



D 5.6

ROCK placebranding toolkit

Cultural Heritage
as a Driver
for Branding
the Contemporary City

Call: H2020-SC5-2016-2017
GA No: 730280



TECHNICAL REFERENCES

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	1 st May 2017 - 36 Months				
Project website	www.rockproject.eu				
Deliverable Nr.	5.6	Due Date	30/04/19	Submission Date	15/05/19
Work Package No	5				
Work Package Title	Dissemination and Communication				
Deliverable Responsible	TASO desarrollos S.L.				
Main Authors & Beneficiary Acronyms	Luis D. Rivero Moreno and Miguel Rivas (TASO desarrollos S.L.)				
Co-Authors & Beneficiary Acronyms					
Reviewed by: Name and Beneficiary Acronyms	FIU (UCB) and ULT (UCM)				
Status:	Final (F)	●			
	Draft (D)				
	Revised draft (RV)				
Type:	Report	●			
	ORDP: Open Research Data Pilot				
	Websites, patents filing, etc	●			
	Ethics				
Dissemination level:	Public (PU)	●			
	Confidential (C) only for members of the consortium including the Commission services				

TABLE OF CONTENTS

a) Technical references	
b) Table of Contents	
c) Disclaimer	
d) Credits	
e) Summary / Abstract	
f) Scope	
g) About the authors	
h) Acknowledgements	
i) Foreword	
0. Introduction 12
1. A brand toolkit 15
1.1. Aims	
1.2. Target Audiences	
1.3. A dynamic and versatile tool	
1.4. A crowdsourcing perspective	
2. Cultural Heritage as a driver for storytelling the city 22
2.1. CH, Storytelling and Urban Branding	
2.2. Connecting CH to Urban Futures	
3. Storytelling the contemporary city 39
3.1. The big narrative / The outer vision	
3.2. The inner vision. Participation, collaboration and co-creation	
3.3. Connection between the big narratives and the stories	
3.4. Access, cohesion, inclusion. A common and diverse narrative	
3.5. Reactivating memory and spaces	
4. Understanding the media: Storytelling in the digital media 56
4.1. Visibility of the stories	
4.2. Engaging the audience	
4.3. Amateur / Professional balance	
4.4. Top Down / Bottom up balance	
4.5. A glocal perspective	
4.6. Producing and curating stories	
4.7. An ongoing process	
5. How to tell a story on CH and the city 76
5.1. Avoiding mistakes (or What not to do when communicating CH)	
5.2. Writing the stories	
5.3. Displaying the visuals	
6. Case Studies 86
7. References 128



DISCLAIMER

The sole responsibility for the content of this publication lies with the ROCK project and in no way reflects the views of the European Union.

CREDITS

Texts: Luis D. Rivero Moreno & Miguel Rivas

Design: M. Barbaño González Moreno & Luis D. Rivero Moreno

Infographics: Julio A. Pérez Torres

Front page image - cc Alberto Sesia

Back cover image - cc Cristiano Gatti

TASO Desarrollos S.L.

Sevilla (Spain)

<http://www.grupotaso.com/>

This work has been carried out within the context of:

H2020 ROCK project. Regeneration and Optimisation of Cultural heritage in creative and Knowledge cities

H2020-SC5-2016-2017 GA 730280

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

<https://rockproject.eu/>

This report is available and can be consulted on the internet at:

<http://branding-toolkit.rockproject.eu>

How to cite this report:

Rivero Moreno, L.D. & Rivas, M. (2019). *ROCK placebranding toolkit. Cultural Heritage as a driver for branding the contemporary city.* ROCK project report, European Commission

This work is licensed under Creative Commons 2.0. You are free to share and use the material giving appropriate credit and attribution.

The images used in this report might have different kinds of licensing, copyright or copyleft.

April - 2019



SUMMARY / ABSTRACT

This report provides analysis, reflection, tips and guidance on how to better communicate the city through Cultural Heritage. First of all, it helps to identify the concepts and practices that can be used for constructing a consistent narrative of the historical European cities in a contemporary and global context. The main aim is finding a path for these cities in order to show their uniqueness off and protect the legacy coming from the past as an asset for their future development.

Cities might be a collective platform for sharing information, knowledge and experiences. The bigger and smaller stories of the city should be recognisable, comprehensible and enjoyable for a wide range of citizens and visitors. They must record and inspire actions that help to build up community and help in the design of a new urban future, greener, fairer and more democratic.

This resource intends to provide guidance and inspiration in order to translate a more comprehensive perspective of CH into outstanding stories and captivating images able to catch the interest not only of visitors but also investors, innovators and the local population. In short, a simple tool to help get the most of CH when branding and communicating the contemporary city.

KEYWORDS

urban branding; storytelling; city; urban development; cultural heritage, brand toolkit.

SCOPE

Cities need a cohesive and appealing narrative in order to engage their own citizens and attract visitors and investors on a global scale. A strong city brand aids recognition by the audiences. It also conveys what are the values and expectations of the city in the future and helps to build a reputation for excellence. In the last years, storytelling has been used as a powerful tool for enhancing marketing and branding communication strategies.

This report has been developed after more than a year of research into the relevance of art and heritage in the field of city branding. This subject has been profoundly discussed on several seminars where institutions and stakeholders of the cities of Athens, Bologna, Cluj-Napoca, Lisbon, Skopje, Torino and Vilnius have taken part, offering very valuable inputs, remarks and information on the issue.

This toolkit tries to overcome the obstacles and highlight the potential of Cultural Heritage as an asset for storytelling the city. Urban development, helped by an effective communication plan and cultural policy, should be rooted in a common vision and a shared narrative that offer the opportunity to the whole community to be responsible in the construction of the foreseen city. The big narrative of the city should be reinforced by the diversity of the small stories going on within the urban daily routine. The toolkit is, after all, an assemblage of insights aimed to embed CH-urban development into the existing city branding strategies, making them better and more efficient.

This resource is provided as a communication guide for institutions, stakeholders, associations and individuals working on urbanism, architecture, contemporary art, heritage management and preservation, creative industries or tourism. As well for those working on city branding and city marketing, and for the rest areas devoted to the attraction of investors, innovators and talent.

Cultural Heritage is a perfect way of displaying the uniqueness of every city. It is shown, as well, as a very valuable asset for enhancing participation, engagement and identification of citizens and visitors. That's why it should be used as a propeller for storytelling the urban future, an asset for building more diverse, authentic, recognisable and stronger urban communities.

ABOUT THE AUTHORS

Luis D. Rivero Moreno

PhD in Art History. Luis has developed a versatile career in the realm of contemporary art and its relations with a number of cultural, societal and economic aspects like heritage management, new technologies, digital humanities, spatial development, cultural policies and cultural institutions. It includes positions in research, teaching, management, curation, content editor, coordinator of events, exhibitions... and stages in Brussels, Berlin and Lisbon. Before joining TASO, he was a member of the European Commission task force devoted to the European Year of Cultural Heritage 2018. At the moment he is working as a researcher and lecturer at the University of Granada (Spain).

ldrivero@grupotaso.eu

Miguel Rivas

Economic geographer and postgraduate in business management, Miguel has over twenty years of background in spatial economic development in executive and top management positions in Development Agencies at both regional and local levels. Since 2007 as a partner of TASO, an advisory boutique working on business-led economic development and innovative urban policies. Miguel's most remarkable projects are related to cluster development, innovative city branding & marketing, innovation spaces and creative economy.

mrivas@grupotaso.com

ACKNOWLEDGEMENTS

For undertaking this work it has been necessary to count on the support and collaboration of a wide range of partners and stakeholders within ROCK project and some others not directly involved in it.

We really appreciate the willingness and disposition of the ROCK Team coming from all cities, especially of those colleagues directly engaged in the organization of the seminars of City Branding that TASO has implemented during 2018 in Athens, Bologna, Cluj-Napoca, Lisbon, Skopje, Torino and Vilnius. As well to all the participants of those seminars for their comments, wisdom and inputs on the issue. Certainly, that has been a very valuable way of knowing the situation of urban development and cultural heritage in every city. As well, it has been a great way of knowing the particular and collective visions related to each of them.

The open discussion on the "de-brandization" of urban narratives has been a key element in order to achieve our objective. Cultural Heritage has been traditionally underrated and it offers a fresh way of approaching urbanism, urban marketing and communication. Our priority has been maintaining a crowdsourcing perspective in our research. We have been open to listen to and look at all possible points of view, coming from all backgrounds and experiences. That's why is impossible to say thanks to every one of the persons that have contributed to this discussion in one way or another.

Nevertheless, we want to say thanks to the ROCK Team in Athens, and the people that help us to get the information on the case studies coming from the Greek capital, especially to Haris Biskos, Giorgos Sachinis and Katerina Gkotziouli.

The ROCK Team in Bologna, the Comune di Bologna and Unibo for their continued support and for making easier every step in the development of our research. Especially to Mariangela Garofalo, Pamela Lama and Silvia Bartoloni.

We want to thank the Nowhere team for their mindfulness in the tech assistance.

From Lisbon, we would like to say thanks to Paula Teixeira, Antonio Miranda and Ana Silva Dias for their support. As well to the members of the *Colectivo Warehouse* for their courtesy.

Of course to the ROCK Team in Cluj-Napoca, in particular to Diana Apan and Ovidiu Cimpean. Also to Anamaria Boghean from the *Feel Your City* project; and to the *Paintbrush Factory* team.

From Skopje, we want to thank the support of Zoran Petrovski (*MoCA* Museum) and the *KinoKultura* team for their disposition.

We really appreciate the support of the *Go Vilnius* team, particularly the work and availability of Inga Romanovskienė, Vilma Daubariene and Aušra Sičiūnienė. They have shared with us big amounts of very helpful information.

Among the ROCK Team in Torino, we would like to acknowledge the collaboration of the *Comune di Torino* and *Torino Urban Lab*. We would like to recognise the work of Stefano Benedetto and, especially, of Erica Albarello and Chiara Lucchini. We really appreciate their kind disposition, efficiency and hard work.

At last, we would particularly like to thank Cécile Houpert (*Eurocities*) for her readiness, precious time and advice. Finally, we want to say thanks to the colleagues of *ICLEI* for their support, especially to Talía Rangil-Escribano, Iryna Novak and Cristina Garzillo.

We are very pleased with having had such a great team of collaborators. Without them, it would have been impossible to develop this task.

CULTURAL HERITAGE AS A DRIVER FOR BRANDING THE CONTEMPORARY CITY

A TOOLKIT FOR STORYTELLING

Luis D. Rivero Moreno
Miguel Rivas
TASO

April 2019

RÖCK
Cultural Heritage
leading urban futures

FOREWORD

Heritage is a gift.

Stories are a gift.

Cities are a gift.

We are not asking for, we are just receiving them.

Most of the times we are grateful for what we get for free. But, sometimes we feel disenchantment and frustration because that was not what we wanted.

All the same, at the beginning of this working process we knew that a journey is not about collecting information or gathering goods or presents. That can be got at the library or the supermarket. We, human beings, really want adventures. We don't know exactly what, where, why, when or how. We just look forward to being surrounded by something exciting happening close to us.

But, you know, exciting things are happening in the cities we inhabit. And things are just there to be used as material that inspires us, that transports us to adventure. Urban life provides us with all the ingredients we need to get it. That's for sure.

But, even though, it is not that easy. We want more. We want to remember, and, even more, we want to be remembered.

After all, it is not just the excitement of what happened once in a place. That is one of a kind. However, we can revisit that place and time in our brains. We can almost feel it, smell it, touch it again if we read it, if we listen to it.

When a story is retaken once again, we are travelling around time and space. Even more, we can visit imaginary places and times. Use some magic. Add some details that never happened. Layers that make them even more meaningful, even more passionate, even more interesting that it was.

Our intention during the year working on this report was to be open to adventure. We really have learnt through this period that willingness is the most important starting point. We have listened to countless narratives. We have read thousands of stories. We have travelled around time and space, sometimes even without taking any plane or train.

No time machines need to be constructed to enjoy and know profoundly the power of heritage. The power of stories. The power of cities.

We got the essential tools for doing so: words, images.
We are not asking for, we are just receiving them.

What for? For making the most of our tiny experiences and huge hopes.

What a great opportunity.

What a gift.

Luis D. Rivero Moreno
April 2019

0.
INTRO-
DUCTION

0. INTRODUCTION

*All his life he retained a passion for the sublime
and put his heart and soul into manufacturing
great circumstances out of little events*
Jean-Paul Sartre (1964)

The city is told, must be told, it has been told and it will be told. Cities need a narrative for the past, for the present and for the future. This narrative should be made of images and words; symbols and tales; facts and myth; reality and illusion; analysis and imagination.

There is a constant dialectic in the narrative of the city. There is an external and internal point of view. The big narrative and the small stories. The city is perceived and it is represented. It is seen and it is shown. Cities are complex, they are in an ever-changing position. There is no possibility of closing the plot. They are in constant modification and development. They are lived and they can be told in very different perspectives.

The human being has in front of him the threat of understanding his position in the world: why is here or there, what to do. Throughout history, this has been mostly tackled through narration. Storytelling has a whole science behind it (Haven, 2007). Tales are powerful tools for enhancing meaning and comprehension. **Stories are the main way for learning from the past and previsualizing, planning and developing the future. A sketchbook where we can freely imagine what we want for the forthcoming:**

In short, narration is not just inventing imaginary worlds, but also describing, interpreting and transmitting real worlds. Narrating means creating links between virtual and real, fantastic and tangible, absolutely tiny and immensely huge portrayals. Thanks to narrations, we human beings build up our personal and collective identifying structures. And we do this by reconstructing the worlds of the past in which we originated, analysing the worlds of the present in which we have to live, planning the worlds of the future that we wish to create
(Trocchianesi, Pinardi & De Marco, 2011)

On this issue, Cultural Heritage (CH) appears as the main driver, as the propeller of the stories of the city. **CH as is understood today, it is not just the landscape, the urbanism, the architecture, monuments and sites. It is understood as a wide concept that includes the immaterial and intangible:** the crafts, the music, literature, dance, food, skills, expressions, tradition and practices. They are the only way that we can take to understand a place and the people living in there. They are the traces that offer an image of what was done and preserved. It is, at the same time, the stage that we use for living nowadays. Finally, it is the springboard that we have for thinking about the future. The challenge is how to re-shape and re-use what we received to make it ours.

It is not possible to go forward and look back; who lives in the past can not advance
Mies van der Rohe

CH is, nowadays, helped by social and cultural interaction through cross-media, constantly produced. A living and on-going process (Giaccardi & Palen, 2008). Even more, CH is an asset for the future, for the construction of the foreseen city. It is crucial for building the narrative of the city, and the branding and marketing of it. It is the key element for making sense of urban development, traditionally a very abstract issue.

It is a fact that every city needs a narration to be communicated. It's fundamental for its future starting a process of dialogue with its citizens and institutions in order to analyse what it was and what it wants to be. **Cities need to use all their potential in order to create a worldwide brand of excellence. To fulfil this brand, compelling stories are required. CH should be at the lead of this communication process.**

Perhaps ironically, traditional and active close-knit spaces and spontaneous human interactions of the historic city are now key components of a more lively urban future. Contemporary discussions inadvertently embrace familiar approaches that have worked for centuries. In the spirit of both déjà vu and amnesia [...], past precedents implicitly live on with once-considered -but often forgotten- core principles ripe for rediscovery
(Wolfe, 2019)



I.

A

BRAND

TOOLKIT

I. A BRAND TOOLKIT

I.I. AIMS

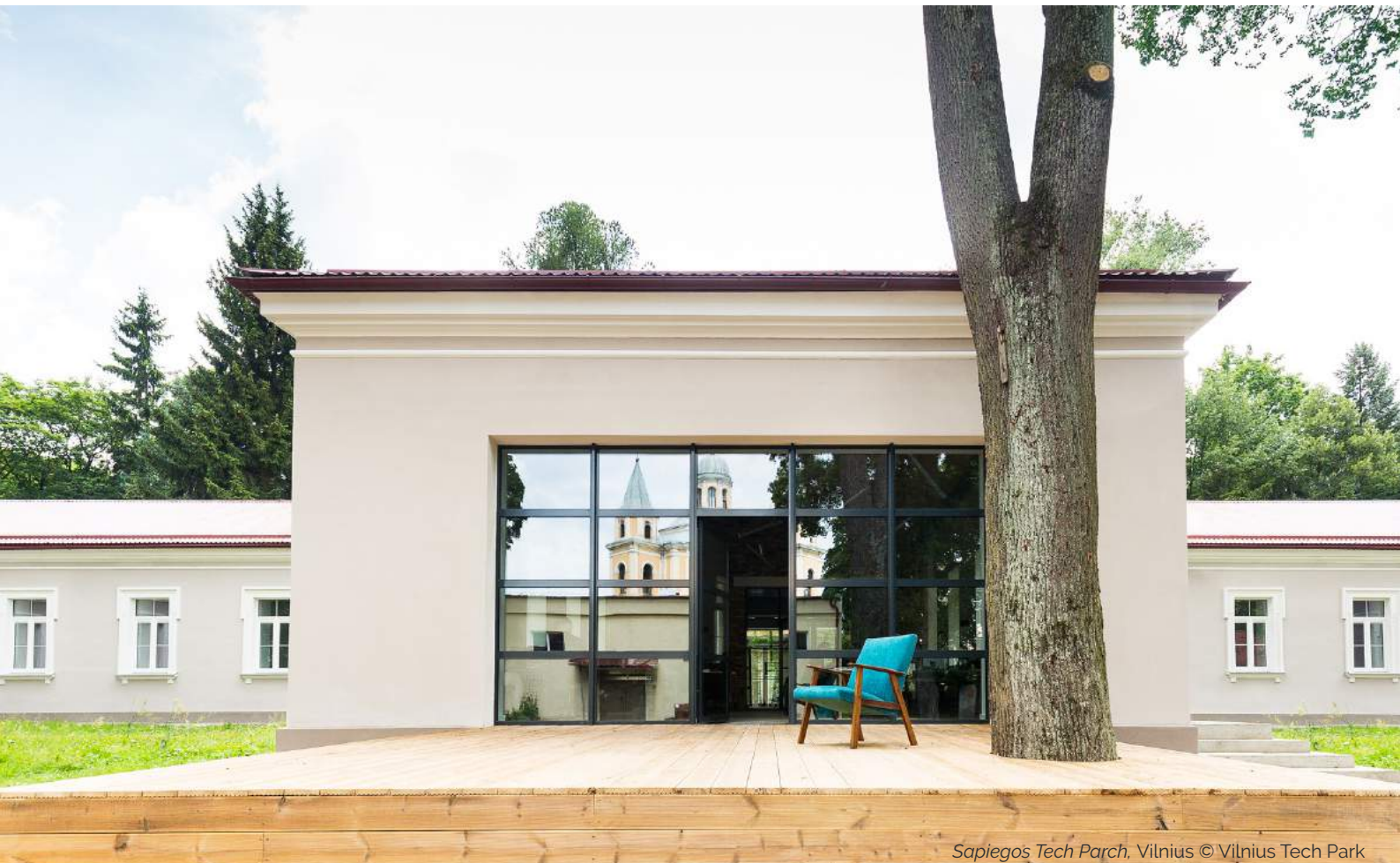
This toolkit provides analysis, reflection, tips and guidance on how to better communicate the city through CH. First of all, it helps to identify the concepts and practices that can be used for constructing a consistent narrative of the historical European cities in a contemporary and global context. **The main aim is finding a path for these cities in order to communicate its uniqueness and protect the legacy coming from the past as an asset for the future.**

The main assumption is that capitalization of CH in terms of branding and marketing is often limited to the city of the past and the visitor economy sector. CH has been traditionally underrated as a real

asset for urban development and communication. Otherwise, there are a number of angles associated to CH-led urban regeneration, not always visible enough, which turn CH into a driver to also brand and market the city of today and the city of tomorrow. They range from emerging technologies and smart city solutions applied to use built heritage as new urban workplaces, for instance.

This place brand toolkit will intend to provide guidance and inspiration in order to translate a more comprehensive perspective of CH into outstanding stories and captivating images able to catch the interest not only of visitors but also investors, innovators and the local population. In short, a simple tool to help get the most of CH when branding and communicating the contemporary city.

Obviously, every city is different and every city should have its own strategy. However, this toolkit provides techniques and examples on how to tell stories connected to CH with the purpose of place





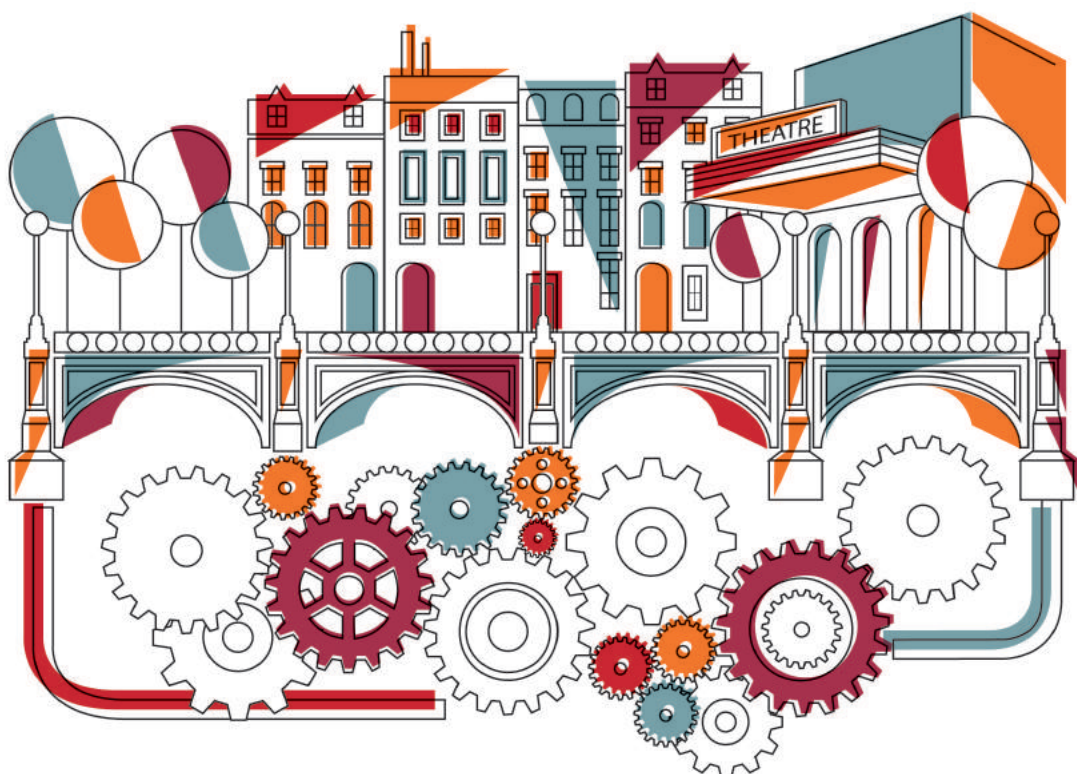
Glow Festival, Eindhoven

brand it successfully. **The final objective is to tell brilliant stories, with a concise and clear narrative, using compelling images.** These stories, anyhow, should be part of a whole conceptual and visual strategy that aids to create a coherent vision of the resources and values of every specific city.

The bigger and smaller stories of the city should be recognisable, comprehensible and enjoyable for a wide range of citizens and visitors. They should be a collective platform for sharing information, knowledge and experien-

ces. They must record and inspire actions that help to build up community and help in the development of a new urban future. This toolkit appears as a guide to correct and avoid the mistakes that are being done in the communication of the city. Cities need a foresight, a plan, and plans need to be designed and told. They are created through text and images, and altogether, they provide a final and complete narrative.

Let's enhance the quality of this narrative.



I.2. TARGET AUDIENCES

We live in the era of technology and information. All the above mentioned must be oriented to avoid a potential lack of visibility of the cities and, of course, of the stories that are happening and are being told and written within them. Without visualising and previewing it is impossible to draw up a plan. This must be understood at a local and national level, but, mainly at an international level. Communication is only completed when it reaches an audience. Stories need to be read and understood.

The main target groups of the toolkit are the public authorities of the city, specifically those working on urban development, city branding and city marketing. It is as well a valuable tool for the areas devoted to the attraction of investors, innovators and talent. And, of course, it is dedicated to those working on tourism and communication departments and the ma-

nagers working on heritage issues and cultural activities and events (museums, libraries...).

Secondly this toolkit is provided as a communication guide for stakeholders working on urbanism, architecture, contemporary art, heritage management and preservation, creative industries, tourism...; and, of course, companies, associations and individuals working on these issues and others not directly related to heritage but that want to enhance their communication strategy relating them to the “bigger picture” (history, art, heritage...) of their cities.

In this case, it is especially valuable for those entities who frequently interact with international audiences and feel the need to tell the city or their own story but duly framed in an urban context, e.g. city branding & marketing teams, investment promotion and talent attraction agencies, creative-tech firms related to CH, heritage site managers, universities, technology parks and incubators, chambers of commerce and business associations, etc.

A strong city brand aids recognition by the audiences. It also conveys what are the values and

Lisbon view - cc Alexander de Leon Battista



expectations of the city in the future and helps to build a reputation for excellence. **The whole narrative (texts and visuals) of the city must be understood as an engine (and an umbrella) for ensuring that the outreach of all the cultural, economic and social sectors and organizations is consistent throughout the world.**

By applying these guidelines to the communication campaigns and materials, the city image and identity will be stronger in a wide sense and the visibility of the city, its institutions and stakeholders will be increased in a very competitive and international context.



Paintbrush Factory, Cluj © Paintbrush Factory

Onde está a Graça, Lisbon © Colectivo Warehouse



1.3. A DYNAMIC AND VERSATILE TOOL

This toolkit is not a common “brand toolkit”. It doesn’t provide the integral and exhaustive requirements and recommendations of a classical toolkit for the marketing campaign of one company: with just one logo, one strapline, colours, etc.

In contrast to that, **this toolkit is an open, dynamic and versatile one, prepared for being used by different city’s institutions and stakeholders in a very different range.** Obviously, the recommendations that are shown here must be adapted to diverse cities with completely different backgrounds, objectives, climates, scales, problems, aims... That’s why here there is not a delivery of straightforward tips on how to create a logo, visuals or messages to be spread in just one form for a given period of time.

So, working on it, there wasn’t the possibility of following the path of those toolkits that can be considered successfully implemented in the past. There’s no possible comparison to them.

There is a very different challenge in front of us: acting as a dynamic tool, able to be useful in very uneven situations and perspectives.

A city is not a company. It’s much bigger and more complex. It stands over its shoulders the weight of a long history. It has inherited a much longer past to deal with. Such a thematic, cross-Country place brand toolkit of this kind has never been tried.

Beyond the theoretical approach, the analysis of the foundations of urban and heritage communication issues, we offer a large number of case studies. This is, above all, a practical tool. The key element is to make real some abstracts elements of communication. Make it tangible, physical through real experiences. The particularity of those stories can offer examples of what is going on and what is working well in a comparable city. Reporting on a similar or nearby place might be a way of knowing how others are finding solutions to some issues of the contemporary city and CH, showing good responses to equivalent challenges. We want to look ahead, offering answers and way outs to difficult questions in a positive mood.

I.4. A CROWDSOURCING PERSPECTIVE

For creating this toolkit loads of communication materials coming from a wide range of cities have been analysed. Most of them focus on the European context and specifically related to the dissemination of cultural heritage. In the gathering of specific stories, the main aim was to seek some alternative visions, out of the beaten track, coming from a personal, social or cultural point of view. The objective was to find a wide variety of stories, including as much as possible some traditionally hidden areas. But, in order not to lose sight of the official and bigger picture of the cities, we have taken into account some aspects of the communication strategies developed in the cities in the last decades. It is a fact that **every particular story of the city required a connection with the big urban narrative.**

Therefore, collecting, filtering and curating this material has been the major tasks. It was never the objective to create new data or narratives. This toolkit cannot (and mustn't) design new identities or narratives for these cities. Instead of that, the intention was just to point out what has been well done in the past, identifying mistakes and showing possible paths for driving good practices on how to communicate the city in the future.

The chosen way of working was crowdsourcing. It is known that there are a huge number of very valuable projects, events, actions, narratives and stories happening in the urban routine. Maybe some of them are not being written. Perhaps some of them are written but are not being spread properly. Some of them suffer a lack of visibility. Others are told in a not engaging mood.

Anyway, **in the age of the technologies of information not only institutions, companies and associations, but the citizens, as users of the internet, create a huge amount of information:**

mainly images (pictures and videos) but, as well, texts and other secondary information. Considering the current conditions, the “authorized heritage discourse” (Smith, 2006: 7), the traditional one devoted to the preservation of the cultural status quo, can be easily defied and confronted.

Therefore, there is a need to be open and sensitive to the 2.0 era, making the process of communicating the city and its heritage more sustainable, participative and democratic. That is the shared challenge of cultural management and city branding nowadays. **No big budgets are required anymore, just some expertise and a clear idea on how to proceed to collect, foster and boost the “ready-made” narratives.** Like this, the alternative and subaltern discourses and urban points of view can be taken into account, fostered and disclosed.

The intention is to provide role models and empower aspirations. Setting a number of urban stories side by side, it will be easier to recognize common patterns of creativity in the way cities are communicated, sharing information that has not been acknowledged until now. There are some possibilities that probably have not been explored because they are new, risky, or simply they are not inside the commons practices or have not been noticed properly as good material for being communicated. One of the main challenges is to unveil those practices, those common elements that are coming from the grassroots, probably coming from regular citizens and collectives with a lust for being heard.

The stories of the city are there, they exist. But in many cases they are hidden and disconnected, that's why it is necessary to encourage a profound and honest reflection and debate on the issue within every city. After that, every city will have the opportunity of finding its own way following the guidelines that we offer as a reference.

So, the first step is pretty easy: Let's the city speak by itself.

2.
CULTURAL
HERITAGE
AS A
DRIVER
FOR
STORYTELLING
THE
CITY

2. CULTURAL HERITAGE AS A DRIVER FOR STORYTELLING THE CITY

A human-centred city is a culture-centred space
Irina Bokova (Unesco, 2016)

As Robert McKee might say: “Self-knowledge is the root of all great storytelling”. So, in the case of urban communication, first of all, we really need to know very well a city and its heritage. The roots and foundations of what is visible in the present time. As well the habits and customs of the citizens living in the city. That first step is crucial as a starting point for creating good stories.

The strong narrative potential of CH hasn't still been exploited yet, at least not completely. It's being wasted from an urban branding and marketing perspective. **The material provided by CH is precious and is being underrated as a communication asset for planning the future of the city.**

Heritage, architecture, arts, crafts... have been related to the big narrative of History along time. Museums and institutions have linked this heritage to the history of power: politics, economy, ideology... (Graham, Ashworth & Tunbridge, 2016; Waterton, 2009).

On the other hand, and at the same time, **CH has been always a propeller for imagination, and a unique asset for storytelling.** Myths and legends are full of symbols and icons coming from arts, crafts, music, monuments and sites. **Storytelling is a popular and traditional heritage itself.** This tradition hasn't been properly updated in the last decades. It has been set aside and not valorise as a perfect tool for interpreting and making comprehensible works of art and architecture, crafts and folk culture.

The living space of the city exists as representation and projection and experience as much as it exists as bricks and mortar or concrete and steel
(Donald, 2005: 182)

The concept of heritage, as it is understood nowadays, is a very open and wide one, no longer attached to the constraints of tradition and the Big





History of emperors or kings. So, today, even more than ever, it might be used as a perfect driver for storytelling, completely adapted to the new digital environment.

In the digital world, a world of quick flows of images and narratives, storytelling appears as a renewed way of catching the attention of an audience overwhelmed by the huge amounts of information on the web. This attention should be used to stress and reinforce the importance of heritage at all levels: cultural, social, economic... If citizens and institutions, attracted by the narrative appeal of CH notice that potential, the stories will appear as constant reminders of it.

The city, the same as the art and heritage that contains inside of it, should use the old and new tools altogether for enhancing both, city and heritage, and like that, for boosting its representation on the internet. The net shouldn't be just a container of untidy and random information uploaded by users, but a way of making that information meaningful. It is a magnificent asset for being understood, building a compelling narrative able to be read and enjoyed.

