One of the goals of the Maastricht Treaty is to promote the harmonic, balanced and sustainable development of economic activities, and not-inflating economic growth. To achieve this purpose, the European Community has adopted a series of policies that point out two main themes:

- cultural heritage as a tool to promote historic identities of lands;
- cultural heritage as a tool to promote a new economic development.

Following this direction, the PhD in “Design and Technologies for Cultural Heritage” is crafted to train new specialists equipped with an integrated skill set for the operation, management and valorization of cultural heritage.

Built on a wide background, the program reaches interdisciplinary cultural areas and provides methodological and applicative tools developed in cooperation with institutions, private companies, governmental bodies and associations actively involved with cultural heritage, tailoring specific approaches and paying particular attention to the potential development of innovative skills.

The three year educational curriculum is based on:

- the history, critique and technologies for the preservation and valorization of historic heritage;
- strategies and methods for heritage dissemination;
- design and technologies for the fruition of cultural, environmental and landscape resources.

The distinctive competences of the program reside in the standards of excellence fostered by field experts, and the tight links with a privileged testing area: Mantova; the ‘città d’arte’; the minor towns; the Mincio river and its natural park; and the Po river basin - a propitious setting for the development of valorization scenarios driven by innovative technologies, design and communication.

The progressive and innovative results obtained so far have streamlined the scientific curriculum of the PhD program towards:

- the sustainability of interventions on cultural heritage, in relationship with the characteristics of heritage and its context;
- validation of design processes with regard to assets, tools, institutional and private operators;
- the economic importance of the interventions in relation with productive and cultural processes.

These directions allow a deeper integration of theoretical studies with practical experimentations. The program specifically explores the following issues:

1. **Analysis, safeguard, and preservation of the cultural heritage**: tackling instruments of analysis, classification and valorization of historic and artistic heritage at various scales; examining the concerns related to the degradation, maintenance, conservation, valorization and accessibility of heritage.

2. **Policies, strategies and instruments for cultural, territorial and landscape planning**: discussing the ethical approach to cultural heritage valorization; funding methods; and partnerships building for the management and operation of cultural heritage in the context of territorial planning.

3. **Design interventions aimed to cultural and natural heritage valorization**: examining the management of creative processes in contexts of high operative complexity; the social and environmental sustainability of interventions; and evaluation methods of the technical-economic feasibility of projects, for decision making and conflict management.

4. **Promotion and communication of valorization results**: investigating methods for management and promotion; “Good identity” principles; graphics and corporate image; communication; medium selection; landscape and urban marketing and sociology.

The technological scientific sector have developed a wide range of methods to cope with such complexities. New project methodologies have evolved from linear processes to multi level interventions and revised work methods have evolved towards solutions that integrate a mix of cumulated expertise. Such knowledge resources can be innovatively applied to cultural heritage projects of different aims and scales: interventions on existing buildings, urban level projects, environmental projects, territorial infrastructure, or the cultural dimension of development. These themes represent important development directions in the activities of the doctoral program in “Design and Technologies for Cultural Heritage”.
## ADVISORY BOARD

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- Fondazione Università di Mantova
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The thesis investigates the model of a cultural district as an innovative tool of governance in the process of development of rural capital. A properly set model of a cultural district tends to create systemic visions about territorial resources and to integrate issues of protection, preservation and enhancement of cultural heritage with those of sustainable development. The study integrates bibliographic surveys in the cultural planning field and the outcomes of the applications on field. The theoretical principles have been analyzed from different disciplines to derive methods, tools and techniques to apply during the design experiences of the Cultural District in the Oltrepò Mantovano region.

The subject areas investigated and the results of the tests conducted lead to evaluate the success of local development's measures. Those can be conducted lead to evaluate the success of local development's measures. The aim is to develop analysis' tools for helping the designer to set problems in a right way. The thesis emphasizes the operational aspects of the research, thus adopting a methodological approach to the cultural project, in order to create functional tools for the orientation of policies and regional strategies towards shared goals of sustainability.

