creation of eco-efficient neighbourhoods, up to products for the building industry.

The second focus is on “Peri-urban and rural territories”. These transitional contexts between the city and the rural areas have in themselves great potentials in terms of resources and eco-sustainable services. At the same time, these are

particularly sensitive areas because subjected to heavy anthropic pressures, whose valorisation and transformation requires the implementation of large-area strategies, in a district logic.

The third section of the book, “Cultural landscapes”, is focused on the strategic role of culture for sustainable development. In particular, by directing the transformation of the territory in an ecomuseum key, also by giving centrality to the landscape project, it is possible to increase the identity of the places and strengthen the sense of belonging and re-appropriation of the communities.

The fourth part, “Research experiences”, proposes an apparatus of applicative insights and case studies on the following topics: governance and participation required by local development projects; urban regeneration through widespread interventions on built heritage and the redevelopment of public spaces; adaptive reuse; the enhancement of environmental and cultural heritage, also for tourism; technologies to increase the accessibility and resilience of cultural heritage.

Daniele Fanzini, Andrea Tartaglia, Raffaella Riva

4.12 THE ENHANCEMENT OF THE VESTIGES OF THE GREAT WAR THROUGH SCENARIOS PERSPECTIVES

*Joel Aldrighettoni**

Through the “signs” of history, the militarisation process of the territories related to the Great War has profoundly transformed the landscape into a good understood as “material witness having the value of civilization”. In the aftermath of the Centenary celebrations, it is interesting to understand how this heritage can continue to be a concrete resource for the future, providing new opportunities for local economies. Thinking about “war landscapes” as sustainable drivers for social development and economic growth means understanding that some of the reuse chains linked to forms of musealisation have run out and that there is a need to find a new governance able of proposing multidisciplinary participated scenarios, in which conservation and transformation are complementary aspects of a common horizon of development, through the conscious involvement of the communities in the various phases of the enhancement process.

Introduction

In the last decades, the growing complexity of the processes of transformation and management of the built environment has encouraged the development of interesting reflections regarding cultural heritage, up the recognition as “testimonies having value of civilization”¹, also for all types of goods belonging to the sphere of material or productive culture, as tangible outcomes of the interaction of the different communities with their relative environments and territories. Assuming the “relational nature” of these assets as a prerequisite for their recognition, it is clear to understand how the heritage of material culture become an important element of identity and a potential driver for local development. In addition to the palimpsest of meanings and values that the communities recognise to these cultural assets, there are coexisting economic reasons

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¹ Art. 2, comma 2, *decreto legislativo* 22nd January 2004, n. 42 “*Codice dei beni culturali e del paesaggio*”.

that, properly studied, could transform these assets into resources capable of generating benefits and externalities of different nature.

Protection and enhancement issues

Just over a hundred years ago, the construction of permanent and temporary field fortifications, underground shelters, and entrenchments connected to the Great War, radically transformed the landscape of the whole of Europe into what is currently recognised as an historical and cultural heritage on which European culture and identity have been built (Battaino, 2006). Therefore, considering the contemporary landscape as a multi-layered palimpsest, produced by the militarisation of the territories, by the destruction of the war period and by the subsequent transformations, means recognising the “places of memory” as a symbolic and strategic economic capital, on which should be invested, in perspective, to build a sustainable heritage for the future.

From this point of view, the law 78/2001 is certainly an important goal with respect to the protection of this particular heritage², representing the main normative reference for the numerous restoration/recovery/enhancement projects³ realised in the last few years. In the aftermath of the Centenary celebrations, the need to put the past experiences in the system emerges with force, in order to produce new strategies of action able to recognise, and therefore to enhance, the testimonial gradients of these vestiges, in the perspective of new opportunities for economic growth (Bernini, 2015).

In this direction, a renewed “research of sense” becomes central to understand the specific meanings assumed by the concept of enhancement with respect to the future of this particular heritage. The enhancing of the vestiges of the Great War in view of new scenarios of sustainable use, in fact, cannot be declined only in a mere organisational reordering in response to the market logic of the economic sphere and tourism promotion, but it must constitute a general process of re-elaboration at a cultural, programmatic, and management level. This change should be based on a profound reflection on the scope of the concept of “cultural heritage of the Great War”, in reference to the material culture of the vestiges, their identifiability, the stratification of the territory of which this heritage is at the same time “creator and product” (Quendolo, 2014).