As a universal form of expression, CH might be used as a valuable propeller for those narratives based on the combination of images and texts, memories and imagination. Culture and heritage, understood as the information that is preserved from generation to generation, are the memories of the past that shape the world where we live today. It is necessary just a renovation of what it always was. **CH and stories are a com-**

mon and collective resource. They are almost part of a “collective unconscious”.

CH is a legacy that helps to understand what was done in the past and creates a sense of belonging to a group or a community, to be part of an identity, to understand the diversity of our origins, and the possibilities open to the future. Heritage is the place where people from all ages and backgrounds, countries and religions, can find a common ground for understanding and celebrating their differences. At last, **CH and storytelling combine perfectly. Both are shared and both are, at the same time, enjoyable and useful, individually and collectively.** Narratives and representations are strong tools for learning, and that was said along time ago by Aristotle, the first great thinker on the issue.

From the familiar to the unexpected: CH is something that we live in our everyday lives (we pass through a bridge or square, we see photographs, listen to music...), but at the same time it is something extraordinary and unique. As an experience, CH provokes different emotions and feelings. It keeps inside of it big amounts of undisclosed secrets and knowledge.

The scenography of the heritage environment, not only understood in the physicality of the buildings, streets and squares, but in the interactions of the people within those historical spaces, creates a “surplus” (an excess) of meaning, that leads to fascination (Schmid, Sahr & Urry, 2011). The aestheticized image of the city centre can enable the seduction game of the urban landscape among its audience, now active actors in the “society of spectacle” (Debord, 1967) that has definitely succeed in the environment of digital media (Kellner, 2019).

There are loads of information related to heritage that are great material to build up new stories, there is no need even to create but just reveal that information. The challenge of decodification is, by itself, surprising, unexpected, compelling and poignant.

The stories that can be implemented through CH are a perfect way of learning and spreading knowledge through enjoyable experiences and readings, not a way of locking information through boring, impersonal and disconnected texts. It is necessary to avoid the academic way of communicating heritage, based on a cold and descriptive repetition of technical words, only understood by some experts.

The research on how to tell stories related to CH has been constrained in the last decades to: on one hand, the rhetoric of the **museum professionals** (Bedford, 2001): mainly trying to find new ways of showing their collections, adapting them to new technological devices in order to engage new visitors. On the other hand, the **touristic guides**: mostly worried on entertaining the audience with questionable commercial interests.

These discussions have been mostly superficial: focusing on the adaptation of (obsolete) narrations to the new media; or in a clear position of celebrating new technology, but not reflecting about the validity, suitability and timeliness of the

information. Like that they have been forgetting that **the most important thing in a story is the content, the plot, not the device where is conveyed**. The efficiency of a story catching the attention and persuading the audience can't be relied (at least not entirely) on technology.

CH is a perfect example of “the convergence culture” that we live in, the collision between the analogic past and the digital future (Jenkins, 2006). Stories are the place where the tangible and intangible meets. Storytelling in the digital age might be understood as a way of protection inside the currents of the digitisation of culture. CH become digital firstly through the new stories and the new images taken of it; secondly, it is protected by the dissemination of this information through a new global media, creating awareness on its relevance and fragility.

From an urban point of view, CH should be an engine for the regeneration, communication and development of historical cities. It must take the lead in the planning of sustainable and greener urban futures.



2.1. CH, STORYTELLING AND URBAN BRANDING

Through the knowledge of urban symbolic ecology and city branding, the possibility to create a positive image towards the public is, to a certain extent, achievable. Urban symbolism consummates urban identity; it bestows the urban manager, the city planner, the architect and the common man the tools to mold the city into a vivacious piece of art

(Nas, 2011: 19-20)

Storytelling has emerged in the last years as one of the most efficient tools for branding and marketing. From this marketing perspective, including psychology inputs, the potential of narration has been profoundly researched. **Narration has been proven as a very effective way of engaging the audience, creating a personal link between the characters in the story, the storyteller, and,**

finally, the brand. That is why content marketing and storytelling are, nowadays, so close, sometimes indistinguishable.

The listener of a story is connected to the storyteller. Marketers know that human beings cast their experiences necessarily through narrative forms. The story appears as a link, establishing a special kind of relationship that allows the distribution of ideas and beliefs. In a marketing perspective, storytelling appears as a very effective method to connect the brand to potential customers. This connection is even more powerful because is not rational but emotional. It is strongly built through empathy.

The use of storytelling is a key resource for marketers trying to break the barrier of the overload of content in the digital world. Within this context, social media is the main place to win the battle of gaining the customers' attention. And that is only possible using unique messages able of standing out among huge amounts of texts and images produced every second. It is a difficult task, but cheap



and effective when the narrative codes are used smartly.

CH is itself a unique resource for digital storytelling because has demonstrated along time that is universal, endless, resilient, adaptable, non-obsolescent... CH has an extraordinary resistance against the effect of time. It is a powerful asset in the urban dream of being permanent, fighting against the temporary logic of every biological system (Bishop & Williams, 2014).

It is an element that can be enjoyed physically through objects, experiences or actions, but at the same time, it is a propeller of the production of images, texts, interpretations, legends, myths... All these materials are products of a collective knowledge, work and communication. They can be enjoyed individually and (mostly) collectively. **Using CH for branding the city is a way to promise “belonging” to the citizens. Make them identified and confident with a huge and inclusive brand. CH is a perfect resource for unifying the stories of a city into a big narrative, a form of building up that comprehensive vision that city branding is decided to pursue.**

CH is the main character and main stage for most of the narratives used for the human being. A common ground for them, able to survive and adapt to different devices, technologies and points of view, always reinterpreted and equally worthwhile. Heritage stories are, all in all, different personal versions of the same issue, the same common narrative. Like that individual narrations are not lost in their selfish disconnection with their context. CH it is, finally, the engine of the urban stories, able of giving authenticity to a narration, rooting them profoundly into a tradition of creativity, uniqueness and value.

After all, the art of all ages is just about the reinterpretation of images and texts coming from the past. What was done is always the touchstone of what is being done. There's no possibility of creating without a reference. Creative people are always the most devoted audience and readers

of those elements that act as the engine for new ideas. **If we want to build a future for the cities as cultural and creative centres, obviously CH should be in a prominent position in the debate of the development of the urban plans.** Consequently, the creative and talented people, one crucial target audience, will be easily attracted to the proposed narrative.

There are some good examples of the use of heritage from a branding perspective. Cultural identity can be used as a propeller for new products related to a glorious past of excellence and creativity through centuries. Those foundations have a priceless value. *Branding Heritage*¹, for instance, is a non-profit organisation confident in showing the spectacular past of Ancient Greek art as an inspiration for contemporary artists, craftsmen or creative entrepreneurs. In the digital and global society, this is not anymore constrained to a limited geographic area, and it should have an international impact. Among its aims, it is the creation of a “global community of distinguished artists who express themselves through Greek heritage”. Being those artists greek or not. The potential of cultural value is understood then not only on an economic basis but an intangible one. The question is raising awareness and attention to the appreciation of the power of heritage at all levels, including communication as a key element.

The past heritage is associated traditionally with what was or it is a society, but, even more than that, it should be associated with what society wants to be. Like that the past is reappropriated, and it can be used and edited with different purposes, in a kind of script. Understood as a creative process, always open, CH can be used in a very different way. The possibilities of choosing what to show and what to hide, what to highlight and what to avoid, are very powerful.

The final narration is a synthetic edition and reordination coming at the end of a process that started with huge amounts of rough material. **From a branding perspective, the most difficult task is already done. A city is full of content and it**

1 <https://www.brandingheritage.org/en/>



doesn't need to create from scratch a past or a reputation, a tough challenge for a commercial brand. The support of the past should be easily used as a powerful foundation for the city brand. It is a resource that offers a huge amount of material for stories that support the brand. It is a straight resource for making the stories unique, distinguishable.

Consequently, the power of CH and storytelling could be a very effective tool for bridging the traditional gaps of city branding (Rivas, 2015: 22), correcting the usual mistakes of those cities that have left into the hands of marketing agencies the work of having a visual and communicative identity. **The lack of differentiation is easily rectified by heritage. Offering the uniqueness of the city: from the urbanism and architecture to crafts and products.** Therefore, the mainstream-standard discourses for the (e.g. “smart” or “creative”) city are avoided with the help of the real roots of its culture.

CH, with the support of storytelling, can solve the other frequent problems of branding: for instance, the one referred to the weak involvement of stakeholders and civic society in big top-down campaigns. That is possible thanks to the embracement of a more democratic, participative and open culture. As well those regarding the incon-

sistency of the communicating efforts along time with the continuous changes in the visuals, logos or mottos related to the political turns. CH offers a solid symbolic and timing position that shows a long-term historical trajectory as a foundation for the potential narrative(s).

Heritage appears as a machine required for cultural industries (Rivero Moreno, 2018), a machine that can be very useful for place branding too. Heritage can move a whole textual and visual mechanism, being able of igniting huge amounts of material for storytelling and, in the end, marketing and branding. Heritage sites and practices are beautiful and photogenic themselves, but, even more, they trigger a reaction that leads to more compelling texts, visuals, stories... able of filling the necessary quality content for a good communication-branding project.

Furthermore, CH itself and storytelling are very affordable communication tools. Obviously, heritage needs to be previously and constantly preserved. After that mandatory task, no big budgets are required anymore. Cultural stakeholders (museums, archives...), associations and individuals interested in heritage can produce and share for free very valuable stories that want to be heard and that are available as branding material.



é Bologna; design by Michele Pastore © Municipality of Bologna

The city has a strong symbolic power. Storytelling and representation can change reality, moreover, they can create a new reality. The perception of urban life and environment produced through symbolism can generate a whole hyperreality (or hypercity in this case) (Nas & Samuels, 2006). The symbolic side of a city is so compelling that can be seen as being detached from reality (Nas, 2016). It creates new ways of watching, analysing and, as well, communicating the city. This dimension is suitable for manipulation. But this can be seen not negatively, but optimistically, a way of allowing freedom and flexibility for the planning and construction of the foreseen. Finally, images and symbols give more choices. They are more easily conceived and changed than the physical planning of a city.

Urban symbolism expresses itself through different phenomena, such as the layout of a city, architecture, statues, street and place names, poems, as well as rituals, festivals and processions; another strand consists of myths, novels, films, poetry, rap, music, songs and websites, all of which can be called symbols bearers. Many cities have multiple symbol bearers, of which one is usually the most dominant. There are four types of symbols bearers so far: material, discursive, iconic and behavioral
(Nas, 2011)

The stories told on the relation of citizens with their city and their CH might seem small stories,

but they can make an impact, growing deeper day by day. Known and spread by the use of social networks they become, after all, revised role models, and yes, they can provoke policy changes. **Great stories create interest, instruct the audience, involve it and inspire it to react and be an active part of its reality.**

Cultural Heritage acts mediating the meanings. It appears as a shared context, a medium for the messages. Stories are conveyed through it. That is a crucial issue because **understanding is frame depending. We need a frame for understanding ourselves, and that frame is offered by culture and heritage.**

Consequently, CH might be the stage, even the reason behind some actions. But any action is made by people, citizens, it doesn't occur by itself. Storytelling needs characters, that's something that has been understated when information on heritage or art have been spread. Traditionally it has been delivered as a description of the buildings, works of art..., but mostly the participants (producers, audience...) were lost.

Urban branding doesn't need anymore to think about logos or slogans aimed at clients or targeted costumers, but to engage citizens, making them participants and shareholders of the city brand. That is the tricky (and successful) challenge of the *è Bologna* project (<http://ebologna.it/>), making a dynamic and participative logo for a city that can be adapted to every citizen. It is then used as a platform that put the spotlight on every of them, directing the lights to those who traditionally were hidden: the passive public of the urban imagery and urban decisions.

Neuroscience has proven that storytelling is conducted successfully by characters. The audience needs characters to engage (Yuan, Major-Girardin & Brown, 2018). The plot, itself, is not the most important thing. We need people, we need a protagonist, we need heroes and heroines, not just the city or its heritage as the main and only impersonal subject.



© Victoria Square Project

That's why CH stories have been mostly forgotten so easily. **Storytelling is not about the topic, it's not even about an amazing stage or an interesting era, it is about the characters solving obstacles and hurdles, trying to find a way to preserve heritage, to make it ever lasting, to be used and remembered by their children.** And that is the strongest point in the use of CH for storytelling: the extraordinary ability of the human being to build and preserve amazing works to be remembered.

So, after all, talking about CH, storytelling and urban branding, we can say that the key element of the issue is about the protagonists: who is going to tell and listen to the stories? Who is going to produce, enjoy and preserve CH? Who is going to support the city brand? The answer is clear: Citizens. **Citizens appear as active agents: storytellers and readers/listeners of the stories at the same time. They are the beginning and the end of the process. A city has no sense without them. A city brand has no sense without them. The stories of a city are imperatively personal.** The issues treated should be close to the citizens. Every person has an emotional relationship with its city. Urban and heritage sites create bonds. There is a personal relationship between citizens and places. There is an emotional geography.

Therefore, the city and the CH within it are elements that help to create content. They are the places where the stories happen, the settings, the scene, a necessary element for the plot. Both are a leitmotiv. They give cohesion to the stories because they embrace a whole timeline coming from the past and going to the future. **CH acts stitching the pieces of different times, different circumstances, different social groups. Different elements that finally make sense in an urban context.**

CH, acting as a mechanism of creating spaces, symbols, images and interactions, can be a very helpful tool contributing to social cohesion. Citizens and visitors are subjected to CH coming from the past, just inherited and not chosen. But, at the same time, they can shape it in the present and they can shape it and change it for the future. CH is a crucial "field force" to build up a more inclusive society. Citizens need to be active within it. They reinforce their capacity of collective identification as users and producers of the stories, actions or initiatives related to culture. As agents of cultural relations, people create heritage. Social cohesion is treated as a collective term, but it is, mostly personal. It is based on the individual feeling of being part of an entire society, feeling the bond with a group and a specific space. In this case, it is about feeling the city as their own. After all, feeling at home in it.

City's narrative needs to include all kind of stories and all kind of actors/citizens within them. The typical archetypes used for the protagonists of the stories (hero, dreamer, explorer, leader, nurturer, rebel, regular guy, innocent, visionary, sage, jester, outlaw...) can perfectly fit with the urban stories. Like that all the personal and collective identities and backgrounds can be satisfied in a marketing/branding perspective: every category of citizen/visitor will feel identified with it. Mainstream or alternative. The idea is to make the customer the hero (Lindsay, 2015: 63). The clue is then the diversity of the characters.

It is necessary to avoid a traditional marketing perspective. This new approach is all about a kind of “de-brandization” process (Rivas, 2012: 19). This innovative point of view is refusing simplistic formulas. **The city is a living organism, a complex artefact** (Portugali & Stolk, 2016: 3), so

it should be finally branded in a complex and deep way. The identification with the urban brand is easily got it because the clients are the producers of the content, the protagonists of the stories. **The urban brand should be a very flexible one, it should be able of covering everything happening within its territory: every action, every story, every project, every person.** They are there just filling the brand, making it more thorough, more cohesive, more honest, stronger. **Branding the city is finally an exercise of gathering the sum of all parts.** Everything was there before. The difficult thing is to make it comprehensible, harmonious. And that's why narratives, stories, are so necessary.

Storytelling describes and creates human relationships. Branding the city through CH should do the same.





Paintbrush Factory, Cluj © Paintbrush Factory

2.2. CONNECTING CH TO URBAN FUTURES

Neither revolution nor reformation can ultimately change a society, rather you must tell a new powerful tale, one so persuasive that it sweeps away the old myths and becomes the preferred story, one so inclusive that it gathers all the bits of our past and our present into a coherent whole, one that even shines some light into the future so that we can take the next step forward. If you want to change a society, then you have to tell an alternative story.

Ivan Illich (2007)

Art and heritage have a special relationship with time. As the age-old adage goes, *ars longa, vita brevis*: Art is long, life is short. Art can achieve a level of permanence beyond the aspirations of any mere mortal, which is, in part, why it is so attractive to us. We use timelessness, too, to determine which art is great art, and which one was a passing fashion.

As some studies have proven, it is more difficult, if not impossible, to imagine the future without remembering the past (Klein, Loftus & Kihlstrom,

2002: 353-379). The substance and substrate of the stories that are invented are based in the past, also neurologically (Mc Adams, 2013). CH is important then as something inherited from the past and a resource for what will be done and preserved in the future.

The city needs to find a way of connecting the past to an evolving future. And there is something ethereal, airy, difficult to catch in that position, in Rafael Moneo words:

The problem is to find the way in which the city, maintaining the continuity with the past, is able to evolve. The city is like a cloud. Its precise shape develops from the previous form at a given time, and it is tending to disappear in the immediate future
(Zaera Polo, 1994)

Beyond its relation with time at physical and metaphysical levels, CH is complex by itself, it contains different types and categories, from the material to the intangible. CH is related to urban development and its policies in a wide sense. It is not possible to understand it as an isolated issue. **CH initiatives are connected with broader goals: economic development, social equality, education, mobility, access, migration, emplo-**



ymen, **pollution**, **climate change**... A CH project (or a CH story) it is (or it should be) inseparable from those issues, even if at first sight we don't see clearly the connection.

Economic development, job creation, cultural access, democratic participation, reducing gas emissions... all those aspects need to be included when we are talking about CH as an asset for urban design and development.

The city should be understood as a game board where things happen. Architecture and urbanism, they just set the scene and rules for playing:

The work of the architect not necessarily anticipates the future, but it opens and set the game board. The work of architecture takes place in the unfinished text of the city

Rafael Moneo (Zaera Polo, 1994)

Probably that's why games are perceived as a new way of imagining the urban future. A virtual platform to design and live the urban spaces in a very different perspective. In the last years, they have shown themselves as very interesting methods of reflecting on urban design and development (Tan, 2014; 1018). And, of course, a perfect tool for increasing engagement and active participation

among citizens. It is necessary a playful mood in the city life that is being fulfilled by videogames.

Storytelling is a perfect guide to the future. Narratives can be used as a strategic foresight. Transmedia storytelling techniques offer a vast range of possibilities for urbanists, managers or citizens in general. When building a story, the subject has control over the scenery. Every tale has a strong potential for shaping the foreseen; communicating and anticipating (towards and about) possible future(s) (von Stackelberg & Jones, 2014).

So, if cities are an open text to be written, the possible directions taken by urban development are wide open. Therefore, in order to find a structure to analyse the use of CH as a propeller for the stories linked to the urban future development, 4 strands have been designed within this report. Every one of them related to diverse key concepts or fields including: 1. sustainability, new urban uses and meanings, and new technology; 2. contemporary arts and creative industries; 3. social participation, democracy and public uses; 4. and experience economy and foreign visitors. Each of them can be applied for every project analysed in the toolkit, but they are not exclusive. Shown as a grid we can see clearly all its possible connections and interactions:

CULTURAL HERITAGE	URBAN FUTURES						
	STRAND 1		STRAND 2		STRAND 3		STRAND 4
	NEW URBAN MEANING AND USES; INNOVATION SPACES, TECH FACILITIES...	NEW TECHNOLOGIES NEW EMERGING SECTORS	CREATIVE & CULTURAL INDUSTRIES	CONTEMPORARY ARTS; NEW MEDIA, TECH ART, INSTALATIONS, ART ACTIONS...	SOCIAL INNOVATION; DEMOCRACY, PARTICIPATION, INCLUSION	CIVIC AND PUBLIC USES (EDUCATION, MARKETS...)	EXPERIENCE ECONOMY
ARCHITECTURE AND URBANISM (MONUMENTS AND SITES)							
INDUSTRIAL HERITAGE							
INTANGIBLE HERITAGE							
DIGITAL HERITAGE							

Every case study inside this report (or CH story out of it) might be referred to different kinds of heritage (physical monuments, works of art, intangible traditions, digital information and culture) and might be included within different strands (one, two, three or even all of them). It is difficult to find an initiative referred to just one kind of heritage and one kind of urban future. They could be sustained mainly in one issue, or aiming to one clear direction. But, even though, it is very probable that some of the others are involved too. The combinations are almost endless. The complexity of the issue, even in a work schedule, need to be clearly understood from the beginning.

Strand 1 shows that is possible to relate the historical past of the city with the new meanings and uses of spaces in a contemporary city. New economic sectors related to new technologies and innovation can be fostered in the centre of the historical European city. Therefore, they stand closer to the core of the city, so the traditional trend of making these spaces related to non-places, the suburbs far away from the city centre, is avoided. Heritage can be adapted to those uses successfully, as we can see in very interesting projects discussed here as *Sapiegos* in Vilnius, re-using a baroque complex as a tech park ¹. Re-use of the space can be attempted with temporary projects. The ephemeral use offers more freedom in its apparently

1 <https://vilniustechpark.com/>

short-term. But anyway, what is not temporary in a city? Nothing is going to last forever, as History teaches us, but even though “temporary reuse of spaces is often an opportunity to display a vision of a city’s future” (Bach, Colclough, Garzillo, & Houpert, 2018). A way of looking ahead, rehearsing and trying without the fears and doubts of that which pretend to be a permanent urban design.

Old heritage areas can be reused, offering good connections to city life. They can be reached easily, making more comfortable to commute, and transforming the way workers interact every day with their city. Like that, heritage spaces, sometimes huge areas abandoned for a long time, can offer space enough for high-tech industries and some other specific new sectors that need big rooms and open areas. Industrial heritage appears especially convenient for this kind of projects.

This tendency breaks the need of being disconnected to the urban life and, in the end, it enhances, on one hand, the quality of life of workers and, on the other, the access and identification of citizens with the industries located in their city. Transparency of the industry can be enhanced like that, offering the possibility of showing the methods of working to society in an era where reliability and proximity are important in order to



Transparent Factory, Dresden - cc Stephan Herz

connect to citizens, users and clients.

The Transparent factory located in Dresden by Volkswagen might be used as the perfect example of this tendency of the new technological industries going back to the city centre. Showing the new methods of working: precisely, efficiently, tidily and cleanly, as a way of exemplifying that is not just anymore about producing physical goods, but offering a visual performance, an spectacle. Entertaining not just customers, but visitors and citizens.

Strand 2 shows the convergence of creativity and heritage. **If the training and attraction of creative people and talent are called to be one of the central issues in the contemporary city, it is obvious that creative industries are one of the main propellers of the impulse for a new city's vision.** The new “creative class” (Florida, 2005) is the human capital, the key element to propel the new post-fordist urban economy.

Creative and talented people really appreciate the proximity to heritage sites. The relation between contemporary art, design and creativity in general with past works of art and buildings are clear. **Creative citizens valorise to live and work close to heritage sites as a suggestive area able**

to boost contemporary creation. Knowledge of past heritage is a propeller for new visions of art and design that take the past as a breeding ground for new perspectives to be developed.

There are loads of initiatives that prove this fact: *Mouraria Creative Hub*¹, for instance, located in the old medieval Muslim core of the city of Lisbon, try to reinforce this connection between new technology and the old crafts as an inspiration for producing contemporary design and art.

The city of Cluj is a good example of the re-use of abandoned industrial heritage as art centres, in the cases of *Centre of Interest*² or *Paintbrush Factory*³. Art, in this cases, works as a method of analysis of a tricky past. Talented people finally show an extraordinary ability to use that past as an engine for ideas that react to the sense of place, creating a unique creative atmosphere.

In other cases artistic projects are closer to social innovation (the next strand, the third one), connecting arts to regular citizens, or better, making citizens active agents in the reconversion of their neighbourhoods through creativity. Art appears

1 <http://www.cm-lisboa.pt/en/mouraria-creative-hub>

2 <http://centruldeinteres.art/>

3 <http://fabricadepensule.ro/en/>



Paintbrush Factory, Cluj © Paintbrush Factory

like that as a social tool concerned about enhancing the quality of life of the people or just improving the capacity of communication between different social groups and institutions by the use of public space.

The city of Athens is especially interesting as a place where these creative initiatives are trying to solve problems arising from the impact of a tough economic crisis. *Dourguti Island Hotel*¹ or *Victoria Square Project*² are good examples of the possibility of looking at a better urban future to be discussed collectively without forgetting what were and what are the problems that affect to citizens in the present.

The potential of this identification and re-appropriation of the public spaces and, at last, of the city and its image has been explored by very remarkable projects as *Cuore di Napoli*³, where the communication and social interactions, taken in a very wide sense, are used as a propeller for a huge (and immaterial) community sculpture, that one built by the connection between the citizens and their experience of the city.

The active participation and new role of citizens in the development of urban futures is explored in the **third Strand**. Within it, it is shown that is **impossible to build a new democratic environ-**

1 <http://dourgouti.gr/>
 2 <http://victoriasquareproject.gr/>
 3 <http://www.cuoredinapoli.net/>

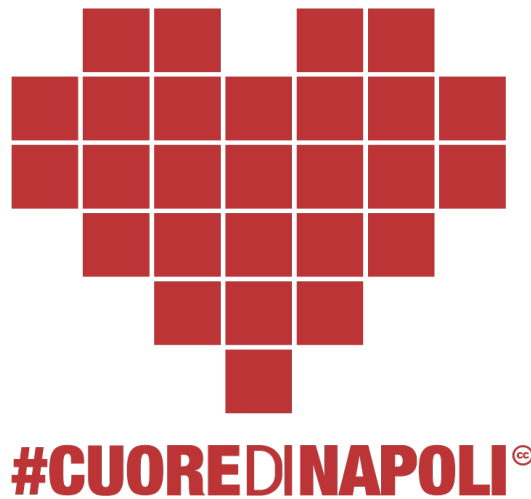
ment, open and fairer, without including all social groups and minorities in the debate of the foreseen city.

Some projects defend a more enjoyable urban experience for all. *Feel your city*⁴, in Cluj, is just an outstanding example, a grassroots initiative reflecting about prejudices affecting the disabled people, and how some simple actions, like offering information in braille, can solve that problem, giving meaning to a really more inclusive city and CH.

*Malerbe project*⁵, in Bologna, is another good attempt to recover space for the citizens, stressing in a straightforward and collective effort of making the city centre a place for dialogue. Located in the Zamboni area, a district where some social misunderstandings make life sometimes unpleasant. Because if people know each other better, maybe they can know better the problems and desires of the other, making the projects of a future city something shared.

Marvila area, in Lisbon, is a huge laboratory of social inclusion. Projects as the new *public library*⁶ of the neighbourhood or *Marvila Parque Intergeneracional*⁷ are trying to fill the gaps and stitch the

4 <https://www.facebook.com/feelyourcity.ro/>
 5 <https://bologna.rockproject.eu/malerbe/>
 6 <https://www.facebook.com/pages/Biblioteca-De-Marvila/1338789866165085>
 7 <http://mar-vila.org/projetos/>



Cuore di Napoli cc Francesco Iandolo

social and physical pieces of a very disconnected district, difficult to reach and difficult to walk.

At last, **Strand 4** regards the experience economy and foreign visitor issues. The balance between social and economic development in historical centres is a key element to be treated. The pressure of massive tourism has put some neighbourhoods in danger. So, projects and initiatives designed to reactivate city life should be oriented for both, citizens and visitors, as two groups that need to live together in peace.

The new perspective on experience economy is about creating/offering “meaningful experiences” (Boswijk, Thijssen & Peelen, 2006). So, it's not anymore about entertaining or offering consumption goods to an anonymous mass of tourists/customers, but helping the individuals (and they are not only visitors but citizens), one by one, to develop their own path attending to their needs and preferences. Experiences are personal, never collective. Experiences are very related to narratives, they are remembered and reconstructed every time people get back to them. They can be edited and they need to be memorable, obviously. If not they will be missed quickly.

CH, for sure, can offer this kind of emotional experiences, able of making an impact in the citizen/visitor. **CH can be easily related to a discovery or adventure atmosphere, helping to develop a strong bond between a person, an action, a time and a place.** In the end, the experience will be remembered if it was extraordinary and sentimental.

CH sites and architecture make an impact by themselves in their visitors, setting a magnificent and impressive scenery for the urban experiences. Works of art, literature, dance, music, tangible or intangible, shake the emotions of the viewer/listener through their beauty, contributing easily to this kind of fruitful experiences.

But of course, it is not just about staring at the past, but looking ahead. New architecture and urbanism stress on this kind of experience of the space, making the process of walking through the place meaningful. The “Guggenheim effect” is just a proof of the extraordinary capacity of design to change the perception of a place in a wide sense, turning on experience economy by the setting, and not the content itself. New technologies, virtual or augmented reality can, of course, add value and layers to this experiences, at physical or immaterial level.

Some interesting projects as *Il Cinema Ritrovato*¹ in Bologna, fulfil this double effort, proposing a festival where heritage and public spaces are there for being used as a social asset, while at the same time, it reinforces the image of excellence of the city to the world. Another festival as *Glow*², in Eindhoven, or *KappaFuturFestival*³ in Torino, achieve as well this difficult objective. The uniqueness of the place, sounds and images that are displayed are thought to be enjoyed profoundly, and therefore, remembered.

1 <https://ilcinemaritrovato.it/>

2 <https://www.gloweindhoven.nl/en>

3 <https://www.kappafuturfestival.it/>

The personal change or transformation derived from a strong experience can finally lead to a change in the urban perception or CH perception in the long-term, helping to change attitudes, behaviours and perspectives related to the future visions of the city. A meaningful experience can cause not only sensations and emotions but finally, reflection and knowledge.

“Experiences occur in a process in which interactions take place in a certain setting” (Boswijk, Thijsen & Peelen, 2006). They are not products, they are not static and cannot be delivered. So they cannot be told in the same way or communicated in the same way. Not branded or marketed in the same way, for sure.

Catching the attention of a cultural visitor, really interested in having a true experience of the city and its heritage, is a challenge. Some high-quality experiences, out of the beaten track, are stressing on this approach to experience economy. This kind of projects can be supported by the own citizens of a neighbourhood (Barriera di Milano¹, Torino); or can offer extraordinary experiences related to heritage (Vilnius talking Statues² and

Vilnius Street Art³.

In conclusion, **the possibilities are almost endless. Cultural Heritage in all its forms can offer a big amount of resources related to urban futures.** It is strictly necessary to avoid the approach to CH just as the remains of a dead past, but as a propeller in the development of the foreseen city. It is a crucial economic element that turns on very important economic areas like creative industries, or the experience economy one. It enables the connection of the city with new technologies, offering a new kind of close relation to the identity of the place by the re-use of the city centre as the best place to locate offices and workplaces for new emerging sectors.

But, most of all, it improves the quality of life of citizens, reinforcing the identification with the city and empowering social cohesion. It provides cultural experiences, leisure, entertainment, knowledge, education... **CH, understood as an open platform for communication, interaction and creativity, make the citizens protagonists of the shared project of urban development.**

1 <http://www.turinbarriera.it/it/>

2 <http://www.vilnius-tourism.lt/en/what-to-see/routes/vilnius-talking-statues/>

3 <http://www.vilnius-tourism.lt/en/what-to-see/routes/street-art-vilnius/>



3.
STORYTELLING
THE
C**O**NTEMPOR**A**RY
CITY**Y**

3. STORYTELLING THE CONTEMPORARY CITY

[...] The art of storytelling is coming to an end. Less and less frequently do we encounter people with the ability to tell a tale properly. More and more often there is embarrassment all around when the wish to hear a story is expressed. It is as if something that seemed inalienable to us, the securest among our possessions, were taken from us: the ability to exchange experiences.

Walter Benjamin (1969)

Storytelling is a key learning resource for the human being. It has been demonstrated that people think narratively rather than argumentatively or paradigmatically. People need to understand the context where they live and to express their desires and fears within it. Feelings and sensations are articulated through storytelling more than through other sciences or fields. **Citizens have a personal and subjective relationship with their cities. In consequence, stories appear as a very valuable tool to make meaning and analyse the cities where we live, learning from the spaces we inhabit.**

A substantial amount of information stored and retrieved from memory is episodic: stories that include inciting incidents, experiences, summaries, nuances of person-to-person and person-and-place relationships. Even big History or Science is mainly kept and remembered through experiences that are moulded in the form of tales. **Stories make events and facts cohesive and intelligible. Narration offers the healing vision of order underlying the apparent chaos of reality. Just like the urban life is.**

Facts are used to encapsulate information, to try to find some objectives norms and immutable laws that help us to understand the world. But the real world is everchanging and complex and stories are much more adaptable to that



KinoKultura Skopje © KinoKultura

reality. They are open to being reshaped, and they offer multiple interpretations. Stories expressing changes and contradictions have been the most successful along time, and they are still more persuasive and compelling nowadays.

