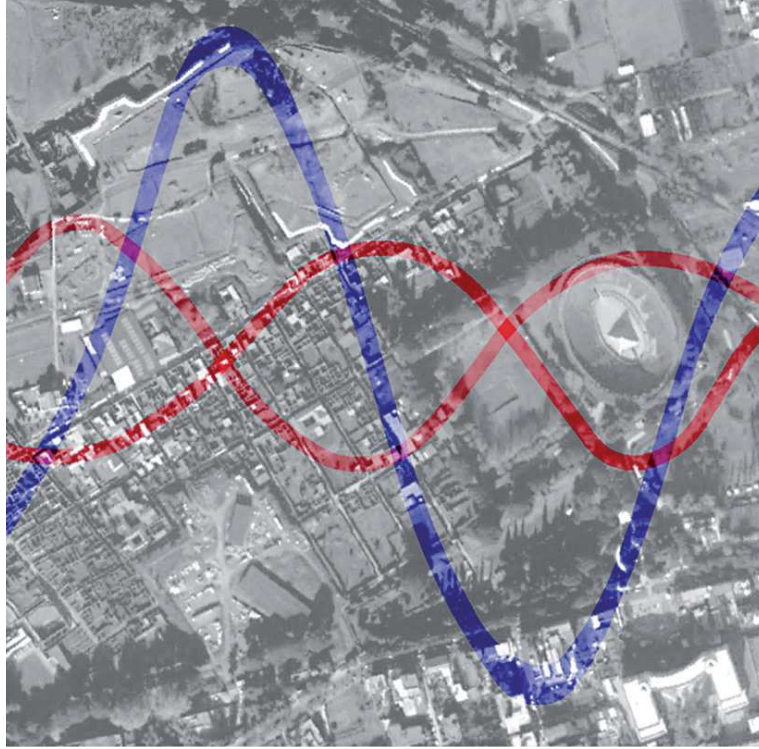


ARCHITECTURE HERITAGE and DESIGN

Carmine Gambardella

XVII INTERNATIONAL FORUM

Le Vie dei
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Conference report 300 abstracts and 650 authors from 39 countries:

Albania, Australia, Benin, Belgium, Bosnia and Herzegovina, Brasil, Bulgaria, California, Chile, China, Cipro, Cuba, Egypt, France, Germany, India, Italy, Japan, Jordan, Kosovo, Lalaysia, Malta, Massachusetts, Michigan, Montserrat, New Jersey, New York, New Zealand, Poland, Portugal, Russia, Serbia, Slovakia, Spain, Switzerland, Texas, Tunisia, Turkey, United Kingdom.

Preface

The XVII Forum “World Heritage and Heritage” addresses the issue of the handed down in the sense of transmission over time of generation, at the state of knowledge, the material and immaterial heritage that comes from the past. A generational commitment to operate, in the cyclical temporal process, in order to preserve and protect the cultural heritage; a duty of the present generations to deliver to the future generations the legacy of the past at least in the same conditions in which it is received.

A commitment that takes on an even more meaningful significance in a historical moment that is crossed by destructive and iconoclastic wars and by great migration phenomena involving abandonment of territories undermining the identities of places, traditions, material and immaterial culture, which characterize the Cultural Landscapes. A re-appropriation by humanity of the value of a biological continuity that is traceable in its genetic complexity as a custodian and bearer of the memory of the past and, at the same time, belonging to those who live in the future by living the present. Moreover, “to the state of knowledge” should not be interpreted as a limitation but as an exhortation not to live on the position income and above all to remind men that they were not “made to live like brutes but to follow virtues and knowledge”.

Knowledge therefore contains an evolutionary value in the history of progress. Where knowledge is substituted by acts or policies conducted by brutal and unreasonable actions against Humanity and its Patrimony, a fracture on historical continuity is created, which produces a negative value due to the great expenditure of economic resources and loss of human values. Therefore, in the awareness that the value produced by the past generations, which have given us and above all entrusted as heritage to be transmitted to the future is not commensurable to the value of time to re-establish and restore continuity to the regenerative space of the common good, it is impossible to activate more and more moments of reflection and I would say to monitor the behavior of supranational cultural policies.