Therefore, the safeguarding of these cultural assets declines itself in the ability to manage the changes taking places, reinterpreting the essential need to

² Art. 1, comma 5, law 7th March 2001, n. 78 “*Tutela del patrimonio storico della Prima guerra mondiale*”.

³ To understand how the heritage of the Great War can continue to be a driver of development and growth for local economies, the deepening of the “state of the art” with respect to completed or ongoing projects is fundamental to delineate the points of strength/weakness and the issues to ponder to implement the improvement of future development strategies.

preserve the “possibilities of knowledge” not as an economic sacrifice and a creative limitation, but rather as an opportunity, where forces and resources can be invested to obtain general benefits at the economic, cultural, and social level. In this sense, creativity (understood as the ability to develop innovative and interdisciplinary strategies starting from the recognition of the values of a specific heritage) becomes the indispensable tool through which new relationships’ networks could be built, involving both the various stakeholders (public and private) and the communities. In other words, a fertile combination of culture, knowledge, and creative economics will allow to broaden our gaze towards a long-term planning, capable of overcoming many current gaps of the legal and operational set-ups, based on the use of top-down models and useless tools for the interpretation of the interdependencies that are the basis of heritage and its management (Fanzini, 2017). Referring to the cultural heritage, for example, the current separate and uncoordinated management that seems to delegate to the *Soprintendenze* the unique authority of protection, and to the museums the responsibility for the related promotion, has repeatedly shown limits and inadequacies, highlighting the need to renew the “project’s culture” towards a more integrated action, by investing in the active involvement of the communities.

The importance of the participatory aspect also becomes fundamental regarding the material and immaterial heritage of the Great War, whose potential of values and meanings, although universally acknowledged, did not often realised itself in conscious actions by the communities but emerged only in “passive” collaborations, supporting the restoration/recovery/enhancement projects “dropped” by institutions or professionals on the communities, but not designed with and for them. Therefore, the future perspective is to re-start from the bottom to increase the awareness of the communities with respect to the values embodied in this cultural heritage recognised as identity, investing in a new “knowledge economy”, promoting the cultural industry or elaborating new strategies of social involvement, to transform these vestiges from “public good” to “common good”⁴.

In this horizon of sense, the enhancement of this heritage, which is understood in the etymological meaning of the English term enhancement (i.e. the growth and strengthening of precise values previously identified), does not appear to be a goal to be achieved, but a complex methodological process which is based on a deep knowledge of the existing which has to be disseminated and shared with people, so that the communities, recognising and sharing the potential value of the vestiges, will become active promoters in the future.

This means the activation of new kinds of collaboration and coordination between public and private authorities: by extending the active involvement of voluntary associations not only in the operational phases but at all stages of the enhancement process, by investing in the training of workers who are not pro-

⁴ Unlike a “public good”, that is not a private good, a “common good” represents the core in which there are identity values that are shared by a group of individuals, who feel directly involved and responsible for its existence and its maintenance (Nannipieri, 2014).

fessional but specialised in restoring the construction characters of such a specific heritage, and by focusing on study and research as indispensable tools for “sharing knowledge” at a social level, thus increasing a new conscious awareness of these goods.

The experience of the ecomuseums

In light of the proposed reflections, one of the possible already consolidated operational strategies seems to be the experience of the ecomuseum: a non-traditional museum institution that

«aims to preserve, transmit and enhance the culture of the territory [...] and represents what a territory is, and what its inhabitants are, starting from the living culture of people, from their environment, from what they have inherited from the past, from what they love and who wish to show their guests and pass on to their children» (de Varine, 2005).