Searching for the storytelling of the contemporary city it is necessary, first of all, taking into account the dynamic environment that we are trying to tackle. **The city is in motion, it is complex. Therefore, it is essential to avoid a simple identity, a straightforward view, a single way of telling its story.**

The cities shape intricate and tricky contexts, based on an endless physical re-construction and on the experiences of people in constant motion. That's the reason why stories are the best way to analyse and understand the real urban

pulse. Maps or snapshots are just rigid memories of a past circumstance or event, but stories are examples of the activity of the city, never obsolescent, always retaken and retold in different ways. Narratives are flexible and fluid.

Cities are ambivalent. The showcase both sides: the dark one of a place full of obstacles: expensive, unhealthy, dangerous, exclusive and anonymous. The bright one, that of the attraction, social encounter, collaboration, solidarity; the place that provides knowledge, ideas, information, freedom, entertainment, emancipation.

Every citizen and visitor have an emotional connection with the city. Every good story needs an emotional connection with its audience. Consequently, the key elements of this issue: citizens, cities, stories; appear as pretty easy to connect through emotions.

However, stories are not simple. To create the emotional links between the storyteller, the audience, the city and the citizens is necessary to build some kind of atmosphere. We need some suffering, struggling and overcoming. Some pity, some fear, some catharsis, using the elements highlight by Aristotle, for having a good story. Conflict is the beating heart of every story. The ticket for doing it powerful and memorable.

Storytelling should be a rehearsal of the foreseen challenges of the city, a way of being prepared for those. In that situation, heritage can be used as a resource, but understood in the widest sense as possible, not including only sites, buildings, works of art, crafts, traditions, but social heritage as well.

Stories are machines that taught us. They are used to resolve problems. The problems are put aside, pre-visited, so they can be analysed better and solved in a better way. Like that they are pre-faced. So we rehearse on how to take the best option before to take it for real.

Then, after overcoming the fears and problems, we need happy endings... A positive approach is necessary for storytelling the urban future. A narrative is required, but not a tragedy. Storytelling is always related to experience, thus, both (storytelling and experiences) share similar characteristics. Having a CH urban experience/reading-listening to a story related to it, a person should be affected in a similar way (Boswijk, Thijssen & Peelen, 2006):

1. There is a heightened concentration and focus, involving all one's senses.
2. Sense of time is altered.
3. One is touched emotionally.
4. The process is unique for the individual and has intrinsic value.



5. There is contact with the 'raw stuff', the real thing.
6. One does something and undergoes something.
7. There is a sense of playfulness
8. There is a feeling of having control of the situation.
9. There is a balance between the challenge and one's own capacities.
10. There is a clear goal.

The contemporary city is just there to foster and host all those experiences, stories and physical and emotional interactions taking place inside its frontiers. One by one.

A success experience/story should reach those characteristic. The individuality of the process of co-creating and giving meaning is crucial. The end of the communication process takes places imperatively in the individual. So the process should be always an open one. The individual should be just a "guest".

Glow Festival Eindhoven



3.1. THE BIG PICTURE / THE CITY FROM THE OUTSIDE

[...] Cities communicate their souls showing images of themselves. The challenge [...] is to interpret them in their varieties and similarities all over the world
(Nas, 2011)

Along time cities have conveyed with them concepts and ideas related to the history of political and economic power and the relation established with other regions and cities. They have carried with them prototypes, images and icons based on the urbanism, architecture, some historical events and, as well, on the way of living and habits, traditions and customs of their inhabitants.

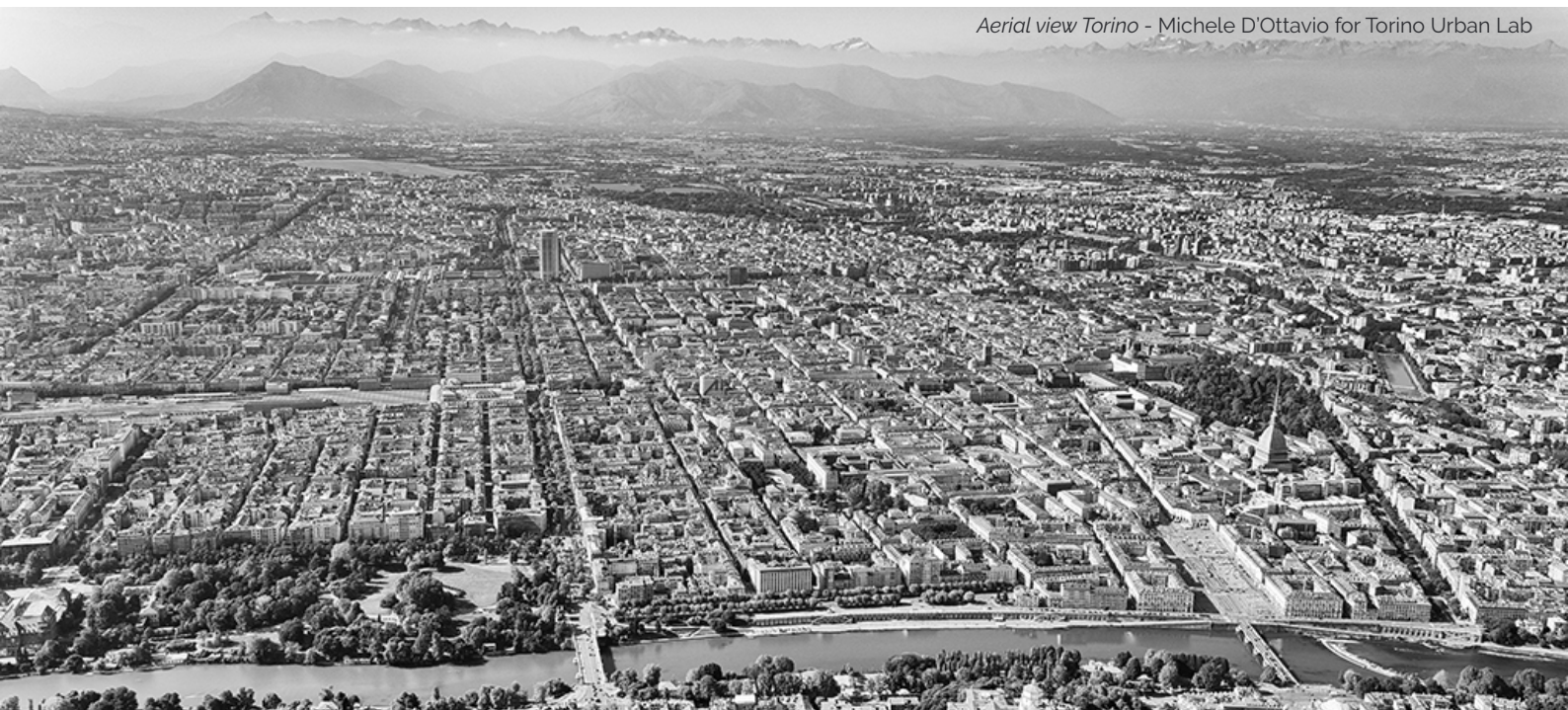
Every city carries with itself some simple and recognisable ideas and images that are projected in order to offer an identity for those coming from the outside. There is a “tourist gaze” (Urry, 1990). There is a first impression for the visitors that might be more or less cohe-

rent with the inner urban perspective. First of all physically, in the form of a skyline or cityscape. A collection of monuments and famous inhabitants as icons of the city has been the usual way of showing the city power, beauty and influence. Thinking about postcards views would be the best way of understanding the simplistic way of offering a recognisable image of a city.

But, today's global game board is much bigger than it used to be in the past. Pictures are taken every second by thousands, millions. So the capacity of impact and recognition of urban images is much lower in the digital world. The competition is very high. **Nowadays, cities are part of a global and huge digital network where they are all interconnected.** They are virtually linked (Sassen, 2016). Consequently, cities need to be visible not only physically, but mainly in the new immaterial environment of the internet.

Therefore, and in spite of the weight of these inherited ideas, new technologies offer us new ways of understanding the city. Using them we can analyse a huge amount of information that let us see a real and objective big picture, far away from stereotypes and preconceived ideas coming from the past.

Aerial view Torino - Michele D'Ottavio for Torino Urban Lab



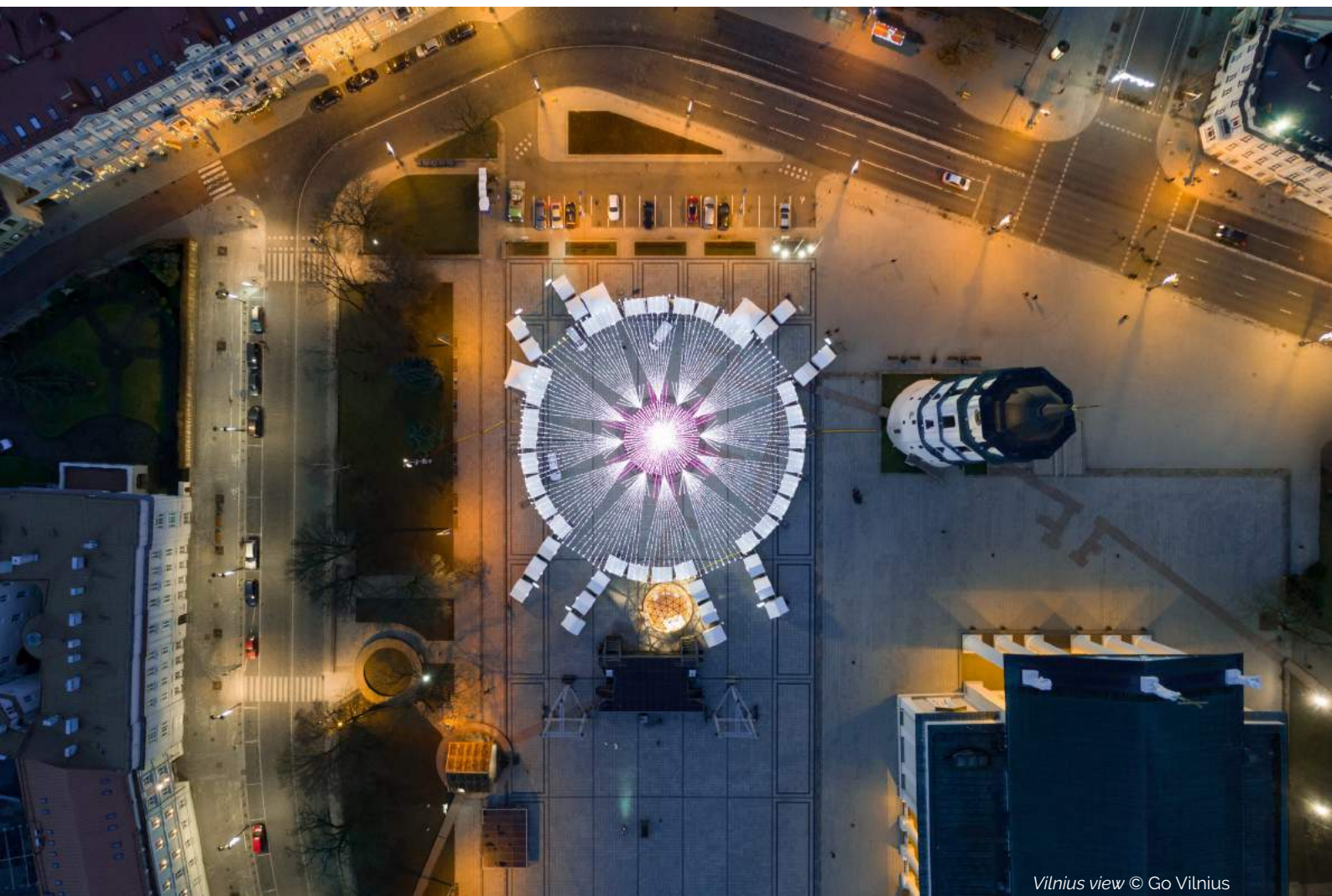
In addition, new technologies offer us new ways of looking at the city, and at the same time, new ways of representing it, with unusual perspectives that can help for a new way of thinking about the city, its urbanism and the way is lived and enjoyed. Cities have a new digital skin (Rabari & Storper, 2014). **New cartographies nowadays, helped by Big Data, can offer interesting information in different layers. That information can be updated very quickly, even in real time.**

One important aspect of technology is its capacity of being precise, adapting perfectly to the aims of a specific site, and, at the same time, intertwining this information in a global context, fitting in the flows of the internet. Like that information can

be easily compared to that of other cities. It offers as well the ability to be collected in present tense, adapting itself to the changes happening live.

Obviously, if we want to enhance the urban narratives, we need to understand the city as the landscape, the stage, the context appearing in every specific story. The city is a leitmotiv inside its own narration. **Stories need to be contextualised, and the city is the obligatory place for urban narratives.**

The next step would be identifying and collecting the specific small stories happening inside the city. Those might follow the path or re-act and fight against that big picture, creating alternative inner visions.



3.2. THE INNER VISION. CROWDSOURCING, PARTICIPATION, COLLABORATION AND CO-CREATION

The image of a city is also the long-term and multifaceted outcome of its residents and dwellers; it is the mirror image of how people live in urban space, how they behave, and what they do. The image that they shape of their city can significantly influence non-domestic forces and visitors positively or negatively. [...] a positive image has the potential to break down the walls and fences produced by diversity between different groups of people, creating more satisfactory living conditions. A higher degree of social cohesion within the city will reveal a greater, more harmonized image and perception of urban space both by insiders and outsiders. Conversely, a lack of social cohesion will draw a very different image, contributing to increased internal tensions and fractures and pushing away visitors or investors

(Nas, 2011: 290-291)

Consequently, there is an inner vision of the city. Or, better, multiple inner visions. They are based on the experiences of the everyday lives of its inhabitants. We can find thousands of possibilities and points of view, from the strictly personal to the different collectives and groups according to ages, neighbourhoods, backgrounds, origins of the population... Contemporary city is complex and multicultural. So, from a cultural point of view, we need to take into account all this diversity.

Urban life has been radically changed by new transportation and communication technologies, by global circulation of people, goods, images and investments. The structures of today's cities and the way we share urban space bear little resemblance to this historic imagery. Whether or not we believe in the promises of the modern city, we have to envision an Open City based on the existing and the possible

(Rieniets, Sigler, & Christiaanse, 2009: 16)

In the age of the open knowledge, cities need to be open cities (Rieniets, Sigler, & Christiaanse, 2009): providing their social, economic and cultural resources to everyone, offering equal access to opportunities and information, promoting the coexistence of the diverse groups and individuals. "At the core of this conception are the notions that cities are open to be used and shared by all, and that they hold the capacity to integrate social differences" (Rieniets, Sigler, & Christiaanse, 2009: 15).

All the interactions and voices inside the city need to be taken into account. In the storytelling field, it is a fact that stories and images are happening, are being done. Coming from all the neighbourhoods, ages and backgrounds. So it's not necessary to create them, but just identify them, collect them and share them. Institutions are not suppliers. They cannot be seen anymore as the producers neither the city or its narrative. There is no need for producing new material, but unveiling the best material that is being done every day. **Crowdsourcing** (Ridge, 2014) is the main concept and main methodology to understand the new possibilities open by the participation of the public (citizens) as suppliers/producers of culture and heritage.

The stories of the city deserve to be heard. They should be unveiled. If the city of the future wants to base its development on a sustainable and democratic position, institutions need to take into account and foster all the different perspectives and singularities. Participation is the clue for developing a strong community and identity, respecting the differences. Engaging the population is the best way of making it part of the foreseen city. Storytelling is a perfect tool for tackling these issues. And the most important condition to encourage participation in culture is direct and regular communication between citizens and institutions. In the end, this process should contribute to democratisation and decentralisation of knowledge.

The future of the city should be discussed and negotiated with its inhabitants. That's why the collaboration and co-creation of the narratives of the city should be done through a crowdsourcing perspective. This is the way of promoting the participation and active involvement of all types of population.

These work might be done following four steps:

1. Discover
2. Gather
3. Re-create / Re-shape
4. Share

However, how to manage and preserve the narratives that are being done it's a difficult challenge. In the internet era, huge amounts of texts and pictures are done every minute. Identifying and gathering this useful information and material is a tricky task. These digital contents have a tendency of being immaterial, very quickly out-of-date and weak within the flows of information. Some platforms and repositories need to be implemented in order to collect stories, as some museums or archives have tried to develop in the last years. At this respect, social networks create new ways of

engagement, in a very user-friendly manner. But anyway, it is necessary to have a previous methodology and a group of trained professionals able to do this task.

Some tools like *Storify* (recently closed) were able to search for, share and embed content directly coming from the social media. A similar web, *Wakalet*¹ or *Keeeb*² continue offering a similar proposal. The great advantage is to find and curate effectively previously done information, making very easy to collect and edit material by issue, even if they are not going to be published later. The may disadvantage is that these tools are there to be used in a planning phase almost exclusively. They might be useful in the first step of researching, but they are not adequate for sharing and publishing. However, with them storing and organising the information is much more efficient and intuitive. They might be seen as a kind of intranet for a working group. Nevertheless, it is important to highlight that legally, there is a still "grey area" when sharing social media stories without having the proper rights to do so.

1 <https://wakalet.com/>

2 <https://www.keeeb.com/collections>



In any case, the great variety of stories of the city allow us to know specific cases: social and cultural particularities that finally, altogether, shape the real problems and wishes of the population. They are fragments of a whole puzzle. The interaction with the place and the contrast with the official picture is crucial in order to understand completely the reality of the urban cultural life. **Obviously, official (top-down) and individual (bottom-up) perspectives might be confronted. Those likely tensions need to be taken into account in order to know profoundly all the angles in the visions and narrations of the city.** Anyway, the current disposition of the institutions is to aligned as much as possible the big picture with these inner stories, indeed feeding one with the help of those.

There are different roles that citizens can adopt in the storytelling of the city, from the more passive to the more active. From being just an external audience to be an author of it. The active roles can be ordered in different levels: actors, agents and authors (McAdams, 2013). The first one results to be coming from the participation in those events and projects where the institutions required some involvement. As an agent this participation achieves a higher level, so the citizens are really collaborating in projects where they have a key role. At the highest point, citizens can be authors, co-creating projects from the first steps of them. In this case, involved in the process from the beginning, citizens can offer information about what is required and they can attend actively to the whole process of production and implementation of the projects.

Some institutions are already involved and have developed different models to reach citizens and visitors and collect actively experiences and stories with the help of new media. *This is my Athens*¹, in the Greek capital, works as a smart, easy and user-friendly way of doing it. A simple and direct form of creating content and share it. Gathering pictures and texts. But not only that, because it acts as a way of not just offering virtual-digital information, but physical. There are not only tips to find interesting places or venues, but you can directly contact some local volunteers that, as ambassadors of the city, offer you the possibility of

“explore the city through the eyes of a local”

Another straight way of gathering information could be using social media. Eindhoven, for instance, does it regularly publishing a monthly Instagram competition². A very cheap and effective tool to get people connected, offering amazing pictures of the city.

In the end, by using these new ways of communication. Institutions appear as more empathetic to the citizens' points of view, problems and aspirations. On the other hand, **citizens, by being active participants in the narrative of the city, become owners of it. They make crucial decisions about how to look at heritage and what kind of city they want to be developed.** And that is really a strong connection to their past and future. And a strong way to reinforce democracy through communication.

The experience of the city will never be passive again. The citizens are not going to be any more the “audience” of the spectacle, not even the “actors” but the “livers” of it, in Guy Debord words:

[...] It is easy to see the extent to which the very principle of the spectacle—nonintervention—is linked to the alienation of the old world. Conversely, the most pertinent revolutionary experiments in culture have sought to break the spectator's psychological identification with the hero so as to draw him into activity. . . . The situation is thus made to be lived by its constructors. The role played by a passive or merely bit-part playing 'public' must constantly diminish, while that played by those who cannot be called actors, but rather, in a new sense of the term, 'livers,' must constantly increase.

(Debord, 1957)

The narrative of the city never again will be the same. We need to assume that one-way traffic of urban information, coming from the top, it is nowadays an outdated type of purpose. Cities don't need anymore a monologue, but a dialogical mood of raising their relationship with their citizens and visitors.

1 <http://myathens.thisisathens.org/>

2 <https://www.instagram.com/eindhovenicity/>

3.3. CONNECTION BETWEEN THE BIG NARRATIVE AND THE STORIES

The big narrative, the whole landscape of the city, is the background that every good story needs to be perfectly located and correctly identified. The stories inside one city should have a connection among them (even if they are coming from different areas or fields, types of heritage or institutions...). That connection is the city itself and the recognisable atmosphere (light, colour, mood...) inside it.

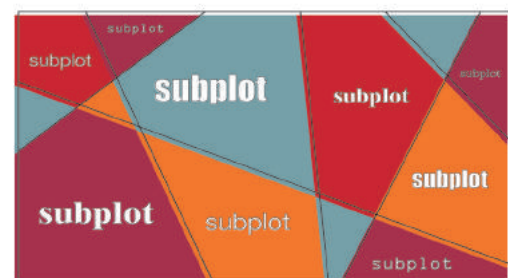
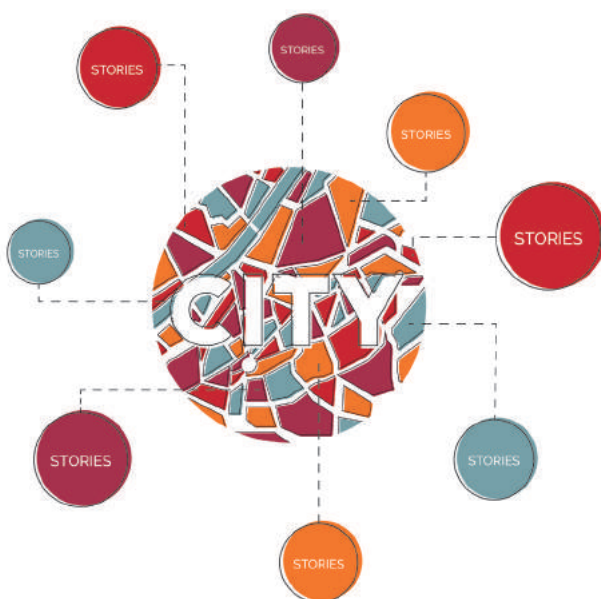
The city's image is the main element that can be taken into account. **Cities are mainly understood and remembered by images. These images are related to personal experiences. They**

are mental maps based on emotional attachment and memories. But, at the same time, they are perfectly linked to the physical elements that factually shape the urban design: paths, edges, districts, nodes, landmarks... as Lynch noted as relevant references (Lynch, 1960).

The city is more than a sum of parts. The city is mainly felt as a whole. It is experienced individually, through specific actions, events, moments. But, even though, it is able of transmitting a unified identity that is irreplaceable, a certain style and latent significance that inspire the sensation of the uniqueness of a city.

The city might be used as the core of the stories: the starting point where they begin or the endpoint where they finalise; or as the nest / umbrella / container of all then, the whole landscape / atmosphere where they occur.

The small stories, even as alternative visions sometimes in clear conflict with the official urban narrative, are hosted in the city, so they need to take its reference to follow it or face it. **The city, understood as a brand, can carry and offer cohesion to the rest of the narrations through a certain visual style, characters, colours, topics... It should be the main plot covering and making meaningful all the subplots in the city.**



At the present time, big data, infographics, media information and design can lead us to a general analysis. After all, new digital media is providing us with the way of understanding not only the big narrative but offering information on what is going on behind the surface. Stories are necessary and are perceived beyond the percentages and data.

Cartography and Big data could be a good starting point to find stories behind the big narrative. Analysing those big amounts of information it might be possible to understand new social, economic or cultural trends inside the city: mobility, transports, types of population, leisure activities, areas with a concentration of museums, art galleries, theatres... Like that it might be possible to not only analyse what happened or what is happening but even predict some movements that could occur in the future: gentrification, pressure from the real state sector, depopulation, emigration, ageing populations...

Moreover, the technical information provided by these resources is being offered to the citizens as free material. Like this, urban data and knowledge is finally open and accesible to everyone. Such democratic effort is being done in a wide range of cities around the world, using different methods, from Torino (*Torino Atlas*¹), to Copenhagen or New York City.

Knowing all that we can connect CH to more open contexts, and we can connect how the impact of CH is enhancing the quality of life, solving social problems, affecting to the whole employment rates or changing the habits of the people in the city. Taking into account the knowledge of what was (well) done in the past, a better urbanism should be, hopefully, effortless:

1 <http://www.urbancenter.to.it/torino-atlas-map-pe-del-territorio-metropolitano-3/>

There should be no surprise in this reemergence of familiar elements from historic urban places, nor is it out of style to take notice. Successful community is among the first principles of the human condition, and, at core, city dwellers invariably celebrate environments where they can coexist safely, affordably, and in a mutually supportive way.

I believe such celebration is most notable when it occurs spontaneously -seemingly without effort

(Wolfe, 2019: 6)

Institutions need to be sensitive to the natural-organic flows of the city's residents. They should be responsive to their small narratives, close to what is going on in the daily urban routine. Institutions are crucial elements: used as meeting points, spaces for dialogue where the big narrative and the stories can be discussed and, somehow, synchronized.

Following Simon Sinek "Golden circle" as a reference (Sinek, 2009), it is important to place clearly the questions: "Why?" is the main element, before the "What?" or "How?". This scheme can be very useful to create an efficient work method on urban development and its narrative. The stories are mainly providing "whats", "hows" and "whos", but, even though, the main element in the direction taken by the urban development should be the "why": the need of having a better city, an improved environment to live. That is the objective of the communication of the city, after all, that is the aim of the stories that should be presented. **It is the belief of building a better city the collective project that really connects all the narrations and engages the population in such an aim that cannot be refused.**

Summing-up, the big narrative can lead us to small stories happening; and small stories can offer information that can be added to the whole narration of the city, reinforcing it with specific experiences connected to the regular population.



Via Zamboni, Bologna - cc Giovanni Racca

3.4. ACCESS, COHESION, INCLUSION. A DIVERSE AND COMMON NARRATIVE

Storytelling the city is a way of creating content, filling a city with valuable material that helps to avoid the superficial perspective of most of the communication campaigns traditionally led by local, regional or national governments. The more diverse the stories related to a city are, the more inclusive and cohesive is the process.

Storytelling has a strong potential acting as an empowering tool for communities at the cultural margins. It is a useful method for strengthening relationships in fragmented communities, connecting people and building trust. Through telling their own stories, people may discover new self-perceptions and understand better its posi-

tion in a bigger context. Storytelling allows people to reveal and reinforce alternative perspectives that challenge dominant narratives. It is as well a way of building stronger collectives, and even of (re)constructing communities in dire straits.

However, traditional narratives have, somehow, hidden the conflicts, showing most of the times a picturesque image: a conservative one that has helped to keep the status quo. Popular narratives included in mass media has mostly the same characteristics, not including the diversity of the urban life: *“The inability to work with difference is also part of the ways in which popular narratives from TV, tabloids, novels and songs actually domesticate the city, taking out the risqué element and making it safe—for some”* (Westwood & Williams, 2018: 10). Despite this, **in the last years, new narratives are being revealed, challenging this traditional view and including the new urban tribes and ethnics groups that have been incorporated to the everyday pulse of the global cities.**

A city or a region can be developed, shaped and transformed with the help of collective narratives. Narratives can be “transformational” (Espiau, 2017). Like that, stories are not there only to express local values, attitudes and behaviours already set. **Narration is a way of self-definition, but, moreover is a way of establishing future perspectives that support long-term strategies that can transform a society.** Following Gorka Espiau ideas, values and beliefs are the main propellers of the collective narratives. The whole process began by the stories ends with real actions and social, political, economic and cultural transformation. This bottom-up perspective is necessarily supported by a strong democratic performance, self-government and a high degree of autonomy of the local communities, able to develop by themselves this kind of currents of change:

These new transformational movements can only be co-created by generating a new narrative of transformation capable of connecting the identity of the territory with a “collective decision” to build a socially sustainable city that its residents are proud to be associated with, and proud to be living in
(Espiau, 2017)

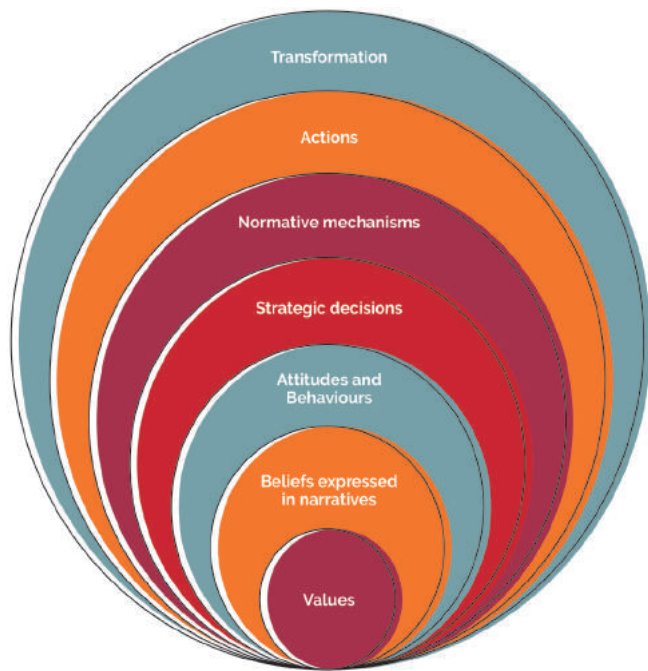
The process of storytelling incorporates elements of both personal and group empowerment. At a structural level of change, storytelling has the potential to uncover knowledge that has been subjugated to dominant ideas, particularly when groups at the economic or cultural margins engage in a shared process of storytelling.

Storytelling helps to create a more cohesive community through different assets:

- Strengthen the connection to common identities, cultures and values;
- Build common narratives from experiences;
- Build a sense of group and belonging;
- Increasing awareness of different cultures and world views;

Therefore storytelling work helps to engage citizens, reconnecting the population with identities





and retrieving a sense of wholeness. Like that, **storytelling itself acts as a powerful tool for enhancing the democratic life of the city and engaging citizens through participation, collaboration and co-creation.** In the end, all this will provoke (highly likely) cultural, social, political and economic changes, and, obviously, some behavioural, normative, legal and governance changes.

Cities are the engines of the world's economy, but only when they are socially robust and culturally resilient, economically viable and ecologically sustainable, safe and open, can they be places where more and more of us can focus on the serious business of making a better life for ourselves as well as for others

(Rieniets, Sigler & Christiaanse, 2009: 11)

Through the use of digital media, storytelling becomes an open communication process easier to achieve. **Citizens should be pro-active, finally producers of content, and not only the audience of messages. Digital storytelling should be, after all, a collective creation made by the sum of a high number of contributions.** It moved away from the idea that stories were made by individuals to place a greater emphasis on how groups make stories. Finally, institutions and

stakeholders can understand better the problems and desires of the people, because they are being heard:

Digital storytelling, when appropriately adapted, is a mechanism that can compel stakeholders to listen to concerns expressed by marginal groups and to act on the matters they identify. This is the empowering dimension of operating in the public sphere that participatory content creation opens up. In this respect digital storytelling helps to address one of the key limits of many top-down ICT for development initiatives, and which many agencies are looking to remedy. In seeking to ascertain whether communication media can be used by economically and socially marginalized groups to exercise influence over decisions that impact upon their lives the project developed a toolbox of methods for assessing the impact of communication for social change

(Spurgeon et al., 2009)

Stories are always shared, exposed to the community, and can be refuted or rebuilt. Stories must be re-used, made personal. For that, the digital tools offer new techniques to re-act and re-appropriate the stories. Stories might be a platform for new stories. Open source – open knowledge culture must help to open the information to all the people, not only for being accessed as a user-reader but for being a user-producer.

Inhabitants of the city must be producers of culture, they must make the stories “their stories”, metaphorically and practically. They are a way of expression and understanding what's going on in their community, in their city. The access to the process of storytelling the city gives to the population the possibility to contribute to the planning of a more cohesive and inclusive urban future.

History will be finally a “public history” (Hayden, 1997) with the help of collective storytelling.