In summary, the objectives of the contribution mean to:

- Provide an intervention methodology and operative tools for the Italian context, to support the cultural districts projects;
- Promote the innovation process of the traditional planning, directing spatial strategies towards shared objectives; and
- Demonstrate the usefulness of the cultural district model in the process of building a new social conscience in support of culture in rural areas.

The thesis is aimed at a professional audience of planners, local public and private operators, who wish to approach to culturally based territorial development.

The thesis consists of six chapters. The first analytically investigates and synthesizes various disciplines related to the themes of cultural planning on a regional scale. Although not exhaustive, the synthesis aims to restore a degree of complexity of the contingent theoretical framework. The overview is designed to promote an integrated view in the areas of the economy of knowledge, social sciences and cultural heritage. The thesis suggests viable new fields of inquiry within the cultural projects, such as the need to establish new roles for policy makers and new content for sustainable development policies.

The second chapter outlines the instruments for the enhancement of cultural heritage in the Italian context distinguishing between instruments of negotiated programming and of integrated strategic planning. An interest emerges in investigating those instruments of cultural heritage’s enhancement at the regional scale based on participated bottom-up processes testing new regional instruments of governance, such as Agenda 21, eco-museums, Local Action Groups and cultural districts.

The third chapter provides a quick overview about the evolution of the cultural district model. From the Marshall theory in the industrial field to the transposition into the cultural field, the third part investigates over the last decade several theories that led to a continuous evolution in the model of a cultural district, the definition of its most important traits and especially its final form.

The fourth chapter is based on the consideration that to test the cultural district models on field requires dedicated strategies which can change in function of the context. The most important distinction about the context can be done between urban and rural areas, within which the object of the thesis is the investigation of the latter. The rural regions are currently playing a marginal role in the development of cultural policies in spite of the rich heritage they contain. The chapter evaluates the characteristics of rural development, its dedicated policies and concludes with a political reading referring to the planning process of the Oltreto Mantovano’s Cultural District.

On the basis of the observations and experiences analyzed, the fifth chapter proposes a working model in stages able to guide local operators during the planning of a cultural district in rural areas, through the investigation of processes, methods and operational tools. The process analysis is a methodology that the architectural technology field has prepared at the building scale and that in this context is assumed on a large scale which is the regional dimension. The procedure expressed in phases specifically acknowledges and orders activities, relating them when possible to known methods and tools built around a logical generalized process and feasible in similar typological cases. In addition, to properly set a project of a cultural district in rural areas, the proposed operational model, in line with the critical readings of the case studies, suggests the most critical issues to tackle during the different phases such as: the participatory planning, the definition of a governance’s model based on clear and coherent strategic goals, the development of tools and so on. The sixth chapter gives the conclusions of the dissertation tracing the conceptual path led, providing reflections about the macro-procedure or meta-project in support of the design of an integrated cultural district in rural areas and possible future advancement in research. The thesis conclusion highlighted the need for an effective integration between cultural public policies and needs framework of local economic sectors aimed at creating a hybrid of content among cultural sector and industry, encouraging innovation process and economic regeneration at the regional scale.

In addition, the participation issue is recognized as strategic element to induce virtuous process of enhancement of cultural capital. To engage the consent of the local community in decision-making process remains the prerogative of government and governance structures of mature context. This leads to question how is possible to induce and develop a democratization process in the territory government. The annex placed at the conclusion collects documents referring to two Canadian case studies of strategic planning for the arts at the regional scale, regarding the theories of the creative economy, and reads them critically in light of the objectives of the thesis.
THE CULTURAL SYSTEM OF FASHION
Identifying scenarios and instruments for giving value through the discipline of design

Marco Bravo

Over time the Fashion System (intended in its wider sense as a system of companies, professional groups, industry bodies, institutions, and commercial, relational and communication networks) has acquired a pivotal role within the Italian economy. The combination of education, information-based, promotion, conservation and exhibition related activities has lead to the birth of a series of important cultural satellite industries within the current context.