This in the spirit of inducing to avoid the disastrous temporal intervals that involve serious losses of the human heritage, which break the glue that binds the generations. Architecture, Cities, Infrastructures and Landscape not only represent the form of time but all the disciplines that have contributed to and contribute to their characterization. The form of time is the body of a cultural program of society and the modification project makes use of the knowledge at the date. Economics, mathematics, physics, in one the sciences are always traceable in the construction of man’s works, from the simple artifact to monumental architectures, to cities, to large infrastructures. In fact, with

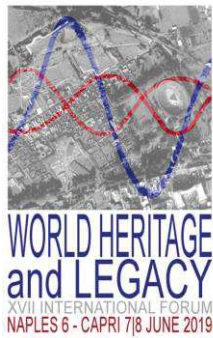
the previous sixteen editions of the International Forum “Le Vie dei Mercanti” an interdisciplinary community has been created of about 6000 scholars and researchers, coming from over 50 Countries of the World. These have presented realized projects, theoretical research, good practices, technological innovations, which are recognized in the principles and actions to be carried out so that the Planet with its species can always adapt itself to the needs of humanity in a sustainable reciprocal relationship for the salvation of the same Planet. And if Beauty will save the world, the principles and actions shared in these sixteen previous years will find with the seventeenth Forum a moment of evaluation of the state of art so that they can increasingly reach, interest and belong to as many people as possible such as Governments, Institutions, Universities, and Enterprises.

This is to create and disseminate a new Humanism that acts as a generational glue through a review of the inheritance concept, or of an ongoing heritage formed by resources intended as lot, which, declined as an income statement, create solidarity, peace, trust, work with art and quality of life.

For these reasons and for the history of the Forum, I am sure that the scientific community will establish a debate in Naples and Capri on 6th, 7th and 8th of June which will bring further richness to the discussion among researchers who have faced the protection and safeguard of heritage handed down to us and the researchers who through their works will be the bearers of the future legacy.

Carmine Gambardella

President and Founder of the Forum



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Historical network of Cultural Heritage for the regeneration of the contemporary city

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Abstract

The paper aims to investigate the cultural heritage role relating to the contemporary city. In particular, it analyses some case studies where planning highlights the role of “historical network”, where the cultural heritage is a strategic component, useful to regenerate the contemporary city and to rebuild the collective identity.

The contemporary city influences the concept of heritage because its shape and topics (e.g. urban sprawl, environmental fragmentation, traffic and pollution, etc.) are a hazard for the preservation of historical values (i.e. abandoned historical centers, fragmented signs impressed on the palimpsest, dispersion of local cultures). However, it is the place where rediscover the traces of today's identity.

Today, new policies and strategies are promoted to regenerate the contemporary city. These historical traces could represent an implementation of theme. In particular, they are a network of different values useful both to protect what already exist (even giving a new meaning to them) and to re-shape the contemporary city (homologated, trivialized), integrating conservation and innovation, socio-economic revitalization and socio-cultural enhancement.

The historical network is important because it preserves the historical features theme self, but also their relationship and, at least, the continuity of social evolution. This network of values (often unusual) is both the material and immaterial dimension of the public space where the contemporary society could enhance its identity.

Keywords: contemporary city, public space, historical network, cultural heritage, regeneration

1. Contemporary city and cultural heritage. Needs and rights

The generalized process of metropolization [1, 2], which characterizes European contemporary cities and territories, has led to widespread, fragmented and porous settlement. The metropolization contributes to the dissolution of public space as a network of places of sociality, to the fragmentation of ecological networks as structural elements characterizing the environment and the landscape, to the degradation of wastescapes and drosscape, to infrastructural congestion and to the generalized pollution.

This process has subverted the principles of spatial organization typical of the historic and modern urban structure, conceived by parts and by separate functions, characterized by the presence of a nucleus that centralize urban functions, a residential suburb and a predominantly agricultural extra-urban territory [3].