3.5. REACTIVATING SOCIAL MEMORY AND CULTURAL SPACES

Art is a way of telling stories. Though its purpose may change from culture to culture, a story is a way of conveying a personal truth or perspective. A storyteller uses a story to take the listener to a different place and time, and goes beyond mere entertainment. Stories have within them the ability to relay morality, judgment, history, life lessons, or cultural memories. Like art, stories can create a place where we can begin to understand or make sense of our world. They circulate beliefs, desires, hopes and dreams and are used to explain ourselves to others and in turn help us understand one another. Stories carry with them the capacity to convey emotions and build community

(Peralta, 2010)

Storytelling is, like art, a way of communication. **For creating the narratives everything can be used and re-appropriated: folk and popular imagery, high and low culture, community fears and hopes... Every story inspires a new story. It is a neverending process.**

Social and cultural aspects of memory have been deeply discussed in the last decades. It seems to be a general panic to the virtuality and speed of the contemporary world. Maybe we live in the age of amnesia (Huyssen, 2003 and 2012). There is almost an emergency to be attached to some kind of historical roots. Everything is being musealized. Everything is recorded and tagged. There is a fear of forgetting that might be solved by proper use and re-use of heritage and storytelling. We don't need more (old fashioned) physical monuments. Cultural transmission is the clue for remembering. We need a holistic and integrative approach to time and culture:

[...] We need both the past and future to articulate our political, social, and cultural dissatisfactions with the present state of the world. And while the hypertrophy of memory can lead to self-indulgence, melancholy fixations, and a problematic privileging of the traumatic dimension of life with no exit in sight, memory discourses are absolutely essential to imagine the future and to regain a strong temporal and spatial grounding of life and the imagination in a media and consumer society that increasingly voids temporality and collapses space

(Huyssen, 2003: 6).

As a blank page for being written (or an open space for being built), cities act like palimpsests (Huyssen, 2003:7). No matter how you try to write (or build) something new over the past, the traces are always visible. The remains are an active part on the (present) form of the (urban) narrative.

Storytelling conveys messages and images that preserve memory. But it is not about looking exclusively at the past, is a way of creating and transporting a heritage for the future. Heritage is not any more a question of antiquities (Eriksen, 2014). It's not just about preserving or protecting, it's mainly about being creative.

Storytelling ensures the understanding and valorisation of what was done, what is being done and what will be done. And that is not just a metaphor. **From the immaterial, it is possible to reactivate the physical. Stories seek for a reaction, for active participation.** So, in the end, they are a practical way of preserving the documents, arts, crafts and practices that were used and that are valorised as an asset for the forthcoming.

If the narration is the result of experiences, there is a clear connection between stories and actions. Like that we can affirm that the narratives are themselves a way of preserving and re-using heritage: material and immaterial; tangible and intangible. They are a call for action. They are the beginning of a process of reactivating the personal and community value of heritage. They



Cuore di Napoli, Porta Capuana, Naples - cc Rob lae

are a way of making public use of the city, using it as a common resource that is a propeller for the production of projects, events, concerts...

The physical experience of the city, previewed through the immersion into the narratives of the stories, face the simulation of the spectacular image that converts the city in just a façade, a picture without content behind it.

But heritage is not only the reactivation of the time axis through the memories of the past and their extension to the future. It is about the reactivation of the spaces. While time and space are always bound up, CH must be understood as a way of recovering also space for public use. Even if originally it was thought as a private space (a castle, palace or industry). The re-use of CH in the city can be only understood as an act of unleashing a common good for the benefit of the entire community. **Urban landscapes are especially powerful as a common resource (Hayden, 1997), physically and emotionally. The city spaces shape the way of living of the people that inhabit them; at the same time, they are shaped by the citizens. A complex two-way relationship.**

The impact of digital media on cultural heritage and city life need to be redirected to a new sense of place (Malpas, 2008). The virtuality

and placelessness sensation of digital interactions must be confronted. Digital tools should be a form of enhancing placemaking after all.

Citizens and visitors have an emotional bond with places. It is proven that place attachment increases the odds of history awareness of a place (Lewicka, 2008: 209-231), and vice-versa, knowing the history of a place enhance the odds of feeling attached to it. Through an efficient communication process, it is possible to arouse curiosity and to increase motivation to discover the place's forgotten past. In the end, the emotional connection of the citizens with the city will be higher. With this bond to the city built up, it will be much easier to foster identification, engagement and participation of these citizens in the development of present and future urban life. That's how the citizens' knowledge of the past is finally related to an active role in urban planning and development (Lewicka, 2005).

Historical centres of European cities are at risk of being dropped out. The impact of the massive tourism and the pressure of the real estate sector leads these extraordinary places to gentrification. Citizens are leaving the city centre because of the high rental price and the appearing of new kind of tourist-oriented businesses that make life in the city centre more uncomforta-

ble and difficult for the regular population. Services and markets are moving to the suburbs. In addition, ageing of the population is reducing the cultural life and uses of public spaces, just reserved as scenery for visitors consumerism.

That's why one of the main efforts in the preservation of heritage is about recovering and using the space, giving more room for social and cultural activities: knowledge, education, leisure, etc; CH needs to be used for being properly preserved. If the use is well connected to the kind of space it offers, conservation will be easier. And the quality of life in the city centre can be implemented with the support of heritage preservation.

But even more important than the space per se is to find a good function to it. Something that matches with the structure of the original without losing its integrity. CH appears mainly as a social connector, as a site of collective use, dia-

logue and exchange. For that CH shows its resiliency, being able to adapt for new applications, some of them open to new technology and the integration of new elements (materials or meanings). New emerging sectors, start-ups and the creative industries must lead this process. Life in the city centre needs to be boosted. Only with the support of regular citizens, it will be possible to achieve a real, authentic and healthy urban pulse. A city is nothing without its inhabitants. The city of the future is impossible to be understood without libraries, schools, theatres, squares, markets, museums, galleries... sites where the physical spaces of architecture and urbanism are oriented to foster necessary civic uses.

Heritage is, after all, a common good, a collective legacy, a mechanism for empowering and boosting public spaces. **Smart use of heritage can invigorate urban life, socially, economically and, of course, culturally.**



4.
UNDERSTAND-
ING
THE
MEDIA:
STORYTELLING
IN THE
DIGITAL
MEDIA

4. UNDERSTANDING THE MEDIA: STORYTELLING IN THE DIGITAL MEDIA

Digital is not the difficult part in digital storytelling. Storytelling is
(Visser, 2012)

In all this process it is crucial to focus on the media that is used for storytelling in the contemporary world: the digital media. That is **the main change between traditional storytelling and the new one: the devices for writing, documenting and distributing the stories.**

However we should be very cautious in the use of the term “digital storytelling”, a term that has been used in the last years mainly as a learning technique based on the construction of small and personal stories by the users of the new media (most of them referring to the production of digital videos, but also blogs, websites or even computer games).

Other authors use different concepts and terms. An interesting one would be “transmedia storytelling” (Scolari, 2009). Beyond the concept itself, the important thing is the analysis of complex and interactive use of languages that exceed the traditional forms of communication, challenging the perspectives of semiotics and narrative studies. The written text is no longer the only layer to be taken into account. Instead of that, **non-verbal structures (visuals, layout...) have an increasingly important role, improving the range of options in the combination of texts and images.**

Digital media is everywhere and it has taken the analogic devices almost to disappearance. New

technologies are used for a large percentage of the population, bringing with it many practical advantages in its use. Digital media make easier the creation, distribution and spreading of the information. It changes completely the relationship between the citizens and heritage. New media appears as a method for preserving the old (analogic) heritage and creating new (digital) one at the same time (Kalay, Kvan & Affleck, 2007).

The use of digital tools for storytelling the city have all the pros of the new media: it is much cheaper and user-friendly; it is interactive, fast and very efficient. It can be affirmed then that **storytelling in the digital age is an affordable tool for promoting the city and engaging citizens, visitors, experts, investors...**

The facility in the transmission of the information and messages is the main advantage at this point. Of course at a global, an international level. We have passed from the age of the possession, collection and display of images to the age of the transmission of stories (texts and visuals). The main challenge is not just producing good material in the form of narratives, but how to spread it, how to make it accessible.



Consequently, the question is how many information can be spread through the internet and how much can the audience retain among the huge amount of information flowing globally. **It's important not just creating and sharing material, but updating it and make it valid and distinguishable in order to prevent its rapid obsolescence and anachronism.**

The content can be produced by the audience, now the users. The main challenge is not about consuming heritage or stories, but producing them. So storytelling necessarily lead to a new step: storydoing. We live in the “user-generated content” era. Social networks can be seen as platforms where everyone can upload material, creating a whole “digital wunderkammer” (Terras, 2011). Crowdsourcing in the cultural and heritage fields is full of opportunities and challenges (Oomen & Aroyo, 2011).

But, even beyond that, the biggest advantage in the use of digital media for sharing stories is the possibility of the re-use of the material by the users, opening a process where the stories can be re-write, re-share and re-visited in different forms and media. This reaction makes the messages more honest and transparent, open to the feedback of the audience. That works enhancing the trustworthiness of the information and avoiding the propaganda style of a top-down perspective. New media boost the bottom-down perspective, or at least balance both.

Anyway, it is crucial to note that the most important thing is the content, the information offered to the world. That in order not to fall into the fascination of technology in a superficial way.

The media is not the message, it's just the way of transporting messages.



4.1. VISIBILITY OF THE STORIES

[Cities] are nodal points, where many diverse streams of people, commodities, ideas, images, information, and cultures overlap and intersect, producing in close proximity a multitude of often conflicting images of urban reality and real city lives

(Rieniets, Sigler, & Christiaanse, 2009)

The stories are out there. The main problem is how to make them visible. How to communicate them to the general public, inside and outside every city. **The people of the city is in motion. But maybe most of them don't have the time for writing stories.** That is why is very important to identify practices in progress in the city, even more if they are suffering a lack of visibility. The examples of what is being made are crucial for understanding what can be made in the future.

There is no need of creating new stories, we need to collect them and share them in an efficient way. They need to be told, they need to be seen, they need to be read. To do so we can use databases, repositories, websites, blogs, apps... But, in all different devices, they should be an easily accessible material. Quantity is not the issue if we cannot first offer a practical way of accessing the information, making it really valuable.

On this respect, the concept of "Public History" has been growing in the last years, especially in the USA, where it is a very important discipline. The responsibility and authority of this "inner" history must be shared by institutions and citizens (Frisch, 1990). Cultural and social memories are scattered (Glassberg, 1996). Even the big events have an underground material that needs to be dug and dived into, and that can be crucial for a better understanding of what happened in the past. History needs to include stories. Tho-

se ones that happened to regular and ordinary citizens. They should be taken into account as active agents in History as well. Deepening and empowering the public connection with the past.

Europeana, the huge EU project committed to developing a unified European digital platform for CH, it is one of those institutions that have taken seriously the task of opening CH to the citizens at all levels. That includes the contribution of the users to enhance their repositories. *Europeana 1914-1918* project started in 2011 by Oxford University, invites people to share their personal family (hi) stories about the First World War and to have their memorabilia (often diaries, letters, notebooks) digitised. For over the course of 5 years over 7.000 people in 24 European countries contributed their stories and in total close to 200.000 items were scanned, catalogued and stored along this period.

Projects like this open the institutions, museum and archives to include not only great works of art and official documents but the personal memories of the first-hand witnesses. Sometimes gripping and emotional stories about suffering, longing for loved ones, the occasional happy moments, which have been part of people's family (hi)stories for decades.

The impact of this kind of material on the audience is high. Making history something closer to the population, related to small events and developing a feeling of empathy among the audience. The identification of the events of History is much easier like this. The language of emotions and memories create more easily a bond.

Other institutions are open little by little to this kind of inclusion of personal experiences. Manchester Museum developed the project *Collective conversations*, offering the museum space and collection as a contact zone for communication. *Reaction Roma*¹ is another project aimed at citizens' participation. Within it, they can add their daily images of the city's life, out

1 <https://www.reactionroma.it>



of the spectacularization of the media. Understood as a receptacle for images that are used as a whole collective work of art in progress.

Digital tools are the key element to explore this new capacity of citizens to take the initiative and produce by themselves these, potentially, historical documents. However, the main challenge is not to create but to preserve and make comprehensible the huge amount of information produced day by day. Who is going to take responsibility for this second step? Who is going to be devoted to preserving memory? To make those materials really heritage?

In the internet era, there is a huge amount of information being created and shared every second, every minute. The main challenge is to make it visible among the ocean of the web. That is the reason for creating an efficient way of collecting and sharing stories. **Institutions, associations and stakeholders in every neighborhood should be there to help to enhance the visibility of those small stories:** there are a lot of people that in their everyday lives are protectors and creators of

culture and heritage in form of arts, crafts, food, traditions, music... Those stories can be used for creating a more cohesive social community.

Mobile devices and social networks make pretty easy and affordable collecting the information on projects and events in a very quick an efficient manner. As well to publish them in the everyday routine of new media. But how to reach the audience? Making the stories as surprising as common; as compelling as close to the public. Not just a message delivered but an invitation to participate. Nurturing the civic duty of expressing opinions.

Stories are important as a way of re-writing history from grassroots. Filling the voids of the internal facts happening in every neighbourhood. A form of making the invisible visible.

We need to see better the city; we need to see the “better city” (Wolfe, 2017).

4.2. ENGAGING THE AUDIENCE

The aim of this toolkit is to face the storytelling process as a completely open one, firstly through the crowdsourcing perspective that was mentioned above. Secondly through the achievement of an engaged audience. For doing that, **stories should be persuasive, inclusive, and shines light into the future.** Crowdsourcing and engagement appear as logical steps in the process: one requires the other.

First of all, it is crucial to stand out and catch the attention of the reader. In the fast-paced world of the internet, it is well-known that the users of the information read faster than ever, surfing the internet quickly while passing through a lot of information at the same time. Most of them will be skipped, especially if it is not visually astonishing.

So, a good design with a powerful and striking image is the first tool to highlight the story.

After that first visual impression, the text is the key to keep the attention on the story and enhance the possibilities of being read until the end. **The title, subtitle and the first sentences are extremely important. They should make an impact, causing curiosity, interest or, at least, confusion or concern.** A lot of creative effort need to be made at this point. The beginning of the story doesn't have to provide much information, even more, quite the opposite. The start should work as a teaser, leaving some questions unanswered. Answers will be revealed as the story progresses.

There is still a possibility of adding "something else", in the words of Lois Geller (2013). This unknown and subtle resource is a kind of immaterial touch able to inspire a new layer of curiosity. It is more about what is not revealed, or how the images and words contrast primarily in





Vilnius © Go Vilnius

a special way, or about the intriguing form the issue is treated. **The idea is building some expectation in the viewer/reader/listener. Some uniqueness able of creating a “What’s going on here? This looks interesting” atmosphere.**

Like that it will be easier to have a reader willing to read the rest of the story to find what is finally happening. Keeping them in suspense until the end will be the next task. This should pique the reader’s / viewer’s interest. Anyway, the text should be short, clear and precise, able to deliver sometimes complex messages in the easier to understand way.

Secondly, it is a very important issue to obtain feedback from the audience. The role of the reader as an active agent in an “open work” has been deeply researched from a semiotics perspective (Eco, 1979). Communication process has no sense without reaching the last element on it, the one catching the message and making sense of it: the reader. Storytelling, obviously, cannot avoid this decisive point of view.

Like that narratives might be assessed and developed according to what is working better or worse on the audience. The reaction is crucial. At the

end of the process, **the comments and response of the reader of the stories might work as a natural method for correcting mistakes, boosting the quality and assessing properly their communicative efficiency.** The communication cycle of storytelling is like that never-ending.

Solution journalism current appears as a very interesting reference at this point. The power of solution journalism (Curry & Hammonds, 2014) rests in its capacity of heightening the efficiency of the messages, conveying knowledge; strengthening the connection between readers and institutions (storytellers) and getting the people involved in the treated subject. Solution journalism is dedicated to offering solutions to problems that are identified and made visible. The main aim is avoiding problem-focused reporting, an approach that usually just deepen into concerns, offering a negative outlook.

The perspective is then optimistic, not just analysing a given fact, but trying to provoke engagement and a reaction for the near future. That is done by calling upon the personal responsibility of the audience, and through the open possibility of making things better. The involvement in a collective objective and the empowerment to act is

then crucial in the way the stories are conveyed, not just as information to be rationally known, but as a narrative to be felt personally. **The clue is then inspiring, creating a positive mood that makes the audience become an active agent for contributing to the resolution of a social or cultural challenge.**

Consequently, **it is necessary to know very well the public and its reaction to the messages in order to enhance the communication flow. It is much better to increase the interest in a topic through straight messages than to overburden the audience with too much information.** We don't need traditional articles but stories. Scientifically, it is well known that when the audience hears a story, several things happen at a brain level: several chemicals are released. This process takes place in the limbic brain, the area related to the control of emotion and memory functions.

There are four chemicals that monitor this proceeding:

1. Dopamine. All storytelling is dopamine-creating. This chemical encourages focus, motivation and memory. Not revealing the ending of the story, stressing the suspense atmosphere, it is a potent mechanism to reinforce this state.

2. Cortisol. Cortisol increases attention. It is a chemical produced in moments of distress, such as something that endangers the hero/heroine of the story; or the high risk of disappearing of a beloved piece of heritage or tradition, in our specific case.

3. Oxytocin. It is a chemical that expands feelings of generosity, trust and bonding. Oxytocin is a key ingredient in the process of empathy, creating the feeling of being human.

4. Endorphins. Known as the “feel-good chemical”. It provokes laughter.

When these chemicals are released. The reader/listener is more focused, relaxed and creative. In

the end, it is possible to affirm, with scientific evidence, that creating a strong narrative provoke emotional reactions in the audience that in the mid- or long-term could affect to its behaviour, even provoking a later real and physical reaction, bringing support to our objectives. Stories make us react (Zak, 2015).

Paul Zak studies defend this stream of chemicals in the whole process: from the production of cortisol during the tense moments to the final resolution of that tension, when oxytocin and endorphins are released, promoting connection and empathy. These steps neurologically conduct to the creation of a captivating story.

Therefore, the stories should create an anticipation feeling, immersion and, in the end, reaction. After all, the stories are the result of experiences and they are, themselves, a call into action. They are not thought only to be read, but to provoke a physical reaction in the audience, in the form of attending to new events or participating in forthcoming projects, and finally, experiencing and writing new stories. Coming from the virtual environment of the digital, they should become physical, a method for changing not only the narratives of the texts and pictures but the urban design and activity.

The possibilities of engaging the audience and provoking a social change through the use of social media have been studied in the last years. Aaker and Smith have developed what they call the “dragonfly effect” (Aaker & Smith, 2010) on this respect. Based on the chances of making the audience of the stories react after grabbing its attention focusing on personal, apparently small and achievable goals that, in the end, reflect on global issues.

A success story builds connections and it builds trust. The extraordinary moment when simultaneous brain activity happens in two people, the narrator and the listener, is called synchronising or neural coupling by the scientists (Stephens, Silbert, & Hasson, 2010). This mirroring effect leads to enhanced comprehension and understanding.

The stories should have a personal point of view in order to ease the feeling of empathy by the reader. Familiarity is one of the keys for creating trustworthiness and, finally, a successful exchange of information. **It's crucial to keep a real touch, a real perspective, even a physical approach to the city: the landscape, the building, the sensations, feelings, colours, light, sounds, noises... the real experience of a city that is lived and that creates personal perceptions.** Urban life is there to be lived, not studied, as the situationist current defends since the mid-XXth century (Albright, 2003: 89).

In the end, the accumulation of stories is an open window for creating an alternative (hi)story. **The whole body of stories works as a puzzle, as a collage that invites the audience to recognize common patterns and construct their own way of looking and setting the pieces of what is happening out there by themselves.** That recognition and active role of the citizens transform history into an alternative story.

The audience of the stories uses them as a mirror machine. Each reading (or viewing) provokes a dialogue of comparison and recognition, a process of memory and articulation that makes one's own experience available as a lens of empathy.

Like that, every portrait is a self-portrait, every story an autobiography.



4.3. AMATEUR / PROFESSIONAL BALANCE

[...] Exploration, observation, and experience of place played a critical role for both storytellers and listeners. While modes of communication may have changed, our capacity to explore, observe, and improve the immediate world around us remains with us today
(Wolfe, 2017:4-5)

An important question related to how to tell stories about the city through CH is: “Do we really need experts?”. And, secondly, experts on what? **If we are trying to avoid a technical and cold perspective on the city and its heritage, then we should avoid a simple CH, urbanism or urban development expert point of view in the production of the stories.**

One thing is for sure, ... every word uttered by every single academic expert on any subject whatever during the present age is nothing more than a lie paid by a publisher, policed by professors, and fortunately not even read by anybody with any other expectation.
(Peters, 1996)

The crowdsourcing perspective takes us to the position of collecting the material coming from the citizens and different groups, stakeholders, institutions... involved in the issue. Since then, the main providers of huge amounts of fresh information. However, these might provoke a very chaotic set of stories, not well balanced among different levels of quality, length, etc.

It's necessary to find a middle ground between the amateur and professional sides if we really want to enhance the narratives and find cohesion in the quality and perspectives on the stories. The

opinion of the experts is as necessary as the participation of the citizens. Maybe **what we need is to work professionally identifying, filtering and curating stories, and finally offering a good platform for being shared by the public.**

However, the collaboration and co-creation of stories are not made by magic. It requires a detailed work programme and commitment by diverse partners coming from different fields. As well an efficient use of technology:

Co-creative media complicates the idea that participatory culture is the product of an autonomous relationship between the individual creator and the magic of technology. It allows us to get under the hood of participatory culture as a facilitated social process which involves the articulation of expertise and enthusiasm. It provides a tool for considering the agency of experts, organizations and technology
(Spurgeon et al, 2009)

The professionals working on art institutions and heritage are used to work with technical reports or academic papers, very far from being compelling texts for a wide audience. They use an impersonal point of view in order to be objective and scientific. In addition, most of them don't have the time for working exclusively in such a tricky task of writing stories.

Writers and journalists know how to create engaging narratives but they are out of the field of knowledge of heritage or urban development.

There are two critical challenges in the open participation of users as providers of content. The first one is the need of finding knowledgeable and loyal users; the second one is maintaining a reasonable level of quality (Oomen & Aroyo, 2011: 138). If we want to face these difficulties and pursue a sustained effort in communication through storytelling, some actions should be taken in a long-term:

1. Training some amateur storytellers on how to do it.

2. Hiring some professionals on different disciplines (heritage, art...) to gather and filter the stories and enhance the narratives. Some marketing content skills coming from the city branding units might be required.

New media culture (Marshall, 2004) must lead to a new kind of literacy (Kress, 2003). After all, the best solution is promoting and reinforcing the culture of storytelling as a very important communication asset for the population and for the professionals, institutions and stakeholders working in the field of Cultural Heritage, branding, marketing and urban development. Like that, the level of literacy of the professionals and the rest of the citizens in the use of the narrative and the combination of text and images might be increased.

As a result, balancing the amateur / professional perspectives we can:

- maintain a fresh way of storytelling, not cold or academic, nor sensationalist, not poor in literary terms.

- promote real stories, told in real ways: clear, clean and passionate.

- introduce some (not much) facts and quotes when necessary.

- keep a personal and independent perspective on the city: proud of it; and critical with those aspects that can be done in a better way.

- reinforce a positive but not propagandistic approach.

New platforms like *Atavist*¹ or *Shorthand*², or software like *Adobe Sparks* appear as facilitators in this difficult task, offering design models where the content editors (journalists, experts, citizens, whoever) can just think about filling the entries with good stories and not worrying about software issues. By doing so, some key elements for delivering good material (textually and visually) are solved since the beginning. And a whole team or collective can work easily in a very cohesive and efficient way.

In the end, the main aim is to move the urban development discussion and debate to the public domain. For doing so is critical to enhancing a widespread media (written and visual) literacy among citizens.

1 <https://atavist.com/>

2 <https://shorthand.com/>



4.4. TOP-DOWN / BOTTOM-UP BALANCE

Symbolic actions should emanate from as many different sectors as possible in order to build a rounded and believable image for the place

(Anholt, 2008)

Balancing the “top-down / bottom-up” perspective is another challenge in order to tell stories about the contemporary city successfully. It is a discussion very close to the last one on the professional or amateur point of view. At the present time, there is a clear orientation on facilitating the participation in order to enhance the connection between institutions and citizens, the political transparency and, all in all, the mechanisms of democracy.

As a consequence, in the last years, a very positive concept of the bottom-up perspective have arisen between researchers and some professionals. However, once again, **it's necessary to find a middle ground where the structures of the institutions and the open participation and engagement of the population can reinforce each other.**

It is a difficult challenge not to impose the hierarchical position of institutions in order to foster the free participation inside their structures. Institutions are trying to emphasize their new status, in this case maintaining an open position as a platform for being used by the population. Nevertheless, any single direction might be misleading:

[...] participatory culture can be driven from the top down, or centre out, and not just from the bottom up. Indeed, we suggest that participatory culture is almost impossible to achieve in the absence of pre-determined stakeholder agendas in developments and investments in it, even if these goals are rarely achieved in anticipated ways. By

taking a more systemic rather than individualistic look at participatory culture, we can also see a certain hierarchy of value associated with discourses of and about participatory media: that bottom-up is inherently better than top-down. One of the tensions to emerge from this insight concerns how the interests and expectations of all involved in co-creative media processes are balanced, and how co-creative media practices can simultaneously help to create spaces in which new knowledge and culture can emerge. Paramount here is the challenge of embedding participation in the design of the organization, since participation is far easier to achieve in less hierarchical structures

(Spurgeon et al., 2009)

Urbanism, Architecture, Art history and cultural institutions in general, traditionally have taken with them the authority of the only real and possible discourse to be heard: that of the power, of the facts, of the uncontested information... That's why, in the past, they avoided to foster other possible discourses: the experiences of the real people, of the minorities. The possibility of fostering alternative interpretations to the official one has been very difficult to find inside the institutions, until very recently.

However, nowadays, institutions are aware that a different approach is necessary in order to be more transparent and democratic, and, at the same time, more persuasive and seductive for the citizens. The new challenge for institutions is maintaining a position as an open platform, able of including different and diverse points of view inside of it. **Institutions and stakeholders should now recover and unveil the stories that were hidden by tradition and History, giving to them a new opportunity and a new life.**

The balance in the top-down / bottom-up perspective is then located in the “soft” authority of institutions. These would be there to filter and validate the information that they gather coming from the grass-roots. In the case of the stories, with the purpose of ensuring their quality, interest and truth. In the end, the authority should be shared, not imposed.



There are some good examples of institutions gathering stories coming from the population to fill their databases up. Like that, institutions can manage such a big amount of information, impossible to produce by a professional team from scratch. **The main task then is to create a system of gathering, filtering, ordering and sharing. The new challenge is to create that efficient methodology able to getting in touch with the users and gaining citizens' confidence.** Moreover, we are not talking about a specific big effort but a sustained effort that should be operating in a daily long-term.

*1001 stories of Denmark*¹, created by the Heritage Agency of Denmark, might be a good example of this kind of approach. Inviting the users to become members and to upload their experiences of different sites through videos, pictures or comments.

The neighborhoods, by the city of Detroit², it is another type of platform collecting information coming from the citizens. It can be used as a city guide, offering valuable information on every side

1 http://www.kulturarv.dk/1001fortaellinger/en_GB

2 <http://www.theneighborhoods.org/>

and corner. It is, then, a way of being open to hear, collect and share what is going on in the city (and all its neighbourhoods), demonstrating the new sensibility of institutions in order to get close to the citizens' desires and problems.

*Humans of New York*³, instead, began as a personal project by the photographer Brandon Stanton. He was engaged with photographing 10.000 New Yorkers, as a catalogue of inhabitants of the city. Interviewing them he realised that it was possible to unveil and share those amazing stories he was collecting. So he created a blog with a huge impact on social media and that has influenced very similar projects around the globe.

*Vilnius Photo map*⁴, a contest by Canon and Vilnius Tourism, offers the possibility to amateur and professional photographers, at the same level, to show their pictures of the city related to personal experiences and points of view. It appears as an interesting tool for looking at the city and learn how to take the best pictures of it. It is as well a fantastic way of creating a photo bank and making

3 <http://www.humansofnewyork.com/>

4 <http://www.vilnius-tourism.lt/en/what-to-see/routes/vilnius-photo-map/>

the most, visually, of the urban images shown on the internet. Finally, the city can offer an alternative map showing different possibilities and routes according to the perspectives of the photographs. They can be followed by citizens and visitors, as an out-of-the-beaten-track experience of urban and visual apprenticeship.

*Meet the Skopjans*¹, in Skopje, is another way of collecting stories and opinions of the city. In this case, using a social network like Instagram to have an immediate zoom to the faces and voices of the citizens of Skopje, their desires, expectations and concerns related to the life in the city.

1 <https://www.instagram.com/explore/tags/zapoznajis-kopjani/top/?hl=es>

New apps are being implemented in order to make the most of the possibilities of communication through technology at the city level. *Weglint*² is one of them, trying to connect citizens that might use the app to tell stories in all forms (from video to pictures or texts).

Once again, if stories are happening, it is just a problem of how to collect them.

2 <http://www.weglint.com/it/perche-weglint.html>



4.5. A GLOCAL PERSPECTIVE

Contemporary cities can be understood as nodes in a global-scale web. They are perfectly interconnected and they share problems and desires inside their urban narratives. However, once these narratives take the ground of a specific place, they are filling these common narratives with unique details and nuances coming from every community and particular circumstances. After all, these specific narratives shape the global one. And they are valuable and guided to a “glocal” audience: the closer people of their neighbourhood as much as other people interested all over the world.

Potentially this audience might be composed of professionals, cultural users and non-cultural users. People with a high level of knowledge on the issue, or none at all. Taking into account that the main communication method in the digital era is the internet, **it is crucial to understand that every story in every city it is going to be reached individually.** One user in front of a screen will read it (hopefully entirely) in a private and lonesome experience. In addition, the user will not focus only on the reading of the story, but at the same time could be paying attention to other websites, blogs, advertisements, music, etc.

The audience here is global wide. However, the experience of the reading and understanding of the stories is individual, personal. That's the reason why the stories, for being compelling and catching the attention of the public, should be oriented to the identification and immersion of every reader. The role of the reader is key in any narrative. The interpretation is open and must be created for being taken into different layers and levels. Consequently, a multilayer text is required. The challenge is creating an emotional link with the people one by one, even if they are pro-

professionals working on the cultural field or possible investors. **It is necessary to inform, persuade, entertain, motivate or inspire through the stories. Communication will be more effective and powerful if it taps into the emotions of the reader.**

Stories need to be powerful enough for: on the one hand, activating the memory of the audience. The readers should remember something about the story after reading it (an image, an idea...); and, secondly, and the most important, triggering a reaction that might be physical: going to the place, or at least, imagining in the most tangible way as possible how it would be to have the experience, to assist to that event, concert, project or exhibition... The immersion into the story, being projected on it as if it would have been a personal experience, is a key element of success. Like that the audience might be in the future not only the user but the producer of new narratives on how was the experience of assisting to some cultural event. It's necessary to relate the stories to real spaces, in this case, the physical space of the city:

Economic globalization, transnational migrations, and global environmental systems have radically transformed the context of local action. Local planning takes place in the context of a global-scale web of relationships. To be viable and legitimate in present circumstances, persuasive storytelling must take into account the diverse ways in which stories spatialize that web. We must spatialize the storytelling imagination
(Throgmorton,2003).

Achieving a global connection with the audience is not an easy task for a storyteller. We know well that people from different backgrounds and cultures will have different interests and levels of knowledge. However, **good stories along history have used universal human problems that can be easily recognized and which people can connect at all ages: fear, desire, hope... The clue is creating different layers of interpretation without losing the simplicity of the message.**



Lisbon windows

For that is important keeping gaps in the plot that foster an active reader. The use of ellipsis is crucial. The reader should be the one in the active position of filling those gaps.

On storytelling the city, a big plot can be constructed as the whole narrative for the city. Meanwhile, the specific stories might be used as snapshots of information that can be connected using different paths by every user. **The diversity of particular stories could improve the capacity of the big narrative to engage many different profiles of visitors.** Therefore different stories with different moods for different people might be a way of engaging a different kind of visitors or citizens.