Recent cultural developments indicate an increasing affinity between fashion and other sectors typically contemplated under the term ‘Made in Italy’, such as design. This leads to the emergence of phenomena mutual exchange in resources, skills and organizational models. These phenomena may be at the base of a effective increase in organizational quality and in the Lombardy territory, has in terms of knowledge. Fashion, especially in Italy, and especially in the Lombardy territory, has developed a dense network of activities and new professions aimed at developing its cultural aspect, including specialized publications, the creation of dedicated educational centers at all levels, as well as the foundation of specialized archives and libraries. These activities are closely interconnected with the productive system and at the same time, are bound together with developments and innovations in other visual arts. In the mutual exchange of skills, the input offered by fashion to these parallel creative areas is of considerable importance. What then, is the cultural value of fashion, and in what terms can the discipline of design contribute to its affirmation?

Design, and its codified Research Culture take on importance in the quest to ascribe a sense. From an operative point of view, it is increasingly difficult to limit ‘design’ to its industrial sense, and consider finished products as the only goal of this process. In the current context, to speak of Fashion and Design in this sense is reductive. Fashion and Design belong to the wider Culture of The Project, and each design-based activity which makes up this culture, has as its primary aim, the creation of ‘products’ and the idea of ‘novelty’ whether the final product be tangible or intangible, destined for the mass market, or the ‘cultural’ end user. The practice of transversal and ‘cross fertilization’ of skills is therefore a core instrument in the quest to satisfy the aims of research.

The Fashion system is complex, and exists due to the relation between production systems and the cultural system. This complex paradigm explicitly relates to the discipline of design with regard to its production component, whereas the relationship between design and the cultural system of fashion is as yet unclear.

The creation of a model for analyzing and understanding these aspects allows us to interpret the relationship between the two systems. This research paper defines a specific ambit allowing for an up-to-date understanding of significant cases in Italy and internationally, specifically in the fields of education, conservation, communication and the ‘museum-ification of fashion’. The research paper closes with a methodological proposal for management support of a fashion museum-institution, offering guidelines, procedures and different options for a project of this nature. Finally, the results of research are presented relating to the ongoing debate regarding the ‘museum-ification’ of fashion and design, offering points relating to the city of Milan.

The phase of bibliographic research concerns a coherent theoretical scheme, with a series of useful definitions relating to the fashion system, salient when examining the relationship between fashions production and cultural systems, simultaneously identifying interesting experiences in the fields of education, conservation communication and ‘museum-ification’ from both Italy and abroad.

The collected case studies assist in understanding characteristic and objectives: useful best-practice when constructing an operational model. A semi-project offers proposes an interesting model catering to a real opportunity for the future of the city of Milan.

The results of the research offer analytical and theoretical methods for defining the obvious instances where design interrelates with the culture of fashion, and a reflection on the implications of this in terms of methodology, practices, and the relations that this union presupposes. The construction of an interpretative model from an industrial design stand point, able to contextualize and understand the subtleties, accents and characteristics of various phenomena related to Fashion Culture, with particular attention to the theme of the ‘museum-ification’ of fashion as an instrument assisting with research, education, conservation and communication.

The definition of the Fashion System as a complex system given life through the interaction between its production and cultural components, allows for an unique understanding of the phenomenon, opening new possibilities for further research and design, especially in the cultural context, where the role of design discipline and practices is not yet explicit.

In reply to the need to create new specializations within design, the definition of the cultural system of Fashion as a design oriented field offers a series of tools and interdisciplinary concepts, and creates the basis for new activities and further research of a more specific nature into the various components of the system.
THE MUSEALISATION OF RELIGIOUS HERITAGE
Enhancement of knowledge through museographical and museological practices