In the contemporary city, urban functions are distributed over the entire territory, due to the development of technological and communication networks, to the production systems change, and to the rapid displacement of people, goods and information, making meaningless the traditional dichotomies between center/periphery, city/countryside, urban/suburban.

The metropolization process has determined a gradual and inexorable disintegration of the pre-existing territorial balances, determining the homologation and trivialization of the several cultural and identity landscapes of the territories and, at the same time, phenomena of abandonment and musealization of historic centers, as well as the development of disused areas without shape and quality within the consolidated city. In this context, this process, within the current and structural phase of economic crisis, has also fueled phenomena of social, economic and spatial polarization, re-proposing traditional urban coexistence issues and giving rise to new needs in local communities. Communities in many cases are culturally heterogeneous, different for ethnicity, religion, social class, professions [4], which have spread throughout the territory because of new values and lifestyles based on individualism regarding consumption, housing, free time, moving in the territory. However, these are distributed in a paratactic way, in the absence of both physical and social integration [5], which leads to the recognition of the “common sense of belonging”, a specific definition of local identity.

The progressive aggression of the common heritage of material and immaterial values, which all this entails, is the base of a pervasive loss of “shared territorial memory” [6, 7] which characterizes the recent territorial transformations and which is the foundation of the current generalized demand for quality that emerges from the contemporary city and territories.

In a comprehensive and extended conception of historical-identity value, according with disciplinary acquisitions of the last fifty years [8], the “shared territorial memory” can be found within the contemporary territories, in the still significant presence of signs and permanence.

These traces are an affirmation of cultural identity stratified on the territorial “palimpsest” [9]. Indeed, the territory is defined historical palimpsest, cultural armor, territorial cultural system, etc. composed by historical centers, widespread permanence in the “historic urban landscape” [10, 11] (churches, farms, towers...). But also by the “past just cooled” [12] of the settlements and the industrial complexes of more recently implementation, and the signs and the textures of the different phases of anthropization (viability, railways, plots of land-grabbing, centurions, reclamation...).

All elements of the historical and cultural heritage, fully included within the “complex dynamic of the attribution of values that can give them a historical dimension of being considered as qualifying part of memory and identity” [13], testify the global extension of the conservation principle, considered as a place of innovation, such determined by the first Gubbio Charter (1990). The document pursues the accreditation of every part of the territory and of each historical period, connected to the meaning of memory in the collective imaginary [14].

Both the new local communities’ needs and the need to implement the quality of the contemporary city are focusing the planning debate and the design experimentation on the new role of identity values and the rooting of local cultures. In the debate is clear the “sense of places, understood as a live relation among people, of memory and use” [15], and the relation between “the history of stones and the history of people” too [16]. The sense of places and the relationship between space and people can and must assume a new role in the regeneration strategies of the contemporary city.

In this framework, we recognize the priority of the protection and enhancement of the permanence of the cultural heritage to be conceived as proper “identity common goods”. They are “understood as operational concepts”, through which research and design process can advance on heritage-led development and, at the same time, as collective values, ethical and aesthetic [17], on which re-establish the structure of the public city, the quality of the urban environment, the meaning of the collective use of spaces [18].

In this regard, some emblematic international planning and design experiences, in many cases carried out with the support of the EU which promoted specific programs and financing, have pursued interventions centered on the cultural heritage and on the “identity common goods”, based primarily on:

- the creation of systems of quality public spaces, inclusive and livable, in which reconstruct the sense of community, express cultural specificities and enhance the memory of places, in accordance with the values and lifestyles of a multicultural population;
- the mending of physical, symbolic, perceptive and use relationships between the historical-identity components and the urban and territorial structure;
- the integration of historical and testimonial permanence and signs with ecological-environmental systems, pursuing territorial sustainable development;
- innovative ways of reusing these “common goods”, public or for public use, also through temporary uses, promoting the development of local-based activities and cultural functions capable of revitalizing socio-economic fabrics;
- the systemization of different stakeholders, skills, knowledge and values, in order to activate innovative management and financing methods, pursuing sustainable, integrated, shared, multicultural and multi-actor development [18].