A good story might work well for different audiences. Stories should be aimed at the local population as much as to a potentially global audience. This is a challenge. Because we know that there are different cultures of telling stories and very different ways of narration for a variety of audiences. **It is very important to point out local issues, the uniqueness of the place; but always in connection to global or universal topics: conservation of memory and heritage; welfare; sustainability; accessibility... the future challenges for the cities and its population are global.**

Global and local perspectives usually collide. In-

ner and outer points of view are often contradictory. Stories should concern to many different audiences (Glover, 2008). The domestic perspective is assuring the authenticity of the narrative. The locals would be mainly focusing on group cohesion and a collective identity to be part of. The second one, the one of the visitor, is searching for that real and enjoyable experience beyond the risks of the standardization of places induced by massive tourism. **Both, tourists and locals, need to share their visions and (hi)stories. Storytelling needs to be understood from both points of view. It cannot be exclusively a domestic issue. It cannot be exclusively an external issue oriented to the attraction of the visitor.**

Most of the CH institutions work at a local level, so their stories should be focused on their context and the needs of the population around. However, keeping the eye in a global audience, the main problem would be having a very abstract point of view. This position should be well balanced: **universal and local stories are not mutually exclusive, they can strengthen each other.** The important thing is that the audience could follow the plot and understand the main ideas behind it, coming from everywhere, close or far away.

The best way to tell a universal story is by starting locally.

4.6. PRODUCING AND CURATING STORIES

[...] altering the image of a country or city may require something a little more substantial than graphic design, advertising or PR campaigns
(Anholt, 2008)

Thus, it is necessary to create a structure able of producing and/or collecting, filtering, curating the stories, ensuring the quality of them, and ensuring a flow of them enough to maintain visibility on the media and interest in the general and specific public in a mid-long-term. Having a clear strategy is fundamental to sustain a communicative effort along time.

However, nowadays, within the realm of communication, it is necessary to have a quick impact on the media. **Everything is obsolescent at a high speed. Faster is better. Going viral is the first aim in the era of social media.** The communication capacity of social networks is huge and, obviously, has altered the way heritage is produced and shared (Giaccardi, 2012). From a marketing-branding perspective, the impact of the stories in the media is a fundamental issue to bear in mind (Kaplan & Haenlein, 2011). It's all about telling a story that moves the reader so they want to share it with friends and relatives so that it's distributed independently, apparently without more costs or efforts by the producer of the story.

Some patterns can be worked out in order to do the communication of the city more efficient with the help of these platforms (Sevin, 2013). The stories related to CH and urban development should be compelling enough to "go viral", making them massively shared.

First of all, it would be necessary to create a methodology adapted to the aims and possibilities of every specific institution. It is possible to do this

work successfully without the support of a big team or a big budget. But, even more in these cases, it is crucial to be extremely neat and careful in the way the working method is designed and implemented.

The first step is the "story-finding" one. Finding good material for stories is fundamental. Even if they are not refined material. **Curiosity, openness, and ability to listen are crucial to being empathetic and sensitive to what is going on and being said out there.** Some platforms of gathering stories (comments, pictures...) coming from the citizens might be a good starting point. Anyway, we should be able to produce some stories with a small team, from scratch or using the material previously collected as inspiration. For that, we could use as well the support of some CH stakeholders (museums, archives, town planners, architects, artists, curators...), some experts that could add a valuable point of view of what is going on in the cultural field.

The collected stories and rough material should be analysed in a second step by a working group. Within this process, some work lines, research areas and hot spots in the city (social, economic or cultural issues) should be identified. Therefore a possible bigger picture and some small stories could be put on the table. Some visual or narrative patterns might be identified as well at this early phase, showing some first design ideas on how to work, order and display the materials. At this point, an "urban brand filter" might be developed and applied. This could work as a sort of "on-brand/off-brand" checklist based on the city's core values. For that, we can consider the contrast between reality and expectations; or small stories and big narrative alignment. The experience of *Oslo Brand Toolbox*¹ is very valuable at this respect. In their words:

We don't have a logo, and we don't have a slogan. But we do have a shared vision, a clear goal and a set of values. All stakeholders in the Oslo region can participate on their own terms, but still strengthen our common brand by knowing and using the Oslo Brand Filter.

1 <https://oslobrandbox.no/>



arhivitionism © Paintbrush Factory

In the next step, after picking and analysing the best materials, stories might be “processed”, enhanced and polished. Narratives flows can be timed between different stories in order to make them more cohesive with the whole material. **The stories might be interrelated, making some common elements of the plots emerge and helping to build a whole coherent big narrative.** Different stories could refer to others, opening the range of voices talking about the same places or issues; or contrasting similar or different solutions to some urban problems. In parallel, this phase can be used to boost the visuals, taking or collecting better pictures to be used.

The original materials can be processed, expanded and even re-constructed if necessary. In doing so it will be easier to identify problems and offer solutions to solve them inside the narrative forms. Like that, stories are not just a point of view on the state of the city in the present time but a real tool for urban development.

A useful move to speed up the process might lead us to produce and publish the first wave of stories from the beginning. For doing that it would be necessary to contact and hire a team of people that should produce this first bunch, and, in the futu-

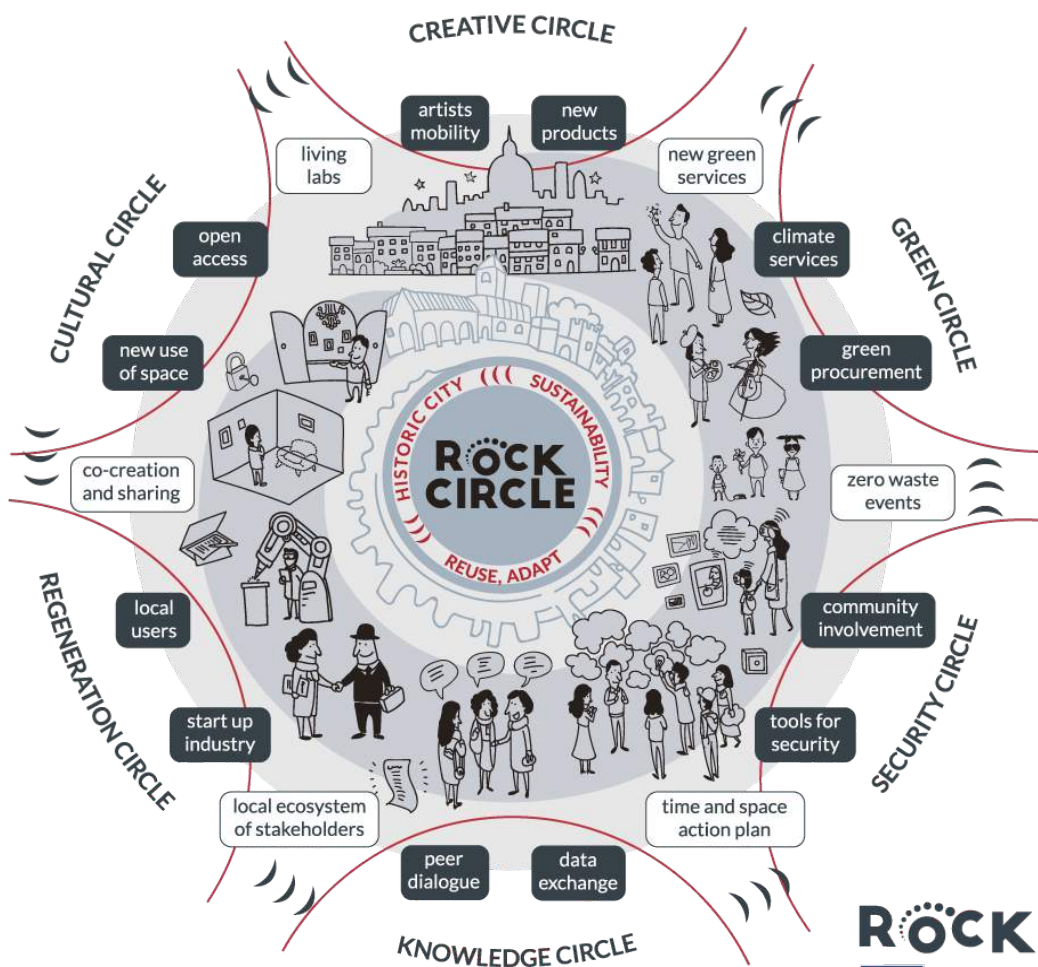
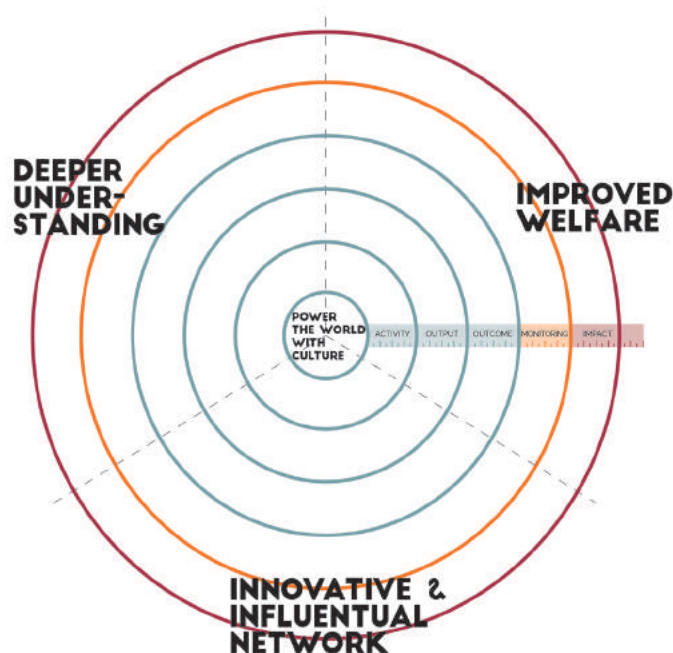
re, more stories to be published in a short, mid- or long term. The effort should be sustained in order to be really efficient, cohesive and coherent with an idea and a plan for the future, even if this planning is updated and adapted to the foreseeable changes in the context and circumstances.

Once our storytelling method is completely implemented and settled, the next step should be reinforced our narrative style. A structured way of telling stories could be taught in physical or virtual seminars and workshops. New storyfinders or storytellers might be added to the team. The word might be spread to neighbourhoods, collectives, stakeholders... **In the end, every citizen, company or institution in the city might be a partner in the construction of a whole urban narrative.**

All this process should be understood from an inclusive perspective, never a way of imposing messages from a top-down perspective. **A high-quality way of telling stories is required, and that can be learnt and taught.** By including more people or stakeholders as storytellers we are just reinforcing the diversity of the stories and the participants, making the narrative of the city more complete and comprehensive.

Following the reference of the “ROCK circle”, the final methodology might be similar to a chain that can be repeated on and on, making a social, cultural, economic and innovational impact (Tanner, 2012), that can restart again the process. **Stories should provoke more stories; initiatives more initiatives. After all, this chain should be mainly self-sufficient, at the most, just monitored by institutions.** It should improve citizen engagement, welfare and knowledge, enhancing the awareness of the power of CH to provide solutions and develop a better urban future.

In the end, **the challenge of storytelling the city is not about publishing a bunch of good stories, it is about creating a communicational structure able of being autonomous and independent of the social, economic and political changes in the city.**



4.7. AN ON-GOING PROCESS

Building a reputation in our busy modern world is like trying to fill a bathtub with the plug pulled out: as soon as each symbolic action is completed, its effect on public attention begins to decay, and unless it is swiftly followed by further and equally remarkable proof of the kind of country that produces it, that country's reputation will stand still or move backwards, and the bathtub will never fill
(Anholt, 2008)

It seems that at the end of the work the result is that we are just starting. Storytelling is an open process, as much as both, the city itself and the use of digital media, are open processes. We are in the middle of a work in progress. A good starting point is needed, but it is impossible to know where is going to end the process that has been undertaken.

After all, the main lesson of this research on storytelling the city through CH is that **is impossible to come full circle. The future is coming soon and new stories will be needed.**

There is an impossible task within the democratic development of cities: “being simultaneously within, against and beyond the current urban condition” (Chatterton, 2010). **Imagining the urban future is an always unfinished work, a kind of utopia, a constant effort to be different, better, at least, potentially. The city is unfinished by nature, and so are its (hi)stories.**

A piece of crucial advice then is to **keep the narratives and the tools of dissemination of them open to being re-used and changed in the future.** This is the best way to ease the updating of the material and to boost participation, but as well to

make these tools able to adapt and react to rapid obsolescence, a common issue when we talk about information and technology in the digital era.

The stories might be adaptive. Able to be told in different formats and devices. Narrations have no age, they can be always updated and reinterpreted, and that's a key advantage of their use. They are very valuable content. They are difficult, but not expensive, to produce. Once you get the way to good stories, they are a very versatile resource.

The aim of the stories is boosting a discovering / sharing / creating mood, inside the narrative itself, and in the way the audience interacts with the story. Like that, the stories are just the beginning of new actions that should start new actions. The process is potentially neverending, following the same flows of the whole internet or, specifically, social networks or wikis: big structures fulfilled by users. There is a collective intelligence (Levy, 1997) to be asked for a response.

Memories and identities are fluid. Cities are changing. The forthcoming is there to be imagined. The best way for storytelling the urban future is to go with the same flow of the city and its citizens.

5.
**HOW TO TELL
A STORY
ON CH
AND
THE CITY**

DEVELOPING GUIDELINES

5. HOW TO TELL A STORY ON CH AND THE CITY

DEVELOPING GUIDELINES

“The city, then, is an unfinished, expansive and unbounded story”
(Chatterton, 2010)

As it was said above, storytelling is an ancient art that has been underrated as a tool for communicating the city and its cultural issues for a long time. With some study and a lot of practice, it will get fit again. **The new energy of an open knowledge culture reinforces a strong connection with the citizens as readers and writers of new pieces of heritage in the form of stories.**

At this point, it is already possible to clarify some recommendations on how to increase the quality and communicative efficiency of the stories related to urban development and CH. There are a lot of possibilities to do it, so it is important to try to keep the tips very open in order to maintain a big range of options for future writers. **The adaptation to the strengths, assets and weaknesses of every territory and project is the first clue.**

Laying solid foundations is crucial. Storytelling is about effective topics and a successful structure. A clear methodology is required. There are a number of helpful rules to achieve the correct dramatic composition of a story. First of all, it is important to pay attention to a few elements of classic storytelling that make easier to communicate messages more effectively. On the one hand, the advertising or propagandistic language need

to be avoided. On the other, **the Aristotelian three-act structure of: exposition, conflict, resolution should be always kept in mind.** At least, theoretically, even if the final story is not classical at all and you are trying to find a much more risky approach.

We should assume that interpretation by the readers is open and that they will get different meanings from the same texts according to their backgrounds and previous experiences. That's an advantage, so we shouldn't make any extra effort to clarify in just one direction the meaning of every object, tradition or expression we are showing.

The visual side is crucial when storytelling the city. As Wolfe defends on *Seeing the Better City*:

“[...] photographs documenting urban potential deserved more attention, and could be an effective contribution to emotional, controversial discussions about urban change.”
While “[...] verbal communication alone is often insufficient to convey adequate information about urban space”
(Wolfe, 2017: XII, 1).

On the other hand, **sharing personal experiences encourage readers to discover more for themselves. This includes putting our own perspectives in question: firstly, to provoke our participants to think, secondly, also to learn more for ourselves.**

Some facts can be used, but following a chronological sequence of them might be a mistake. It's important to be accurate if we use them (only when necessary). Stories cannot be invented just in the air and, of course, facts cannot be distorted or altered. Honesty and truth are important in order to build a contract based on trust and reliability with the reader.

It is very important to be very sensitive with the property rights of images and texts and, of course, with the citation of references that could have been used. No material without permission might

be used, unless it was coplefted or public domain.

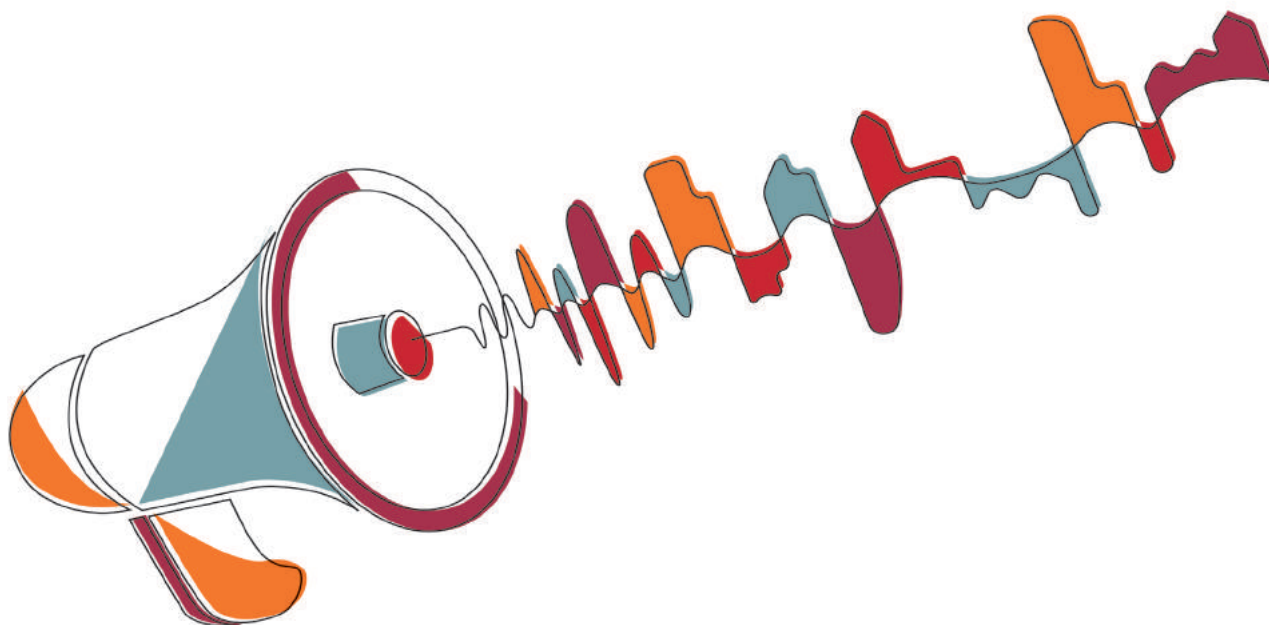
In an atmosphere of promoting an open knowledge, the use of **Copyleft formats** (*Creative Commons* for instance) in our own work reinforce a consistent and coherent position on this respect. They are free and easy to use. Like that the material can be properly re-used, improving its capacity of reaching a wider audience in the future.

Regarding technology, the use of a versatile and adaptative format is imperative. Stories should be spread through different devices and different types of media. The storage of the data and metadata is an important issue, especially if we intend to use big amounts of information. Good use of keywords and geo-location might be crucial, even more if the intention is to develop some kind of further Augmented Reality or gaming resource. If we got stunning material in all its forms: 360° images, maps, interactive timelines, and dynamic

infographics; they should be used, exhausting the possibilities offered by digital storytelling tools. Immersion is one of the main aims of the narratives and technology can be a great support to get it.

There are some types of approach to heritage as a source for urban development that needs to be avoided, and some kind of texts and narratives that are examples of what not to do if we really want to communicate CH seriously, honestly and effectively.

However, we can not point out mistakes or wrongdoing without offering some solution. Consequently, this report wants to show good practices and mistakes at the same level. So, from now on some practical advice are going to be shown in a very direct way, in a dialectic “what to do / what not to do” form. Obviously, they work as the two sides of a coin.



5.1. AVOIDING MISTAKES (OR WHAT NOT TO DO WHEN COMMUNICATING CH)

1. Avoid commercial or propaganda style. You are not selling a product, so you don't need to talk about the marvellous characteristics of a place or project. Avoid the use of adjectives just in one direction, stressing the virtues of the initiative you are talking about. It sounds strained and artificial. Nobody is perfect.

2. Don't use fluffy or cheesy solutions to the issues you are presenting in the city. Social or urban problems don't use to be mellow or simple to solve.

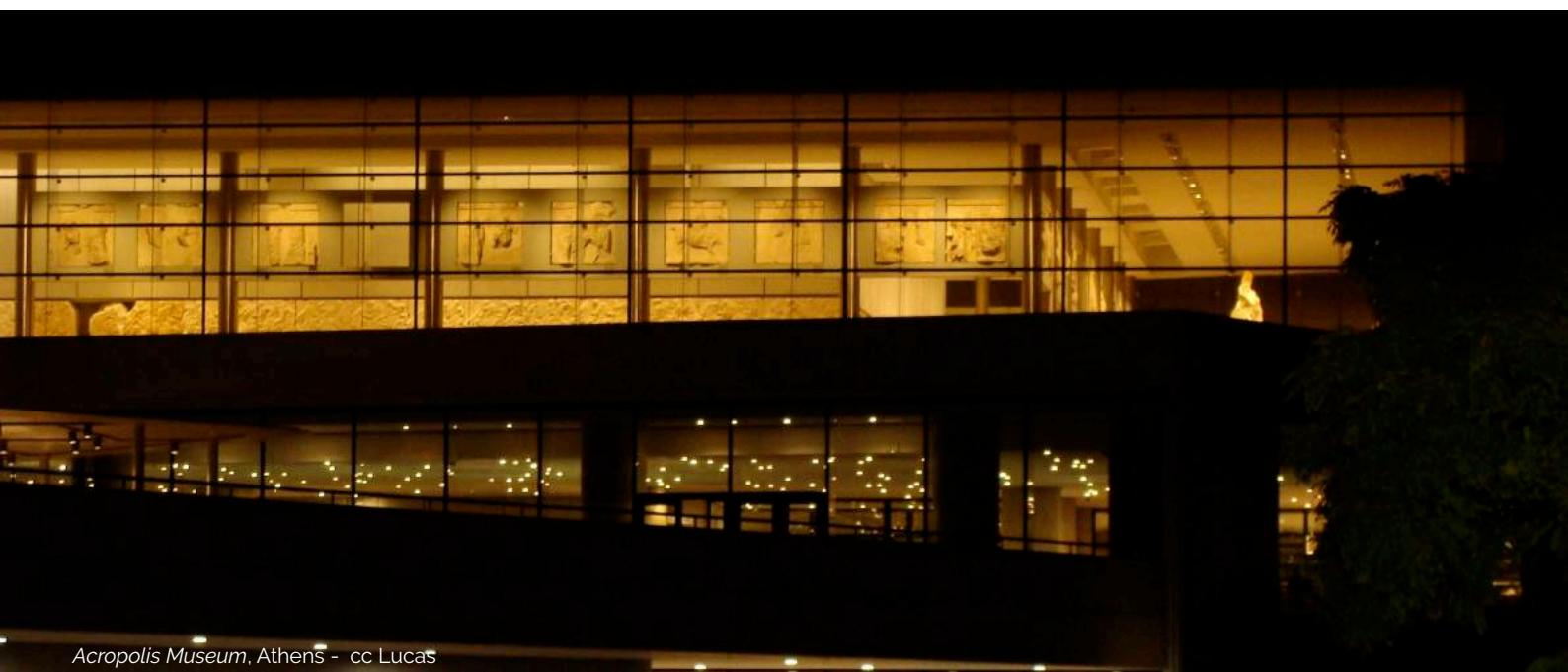
3. Don't do the Wikipedia. Never use an accumulation of cold facts, dates and names. This is not reporting; it is not a description. It is the transformation of those ingredients into a journey made up of curiosity and empathy. Narration is not science.

4. Don't use acronyms, jargon or slang only referred to a specific topic or very technical words. They should be used only if strictly necessary. Remember that your main aim is making your story understandable for everybody, not only those working for a long time in an issue. They already know that way of writing or talking. And they already know that for the outside world that is unreadable.

5. Don't sentimentalize, don't use a sensationalist mood. The objective is to create emotions that lead to ideas and reflection.

6. Don't be paternalistic. Don't use a condescending manner, we are seeking for inspiration rather than advice.

7. Don't overuse the media, don't try to superficially create a “wow effect” through the use of technology. It is a powerful, well-constructed, well-structured and well-directed narration what is required.



8. Don't lose yourself into universal topics. Write about specific models, with a concrete time and space. The world's problems are just too complex and fast-changing. People must learn about credible examples and responses to problems. Those models act empowering citizens, discerning social actors capable of shaping a better society. Ordinary models are required, those showing good practices that can be adapted to different cities in different situations.

9. Don't overclaim. Things are not perfect. Even a good solution is not always a hundred per cent effective. Report what's going on, including different points of view, like that you are not avoiding the different ways of looking at the issue (whether positive or negative).

10. Don't judge. Let the reader draw their own conclusions. If you report what you observe without the use of editorializing adjectives like “amazing” or “terrific,” you can let the reader make their own judgements about the characters' qualities.

11. Don't focus just on one person, like a hero-like story. Try to focus more on the action, on what happened, or what is going on. The (collective) action is more important than the personal one. The question is how, not who.

12. Don't use texts without visual support. And don't use tiny images. The visual impact is very important. A small or low-quality picture is not contributing to catch the attention or giving real information. At the end might be just noise, not adding value but distracting the attention



5.2. WRITING THE STORIES

- 1. Use a catchy title.** The average length of a page visit is less than a minute, and most of this time is spent “above the fold”.
- 2. Be brief.** Use as little text as possible. It is known scientifically that the number of people scrolling down a page to finish a story is a very tiny fraction of those who began. If the text is shorter enough that the readers don't need to scroll down we could avoid some defectors. We know more than we can tell.
- 3. Be creative.** Never use a linear - predictable story. For surprising the audience, we should find some non-linear ways of storytelling.
- 4. Simple and straightforward.** We should use synthesis, using very few information just at the service of our plot and objectives.
- 5. Memorable.** Using the fantastic and extraordinary elements that heritage and art have naturally to underline the uniqueness and strength of the story. It's vital to send some powerful idea or image for being kept in the mind of the readers.
- 6. Active audience.** Catch the attention and build up an active audience by asking questions or leaving questions in the air. Ellipsis is a very useful resource. The audience is the co-creator of the story by filling the gaps.
- 7. Connection.** It's necessary to create the narrative contract that connects the writer and the audience and permits the poetic license (not being constrained to a facts succession).





Athens Photo by Maria Toultsa © Dourgouti Island Project

8. Empathy. Use a personal view, however not overemphasize. Familiarity is one of the keys to achieving good communication.

9. Common goods. Use some familiar elements, well-known by the audience: legends, icons... Use some (not much) universal concepts related to the specific ones.

10. The bigger picture. Don't lose the reference of the wider context, even global. Finding a whole cohesive big narrative: a general atmosphere, a leitmotiv (the city), a mood or one element (image, icon, word, colour...) linking the stories somehow.

11. Fragmentation. The specific stories might be used as independent chapters of the whole narrative of the city, reinforcing the role of an active reader.

12. Accuracy. The information is perfectly accurate (but not boring). Don't lie! Check it if necessary. Details are important, adding interest and credibility.

13. Physical. Highlight the specific (sensitive) elements of the story: architecture, sites, colours, flavours, tastes... Exploit the uniqueness of first-hand experience. Like all good writing, **show, don't tell**. Make things visually vivid for your reader. The more you can be on site, the better.

14. Surprise effect! Use some rhetorical resources: comparison, shift perspective; metaphors, examples, word picture, humanisation, contrast, contradictions, open-ended questions, quotes...

15. Don't avoid problems. Good stories need antagonists and challenges to be resolved.

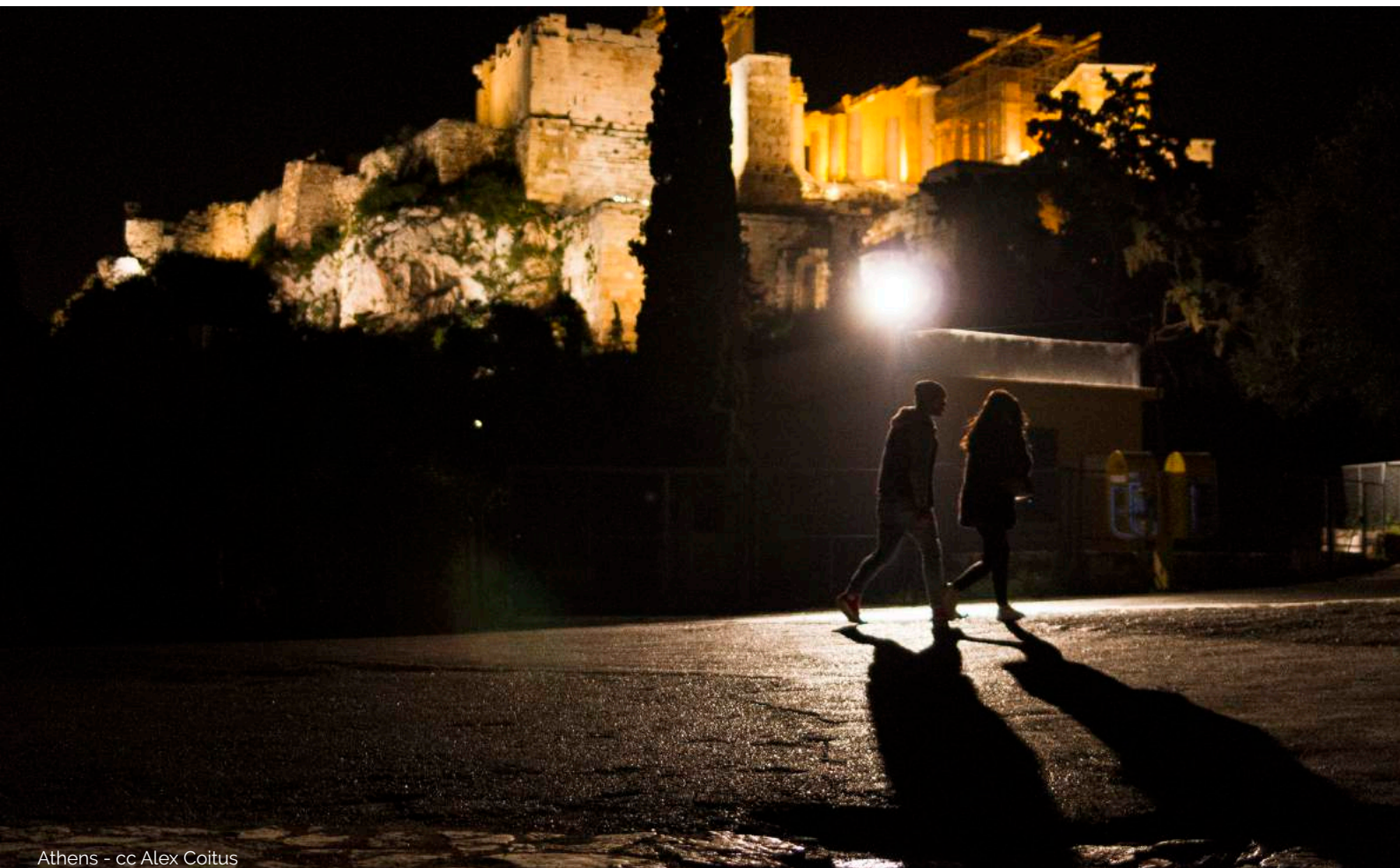
16. Timing. A balance in the timeline between the past-present and future elements of the narration. Highlighting the future as the main aim. **Re-use** the narratives of the past in the present tense, adapted to the new ways of digital storytelling, new uses of language and images.

17. Use a dramatic moment, a turning point or powerful imagery as a hook. Reveal some secret creating expectation and dramatic tension. Would it be possible to overcome the obstacles in the way? Most of the CH has loads of secrets gathered along history, and they can be used to build some atmosphere of suspense.

18. Infinite. It might be a “never-ending story”, nor exactly closed with a proper ending.

19. Make an impact. Let's leave some work for the reader: Interpreting CH is a first challenge for the audience (personally); protecting it and saving it for the future is a long-term (and collective) one. The reader is the hero!

This is a call for action!!