Rita Capurro

The aim of the research is to analyse the specific characteristics of cultural assets with particular religious significance when they are no longer employed in a religious context but exhibited in a museum. The analysis focuses on the cultural heritage of the Roman Catholic Church in ecclesiastical and non-ecclesiastical museums. Throughout its history, the Catholic Church has always promoted the creation of cultural treasures, both for the purposes of worship and for the Church's mission, consisting not only of liturgy but also spreading the Word of God, involvement in community life and charitable works. When these objects have ceased to have a religious function, they sometimes become part of a museum collection but, with the exception of religious or ecclesiastical museums, they are exhibited not for a specific interest in their religious significance but for their artistic and historical importance. The research considers the different levels of religious significance in the Christian collections: iconography and iconology, use as holy objects, use in devotional contexts and other specific religious contexts. When a religious cultural asset is relocated to a museum, not all its religious values remain evident and, especially in the case of objects with a holy function, the museum cannot, of course, reproduce the religious context. In some cases, in the museum in which they are housed, these objects become part of a narration of purely aesthetic interest; more frequently as illustrations of a specific aspect of the human being, whether anthropological, artistic or historical; while in other cases they form part of a comprehensive narration of a collection. The ways in which the religious aspects and values of a museum collection are shown must take into account the sensitive elements of the religious sphere, which may contribute to creating a feeling of exclusion or opposition in the visitor. In this sense, the museum is, or should be, an inclusive place where knowledge, diverse identities and differences, as well as the sense of religious belonging, should not be elements of separation, but rather contribute to creating a positive museum experience where the interpretative tools enable everybody to increase and enhance their knowledge. Knowledge of all aspects of religious cultural heritage and museology is the common ground for defining all design activities for the optimisation of these specific collections. The specific role of the design method can generate solutions, prospects and scenarios looking ahead to the future of museology. The research takes into consideration two points of view: the museum as a place of exhibition, interpretation and authenticity; and religious cultural heritage and its relation to religious functions, linked to artistic, historical and anthropological aspects. The research examined all the elements that have to be considered when matching particular museums with specific religious collections, to create an efficient and authentic system of interpretation: what may be called the language of the museum, conveyed by its spaces, exhibitions and interpretative tools. At the same time, the research also focuses on the value and meaning of the religious cultural assets from an ecclesiastical point of view for believers and for the Church, but also for people who, despite being non-believers, nonetheless share a feeling of cultural identity conveyed by these forms of art, distinct from their religious significance. From an ecclesiastical point of view, the Church is interested both in ecclesiastical cultural assets currently in use and those that for different reasons, whether due to reform of liturgical practice or other causes, are no longer in use. During the last 20 years, the Italian Catholic Church, the Vatican and the dioceses have carried out various actions aimed at protecting and maximising their cultural assets. In particular, they have promoted the cataloguing of all the material cultural property of parishes, the foundation of ecclesiastical museums and the intensification of local initiatives to foster and create systems of interpretation of ecclesiastical cultural heritage for the purposes of tourism. The most important activity from a museological point of view has been the promotion of the foundation of diocesan museums with the aim of protecting ecclesiastical cultural artefacts from theft and dispersion, and drawing on ecclesiastical heritage as an educational tool. Specifically, there have been particular two problems that the ecclesiastical museums have been able to resolve: the loss of items used in church services or sacraments which became obsolete following the Second Vatican Council; and the threat to cultural treasures situated in churches or other buildings where their safety could not be guaranteed. The mission of these institutions was twofold: pastoral and cultural; in this specific context the quest for the exploitation of the religious meanings of cultural heritage can find interesting ground on which to operate.

The case studies chosen, from all the cultural assets exhibited in the museums, are the Arca del Battista in the Museum of San Lorenzino in Genoa and the Capsella di San Nazario in the Diocesan Museum of Milan. The analysis also highlights that even in the case of an outstanding museographical project, or in a very efficient museological context, the religious aspects of ecclesiastical artefacts are not maximised and museum visitors often fail to recognise or understand their significance.

Lastly, the analysis considers different contexts in several nations in order to highlight how the maximising of religious heritage cannot be separated from religious freedom and from cultural policies for disseminating knowledge. The countries specifically considered are: the United Kingdom with the case studies of the St Mungo Museum, Glasgow and the Medieval and Renaissance Collection of the Victoria and Albert Museum, London; Germany with the case studies of the Kunstgewerbemuseum, Berlin and the Kolumba of Köl; Spain and the museums MNAC and Marés, Barcelona; Turkey with the Topkapı Saray Müzesi, Istanbul and the Aziz Paulus Kilisesi of Tarsus. These four examples represent specific museological interpretations, based on historical, geographical, cultural and political issues with interesting consequences for the representation of the religious aspects of the cultural assets.