2. Heritage, people and public space

In Europe, the second half of the XIX century is a period of great urban transformation: the goal was to “modernize” and “restore” the city. Historical settlements were eliminated or deeply transformed. Thanks

to some European scholars (Ruskin, Morris, Violet-Le-Duc, Sitte) in the second half of XIX Century the concept of “historical monument” opened the debate to the “preservation of urban historicity” [19]. The monuments were saved because they were an expression of both an artistic ability and an identity value, but the main approach for their conservation was to isolate them from the context [20, 21].

The monument has always been placed in streets and squares. Over time, the monument has become a meeting place or point of orientation for the community. The monument' shape is therefore a particular relationship between the activation of memory and the construction of collective imaginary (i.e. the constitutive references of a society and its culture) [22]. In this balance, memory and imagination have a common function: to present something that is absent and therefore generate culture.

An element that remains constant over time is the place where communities confront each other to generate culture and build a local identity. This place has always been the public space [23]. The public space is where the monument is placed (square, public garden, at the end of an important urban street) or where the communities meet to establish, not without conflict, their temporary wills of memory (what to hand down in the culture of posterity).

After “the war memorial” and “the cathedral” even the “historic centre” has become a single monument. Doing that, the public space increases exponentially its role as “memory collector”. All space (public and private) helps to define the place where to sediment the traces useful to witness an identity and to pass on its culture. In particular, the public space acts as a “self-organising public service”, a shared resource in which experiences and value are created and where people can display their culture and identities and learn awareness of diversity and difference [24].

Since '90s and due to cultural evolution, in all around the west World we start to recognize the importance of the “historicity” and the possibility for the city to be the stage where the “urban palimpsest” is showing [9]. Planners start to consider many other stories rather than the ancient ones: modern, industrial, and also contemporary history.

“The Italian practice [on historic centre] that has been developing from the 1950s has however favoured a different approach. While starting from a debate on the notion of historic centre the policies have developed so that the entire territory has been perceived as historical” [25]. This narrative has been continued by linking heritage with the notion of culture and looking at its impact on cities in the broader sense.

In planning field, the concept of “historic city” today is much more common. The new concept enlarges the heritage to consider in a planning design process, takes into account the evolution of urban spaces and therefore of the people. This approach led the importance of a planning device for the heritage protection because it legitimates conservation choices from a social point of view; secondly, it is important because, focusing on a territory rather than a monument, it studies and design rules for a network of historic values. Third, in this approach is much easier to include intangible values because to conserve and protect cultural heritage we need to include physical parts of the city that usually is not “historical” from the architectural and aesthetic point of view but, anyway, they are important for the society [15].

3. The concept of cultural heritage

2018 was the *European Year of Cultural Heritage* (https://europa.eu/cultural-heritage/european-year-cultural-heritage_en; <http://www.annoeuropeo2018.beniculturali.it/>) an international event that brings attention back to the relationship between space and society.

In human science, cultural heritage is the legacy of physical (such as buildings, monuments, books, works of art, and artefacts) and intangible materials (such as folklore, traditions, language, and knowledge) including the natural elements (landscape and biodiversity) [26]. Over time, the destruction or losses of these objects (due to the traditional causes of decay, but also by change social and economic conditions) led to understand that heritage and the natural environment with which it is inserted, is unique and irreplaceable for the society's culture and identity.

Since 1972, thanks to the World Heritage Convention, we use the word “heritage” to identify the historical asset to preserve for future generations and consequently the obligation of present generations to safeguard and protect such an asset [27]. In fact, the emergence of the concept is directly related to the idea of its protection or conservation.

The term cultural heritage appears for the first time after the World War II in 1954 in the Convention for the Protection of Cultural Property in the Event of Armed Conflict (in Hague). No rules prevented armed forces from devastating a country or from seizing the enemy's goods. The destruction of cultural property being then considered an inevitable consequence of war. In Hague Convention cultural heritage is an integral part of the description of “cultural property”, but as opposed to property, the word “heritage” open the existence of a value common to different nations [28].