Athens - cc Alex Coitus

5.3. DISPLAYING THE VISUALS

- 1. How many and where.** Use just one picture in a prominent position. The picture is the first and main hook to catch the attention of the audience. A good selection is crucial. A picture speaks a thousand words.
- 2. Quality and format.** We need to ensure the high quality of the document and the correct format that fits perfectly in the final layout of the story.
- 3. Connection with the text.** The relation between the visuals and the narrative is essential in order to reinforce both. We can use different directions: being coherent and descriptive with a picture that illustrates the message; or we can choose to be surprising and seek for some contrast or even contradiction.
- 4. Be creative (again!).** Don't be predictable. Show new and personal points of view. Explore new ways of looking at what is happening in the city. Portray some unexpected details and features. Try to find something extraordinary. New ways of looking and new special points of view. Find some details that are difficult to notice and that provide remarkable information. Don't use a typical postcard picture. Everybody knows it, so we are not adding information or causing any interest like that.

arhivitionism © Paintbrush Factory



5. A fresh view. Keep a (kind of) amateur touch. The visuals should be a plausible personal document as a result or memory of an experience. We can hire professionals, but the imperfection of an amateur contribution will be more compelling, trustworthiness and it will encourage further participation of citizens and visitors.

6. Put the past and the future in contrast. Images contrasting the inherited built city and the imagination of new paths in the urbanism of the future are very interesting and show the different layers of the city. Past heritage can host new technology and contemporary art, the urban intersection between them is very special, rich and compelling places that depicts all in one the whole timeline of the city.

7. Catch the action. Stories are happening and they are based on experiences. Visuals should show the multiple interactions of people, places, architecture, technology, landscape... Don't display just quiet façades, that's not a good example of a lively city.

8. Wow effect! Yes, despite not being professionals, there's beauty in the city, even easier to find if we are talking about CH. The prettiness is there to be caught in very different ways that can cause amazement.



Torino luci d'artista - Courtesy ScatTo - fotoblog Città di Torino

6.
C**A****S****E**
S**T****U****D****I****E****S**

6. CASE STUDIES

Strand 1. NEW URBAN USES

- *Sapiegos*, Vilnius
- *Technopolis*, Athens
- *Progetto Malerbe*, Bologna
- *Polo del '900*, Torino
- *Uzupis Republic*, Vilnius
- *Coffee in the space*, Torino
- *Somes river*, Cluj-Napoca
- *Hales Market*, Vilnius
- *Controviali*, Torino

Strand 2. CREATIVE INDUSTRIES

- *Paintbrush factory*, Cluj-Napoca
- *Traces of Commerce*, Athens
- *Mouraria Creative Hub*, Lisbon
- *Dourgouti Island Hotel*, Athens
- *Rito Domestico*, Bologna
- *Village Underground*, Lisbon
- *Kinokultura*, Skopje
- *Centre of Interest*, Cluj-Napoca
- *Jonas Mekas Visual Center*, Vilnius
- *Plartwo*, Torino
- *Playable Bologna*
- *Kale Cultural Fortress - MoCA*, Skopje

Strand 3. SOCIAL INNOVATION

- *Marvila Library*, Lisbon
- *Victoria Square Project*, Athens
- *Prefabric growing houses*, Skopje
- *Feel your city*, Cluj-Napoca
- *Meet the Skopjans*, Skopje
- *é Bologna*, Bologna
- *Parque Intergeracional Marvila*, Lisbon
- *Academy of Change*, Cluj-Napoca
- *Open Schools*, Athens
- *Kontrapunkt*, Skopje

Strand 4. EXPERIENCE ECONOMY

- *Lojas com história*, Lisbon
- *Il Cinema Ritrovato*, Bologna
- *Vilnius Talking Statues*, Vilnius
- *KappaFuturFestival*, Torino
- *Unforgettable futures*, Vilnius
- *Comunale Music Village*, Bologna
- *A Barriera c'e il mare*, Torino
- *Vilnius Street art*, Vilnius

BAROQUE FOR THE FUTURE



Sapiegos Techpark, Vilnius

GIVING AN INNOVATIVE BAROQUE TOUCH TO THE NEW TALENTS AND BUSINESSES

Can the biggest technology hub for start-ups and tech businesses within ICT sector in the Baltics and Nordics be baroque? Yes, that is possible. *Sapiegos Techpark* is an amazing example of recovering heritage for the most innovative use. A huge and centrally located baroque site has become the core of entrepreneurship, talent and culture in Vilnius.

Sapiegos Techpark is a good example of how new technology can give new life to heritage. And how heritage can host innovation efforts making them more sustainable and green. You don't need to go to any suburb if you can work just in the city centre, related to the history and the identity of the place.

Work and leisure; citizens and visitors can go hand in hand. No more non-places for working or living, please. Life can be better with a little bit of a baroque touch.

More at: <https://vilniustechpark.com/>

Tags: #heritage sites; #new urban uses; #tech facilities; #new emerging sectors; #public use; #investment; #startups and innovators; #locals; #visitors

THE CITY AT FULL THROTTLE

Technopolis,
Athens

URBAN FUTURE IS NOW PROPELLED BY ART AND CREATIVITY

Technology is a propeller for urban development. It was and it will be. But as we know well, the time of industries located inside the cities is gone, thankfully. And right now we don't live anymore in metropolises surrounded by belching smokestacks. The air is getting better and the dream of a clean and green urban routine is day by day getting closer.

Nowadays we got different “factories”, those propelled by art and creativity. And some of them are smartly using those huge abandoned spaces of old industrial heritage. *Technopolis*, in Athens, is a project where the past and the future of the city go finally hand-in-hand. The old gas industry of the city offers a new hub for fun, arts and creativity, a space for being enjoyed while understanding the facts of urban history.

Athens is definitely at full-speed. Using all its unbelievable resources to develop a new identity for that to come.

More at: <http://www.technopolis-athens.com/web/guest/home>

Tags: #heritage sites; #industrial heritage; #new urban uses; #cultural industries; #social innovation; #public use; #experience economy; #startups&innovators; #locals; #visitors



WATCHING HOW THE WEED GROW

Malerbe, Bologna

CITIZENS AS GARDENERS OF THE URBAN SPACE

Recovering spaces for being enjoyed in the historical centres of the cities is not an easy task. The high density of buildings and the use of most of the streets and squares for traffic have been a tradition along the last decades.

Reappropriation of those spaces for the use of the citizens is a key element to give some life back to the city centre. *Malerbe* is a project that pretends to create new uses for the spaces in the Zamboni area in Bologna. Piazza Scaravalli was used as a parking lot for a long time. *Malerbe* tries to recover the space for entertainment, chilling out and dialogue.

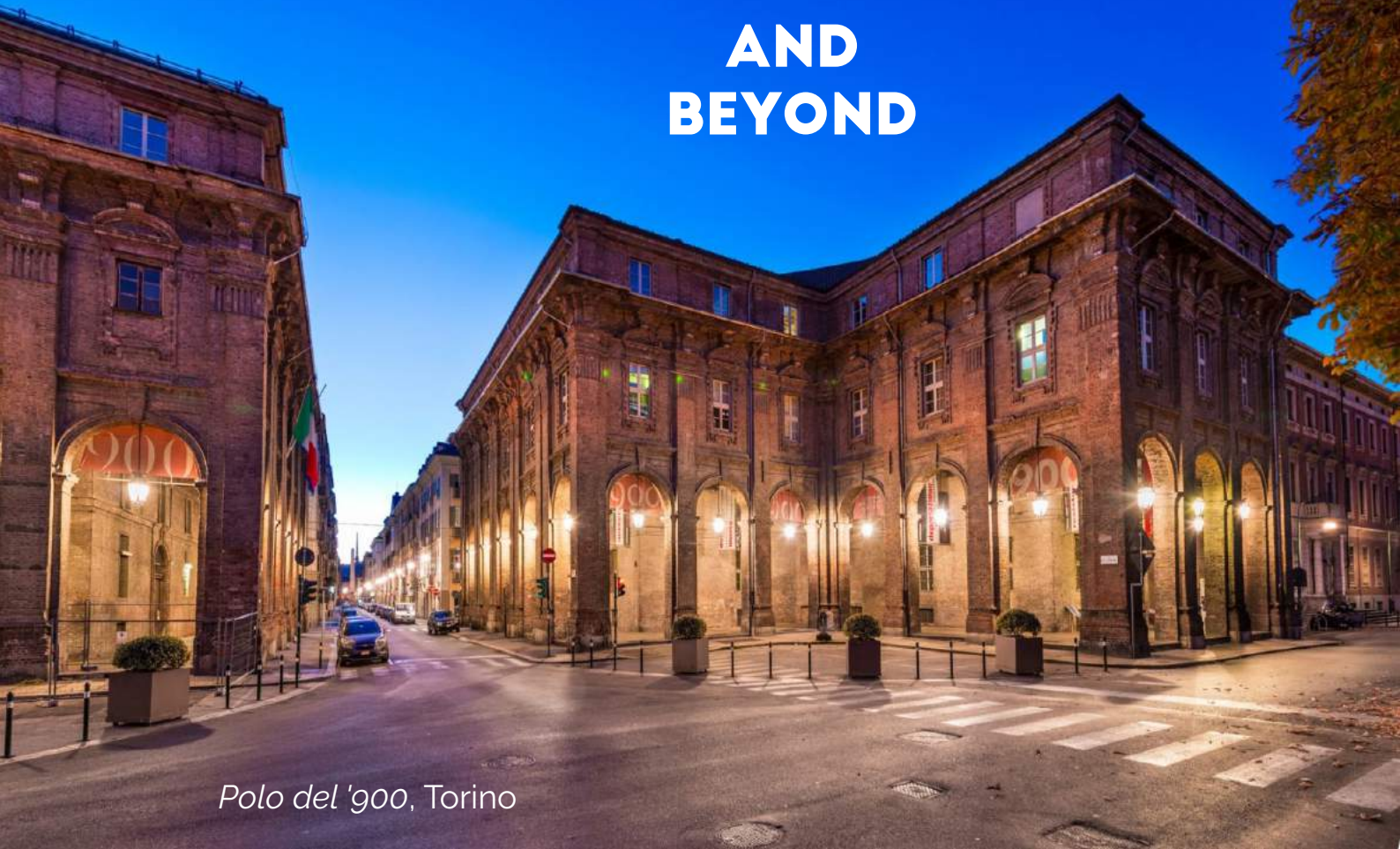
There residents and students can finally know better each other. Both are invited to use the space actively, as a dynamic garden where they can see how the bad weed grows, or how green can be the city if we just adapt some sites and take care of them. Participation and inclusion are crucial for this new way of looking and making the city. A new ecosystem of urban biodiversity.

Now urban life can bloom again.

More at: <https://bologna.rockproject.eu/malerbe/>

Tags: #heritage sites; #new urban uses; #social innovation; #public use; #locals

ONE CENTURY AND BEYOND



Polo del '900, Torino

THE DOCUMENTS OF THE PAST ARE THE CLUE FOR SELF-KNOWLEDGE, THE CLUE FOR BUILDING UP THE FUTURE

Novecento was not only a colossal movie by Bernardo Bertolucci; and it was not only a complex century of revolutions, wars and, after all, economic development and peace. From now on it is the brand new attraction pole of the city of Torino. A place to look at if you are one of those who think that self-knowledge is a key element to build up the future.

A massive site where the documents of a whole century can be dived into. And that's not a simple metaphor: 9 km of them (all aligned, that's true) are waiting for you. A space for alleviating your lust for culture.

But *Polo del '900* is not only there for researching and celebrating the history of the XXth century. It is a new way of using the spaces of an old military quarter putting the eye in the future. It is one of the biggest cultural centres you can imagine, an open space for innovation and democratic participation.

Open to all citizens 365 days a year.

More at: <http://www.polodel900.it/>

Tags: #heritage sites; #new urban uses; #cultural industries; #public use; #investment; #startups&innovators; #locals; #visitors

AN ARTISTIC REPUBLIC



SETTING THE RULES FOR A CREATIVE NEIGHBOURHOOD

The bohemian way of life is far different from others. An independent republic for the arts sounds like a distant dream, a utopia. *Užupis* is the final achievement of that utopia, a whole neighbourhood able to set its own rules. Just a republic for the artists.

In the old town of Vilnius, *Užupis* has its own constitution, flag, currency, ministers, anthem... everything you need so far in order to be really independent. A whole lifestyle.

But it was not always a happy story: During the Soviet era, the authorities let *Užupis* go to ruin, and it quickly gained notoriety as the roughest districts in the city. Since Lithuania regained its independence in 1991, artists came and took advantage of the cheap accommodation and free space to be reused creatively. Revolutionary urban changes can be funny. With an avant-garde sense of humour, as they claim: “Don't fight, don't win, don't surrender”.

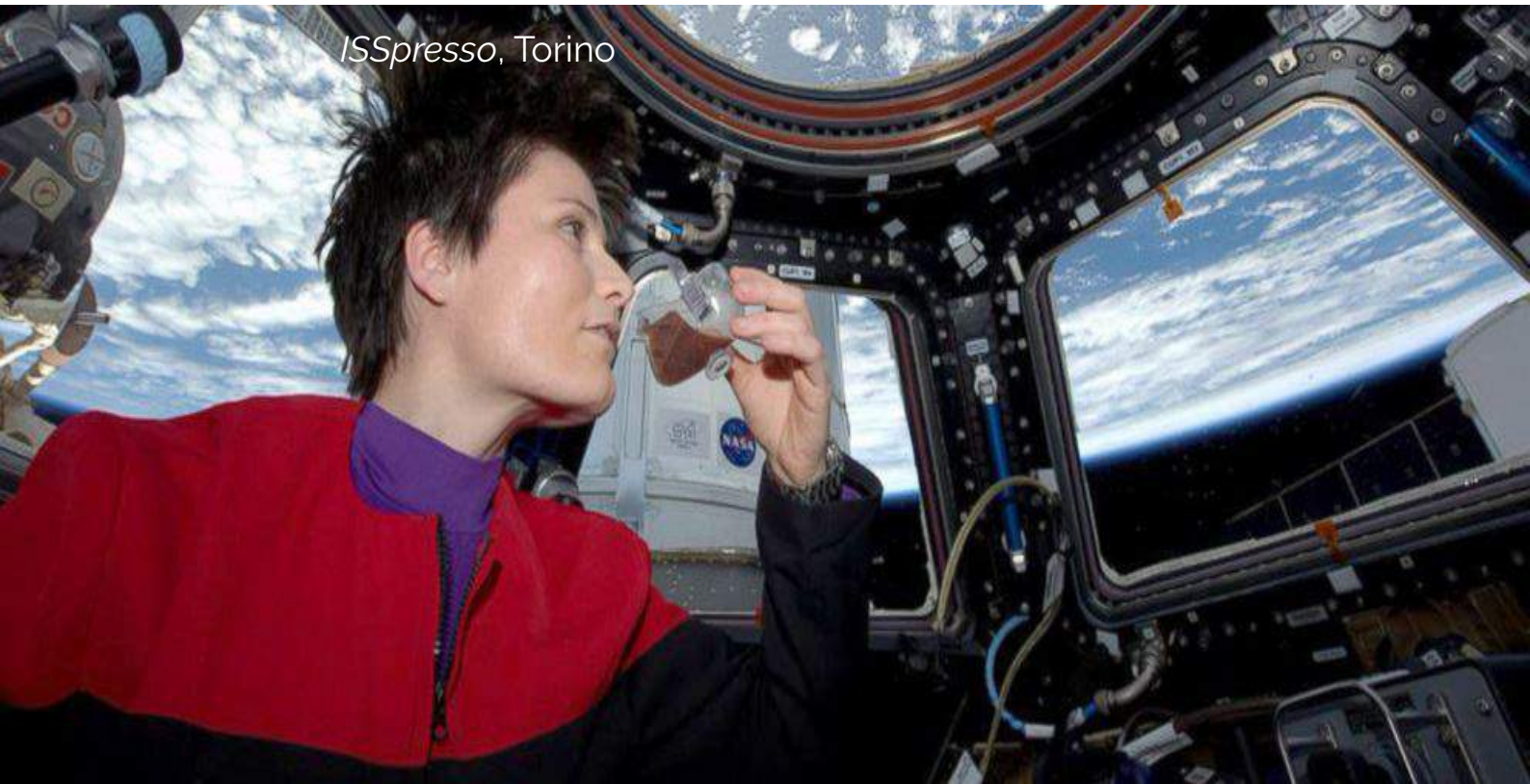
Moreover, the city's art academy is located across the bridge from Bernadinų Gardens. Now its thriving creative community hosts regular fashion festivals, concerts, exhibitions and poetry evenings.

An artistic republic is just a place to be.

More at: <http://uzhupisembassy.eu/>; <http://www.umi.lt/en/>

Tags: #heritage sites; #contemporary art; #creative & cultural industries; #social innovation; #startups&innovators; #locals; #visitors

COFFEE CALLS EARTH



FINALLY A GOOD COFFEE EARLY IN THE MORNING IN OUTER SPACE

On 3 May 2015, the first espresso coffee was drunk in the space. And we wonder, how was possible that those heroes of the space could work that high without drinking proper coffee early in the morning until that day? It's a mystery.

This amazing achievement arrived with the creation of *ISSpresso*, the first capsule coffee machine at the space, which has been installed on the International Space Station (ISS) by the Italian female astronaut Samantha Cristoforetti. Made by Argotec, an Italian aerospace engineering company based in Torino together with Lavazza, it is the result of the most advanced scientific research and a symbol of the Made in Italy – Made in Torino brand. And, after all, a relief for astronauts. They can finally feel like at home but 400 km over the Earth.

The machine is able to prepare a perfect espresso in the typical space weightlessness condition, and it can also improve the living condition of astronauts by heating water and hydrating food. The project has helped to enhance the knowledge about the principles of fluid dynamics and conditions in micro-gravity, and has generated several patents for terrestrial and extraterrestrial use.

Maybe that's one small sip for a woman, but one giant leap for humankind.

More at: <https://www.lavazza.it/it/magazine/coffee-culture/caffe-nello-spazio.html>

Tags: #intangible heritage; #new technologies; #investment; #startups&innovators

THE RIVER IS THE BRIDGE

Somes river, Cluj



THE CITY SHOULD GO WITH THE FLOW OF NATURAL HERITAGE

Cities are not only the built heritage but also the natural heritage that shapes it: the surrounding mountains, hills, valleys, forests... And every city definitely needs some water. The river is a key element in the development of a city. A core, an axis. If we want to think about a greener and more sustainable urban future, we need to include natural heritage on that vision, for sure.

Somes river, in Cluj-Napoca, shouldn't be any more a line dividing the city, but a whole ecological system and a public space to be valorised, preserved and enjoyed all over its course. And this is the main aim of the new project for recovering the spaces of the river for the city. As a work in progress and long-term, it definitely needs the participation of the citizens to make it really for their own.

The *Somes* is envisioned as an urban connector of public spaces and green areas as well as the primary circulation path for pedestrians and bicycles. Thus, this proposal aims to bridge that gap between the river and the city. All in all, the objective is to enhance urban mobility, redefining the existing urban connections by extending them to the water's edge, creating a visual and physical connection between the city fabric and the river.

The river can definitely bridge that gap.

More at: <https://studiopractica.com/es/work/rio-somes/>

Tags: #heritage sites; #natural heritage; #new urban uses; #social innovation; #public use; #investment; #locals

TASTING THE PLACE



Hales Market, Vilnius

THE BEST OF CULTURE IS TASTY

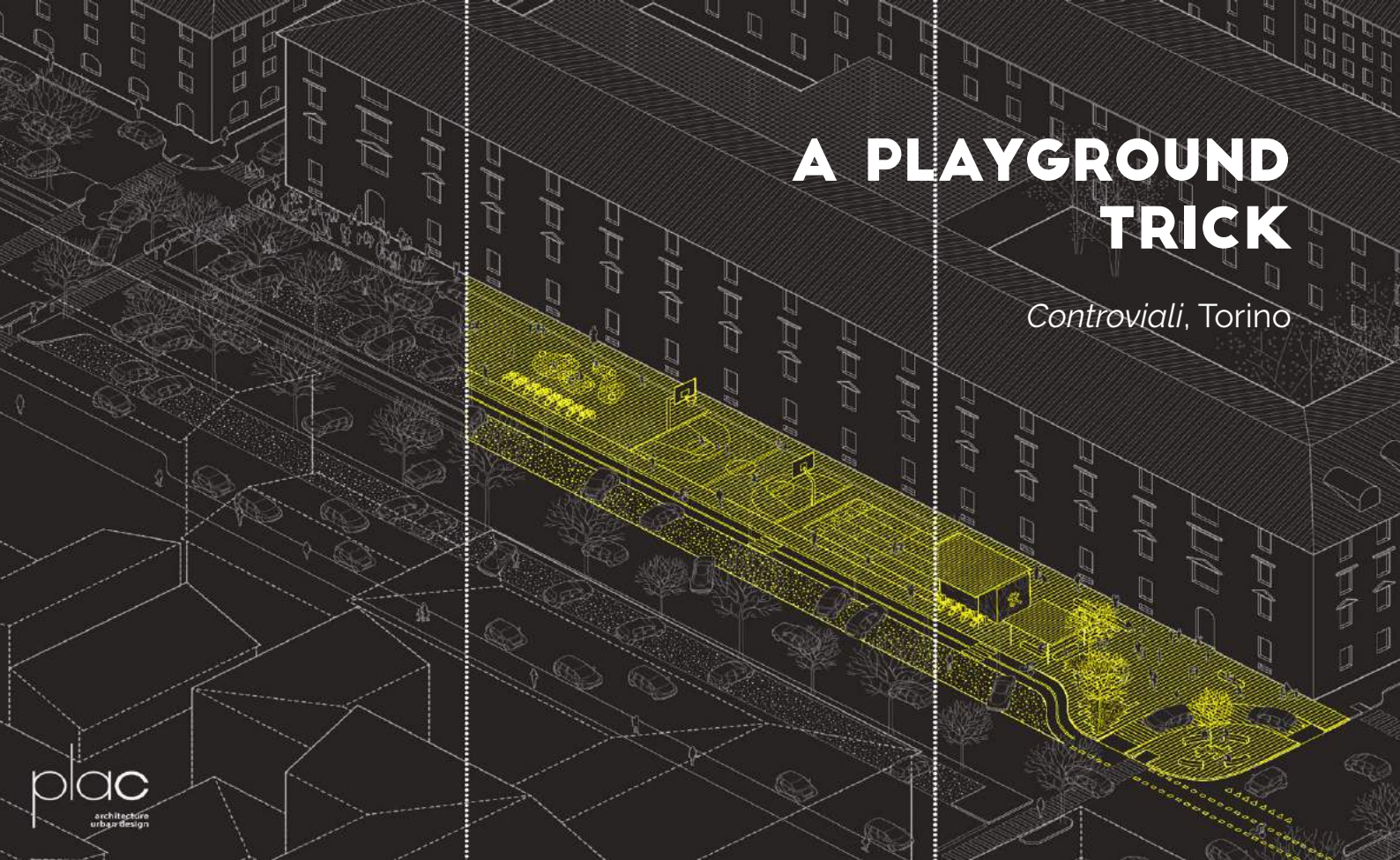
Definitely, markets are some of those places where you can really understand the culture of a place. And taste it, sure! *Hales Market* is one of the oldest in Lithuania. Just re-built at the beginning of the XXth century over the oldest XVth century “Horse market”. Stories and stories. Food and goods; goods and food along history.

While the metal roof structure of this market reminds us the time of the Eiffel Tower at the beginning of the century, you can nowadays find an authentic place where you can enjoy the best local products of the area. At the same time, you can try the new tastes of entrepreneurs in Vilnius.

Good design, unique recipes, organic food, flavours, colours, are there for you to understand that market is not a simple tradition in Vilnius, but something where putting the best of culture.

More at: <http://www.halesturgaviete.lt/en/>

Tags: #heritage sites; #intangible heritage; #new urban uses; #public use; #experience economy; #investment; #startups&innovators;
#locals; #visitors



A PLAYGROUND TRICK

Controviali, Torino

RECOVERING SPACE FOR PEDESTRIANS MIGHT BE THE WAY FOR A FUNNIER AND HEALTHIER CITY

Every city got its own tricks. When you know them, then you are a proper inhabitant that proudly can offer help to those who visit the city. If you are from Torino, definitely... you know how to use “controviali”, the system of service roads all around its long avenues.

They were thought to be green promenades in their origin, the urban extension that took place in the XIX century. But today, they are used as traffic lanes and parking slots. Just a forgotten public space. A huge structure of around 120 km. to be redesign. How?

This silent heritage is a huge opportunity to rethink the city, to show the possibilities of a new backbone for it. *Controviali* might be a driving force for enhancing a greener and more sustainable urban future, offering space for cycling paths, gardens and leisure. The reappropriation of these spaces might develop a new identity and image of Torino. The trick for a more human, participative, healthy and funny urban future. A playground for being used by citizens.

More at: <http://www.pla-c.eu/>

Tags: #new urban uses; #social innovation; #public use; #investment; #locals; #visitors

INSTRUCTIONS FOR MAKING AN ART FACTORY WORK



Paintbrush Factory, Cluj

THE MISTAKES FROM THE PAST CAN BE A GOOD STARTING POINT FOR CREATING ART

What is the first thing we need for painting? That's right, a brush. Maybe that's why *Fabrica de Pensule (Paintbrush Factory)* is such a convenient place to work for the stunning new generation of artists coming from Cluj-Napoca, the vibrant city placed in Transylvania.

Here we can find a real hub for painters, a whole centre where the sum of all the creative people propelling the engine is much more than every individual. Even though some new stars are emerging. It is really a factory, and you could find some references in the Warhol one or the Bauhaus.

But this is special. In this case, they got it confronting the dark side of the past of their city, taking advantage of the re-use of an abandoned paintbrush factory. And that's not a metaphor, it is real.

Great minds, great artists, great ideas to overcome the fears and mistakes of the past. Cluj is definitely efficiently working as a cultural city. And it is showing clearly the instructions on how to do it right: Putting the culture to work.

More at: <http://fabricadepensule.ro/en/>

Tags: #industrial heritage; #new urban uses; #contemporary art; #creative & cultural industries; #startups&innovators



FILLING IN THE GAPS

Traces of Commerce, Athens

THE REBIRTH OF A NEIGHBOURHOOD THROUGH CREATIVITY AND COLLABORATION

If we just think about life in a big city, we think about the lack of space, about being too many people in a limited space. Instead of that, the city of Athens, an urban context severely hit by the financial crisis, has 30% of its building reserve empty. The city's ground-floor network, once the steaming engine of its urban welfare, has now become a redundant landscape of empty spaces. Within this context of decay, *Traces Of Commerce* is organized as an initiative aiming to bring back to a state of activity a vacant public space of Athens, Stoa Emporon (Arcade of Merchants). A dead zone in the city centre which remained stagnant, with its small shops empty of any commercial activities for more than a decade.

The vision of the initiative is the re-birth of this symbolic public space through the establishment of a productive platform with interdisciplinary synergies that opens up to the city.

Creative workshops and collaborations began in May 2014, hosting several initiatives experimenting in the relations between the disappearing “old-commerce” and the possibilities open by new ideas and new technologies. Helped by the engagement of the local community, a productive and participative environment was generated. Recycling the historical and cultural energy of the place for boosting the newcomers.

The settlement of creative start-ups and small entrepreneurial has finally transformed the ground level of the Social Security Fund for the Merchants building into a transparent laboratory of creativity.

And the lights are now on again.

More at: <http://adhocracy.athens.sgt.gr/traces-of-commerce/>

Tags: #new urban uses; #creative & cultural industries; #social innovation; #public use, #startups&innovators; #locals



THE BEST STAGE FOR NEW IDEAS

Mouraria Creative Hub, Lisbon

SHOWING THE LAYERS OF THE PAST AS AN INSPIRATION FOR THE FUTURE TO COME

Since its birth, during the XIIth century, Mouraria has a whole history associated to delinquency, poverty and exclusion, even if it had always been a territory with unique potentials, among which are cultural and built heritage, and its centrality in the city of Lisbon.

It is in this context that, in 2010, Lisbon's Municipality made the decision to deeply requalify Mouraria and Intendente areas. At the Lagares Quarter, in the foot of Graça Hill, *Mouraria Creative Hub* appears in a privileged location, an old mansion-house of the XVth century just looking from the heights to the rest of the city.

It has a complex past and a tricky structure, typical in this area of the city: a rare remnant of the Islamic space organization, a stone wall from the XVIIIth century, traces of fountains, tiles... Finally, a space articulated through different levels and yards, showing somehow the different layers of the city.

All this is as a proof of the amazing survival capacity of the city through History, and a sample of the profound creativity of its citizens along time.

Mouraria Creative Hub is a unique opportunity for the promotion of cultural and creative industries in the city of Lisbon and the support of job creation and young entrepreneurship. A perfect site then to follow suit and find inspiration.

This strong identity is there to be used as a powerful engine for new ideas.

More at: <http://www.cm-lisboa.pt/en/mouraria-creative-hub>

Tags: #heritage sites; #new urban uses; #creative & cultural industries; #investment; #startups&innovators

CLIMBING UP THE WALLS

Dourgouti Island Hotel, Athens

WALKING, TALKING, SMELLING, TOUCHING, ENJOYING THE NEIGHBOURHOOD AS A WAY OF RECONNECTING IT

Dourgouti, a former slum area needed some momentum. Shielded off by a wall constructed for the Olympic Games in 2004, and a hotel that literally turned its back towards the neighbourhood. The artistic collective UrbanDig initiated the *Dourgouti Island Hotel* project to face this secondary position.

The project brought people attention to the hidden resources of the district, those that need to be dug under the first visible (and not always pleasant) layer. The aim was to make citizens active, aware of their closer urban landscape, full of sometimes undisclosed spaces, stories, smells, sounds, sights... A whole cultural richness to be discovered, valued and creatively used.

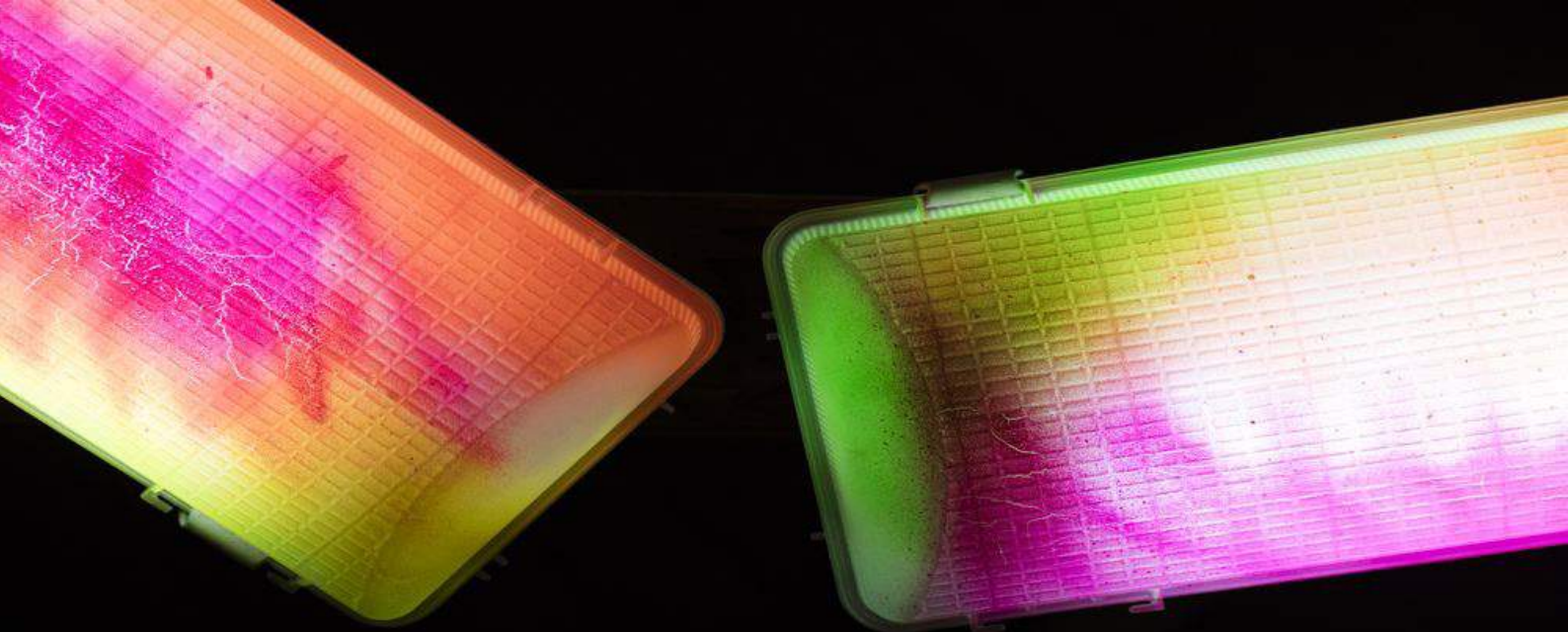
This grass-roots perspective was used for researching and mapping the district collective memories, assets, skills, interests and limits. The tours, walks and actions were part of a larger organized neighbourhood festival, including theatre, dance, exhibitions and music. Like that, the streets were finally shown as the scenery for the art performance of the daily routine. Probably the best way of exploring the space; the best way of realizing that a new urban geography could be imagined and built.