This kind of “museum of the territory” could become a strategy particularly suited also to the needs of enhancement of the traces of the Great War: in fact, when there is the need to transmit to the future the testimonial gradients of a given set of elements present in a territory, this network of relationships starts up from below, through the integrated involvement of public institutions, of already existing entrepreneurship, of research and development centres and, above all, of local communities. To achieve this aim, the ecomuseum implements a synergistic strategy that acts simultaneously in apparently different directions, which are actually deeply interrelated and converging towards the only common goal of enhancing cultural heritage. The creation of an ecomuseal system capable to activate new local development processes, requires in fact a considerable economic commitment, and for this reason it is necessary to work in parallel on the social asset as well as on the environmental and economic ones, using the active participation as a stimulus for cohesion and inclusion, the creation of creative projects to “educate” the new forms of cultural tourism and finally the research to combine projects able to provide new jobs and, at the same time, to reduce consumption and waste of resources (Riva, 2017).

An ecomuseal experience particularly significant compared to the analysed cultural heritage, is certainly the initiative “Ecomuseum of the Great War” of the Veneto Region, promoted in November 2011 as part of the national project for the “protection of the historical heritage of the First World War” (elaborated following the law 78/2001), with the aim of creating a cultural institution founded on a broad participatory base and able to put in place all the existing regional realities operating on the theme. The operational lines of the Ecomuseum have been declined both in actions to recover the traces of the Great War, involving voluntary associations coordinated by appropriately qualified technicians, and in specific programmes of promotion and dissemination, articulated through a system of information centres distributed uniformly throughout the

territory. The intent was to encourage the understanding and diffusion of the values as witnesses that the material culture of the vestiges was able to narrate, thus stimulating a renewed and aware “tourism of memory”, capable to recognise in conservation an instrument of knowledge. The high fragmentation in a very large territory and the plurality of actors, have significantly increased the complexity of the project, but the organisational and structural ability of the Ecomuseum has managed to ensure the completion of restoration and recovery projects, returning to the community an enormous patrimony of works and itineraries, which now appears as a great “open book” that narrates the dramatic events of which those places were theatre, preserving their memory over time.

The experience of the “Great War Ecomuseum” of Veneto testifies how a renewed multidisciplinary approach, capable to combine the socio-economic interests of the different involved actors with the need to protect an highly complex and fragile heritage, can effectively trigger new virtuous circuits, that are able to contemporaneously produce culture and income, which can be reinvested in services useful to improve the quality of life of local communities.

Nevertheless, other ecomuseum experiences highlight some critical aspects that, in perspective, bear witness to the wide margin of improvement of this type of institution, also with respect to the authority and the bargaining power that can increase in future territorial development policies. In addition to the non-recognition of a legal status, in fact, the ecomuseal institution currently shows a divergence between the theoretical principles and the carried out projects, probably due to a limited strategic vision, in favour of regulatory and methodological rigidities that often lead to the revival of defects typical of the traditional musealisation supply chain, with a “too-old” and static approach that is not open to the prospects of cooperation for the construction of the future heritage⁵. In addition, the identification of guidelines and best practices is difficult, and this lack legitimises the implementation of spontaneous “poorly controlled” interventions, often carried out by associations of well-motivated volunteers, but without specialised coordinators.

The Faro Convention

In order to increase the awareness of the value of cultural heritage in Europe and its contribution to the wellbeing and quality of life, the central role of “cul-

⁵ Regarding the reflections on the strengths and the critical issues of ecomuseums, the main reference are the experiences presented during the international conference “Forum Communication and Exploration” held in June 2005 in Guiyang, China, during which over 120 museologists coming from 15 different Countries, gave life to the largest review on the theme of ecomuseums ever presented. In particular, the arguments of M. Maggi (IRES) and the SWOT analyses on the Ecomuseums of Soga, Zhenshan and Olunsum, in Central China, published in VV.AA. (2006), *Diversity that dialogue. From the first experiences to the China 2005 laboratory*, Department of Culture of the Autonomous Province of Trento, Trento.

tural heritage” and the need for an active and synergistic participation of all the involved actors (public, institutional and private) represent the guiding principles of the Council of Europe Framework Convention on the “Value of cultural heritage for society”, presented on 27th October 2005 in the Portuguese city of Faro and signed by Italy in 2013, but not yet ratified by the Parliament.