The emergence of the concept of cultural heritage is a result of a long historical development in which different values were attached to many elements. While initially, the historic and artistic values were the only parameters used to select what is cultural heritage, other additional ones have been added: cultural value, identity value and the capacity of the object to interact with memory. The concept is based on

historically changing value systems and these values are recognized by different groups of people. This development made possible to recognise immaterial heritage, which was ignored for a long time [29]. In fact, the immaterial dimension of heritage entered the World Convention in 1994 and now the concept of cultural heritage reflects the growing democratisation of culture, in which citizens play a much larger part in determining what is considered cultural [30].

4. An historical network for the urban regeneration

Cultural heritage represents identities and creates a sense of community. At the same time, the selection of which objects, monuments or natural environments are preserved, sets the future trajectory for various cultural narratives and societal consensus about both the past and present.

Usually, in the planning field, a dichotomy exists between preserving the past for its intrinsic value and the need for development in response to changing societal values. This conflict arises from the new sense of historicity. It means that we must consider, from the design point of view, the possibility to change and transform parts of the historical territory with a level of intervention that usually isn't done on the traditional heritage and we must expand the range of variables to be used to select the cultural heritage to be protected.

The World Heritage Convention of 1972 sets out the definition of cultural heritage with some particular characteristics. Was defined that cultural heritage overpass the limits of "cultural property" because cultural heritage is not an object of "private right" (economic nature of the concept) but it has a "public nature" as a part of the social identity. "However, perhaps the most important message is that built heritage conveys different meanings to different groups of people and that these meanings are likely to be important in the future growth of towns and cities and so need to be considered part of sustainable development. In increasingly cosmopolitan cities it will be important to develop a deeper understanding of how meanings are created and sustained for different groups" [30].

We must stress that the main planning's outcome is the master plan as a result of technical, economic, infrastructural, environmental and social choices [31, 32]. Therefore, the interest of the planning discipline primarily is aimed at the regulation of the physical and spatial dimension of urban artefacts, secondly, thanks to the cultural evolution, we consider the protection of these objects from a social point of view and, at last, we include also the immaterial dimension of cultural heritage. The heritage preservation goal could be done by every architectural project; but to guarantee the maintenance of relationships between different parts and the whole (the city that changes its size and covers a territory in the metropolization process) we must use a general master plan [33].

Master plan is the only planning device able to manage the social needs because it is a democratic political device [34]. The diversity of urban materials that represent the cultural heritage to be preserved, creates a variegated set of objects to which only a planning project (democratically legitimized) can give meaning through the selection of places and signs and their inclusion in a design and relations network. A network project of historical territory, to give new meaning to traditional signs and include new tracks that are potentially representative of new identities, is the most advanced master plan for the regeneration goal.

In the condition of fractality [35] of European cities and territories, the need to work through a systemic approach is now consolidated. Moreover, in these cities and territories, history has always represented a field of comparison for urban planning practices, and for these reasons, the historical territory network represents one of the fundamental networks on which to base the contemporary city regeneration. The contemporary city needs both to build the (physical) continuity of infrastructural and environmental networks, and to find its own identity through a continuity (often symbolic) of persistence and values, giving concrete expression to the urban regeneration strategy [36].

The last part of the paper is aimed to present two case studies, in France and in Germany, where is possible to recognize the concept of "historic territory" and the identification of an "historical network" used to regenerate the contemporary city.

5. Regeneration and local identity. Best practice

5.1 Marseille, Belle de Mai. From space of production to place of culture

Historically, the city of Marseille is linked to its seaport. The port activity connotes the city as an important crossroads of civilizations, cultures, goods and trade, and this, together with the presence of important industrial complexes, has profoundly affected social and urban development.