The city shouldn't be a hurdle race, but walls can be climbed anyway.

There is a nice view over there.

More at: <https://www.urbandigproject.org/dourgouti-island-hotel-project>

Tags: #new urban uses; #contemporary art; #creative industries; #social innovation; #public use; #experience economy; #locals; #visitors



LIGHTNING UP THE CITY

Rito Domestico, Bologna

TURNING ON THE STREETS TO SEE THE URBAN BRIGHT SIDE

Light is a powerful communication element; an immaterial heritage. It is a creative resource to be used by artists. Intangible but memorable. Light can change the perception of the space. It is as well a key aspect to enhance the liveability of a city.

ON, a contemporary art project born in Bologna in 2007, is determined to research the power of light in our everyday urban routines. And how light can fill them with a magical and unusual touch. Something that can arouse the curiosity of the citizens and make them reflect on the contradictions and potentiality of urban spaces.

Domestic Rite, around 'La via Zamboni', the university area of the city, was a collective attempt to show the possibilities open in the use of public space as an artistic lab. The medieval city centre of the city, with its arcades and narrow streets, is sometimes seen darker than bright, not only physically, but in the minds of the citizens of Bologna. A place of social conflicts. But the young energy and vitality of the Zamboni area are huge, and the contrast makes the sparks of light even brighter.

The installation consisted of a series of bright objects, chandeliers of all kinds hanging out of buildings, palaces and houses which were arranged like bunches of grapes or in long lines under the arcades surrounding Piazza Verdi.

Light, with its revitalizing power, was capable of domesticating the common area and turn the streets into a “public house of wonders”.

More at:<http://www.onpublic.it/exhibits/detail/ON-2016>

Tags: #heritage site; #intangible heritage; #new urban uses; #creative & cultural industries; #contemporary art; #experience economy; #locals; #visitors

RECYCLING URBAN LIFE

Village Underground, Lisbon



A GOOD BREEDING GROUND FOR CULTURE SHOULD BE FULL OF TALENT,
CREATIVITY AND HERITAGE, ALTOGETHER.
THE REST IS EASY

Artists and culture professionals are not lonely people. The romantic view of a genius apart from the rest of society doesn't exist anymore. The new concepts for working in contemporary culture are based on being connected, being together, creating networks, so, why would you need to rent an office or an atelier for yourself?

So, it is much better to build new spaces where creative people can share knowledge, ideas, inspiration. *Village Underground (VU)* is that kind of new international platforms, an independent cultural space unifying two distinct aspects: co-working and multicultural areas for concerts, exhibitions, theatre, conferences...

The project is based on the renovation of unused equipment and locations, to be reshaped and brought to life. In Lisbon, the area consists of 14 shipping containers transformed into office space, a conference room and café made from renovated double-decker buses from the transport company Carris. The workspaces are designed to host professionals from creative industries, amongst others.

The idea is to be dynamic, lively, creating the breeding ground for art and creativity, taking into account and recycling urban heritage and memories as a resource. Transforming them in new energy and life for the city.

More at: <http://vulisboa.com/>; <http://warehouse.pt/projects/village-underground-yard-lisboa/>;

Tags: #new urban uses; #creative & cultural industries; #contemporary art; #investment; #startups&innovators



CULTURE IN MOTION

Kinokultura, Skopje

AN OPEN STAGE FOR FREEDOM. A MONUMENT TO THE DYNAMICS OF CULTURE

Kino Kultura it was and it is “a monument of culture”. Its nowadays re-used building is related to numerous events in the past. One is related to the setting of the first public drama theatre performance of the future Macedonian National Theatre, in Macedonian language, staged on 20th December 1944. This connection to events and memories make us understand the historical and emotional importance of this kind of buildings, at risk of ruin and disappearing at the beginning of the XXIst century.

This space has a significant role in the development of socio-cultural life in the city. *Kino Kultura* is a unique space in regards to its structure and programme orientations. It is a space with a distinctive agenda of contemporary art and culture content, with an accent on the performing arts but also a content developed by the larger citizens’ community, reflecting the recent and important questions in society. It is an open space freed of top-down decision-making. A space that provides freedom of speech, diversity and expression. *Kino Kultura* is an open space in which artists and cultural workers have the opportunity to develop and present contemporary concepts in the field of performing arts. The scene is open for collaboration. Transparent, democratic, independent, diverse.

Kino Kultura still needs to be re-think and re-boost through the entire restoration and use of the building and the model of open governance. Still a work in progress then. But, you know, culture is always in motion. Just the way it is.

Alive.

More at: <https://www.kinokultura.org.mk/>

Tags: #heritage sites; #creative & cultural industries; #contemporary art; #social innovation; #public use; #locals; #visitors; #startups&innovators

THE SPOT TO LOOK AT



Centre of Interest, Cluj

THE PLACE TO BE IN THE EMERGING CONTEMPORARY ART SCENE OF CLUJ

There is always a main point of view. The right place where you should stay. The perfect point where your eyes are just naturally ending. Every composition, painting, sculpture, photography... have that central spot where all the attention is going. There is a whole art of attracting attention and catching the eye. But how to hold the interest after that?

Centre of Interest is a community of art-makers (artists, designers, creative minds) and distributors of contemporary art (galleries, artist-run-spaces, project rooms), based in Cluj-Napoca, Romania. In *Centre of Interest*, they know very well that is not just about attracting the sight but the mind of the audience. And there is a lot: loads of proposals, highest quality. An amazing industrial building reused; an old factory recovered as a perfect framework to make art run.

There is much more than a spot, there is a whole picture to look at. We got here a must be, the art centre where you should go if you want to be in the right place and the right time in Cluj.

Don't look away.

More at: <http://centruldeinteres.art/>

Tags: #industrial heritage; #new urban uses; #contemporary art; #creative & cultural industries; #startups&innovators; #locals



GLIMPSES OF BEAUTY

Jonas Mekas Visual Arts Centre, Vilnius

MOVING AHEAD FOR ART AND BEAUTY

Lithuanian émigré heritage is just amazing. Just mentioning the names of George Maciunas and Jonas Mekas then you just know Lithuanian creativity is at the top of contemporary art and cinema.

So *Jonas Mekas Visual Arts Centre* is the way of recovering that heroic past to be used as a propeller for new creativity to come. A way of reuniting a “dream team”. It is not a museum but a platform. It should carry the flag of the avantgardes of all of the arts.

Fluxus, the avant-garde movement in the mid-XXth century, defend the idea of an impossible separation between life and art, both so fluid, so interconnected that there is no way to imagine them being apart.

Life might be seen as a piece of Art.

Art might be felt like a piece of Life.

With that in mind, breaking down barriers and frontiers, this centre should be just a place for working creatively and aesthetically; for living, producing art and making fun. For moving ahead seeing glimpses of beauty.

And some beauty is more than enough for making life valuable.

More at: <http://mekas.lt/>

Tags: #contemporary art; #digital heritage; #creative & cultural industries; #experience economy; #visitors; #locals; #startups&innovators



FALLING IN LOVE WITH CONTEMPORARY ART IS AN URBAN DUTY

Contemporary city and contemporary art are very much in love, and you know it. Torino knows it. Contemporary art is not offering any more isolated spaces for contemplating works in silence. Art is not sacred as it used to be. The proposal is, instead, being a propeller for creativity and innovation, able of opening new spaces to be used by citizens, to foster the local community. It is permeable, dynamic and everchanging, just as the urban life is.

Located at the Barriera di Milano, *Plartwo* is going to be a new contemporary art centre in Torino, one more for an impressive list. The Piedmontese is probably one of the most important world capitals of art right now. It is, as well, another step in the evolution of an area that suffered the impact, first, of the bombs of the II World War and, after, of the industrial crisis. But as we said, cities are moving, overcoming obstacles, and Barriera the Milano now is a new pole for innovation, a laboratory for developing a new kind of city: greener, smarter and more creative.

That's why *Plartwo* will be a mirror towards the city. Literally, a space for urban reflection. Its mobile façade will be a metaphor of the metamorphosis of the city. But the city is not Narcissus and won't be there just looking at itself. It is going to go further, and it is going to be faster, not falling into the enchantment of its own beauty anymore.

A wise move.

More at: <http://www.fondazioneplart.it/>

Tags: #contemporary art; #creative industries; #cultural industries; #public use; #experience economy; #investment; #visitors; #locals

PLAYING THE CITY

BOLOGNA
SI METTE
IN GIOCO

**PLAYABLE
BOLOGNA**

UN VIDEOGIOCO PER SCOPRIRE
BOLOGNA E I SUOI MUSEI

Playable Bologna, Bologna

SETTING THE URBAN GAME BOARD

Old city centres have been used for a long time as literature and cinema sets. That's an amazing way of spreading the word of the excellence of urban heritage all over the world, for sure.

But, the other way back, heritage can be as well an active element for playing the city, for involving citizens on knowing the stories behind the façades, squares and museums. Heritage and new technologies are good partners. Digitising heritage is probably the best way to preserve it and make it worthy for the population, inhabitants or foreigners. *Playable Bologna* is a contest launched by the Bologna Municipality to develop a videogame that talks about Bologna and promotes it through its heritage and monuments. The project tries to explore all these assets for making city's heritage more enjoyable.

After all, self-knowledge is the key for curating the city's heritage, for valorising it properly. And having a playful mood is a good state of mind if we want to achieve a more active and dynamic city. Having fun is the best attitude for learning.

Let's play!

More at: <https://bologna.rockproject.eu/bologna-si-mette-in-gioco-playable-bologna/>

Tags: #digital heritage; #new technologies; #creative & cultural industries;
#experience economy; #investment; #startups&innovators; #visitors



A FORTRESS FOR CULTURE

Kale Cultural Fortress - MoCA, Skopje

THERE IS NO BETTER WAR THAN THE ONE
FOR DEFENDING ART AND HERITAGE

On the top of the city of Skopje are two symbols looking at the city: the Kale fortress and the MoCA museum. The past and the future, old heritage and new creativity to understand the powerful energy of this ancient new capital of Europe.

The complexity of Skopje is not a metaphor, it is real, and it can be noticed easily everywhere, and especially from this viewpoint controlling the urbanscape. The site is a proof of the city's resiliency and capacity of survival along history, even after violent or dramatic episodes like the 1963 earthquake or the Balkans political instability at the end of the XXth century.

However, despite their considerable potentials, these two sites exist in mutually isolated spaces, with vast uncultivated park area, surrounded by other completely inadequate and substandard buildings. There are no visible signs of urban planning here.

Kale – Cultural Fortress is a project that aims to draw public attention to this valuable area in the heart of downtown Skopje and open room for public and expert discussion about the direction of its future urban design.

The cooperation between MoCA and the Faculty of Architecture is designed to offer vision and concepts that would transform this important part of the city into a dynamic, attractive and strong gravitational cultural centre.

More at: <https://msu.mk/?exhibition=kale-cultural-fortress>

Tags: #heritage sites; #new urban uses; #creative & cultural industries; #contemporary art; #public use; #investment; #startups&innovators; #locals; #visitors

STITCHING THE PIECES OF THE CITY



Marvila library, Lisbon

A MEETING SPACE FOR AVOIDING URBAN DISCONNECTION AND SOCIAL DISINTEGRATION

Marvila is an area of hopes postponed. A neighbourhood of Lisbon full of potential but actually in the middle of nowhere. Pretty close to the city centre and to the area of the Expo'98. The railroads split the district in two: on one side, social housing; on the other, a newly gentrified area close to the river, where new trendy business are suddenly appearing. Spaces appear finally disconnected and disaggregated. The challenge is how to re-use and connect its empty spaces to the lively rest of the city around.

Marvila library project appears as a new way of creating public spaces able to stitch the pieces of a city and its society. That is why first of all it was necessary to open a dialogue with the citizens in order to make the project participative, honest and democratic. It was not about offering something from the outer space, but building altogether. The point was to make the citizens participants, contributing to solving the problems of the district.

So, finally, we got the largest public library in the city, assuming its role as leverage for social inclusion, inverting the trend towards neglect that was the destiny of the area. The library is bringing something new and recovering the past of a peculiar district (restoring and re-using the former Quinta das Fontes). *Marvila Library* is offering a space for culture and dialogue; and a space for listening to all the people, of all ages and backgrounds. It is a social space where different realities finally meet up, assuming that the diverging dynamics of a city can collide at some point and make it stronger.

More at: <https://www.trienaldelisboa.com/ohl/en/place/biblioteca-municipal-de-marvila/>;

Tags: #heritage sites; #new urban uses; #social innovation; #public use; #locals

SOCIAL SCULPTING

Victoria Square Project, Athens



COMMUNITY RESOURCES ARE, DEFINITELY, GOOD MATERIAL FOR ART

Talent and creativity are required for constructing a better urban future. Consequently, artists might be at the front of urban development. But how to do it? Maybe not using marble anymore and just thinking about how they could work hand in hand with the citizens.

Conceived by artist Rick Lowe in collaboration with fellow artist Maria Papadimitriou as an ongoing social sculpture during the documenta14 exhibition in Athens, *Victoria Square Project* has evolved into an open community centre in the place of a previously vacant shop in the multicultural neighbourhood of Victoria Square, at the heart of Athens.

But... it is really possible to construct a social sculpture? Of course it is when the people are using the assets of the community for building that collective piece of art. Pretty easy: Just people in action building networks and relations.

Cultural and historical resources might be crucial for urban resilience. In this deprived area of Athens severely hit by the financial crisis, the neighbourhood is reappropriating finally the vacant spaces for developing a new community, more active and self-conscious of its problems and aims.

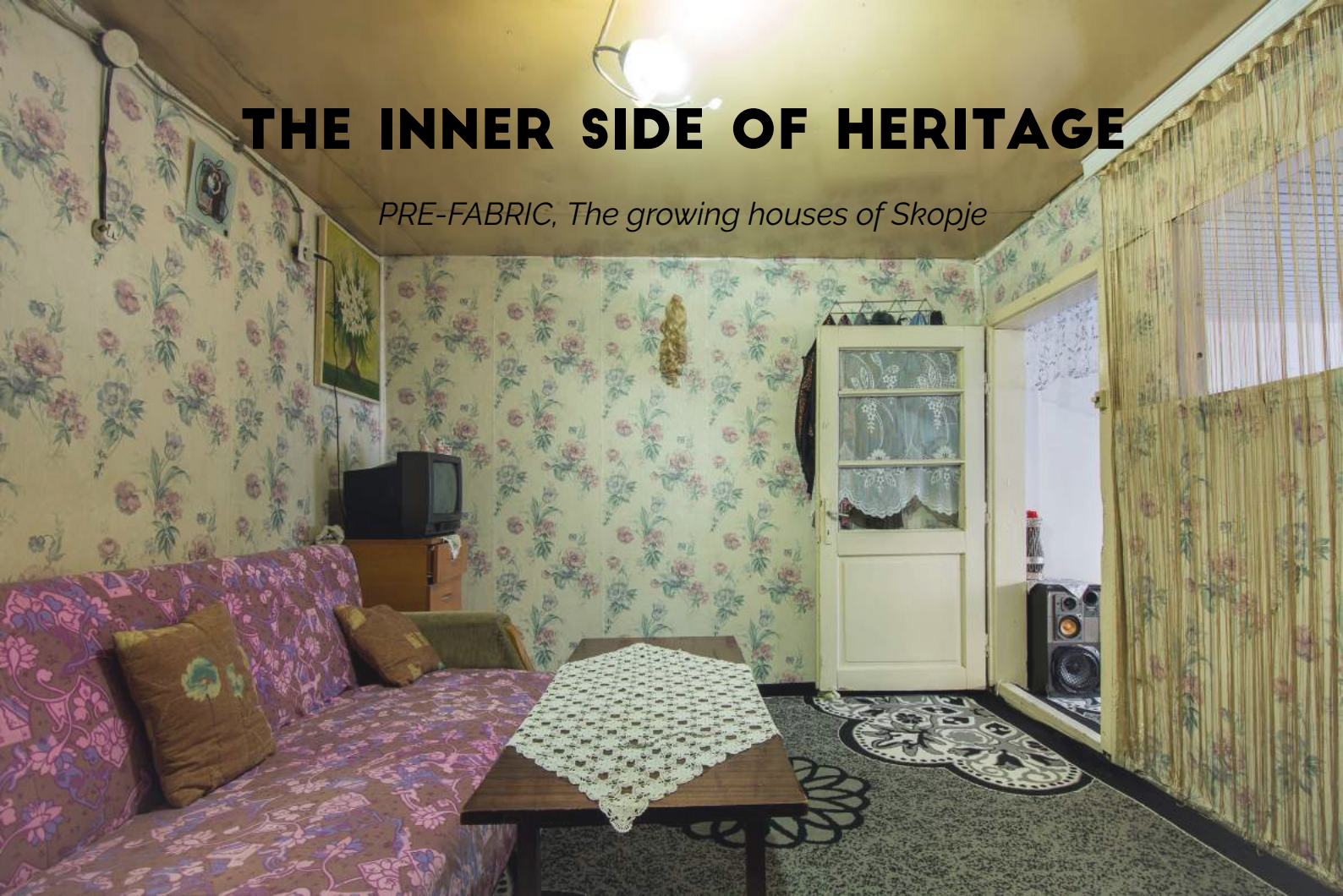
Heritage and creativity can show that collaboration makes things happen.

More at: <http://victoriasquareproject.gr/>

Tags: heritage sites; new urban uses; Contemporary art; Social innovation; public use; locals

THE INNER SIDE OF HERITAGE

PRE-FABRIC, The growing houses of Skopje



THE SURVIVAL INSTINCT OF A CITY IS FED BY "ORDINARY HEROES" OF HERITAGE PRESERVATION... AND RECONSTRUCTION

On July 26, 1963, at the height of the Cold War, a cataclysmic earthquake destroyed large areas of the city of Skopje. This natural disaster resulted in a wave of international solidarity and led to a joint humanitarian project that united worlds that were ideologically poles apart. The partial or total destruction of up to 80% of the built structures suddenly made 150,000 inhabitants – three-quarters of the population - homeless. The provision of housing space became the most urgent task. The goal of this first reconstruction phase was to ensure that a large proportion of the population would have a fixed abode by winter.

The settlements were to consist of prefabricated, mostly single-story houses; the first deliveries of prefabricated elements arrived in Skopje only ten days after the earthquake. By the end of 1964, a total of 14,068 dwelling units had been built that provided around 70,000 people with a new home. Roughly 2,500 houses were sent from other countries - 914 of them as gifts. An aid that has been inscribed in the city's collective consciousness over decades.

The architectural import of these prefabricated houses has lastingly shaped the face of the city. After being inhabited for more than 50 years and despite undergoing repeated extensions and transformations, the basic structure of the settlements and the elements of the architecture from Finland, Mexico, or the USA still remain visible.

These *growing, prefabricated houses of Skopje*, have become the dense fabric of the city, a whole way of understanding the heritage in the form of physical, historical and emotional memories. The inner side of it, commonly hidden.

After all, we are being invited to understand how people live and transform the city: visiting their houses, understanding their experiences.

Come in! Heritage is alive and growing on tireless in front of us.

More at: Mijalkovic, Milan; Urbanek, Katharina (2018). *Pre/Fabric. The growing houses of Skopje*. Wieser.

Tags: #heritage sites; #intangible heritage; #social innovation; #civic use;
#locals; #visitors





feel your city

MAKING SENSE OF THE CITY

Feel Your City, Cluj

HERITAGE SHOULD BE CLOSER, PERCEPTIBLE TO EVERYBODY

Can just a group of teenagers change the way a city is felt? Yes, they can. Some students from the «Onisifor Ghibu» high school in Cluj realized that not every citizen or visitor could enjoy properly the most visited city in Romania, and decided to change this. How?

They installed a panoramic board in braille on the «Cetățuie Hill» - the belvedere spot of the city. And that was not all, but just the beginning. Then they decided that the next step was to install information boards in braille at the touristic points around the main square in town. The money for this project is coming from a festival they are organising every year in their high school: called «Ghibstock», a nod to «Woodstock».

The teenagers wanted to facilitate access to education for their colleagues and organised a «treasure hunt» where participants could discover cultural and historical places in the city centre. They also organised different initiatives and campaigns with the aim of highlighting how prejudices affect the way people interact. As well in the cultural context of heritage.

So they go on and on, creating a whole *Feel your city* movement. That's how from an apparently small movement is possible to change things, to make the city more accessible for everybody, more enjoyable. A fairer place.

No excuses. No exclusion.

More at: <https://cluju.ro/feel-your-city-proiectul-inedit-al-unor-elevi-clujeni-vor-sa-faca-un-cluj-turistic-si-pentru-persoanele-nevazatoare/>

Tags: #heritage sites; #social innovation; #public use; #experience economy; #locals; #visitors



SHOUTING OUT FOR THE LOVE (OF A CITY)

Meet the Skopjans, Skopje

TALKING ABOUT THE CITY IS A GOOD WAY TO ENHANCE IT

Every city needs to be discussed. The place where we live is the main topic of our everyday urban routine. We talk about the streets, neighbours, problems, challenges, pride or fun of living altogether. About the concerns as well.

Citizens really love their cities. That is a universal rule. They are their entire world. Citizens care about the place they live and they want to participate for doing it better for the future.

That is the main resource in the project *Meet the Skopjans*, a platform where every person can speak out loud about the city of Skopje. Like that everyone can feel inside a whole collective project, a whole society and a way of life and can offer their point of view, their frustrations and desires. And, most of all, they can feel that they are being heard.

This platform creates a dialogue, an exchange of information that talks live about the moments that are being felt inside the city. Almost an emotional approach to the relationship between people and the city. So they can show how much they need (and love) each other.

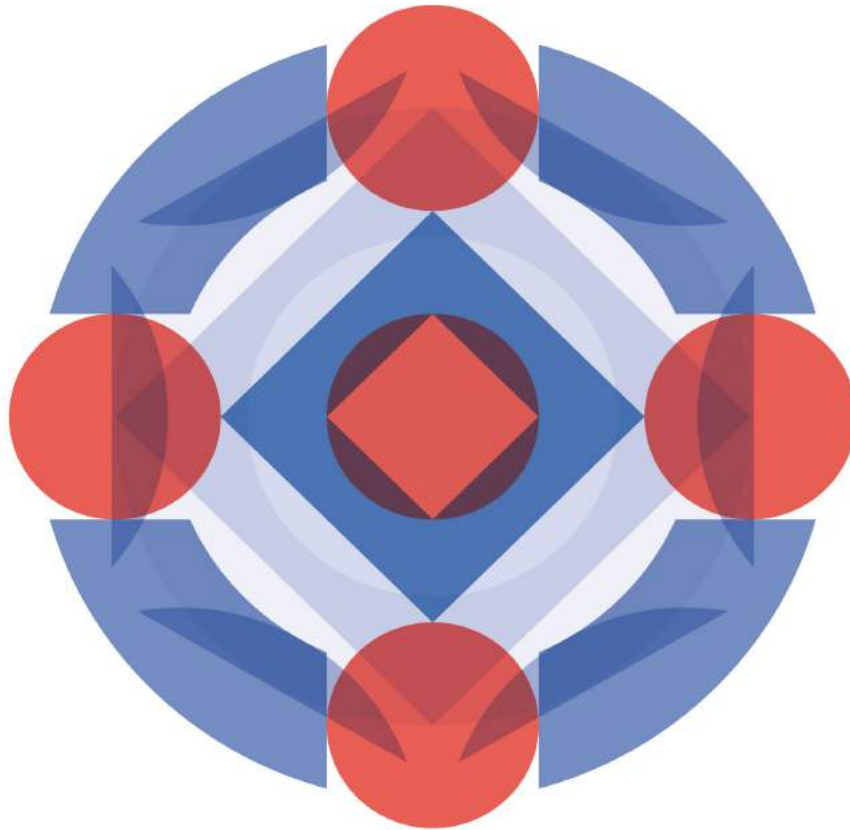
Through short statements and pictures, the Skopjans offer solutions, ideas or suggestions for some current issues. Every citizen can contribute and give ideas to make the place where they live a better place.

Thankfully, the city is being told, the city is being heard.

More at: <https://skopjlab.mk/zapoznajgiskopjani/>; <https://www.instagram.com/explore/tags/zapoznajgiskopjani/top/?hl=es>

Tags: #new technologies; #social innovation; #locals

THE ALPHABET OF THE CITY



é Bologna

URBAN LIFE MIGHT BE JUST AN EXCUSE FOR CREATING NARRATIVES. JUST WORDS AND IMAGES TO BE USED, STORIES TO BE TOLD

What if a city should be defined just in one image? Just in one phrase? That is an impossible task. There is no possibility of simplifying something so complex and everchanging.

That is the challenge of branding a city. You know you are going to lose the battle since the very beginning. A city is full of experiences, stories, heritage, people coming and going... a whole past and an infinite future to come.

The best way probably is listening to its citizens and visitants. Creating platforms to communicate. That is how the project *é Bologna* is so perfect, so convenient. Because it is a whole alphabet, a whole vocabulary to connect people, to make them feel identified to the city. Based on some basic elements of Bologna heritage, this logo is for everybody, it is there for being appropriated and felt like yours every time. A code for sharing. Just type it.

Finally a logo for everyone.

More at: <http://ebologna.it/> ; <http://www.fondazioneinnovazioneurbana.it/progetto/bolognacitybranding>

Tags: #heritage sites; #digital heritage; #social innovation; #public use;
#locals; #visitors; #startups&innovators; #investment

FILLING THE EMPTY CITY

Marvila Parque Intergeracional,
Lisbon



COLLECTIVE DIALOGUE AS THE MAIN RESOURCE FOR URBAN REGENERATION

If we want to build a new kind of city, more sustainable and democratic, it is clear that it is necessary to consider the citizens as active participants in it. *Marvila Parque Intergeracional* is one of those projects trying to fill the gap between urban development and inhabitants, institutions and neighbours.

Marvila is an extraordinary place in Lisbon, in a very peculiar historical and geographical situation. Full of vacant lots, big buildings appear disconnected, isolated between highways and train tracks. Moreover, the population of Marvila is becoming older and the number of residents is decreasing. In parallel, the area closer to the river is suffering a process of gentrification, and new locals, restaurants and art galleries are appearing in what is a new trending zone for entrepreneurs.

In this particular situation, everything began with a first meeting with the community to start a dialogue and clarify their intentions: it was decided that a public park for children and the elders should be a good move against both, isolation and gentrification. The new public space would work as a social aggregator tool, offering a playground and chairs and tables so the elders can meet and play cards games while watching their grandsons playing.

The construction was a collective effort with the participation of students, volunteers and community members. *Marvila's Parque Intergeracional* is a precious example to stress the importance of a process based on a close relationship with the municipality and deep involvement of the community in all the phases. As everything happening in the city, this is a work in progress, only possible with the will of institutions and citizens. Tagus river is the only one able to look at all the changes, unmoved.

More at: <http://mar-vila.org/projetos/>; <http://warehouse.pt/projects/parque-intergeracional-de-marvila-lisboa/>

Tags: #new urban uses; #social innovation; #public use; #locals; #visitors

LEARNING HOW TO CHANGE



Academy of Change, Cluj

IF THE FUTURE IS GOING TO BE DIFFERENT, THE BEST KNOWLEDGE IS THAT ONE ABLE TO METAMORPHOSE

Urban future needs propellers, engines able to make the city different, better, in its foreseeable development. And, how to do it then? Cluj-Napoca has in mind that if institutions are there, it is for being a platform to take advantage of the talent and resources already in the city. A new kind of academy. Knowledge is just there, open, to be reunited and used.

What is just true and crystal clear is that the future will be different. So, the best knowledge to spread is about change. The best heritage is the one able to adapt to different circumstances.

We don't need to set culture rules in stone if they are naturally moving. In the end, the only academy to establish is an *Academy of Change*. A way of boosting inspiration and collaboration through citizens, professionals, associations, institutions working in the cultural field. Altogether, pushing in the same direction, it will be easier not just imagining, but creating a sustainable, smarter and greener urban life, that one lead by the cultural sector.

The key is training, building, exchanging, collaborating. There is strength in numbers. It is possible to teach and to learn how to change. For better, sure.

More at: <https://cccluj.ro/academia-schimbarii-en/>

Tags: #cultural industries; #social innovation; #public use; #locals; #startups&innovators; #investment

24-HOUR LEARNING PEOPLE



Open Schools, Athens

LEARNING HAS NO SPACE OR TIME LIMITS

In Athens, like in any other city, schools used to have a rigid timetable, and they were closed after the morning session. Meanwhile, the citizens were looking for some room where they could spend the afternoons and organise valuable collective activities: workshops, concerts, exhibitions...

In the end, schools were thought to be a perfect place for going on with more informal learning. Schools are since then open the whole day (including weekends) as spaces to be enjoyed by citizens at full strength. A large sort of activities is being carried out now in a network of 21 schools spread all over the city. 21 new sites to be used for leisure and education.

Based on this program, the school buildings are converted into living cells of the neighbourhood: meeting points, with recreational, cultural, educational and sports activities for all age groups. The activities available at *Open Schools* are proposed by either organizations or individuals and they are then selected through a specific evaluation process and co-organized by the Municipality. The list of activities is regularly updated and enriched to meet the interests and needs of each community.

In a city like Athens, where urban planning has not taken into consideration the need for open and public spaces; the schoolyards, after all, can be used for the benefit of citizens.

A wise and pleasant way of going on learning beyond the timeline.

More at: <https://www.athensopenschools.gr/>

Tags: #new urban uses; #social innovation; #civic & public use; #locals

A CREATIVE COUNTERPOINT



Kontrapunkt, Skopje

CULTURE AS A WAY OF SOCIAL EMANCIPATION AND EMPOWERMENT

Since 2001, *Kontrapunkt* is a very active organization focusing on the idea of dissemination of culture and cultural production as an urgent social need. *Kontrapunkt* is committed to not lose sight on non-mainstream forms of expression, from new media art to cultural theory, philosophy or activism. The final aim is contributing to a freer society, culturally demonopolize and more open to critical thinking.

As an alternative counterpoint against the traditional and hermetic ideas of how the culture should be presented, *Kontrapunkt* develops new tools and foster activities that stimulate creativity and expression through the field of culture. The main aim is being a platform for enhancing an independent cultural scene and atmosphere in the city.

Since its inception, it has been part of a large number of projects from a local to an international level. Mostly focusing on emancipatory, self-education and community involvement. In collaboration with the publishing house Templum, *Kontrapunkt* has raised its publishing activities translating works of essential authors of contemporary philosophy as Julia Kristeva, Jean-François Lyotard, Slavoj Zizek or Jacques Derrida.

Democracy, inclusion, cooperation, exchange... listening to all the marginalized voices as a duty. Critical culture is welcome.

More at: <http://www.kontrapunkt-mk.org/>

Tags: #intangible heritage; #creative & cultural industries; #contemporary art; #social innovation; #public use; #startups&innovators; #locals; #visitors

A CITY THAT DOESN'T LOSE ITS NERVE

*Shops with a history,
Lisbon*



PRESERVING THE LIVING MEMORIES OF A STILL ALIVE CITY, THAT ONE PROUD OF ITS UNIQUE HERITAGE, ITS EVERYDAY IDENTITY

A city is much more than its citizens and buildings, much more than the activity taking place there, than the industries, shops, or products to be sold. The identity of the city is found in the preserved memories. In all those things that happened there and make it real and special, unique.

Before globalisation, shops used to be something that made every city, every neighbourhood, especially distinguishable. Shopping and shops can and, indeed, should be an element that makes it different from others. Down through Lisbon's history, trade and commerce have played a particularly important role in the life of the city. And it continues to occupy a decisive place in the economic, social and cultural life of the Portuguese capital today. You can still recognise Lisbon idiosyncrasy through its old shops.