The Convention represents a sort of “Copernican revolution” of the traditional perspective of identifying cultural heritage, in fact, recognising to every “heritage community” both the right to benefit from the “cultural heritage” and the duty of being responsible for it, the decision-making authority is moved from the top (often the *Soprintendenze*) to the base, thus investing in physical, human, and social capital to find “new codes and tools” for enhancement, through virtuous relationships between the communities and their environments.

In addition to compensating for the lack of effective legal status (still unrecognised in current participatory devices, such as ecomuseums), the institutional nature of this approach should facilitate the concrete application of the theoretical principles through the direct involvement of stakeholders in the decision process at different levels, from consultation to active participation. In this perspective, the “passive collaborations” of voluntary type, which currently turn out to be the only means of involvement, would be only one of the outcomes of the new enhancement and management policies, elaborated and shared by the new stakeholders (the same communities) in concert with the government locals. The indispensable knowledge and skills of specifically trained technicians could be operationally shared and integrated with the proposals coming from the communities through the implementation of already tested participatory devices, such as the establishment of civic centres and cultural associations, and with the experimentation of new forms of involvement, also at the technological-digital level, such as telematic groups and computer databases, useful for involving the younger generations, so as to guarantee a continuous supply of ideas and always new stimuli.

The strength of the Convention lies essentially in its great flexibility: in fact, even if the Action Plan suggests some “good practices”, emerged also from the experiments concretely implemented in the pilot projects of Marseille⁶ and Venice⁷, Faro is an agreement-framework and for this reason the convention

⁶ The dynamic community of Marseille has promoted interesting cultural proposals and innovative management models that have been particularly successful, during the event “Marseille, European Capital of Culture 2013”. The aim was the promotion of the active participation of citizens to achieve a careful analysis of aspects related to cultural diversity, the sense of belonging, the prevention of intolerance and discrimination. Through effective actions in disadvantaged urban and peri-urban areas, the application of the guiding principles of the Faro Convention has triggered the development of new participatory policies capable to create favourable conditions of urban rehabilitation, working against poverty and discrimination, in defence of the urban environment and improvement of the living conditions of all inhabitants.

⁷ Since 2008 a cultural association has been active in Venice inspired by the Council of Europe

defines exclusively the general objectives and regulatory guidelines, but it leaves the freedom to define the implementation policies and the most suitable means and tools for their effective application to the signatory Countries.

The application of these new models of participation/management could increase a widespread awareness of the multiple potentials also regarding the material heritage of the Great War, recognising that perhaps some of the reuse chains linked to forms of musealisation have run out, and that to make sustainable the high costs of management and maintenance of such assets, a new broader design look is probably necessary. This approach should pay attention also to the dynamics of aggregated demand and supply, without focusing only on the material culture of the “vestiges”, but investing throughout the network goods and services that can be implemented and offered to support the use of the heritage itself, thus generating new jobs and increasing the attractiveness of these places, without “betraying” their authentic character. At the same time, the new forms of participation in the “care” of this heritage could represent important opportunities to create a new “civic conscience” of local communities, called to invest time and energy for a common good, developing and sharing ideas and proposals. Finally, a better communities involvement through new co-operation strategies could increase the “social cohesion” and also become a potential opportunity for the integration of some weak members of society, putting the individual skills and abilities into the system.

Conclusions

The awareness that the war landscapes of the Great War can become opportunities for the social development and a wide-ranging economic growth, underlines the contingent need to investigate possible strategies for the enhancement of this fragile heritage with high testimonial value, to find new governance of territorial development able to overcome the traditional dualism between conservation and innovation. In this sense, an intelligent opportunity for experimentation can be given by the elaboration of new participatory management models, by a greater awareness of the value of witness to cultural heritage and by the consequent formation of a new “responsible conscience” of the community towards such assets.

Convention called “Faro Venezia” which organises numerous activities to raise awareness on the issue, among which the most important is certainly the Venice International Conference of 2nd March 2013, in collaboration with the Council of Europe and the *MiBACT*, whose outcomes have in fact launched a more structured phase of the Faro Laboratory, bringing citizens and institutions closer to the common objective of experimenting with the participated models of governance.

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