Within the consolidated city, the Fordist system crisis and the consequent massive industrial sites decommissioning, leaved many extensive, degraded and abandoned areas. At the same time, the historic center suffered due to serious phenomena of degradation and physical and social impoverishment. These conditions pushed the Administration, since the 1980s, to start a deep process of reviewing of Marseille role within the national and Mediterranean strategic scenario [1].

In 1987, the *Chamber of Commerce and Industry* of Marseille (CCIMP) promoted, for the first time, an ambitious redevelopment project of the abandoned port areas as a driving force for the conversion of the economic base of the entire urban system.

At the same time, the *Local Planning Agency* (AGAM) focused its interest on the city economic and social situation. AGAM defined the transformation of Marseille as a priority for the southern France, strengthening the scientific and cultural sectors, supporting social cohesion and quality of life and promoting its international role, through the implementation of a great urban project.

The *Marseille Euroméditerranée* project [37], covered large areas of the historical and consolidated city (over 450 hectares).

In 1995, the project was included among the national interest interventions financed by the State (*Opération d'intérêt national*) and, consequently, its operational management was attributed to the public development agency EPAEM (*Etablissement Public d'Aménagement d'Euroméditerranée*) which involved various administrative levels (State, Municipality, Region, Metropolitan Municipalities).

The design goals were the reconfiguration of the waterfront and the mending between the port and the northern part of the city. They have been developed through multiple actions that, in addition to physical reconstruction, have also covered the social and economic development of the project typical of the urban regeneration strategy [36].

The master plan, defined as one of the most important urban transformation projects in Europe, included 5 areas of intervention:

- the waterfront and the representative area of the *Cité de la Méditerranée* project;
- the new Joliette business and residential center;
- the cultural center in Belle de Mai district, realized through the conversion of pre-existing industrial buildings into structures of cultural and media production;
- Saint Charles with the train station and its surroundings;
- the Rue de la République axis, connecting with the “*Vieux port*”.

Among these areas of intervention, that of the Belle de Mai *friche* is very interesting because it addresses in a unified and integrated way both the theme of the architectural recovery of industrial archeology (former tobacco manufacture), and the theme of preservation and enhancement of the neighborhood's identity and collective memory.

The tobacco manufacturing company SEITA (*Société nationale d'exploitation industrielle des tabacs et allumettes*) was opened in 1847 as a State monopoly. For nearly 150 years, it has been an important production center and one of the major aggregation centers for the working class [38]. Its final closure, which took place in 1990, left not only a large degraded area inside the consolidated city, but it also fragmented and dissolved the network of spaces for sociality created by the local community and established over the decades.

The reconversion of the industrial complex was aimed at creating a new centrality for the local community and for Marseille, able to redevelop the consolidated fabric in which it is inserted, linked with the other new poles of redevelopment foreseen by the urban project.

Since 1992, some manufactured spaces were given to the association *Système Friche Théâtre* (SFT) [39], which experimented new participatory practices and became a real creative laboratory, starting a process of cultural transformation of the neighborhood through strengthening community relations.

The *Euroméditerranée* project involved the construction of 3 cultural centers in the Belle de Mai district. A center for the conservation and restoration of art works; a multimedia production center with advanced technologies and a center dedicated to theatrical production. These centers are innervated by places of youth aggregation and spaces for entertainment, with a strong dimension of self-management and self-appropriation of spaces (Fig. 1). The final configuration of the project is a consecution of memory spaces that build a solid and defined “historical network”.

Since 2007, the SFT has been joined, and subsequently incorporated, in the *Cooperative society with collective interests* (SCIC), in order to continue and to implement the regeneration process. SCIC guarantees the valorization and the public use of the site and of the network of public spaces integrated with it, considering them as a whole “identity common goods”, also through temporary compatible uses.

5.2 Ruhr, Landschaftspark Duisburg-Nord. From space of production to place of identity

The German Ruhr Region is famous all around the world because it was an important steel industrial area since the end of XX Century. Along the Emscher river, the construction of Emscher Regional Park represents the most famous and emblematic environmental recovery at European level because it covers the entire region [40].