Shopping facilities are both, a differentiating mark of the city, and an economic activity that also generates employment and makes the city be alive. Urban planning, architecture, preservation of cultural heritage and economic activities should be well coordinated in order to help these businesses to survive in the time of internet and immaterial transactions.

Shops with a history is such a necessary tool to make this heritage still tangible. To make citizens proud of their trajectory. Valued and recognised. It is a homage to those things well done, to the stories well-told. To the braves that don't lose their nerve, even in dire straits.

It is a whole exercise of memory. And a high-quality acquisition.

More at: <http://www.lojascomhistoria.pt/>

Tags: #heritage sites; #intangible heritage; #experience economy; #locals; #visitors

IMAGES FOR RECOVERING



Il cinema ritrovato, Bologna

WE LIVE IN THE DANGER OF NOT NOTICING THE BEAUTY OF THE HERITAGE AROUND US

Cinema is surprisingly and dramatically disappearing. Finding, discovering, rediscovering and recovering the images of valuable cinema is a duty. Those are the first aims of *Il cinema ritrovato*, more than a festival, a necessary task of offering the best cinema for all the people. A heritage that is one of the most important elements to understand the XXth century, and still our contemporary world.

In a time where we are all surrounded by images at full speed, everywhere, it is a challenge to take the time to watch, stare and valorise the quality of good films. Some of them surprisingly in danger of being definitely lost.

Digitising is probably the best way to recovering images, and to show them to the citizens. How to spread the word? Making cinema once again a wonderful experience, much more than just entertainment, a social event. And that is the main achievement of the festival, sharing cinema as an unforgettable time, all in the extraordinary and magical space of the historical centre of Bologna.

More at: <http://festival.ilcinemaritrovato.it/>

Tags: #heritage sites; #digital heritage; #new urban uses; #creative & cultural industries;
#public use; #experience economy; #locals; #visitors

THE PLACE WHERE THE STATUES TALK



Vilnius talking statues

HERITAGE CAN TALK BY ITSELF

What if you were just walking around the city and you received a call, you don't know the number and... yes! The character of the statue you got in front of you is talking to you! That's the funny game of *Vilnius Talking Statues*, an interesting way of enjoying the city creating a direct and personal feeling with its heritage.

Like that citizens and visitors can experience new urban routes, getting out of the usual beaten track. And, like that, they can listen to new stories behind what, apparently, is there just standing day by day, rainy, sunny or snowy, in the city. Those silent statues become real through the use of new technologies. And then heritage is alive!

The voices of Lithuanian contemporary writers and performers are connecting us directly to the most recent or further past, from the rocker Frank Zappa to the medieval times of the Grand Duke of Lithuania. Just as heritage is, a wonderful experience of travelling around time and space.

More at: <http://www.vilnius-tourism.lt/en/what-to-see/routes/vilnius-talking-statues/>

Tags: #heritage sites; #new urban uses; #new technologies; #public use; #experience economy; #startups&innovators; #visitors

THE FUTURE OF FESTIVALS

*Kappa FuturFestival,
Torino*



AVANT-GARDE IS ALWAYS AHEAD OF THE CROWD

To be a proper futurist you need to look desperately forward. That's clear. But Futurism, one of the most outrageous currents in the XX century avant-garde, is today a memory coming from the past. Back in 2009, to celebrate one hundred years since the violent irruption of Futurism, Movement Entertainment, a smart-up based in Torino, decided to create FuturFestival. It succeeded, and, after attending 7000 people, it became “Italy's most beloved New Year's Eve party”.

Location is unique: Parco Dora, an amazing park that reminds us of the former industrial past of the city. But even better is the challenge of not making a toast to nostalgia, but being in the avant-garde again, creating a space for fun and innovation. However, it is a non-mainstream product, but a smart move for all electronic music lovers. A must-go for citizens and foreigners.

Little by little evolved into *Kappa FuturFestival*, an event at the avant-garde. Why? Because it is a 100% day time, cashless, sustainable and zero impact on the public finance event. One of the best European Summer Festivals; unmissable according to The New York Times. A truly futuristic experience.

Are you going to miss it again?

More at: <https://www.kappafuturfestival.it/en/>

Tags: #industrial heritage; #new urban uses; #new technologies; #creative industries; #experience economy; #startups&innovators; #visitors; #locals



THE FUTURE WILL BE UNFORGETTABLE

Unforgettable Futures: Visions for Lithuania's Centenary, Vilnius

EVERY HISTORICAL JOURNEY ENDS IN THE FUTURE

After one century of state history, the Centre for Civil Education in Vilnius decided it was time to think about what was done in all this period and, more than that, to imagine what might be done in the foreseeable future.

Unforgettable Futures: Visions for Lithuania's Centenary is a unique example of storytelling, a way of experiencing the History that is not possible using books. A place where you can dive into a whole journey: three periods of Lithuanian history: the interwar, the occupations, and the present are depicted by the most astonishing visions of scientists, politicians and active public figures of those days.

The exhibition presents an undiscovered side of the Lithuanian past, broadening the term of history from mere occurrences to the force of ideas. Even though not all of the 40 visions presented in the exhibition became reality, they reveal a desire to create and improve the human condition even through the toughest times of history.


The shaded exhibition hall with mirror details, a personal tablet, and headphones help to create an intimate environment. With the help of big, immersive visualizations on the walls, visitors are told about the turning points of history that also affected the content of visions.

As the motto of the exhibit says: "The best time to create is now". No doubt.

More at: <http://www.pazinkvalstybe.lt/lt/naujiena/314>

Tags: #intangible heritage; #digital heritage; #new technologies; #cultural industries;
#experience economy; #visitors; #locals

MAKING ROOM FOR AN OPEN CULTURE



Comunale Music Village, Bologna

CULTURAL SPACES MUST BE SHARED AND ENJOYED BY EVERYBODY

The time when culture was a privilege for a small percentage of the population is, obviously, over. All the same, it is very important to make it real, and clear: overcoming rigid traditions and inviting citizens to be open to enter cultural sites. And have cultural sites open, sure. It is just a question of willingness.

That's the point of *Comunale Music Village*, to offer the unique space of the Teatro Comunale for leisure, enjoyment, and culture, of course. The fantastic terrace of the theatre over the Piazza Verdi is located at the heart of the historical centre of medieval Bologna.

So, finally, after centuries, the Bologna's Teatro Comunale, a privileged space, it's not only an opera venue and it's open to being visited for free. For all the people. The community. A meeting point where citizens can understand each other better and forget about conflicts, and those old fashion discussion about class, level, way of living, dressing and ownership.

Life is definitely better if we know how to use what we inherited, if we know how to make the most of public spaces and a rich and diverse musical legacy. Nobody owns it. It is just there to be enjoyed.

There is more and more room for open culture in the city. The theatre is, after all, truly communal. That is not just a name.

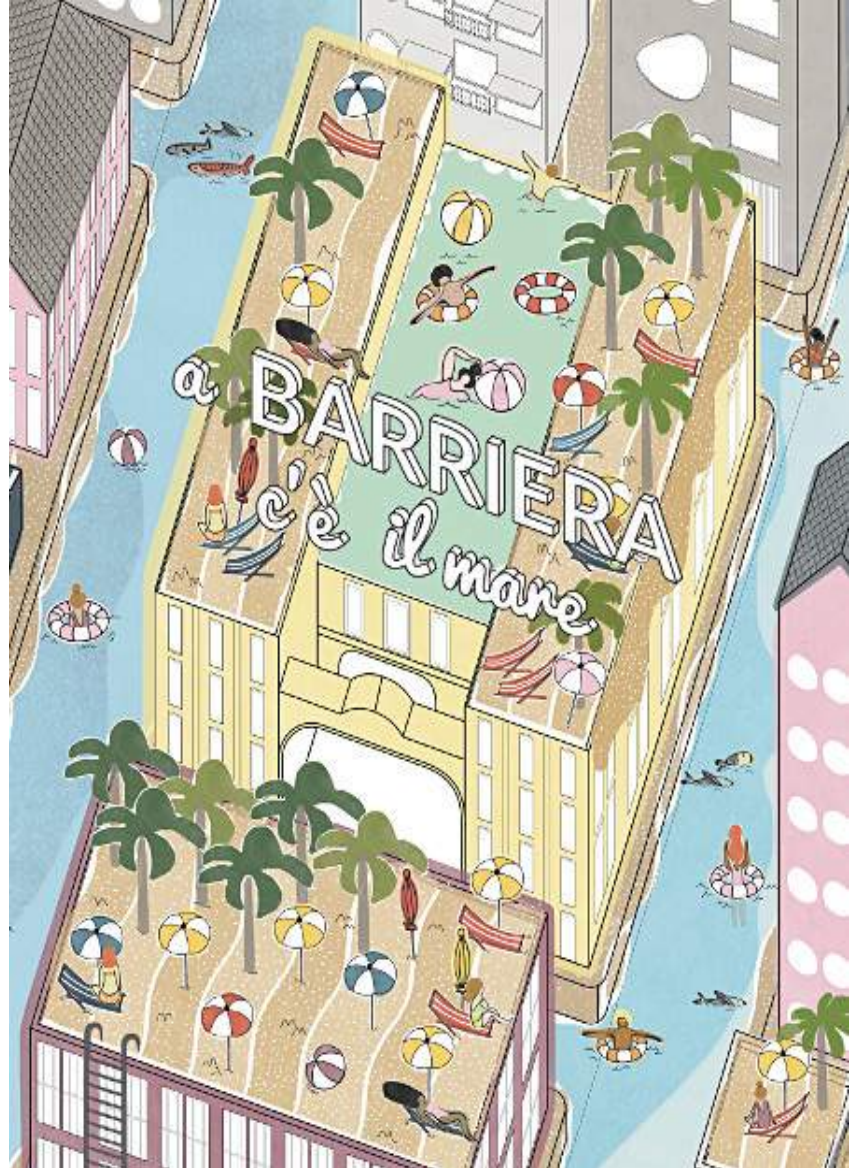
Doors are open. Culture is open.

More at: <https://www.bolognawelcome.com/home/vivi/eventi/calendario-completo/comunale-music-village/>

Tags: heritage site; intangible heritage; new urban uses; public use; experience economy; locals; visitors

THE SEA IS JUST HERE

A Barriera c'è il mare,
Torino



IF VISITORS ARE A LITTLE BIT CONFUSED,
LET'S SHOW THEM THE BEST PLACES TO GO

A neighbourhood is full of things to see and to do. But who knows really the good places to go? Yes, the citizens, of course. That's the point of *A Barriera c'è il mare*, a project where the people that really know well this area of Torino can communicate to the world where are the best locations to enjoy their place: art, pictures, food, crafts... Now, it's impossible to be lost. Now, we all know that we should go there, take a look, and taste!

The creation of a website and a tourist map with this bottom-up perspective is the way of valorising properly the heritage of a place, not always noticed because of the inertia of everyday routine. So, the experts are the citizens, and the citizens are the ambassadors. A process for being conscious of the power of the community and creating a stronger identity. A smart proposal for a new kind of sustainable tourism, that of being kindly invited to see and be hosted.

Barriera is waiting for you, just like a day of swimming and diving at the sea.

More at: <http://www.turinbarriera.it/it/>

Tags: #heritage sites; #intangible heritage; #social innovation; #public use;
#experience economy; #local; #visitors; #startups&innovators

WALLS TO LOOK AT



MAKING EVERYDAY URBAN ROUTINE COLOURFUL. MAKING THE URBAN WALLS MEMORABLE

Street art makes cities more colourful, more interesting, more enjoyable. Urban space finally becomes a playground where we can achieve different layers of comprehension. The Vilnius street art tour, with the help of the *Vilnius Street Art* festival, has changed the way the city is walked and watched.

The graffiti is there increasing the awareness of the buildings and neighbourhoods, and showing how much can change the urban space with the interventions of talented people, coming and going, expressing their creative ways of looking, making streets funnier, a better place.

Street art is collective, is ephemeral. Now the walls need to be looked at. Citizens and visitors need to be wise and sharp. You never know what is going to appear or disappear. And every time at every place the city offers a unique experience that will never be the same.

More at: <http://www.vilnius-tourism.lt/en/what-to-see/routes/street-art-vilnius/>

Tags: #heritage sites; #new urban uses; #contemporary art; #public use;
#experience economy; #startups&innovators; #visitors; #locals

7.

REF-

ERENC-

ES

7. REFERENCES

- Aaker, J., & Smith, A. (2010). *The dragonfly effect: Quick, effective, and powerful ways to use social media to drive social change*. John Wiley & Sons.
- Aaker J. & Chang V. (2010). *How to tell a story*. Stanford Graduate School of Business
- Alexander, B. (2011). *The new digital storytelling: creating narratives with new media*. Santa Barbara, CA, Praeger.
- Albright, D. (2003). "Tales of the city: Applying situationist social practice to the analysis of the urban drama". *Criticism*, 45 (1), 89-108.
- Anholt, S. (2008). "Place branding: Is it marketing, or isn't it?" *Placebranding and Public diplomacy*. Volume 4, Issue 1, 1–6
- Bach, M., Colclough, A., Garzillo, C., & Houpert, C. (2018). "Temporary Permanence: the Intermittent City". *European Journal of Creative Practices in Cities and Landscapes*, 1(1).
- Beauregard, R. (2003). "Democracy, storytelling, and the sustainable city". *Story and sustainability*, 65-77.
- Bedford, L. (2001). "Storytelling: The real work of museums". *Curator: the museum journal*, 44(1), 27-34.
- Benjamin, W. (1969). *The storyteller*.
- Bishop, P., & Williams, L. (2014). *The temporary city*. Routledge.
- Black, L. W. (2009). "Listening to the city: Difference, identity, and storytelling in online deliberative groups". *Journal of Public Deliberation*, vol. 5, no 1.
- Boswijk, A., Thijssen, T., & Peelen, E. (2006). "A new perspective on the experience economy". *Bilthovenm The Netherlands: The European Centre for the Experience Economy*.
- Brandão, P. (2011). *La imagen de la ciudad: estrategias de identidad y comunicación*. Edicions Universitat Barcelona.
- Burgess, J. (2006). "Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling". *Continuum*, 20(2), 201-214.
- Chatterton, P. (2010). "The urban impossible: A eulogy for the unfinished city". *City*, 14(3), 234-244.
- Curry, A. L., & Hammonds, K. H. (2014). "The power of solutions journalism". *Solutions Journalism Network*, 7, 1-14.
- Debord, G. (1967/2012). *Society of the Spectacle*. Bread and Circuses Publishing.
- Debord, G. (1957). *Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action*.
- Eco, U. (1979). *The role of the reader: Explorations in the semiotics of texts*. Bloomington: Indiana University Press.
- Eriksen, A. (2014). *From antiquities to heritage: transformations of cultural memory* (Vol. 1). Berghahn Books.

- Espiau, Gorka (2017). "Basque Transformational Narratives". Retrieved from: <http://meetingoftheminds.org/basque-transformational-narratives-21585>
- Finnegan, R. (1998) *Tales of the City. A Study of Narrative and Urban Life*. Cambridge: Cambridge University Press.
- Florida, R. (2005). *Cities and the creative class*. Routledge.
- Frisch, M. (1990). *A shared authority: Essays on the craft and meaning of oral and public history*. Suny Press.
- Geller, L. (2013). "How to make your advertising memorable". Retrieved from: <https://www.forbes.com/sites/loisgeller/2013/01/23/how-to-make-your-advertising-memorable/#1ee503f0517f>.
- Giaccardi, E., & Palen, L. (2008). "The social production of heritage through crossmedia interaction: making place for placemaking". *International Journal of Heritage Studies*, 14(3), 281-297.
- Giaccardi, E. (Ed.). (2012). *Heritage and social media: Understanding heritage in a participatory culture*. Routledge.
- Glassberg, D. (1996). "Public history and the study of memory". *The Public Historian*, 18(2), 7-23.
- Glover, Nikolas (2008). "Co-produced Histories: Mapping the Uses and Narratives of History in the Tourist Age". *The Public Historian*, Vol. 30 No. 1, 105-124.
- Graham, B., Ashworth, G., & Tunbridge, J. (2016). *A geography of heritage: Power, culture and economy*. Routledge.
- Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Greenwood Publishing Group.
- Hayden, D. (1997). *The power of place: Urban landscapes as public history*. MIT press.
- Huyssen, A. (2003). *Present pasts: Urban palimpsests and the politics of memory*. Stanford University Press.
- Huyssen, A. (2012). *Twilight memories: Marking time in a culture of amnesia*. Routledge.
- Illich, I., (2007) "Storytelling or Myth-Making? Frank Viola and Ivan Illich," *Proclamation, Invitation, & Warning*.
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.
- Jensen, O. B. (2007). "Culture stories: Understanding cultural urban branding". *Planning Theory*, 6(3), 211-236.
- Kalay, Y., Kvan, T., & Affleck, J. (Eds.). (2007). *New heritage: New media and cultural heritage*. Routledge.
- Kaplan, A. M., & Haenlein, M. (2011). "Two hearts in three-quarter time: How to waltz the social media/viral marketing dance". *Business Horizons*, 54(3), 253-263.
- Kellner, D. (2019). "Media Culture and the Triumph of the Spectacle". *Fast Capitalism*, 1(1).
- Klein, Stanley B.; Loftus, Judith; & Kihlstrom, John F. (2002). "Memory and Temporal Experience: the Effects of Episodic Memory Loss on an Amnesic Patient's Ability to Remember the Past and Imagine the Future". *Social Cognition*: Vol. 20, 5, 353-379.
- Kress, G. (2003). *Literacy in the new media age*. New York: Routledge.
- Lambert, J. (2013). *Digital storytelling: Capturing lives, creating community*. Routledge.

- Landry, C. (2012). *The art of city making*. Routledge.
- Lévy, P., & Bononno, R. (1997). *Collective intelligence: Mankind's emerging world in cyberspace*. Perseus books.
- Lewicka, M. (2005). "Ways to make people active: The role of place attachment, cultural capital, and neighborhood ties". *Journal of environmental psychology*, 25(4), 381-395.
- Lewicka, M. (2008). "Place attachment, place identity, and place memory: Restoring the forgotten city past". *Journal of environmental psychology*, 28(3), 209-231.
- Lindsay, F. (2015). *The Seven Pillars of Storytelling*. Bristol: Sparkol Books.
- Lynch, K. (1960). *The image of the city*. MIT press.
- Malpas, J. (2008). "New media, cultural heritage and the sense of place: Mapping the conceptual ground". *International Journal of Heritage Studies*, vol. 14, n. 3, 197-209.
- Marshall, D. (2004). *New media cultures*. London: Arnold Publishers.
- Marshall, J., & Adamic, M. (2010). "The story is the message: shaping corporate culture." *Journal of Business strategy*, 31(2), 18-23.
- McAdams, D. P. (2013). "The psychological self as actor, agent, and author". *Perspectives on Psychological Science*, 8(3), 272-295.
- McKee, R. (1997). *Substance, structure, style, and the principles of screenwriting*. New York: HarperCollins.
- McKee, R., & Fryer, B. (2003). "Storytelling that moves people". *Harvard Business Review*, 81(6), 51-55.
- McKee, R., & Gerace, T. (2018). *Storynomics: Story-driven Marketing in the Post-advertising World*. Hachette UK.
- Nas, P. J. (2016). *Cities full of symbols: a theory of urban space and culture*. Leiden University Press.
- Nas, P., & Samuels, A. (Eds.). (2006). *Hypercity: the symbolic side of urbanism*. Kegan Paul.
- Oomen, J., & Aroyo, L. (2011). "Crowdsourcing in the cultural heritage domain: opportunities and challenges". In *Proceedings of the 5th International Conference on Communities and Technologies*, ACM, 138-149.
- Peralta, A. (2010). "The art of storytelling: The co-construction of cultural knowledge." *Art Education*, 63(2), 25-30.
- Mike Peters, (1996). "A Posthumous Fame?". *Here and Now Guy Debord Supplement*, iii-iv, Here and Now 16/17.
- Portugali, J., & Stolk, E. (2016). "Complexity, Cognition, Urban Planning and Design". In *Post-Proceedings of the 2nd Delft International Conference*. Switzerland: Springer.
- Rabari, C., & Storper, M. (2014). "The digital skin of cities: urban theory and research in the age of the sensed and metered city, ubiquitous computing and big data". *Cambridge Journal of Regions, Economy and Society*, 8(1), 27-42.
- Ridge, M. M. (Ed.). (2014). *Crowdsourcing our cultural heritage*. Ashgate Publishing, Ltd..
- Rieniets, T., Sigler, J., & Christiaanse, K. (2009). *Open city: Designing coexistence*. SUN.

- Rivas, M. (2015). *Innovative place brand management. Re-Learning City Branding*. URBACT-City Logo Final Report.
- Rivero Moreno, L. D. (2018). "La industria cultural necesita máquinas. La Alhambra: patrimonio, turismo y producción económica / Cultural Industry Needs Machines. Alhambra: Heritage, Tourism and Economic Production". *Espacio Tiempo y Forma. Serie VII, Historia del Arte*, (6), 451-472.
- Ryan, M. L. (Ed.). (2004). *Narrative across media. The languages of storytelling*. Lincoln, NE: University of Nebraska Press.
- Samis, Peter & Svenonius, Tim. "The X, Y, and Z of digital storytelling: Dramaturgy, directionality, and design." *MW2015: Museums and the Web 2015*. Retrieved from: <https://mw2015.museumsandtheweb.com/paper/the-x-y-z-of-digitalstorytellingdramaturgydirectionality-and-design/>
- Sandercock L. (2003). "Out of the closet: The importance of stories and storytelling in planning practice". *Planning Theory & Practice* 4(1): 11-28.
- Sartre, Jean-Paul (1964). *The Words: The Autobiography of Jean-Paul Sartre*.
- Sassen, S. (2016). *Global networks, linked cities*. Routledge.
- Schmid, H., Sahr, W. D., & Urry, J. (Eds.). (2011). *Cities and fascination: beyond the surplus of meaning*. Ashgate Publishing, Ltd..
- Scolari, C. A. (2009). "Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production"
- Sinek, S. (2009). *Start with why: How great leaders inspire everyone to take action*. Penguin.
- Smith, L. (2006). *Uses of heritage*. Routledge.
- Söderström, Ola; Paasche, Till; Klauser, Francisco (2014). "Smart cities as corporate storytelling". *City*, vol. 18, no 3, 307-320.
- Spurgeon, C. L., Burgess, J. E., Klaebe, H. G., Tacchi, J. A., McWilliam, K., & Tsai, M. (2009). "Co-creative media: Theorising digital storytelling as a platform for researching and developing participatory culture". *Communication, Creativity and Global Citizenship*.
- Stephens, G. J., Silbert, L. J., & Hasson, U. (2010). "Speaker-listener neural coupling underlies successful communication". In *Proceedings of the National Academy of Sciences*, 107(32), 14425-14430.
- Tan, E. (2014). *Negotiation and design for the self-organizing city: gaming as a method for urban design*. TU Delft.
- Tan, E. (2018). *Play the city. Games informing the urban development*. Jap Sam Books.
- Tanner, S. (2012) "Measuring the Impact of Digital Resources: The Balanced Value Impact Model". King's College London.
- Terras, M. (2011). "The digital wunderkammer: Flickr as a platform for amateur cultural and heritage content". *Library Trends*, 59(4), 686-706.
- Trocchianesi, R., Pinardi, D., & De Marco, A. (2011). "Design and Narration: Languages, structures and narrative models as matter for design". *Strategic Design Research Journal*, 4(2), 59-68.
- Throgmorton, J. A. (2003). "Planning as persuasive storytelling in a global-scale web of relationships". *Planning Theory*, 2(2), 125-151.

- Unesco. (2016). *Culture: Urban Future. Global Report on Culture for Sustainable Urban Development*.
- Urry, J. (1990). *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage
- Van Hulst M. (2012). "Storytelling, a model of and a model for planning". *Planning Theory* 11(3): 299-318.
- Visser, J. (2012). "Digital Storytelling. How to tell a story that stands out in the digital age". Retrieved from: <https://themuseumofthefuture.com/2012/10/11/digital-storytelling-how-to-tell-a-story-that-stands-out-in-the-digital-age/>.
- Von Stackelberg, P., & Jones, R. E. (2014). "Tales of our tomorrows: Transmedia storytelling and communicating about the future". *Journal of Futures Studies*, 18(3), 57-76.
- Waterton, E. (2009). "Sights of sites: picturing heritage, power and exclusion". *Journal of Heritage Tourism*, 4(1), 37-56.
- Waterton, E., & Watson, S. (Eds.). (2015). *The Palgrave handbook of contemporary heritage research*. Springer.
- Westwood, S., & Williams, J. M. (2018). *Imagining cities*. Routledge.
- Williams, Lewis; Labonte, Ronald & O'Brien, Mike (2003). "Empowering social action through narratives of identity and culture", *Health Promotion International*, Volume 18, Issue 1, 33-40,
- Wolfe, C. R. (2017). *Seeing the better city: How to explore, observe, and improve urban space*. Island Press.
- Wolfe, C. R. (2019). *Urbanism without effort*. Island Press.
- Wu, Z., & Hou, S. (2015). "Heritage and discourse". In Waterton, E., & Watson, S. (Eds.). In *The Palgrave handbook of contemporary heritage research*. Palgrave Macmillan, London, 37-51.
- Yuan, Y., Major-Girardin, J., & Brown, S. (2018). "Storytelling Is Intrinsically Mentalistic: A Functional Magnetic Resonance Imaging Study of Narrative Production across Modalities". *Journal of cognitive neuroscience*, 1-17.
- Zaera Polo, A. (1994). "Conversaciones con Rafael Moneo". *El croquis*, 64, 6-25.
- Zak, P.J. (2014). "Why your brain loves good storytelling". *Harvard Business Review*, 28.
- Zak, P.J. (2015). *Why Inspiring Stories Make Us React: The Neuroscience of Narrative*. Cerebrum, Dana Press.

CASE STUDIES CREDITS

- Sapiegos, Vilnius - © Vilnius Tech Park
- Technopolis, Athens - cc. LDRM
- Progetto Malerbe, Bologna - © Municipality of Bologna
- Polo del '900, Torino - photo by Enrico Muraro
- Uzupis Republic, Vilnius - © Go Vilnius
- Coffee in the space, Torino - Public Domain
- Somes river, Cluj-Napoca - © studiopractica
- Hales Market, Vilnius - © Go Vilnius
- Controviali, Torino - © PLA-C
- Paintbrush factory, Cluj-Napoca - Courtesy of Paintbrush Factory
- Traces of Commerce, Athens - photo by Stathis Mamalakis, © Traces of Commerce
- Mouraria Creative Hub, Lisbon - © Municipality of Lisbon
- Dourgouti Island Hotel, Athens - photo by Irina Vosgerau, © Dourgouti Island Project
- Rito Domestico, Bologna - © Municipality of Bologna
- Village Underground, Lisbon - © Village Underground Lisbon
- Kinokultura, Skopje - © KinoKultura
- Centre of Interest, Cluj-Napoca - photo by Alex Mirutziu © Centre of Interest
- Jonas Mekas Visual Center, Vilnius - © Go Vilnius
- Plartwo, Torino - © Plartwo Torino
- Playable Bologna - © Municipality of Bologna
- Kale Cultural Fortress - MoCA, Skopje - Daniel Serafimovski - *Illegal Construction*, © MoCA Skopje
- Marvila Library, Lisbon - © Municipality of Lisbon
- Victoria Square Project, Athens - photo by Andreas Vembos, © Victoria Square Project
- Prefabric growing houses, Skopje - photo by Goran Dimov © MoCA Skopje
- Feel your city, Cluj-Napoca - © Feel your City
- Meet the Skopjans, Skopje - © Meet the Skopjans. Skopje Lab
- é Bologna, Bologna - design by Michele Pastore © Municipality of Bologna
- Parque Intergeracional Marvila, Lisbon - © Colectivo Warehouse
- Academy of Change, Cluj-Napoca - photo by Radu Padurean © Academy of Change
- Open Schools, Athens - © Municipality of Athens
- Kontrapunkt, Skopje - © Kontrapunkt
- Lojas com história, Lisbon - Retrosaria Bijou, photo by Paulo Alexandrino © Municipality of Lisbon
- Il Cinema Ritrovato, Bologna - © Municipality of Bologna
- Vilnius Talking Statues, Vilnius © Go Vilnius
- KappaFuturFestival, Torino - cc Movement Ent. - Kappa Futurfestival
- Unforgettable futures, Vilnius - photo by Vytautas Matusevicius
- Comunale Music Village, Bologna - © Municipality of Bologna
- A Barriera c'e il mare, Torino - design by Leiden Durand © 2016 TurinBarriera
- Vilnius Street art, Vilnius - © Go Vilnius

This report is available and can be consulted on the internet at:

<http://branding-toolkit.rockproject.eu>

How to cite this report:

Rivero Moreno, L.D. & Rivas, M. (2019). *ROCK placebranding toolkit. Cultural Heritage as a driver for branding the contemporary city*. ROCK project report, European Commission



<http://www.grupotaso.com/>



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

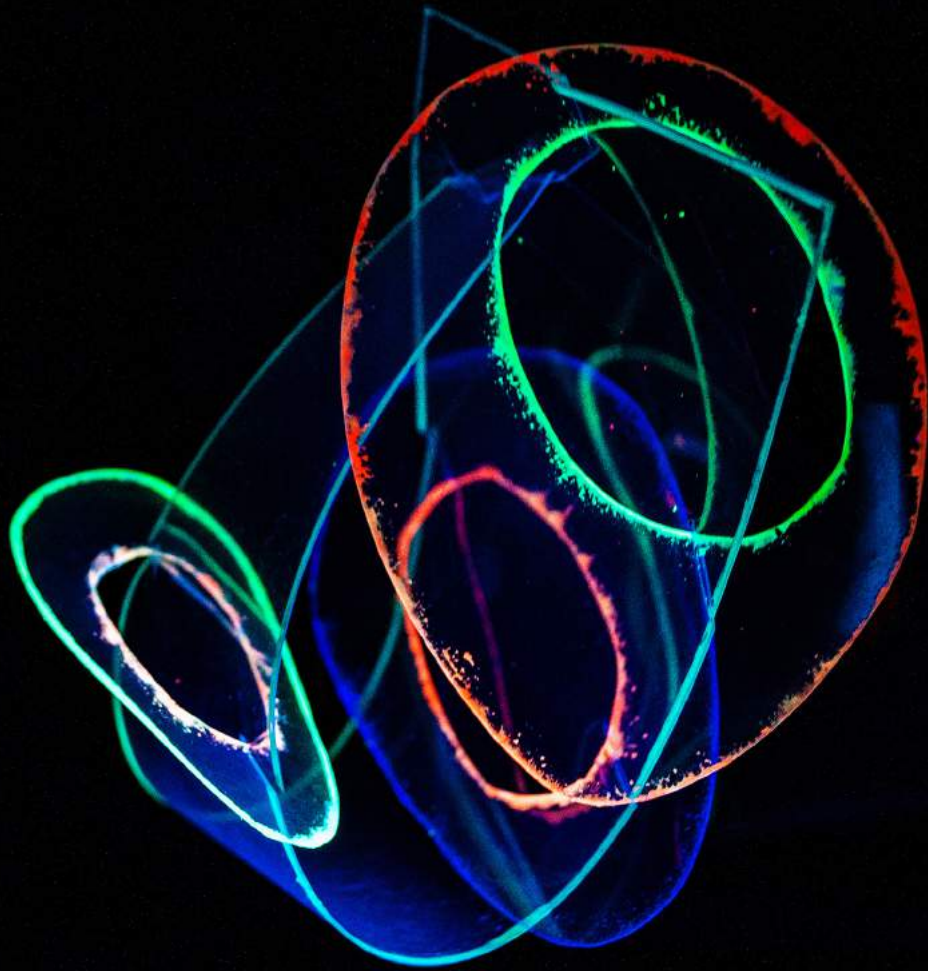
This work has been carried out within the context of:

H2020 ROCK project. Regeneration and Optimisation of Cultural heritage in creative and Knowledge cities

H2020-SC5-2016-2017 GA 730280

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

<https://rockproject.eu/>



RÖCK

Cultural Heritage
leading urban futures



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