The region richness has been based for decades on the extraction of coal and the processing of iron and steel. However, its notoriety is increased due to the results of the recovery project initiated by the regional government. A project carried out in several phases following a long procedural process to deal with the deindustrialization process that was affecting the area since the 1980s [41].

In the Ruhr there were complex problems of an urban, territorial, ecological-environmental and socio-political-cultural nature, which were addressed in a unified and integrated way through the establishment of a specific body, the *IBA Emscher Park (International Building Exhibition)*.

Representatives of regional and national institutions, the university, environmental associations as well as architects and engineers have joined the IBA. Until 1999, the year of closure, the IBA played a fundamental role in coordinating the numerous social and institutional representatives involved in the project. The project overturned the common feeling, and made citizens aware of both the historical-identity meaning of the place and the architectural value of the artefacts present. The project has reversed the economic decline of the area: from the most polluted place in Europe to a symbol of sustainable change; from the space of industrial production to a place of innovation for urban regeneration practices; from the space of hard working to the place of loisir in accordance with local memory and identity.

The physical and symbolic topic of the big social and environmental regeneration project was the enhancement of the Emscher river. The entire project of the territorial park, which insinuates itself among the built-up areas of over 50 municipalities, has led to the definition of a new regional identity that respects its own heritage and industrial memory, but which is also recognized in the new functions and new collective uses designed for the public space. Priority project goals were the prefiguration and pursuit of new scenarios for the economic and environmental development of the industrial district. Particular attention has been given to the recognition of local identities built on the presence of factories. The policies of reuse, recycling and conservation (typical of the new urban regeneration strategies) have been the basis for safeguarding the historical heritage and for re-signifying the collective space in which the memory of the old and new inhabitants takes root.

The industrial archeology factories, considered as emblematic symbols of the region's industrial heritage and landscape landmarks, have been re-functionalized and adapted to host social and cultural functions, also innovative and temporary, such as theaters, exhibition spaces, sports centers, concert halls, etc.

One of the best examples of how the Ruhr's industrial heritage has been interpreted as an element of memory and identity, is represented by the Duisburg-Nord Park. It was achieved through the regeneration of the Tyssen industrial factory dismissed in 1985, transforming into a multifunctional area with an innovative character and a mix of functions, uses and meanings that allow re-reading the history of the place. Moreover, the Duisburg-Nord Park was used as a space for events and public initiatives that reinforce the sense of belonging of the communities (Fig. 2). The project was promoted by Duisburg Municipality and it was managed by the *Landschaftspark Duisburg-Nord GmbH* (LDNG). LDNG has structured a system of sponsors interested in the promotion of cultural activities, and in the support and development of the entire project. The project combines and declines several models of urban park (sport facilities, natural and agricultural, cultural and for events), so as to be able to guarantee a plural and diversified offers, also in order to generate differentiated resources on the territory [42, 43].

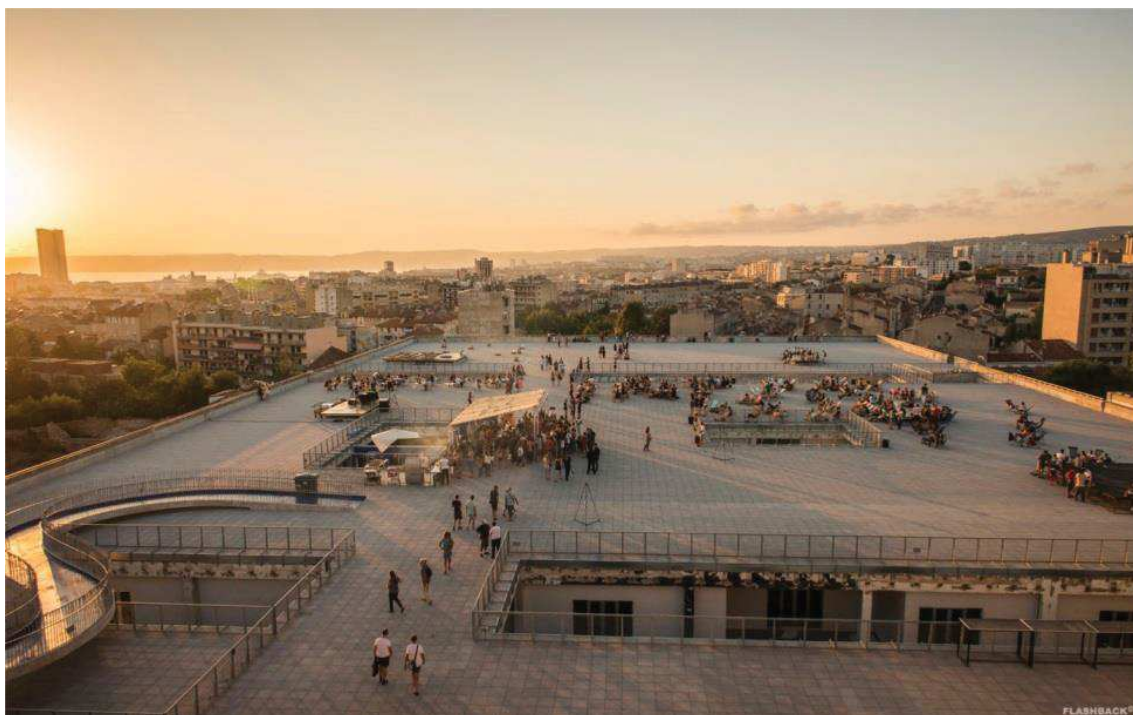


Fig. 1: Marseille, the Belle de Mai terrace (©Flashback Photographie, *Friche La Belle de Mai, Rapport d'activités* 2016, <http://www.lafriche.org/fr/>).



Fig. 2: Ruhr, Landschaftspark Duisburg-Nord (©Thomas Berns, <https://www.landschaftspark.de/en/>).

5.3 Regeneration references

The case studies presented pay attention both to the enhancement of cultural heritage (understood as the set of common identity and testimonial assets), and to economic feasibility and social sustainability. In both, the objective was to create real centralities for local communities, characterized by:

- the creation of a modern public spaces network suitable for new social needs where it is possible to practice different activities based on the season, time and attendance. It deals with a set of squares, paths and panoramic terraces as in the case of the *friche*, which recall in their conformation and use, the travel and aggregation methods typical of the XIX Century working class. They are equipped and multifunctional green areas, as in the case of the Duisburg-Nord Park, which connect and integrate the different industrial archeology landmarks within an environmental system, reclaimed and re-naturalized;
- the redefinition of relations between community and territory, through the transfer of former industrial buildings to the community and their opening for public uses. Furthermore, they have been included among the components of the public city (as traditional services and public spaces), as a reference for the regeneration of degraded urban contexts;
- the physical recovery of industrial archeology preserving the architectural components and the technological features of documentary value, enhancing the features with the inclusion of compatible functions and fruition methods. For example, a theater and a large gallery for art exhibitions were included in the production spaces of the former tobacco factory; while one of the old Ruhr gasometers has become the largest artificial diving center in Europe;
- the presence of public management of the entire project through SCIC and LDNG, that are public bodies set up ad hoc. The decisive presence of governments has enabled the population to be actively involved both in the planning phase and now in the management phase. In this way, it was possible to enhance the territorial identity and promote social cohesion.

These features have enabled Belle de Mai *friche* and Duisburg-Nord Park to become emblematic cases of abandoned industrial areas regeneration. A regeneration based on the enhancement of cultural heritage, local identity and collective memory of the community. The two contexts, despite their specific differences, have become landmarks (or modern monuments) for the city and the territory, central components in urban, socio-economic and cultural development policies. Moreover, a role sanctioned by the recognition of the Ruhr as European Capital of Culture in 2010, and of Marseille in 2013.

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* Paragraph 1 is attributable to I. Poli, paragraphs 2 to 4 to M. Fior and paragraph 5 to G. Bevilacqua.

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