The optimisation of religious cultural heritage in museums must be the result of planning and design, capable of contributing to spreading the culture of religion not for ideological purposes but with the aim of enhancing knowledge.
The overall objective of this research is the formulation of guidelines useful for establishing and managing a project to improve the historic center through an interdisciplinary approach. The research proposes a reflection on the culture of the project for the development of historical centers, conducted through the criteria, methodologies and tools promoted by the European Union, understanding their meanings, mechanisms and management applications. The European Commission itself promotes strong and innovative concepts such as partnership, consultation, the bottom-up, and especially the participation of a variety of subjects. These principles are developed through the formulation of structured methodologies as the Project Cycle Management (PCM), which shows a specific depth. Research's interest is to know and later see how it carries out a possible integration of competences: the content and criteria relating to cultural development and architectural-urban application / declination of complex programs and enhancement of the historic centers; PCM management methodologies for the formulation - implementation of the same. This integration is emerging as an experimental specific contribution to the renewal of the technological ICAR/12 approaches for planning, project and management of complex interventions for the enhancement of the historic center.

**Content**

The concept of cultural heritage and the recognition of the value of the historic center had a similar and parallel evolution, theoretical and methodological and operational. Both have undergone a conceptual development that, starting from the asset value and material, was subsequently extended to a more encompassing meaning, social and identity. In recent years a new project approach has developed, its involves, beyond the physical city, the range of strategies and policies for development, maintenance and enhancement. The action plans are the means by which give a expression at this new project, systemic and integrated. The redevelopment plans of city centers have goals that go beyond the urban-architectural and cultural dimension, they aims to to a political and economic raising, to the strengthening, and, in some cases, to the creation of a new centrality.

We attend the introduction of new practices / tools for urban planning and sustainable development that have found a specific declination where the action was to work for the protection and enhancement of the historical center. The plans we are talking about are named complex programs, among those of greatest relevance to planning for the enhancement of the historic centers are: Integrated programs; PRU-Urban renewal programs, strategic plans; CDQ-District Contracts; PRUSST-Programs urban regeneration and sustainable development of the territory; community programs such as Urban and Interreg should decline for the improvement of historical centers. The greatest part of complex programs sensore by the EC and those promoted at the level of individual member states are expected to work "for integrated projects and partnership", projects where different skills are integrated through “actions” pre-established, designed and carried out by a group of cooperating institutions and individuals, but different among them. The management of a growing number of projects defined as "system projects, both for the one who think up and create them, and for the one who finance and evaluate them, implies the adoption of appropriate concepts and tools. The PCM Project Cycle Management is a set of concepts and tools intended to make more effective, transparent and easy work on integrated projects and partnership in order to ensure their quality. Over the past decades have made numerous participatory methodologies that can be defined as "shared decision tools." The objective of these techniques is to start from the analysis of problems to construct shared visions on the addresses to be taken and the strategies to pursue in developing a project. The survey methodology of the PCM has therefore in this research the aim to increase knowledge about the formulation of projects for the enhancement of the historic centers. The purpose of this thesis is in fact investigate the approach to the culture of the project for the enhancement of the historic centers conducted through the criteria, methodologies and tools promoted by the EU, to understand the meanings, mechanisms and management applications of the them. The result of the research is to provide useful guidelines for the formulation of projects to promote town centers, to support the professionalism of all those who engage in this area. The interest of the research is to know and see how is possible an integration of expertise: content relating to architecture and urban development, application, declination of complex programs for the development of city centers and managerial methods for the formulation PCM-projects for enhancement of the historic centers. The addresses for the project planning for the enhancement of the historical centers are therefore the moment of synthesis and restitution of the research process.
CULTURAL EVENTS: NEW SCENARIOS OF FRUITION AND VALORIZATION IN THE CONTEMPORARY URBAN CONTEXT
Towards a project of “Intangible Archive of Temporary Exhibitions”

Alessandra Spagnoli

The research focuses on the investigation of design-driven tools in the context of cultural events - from mega events to temporary exhibitions - and on the identification of new scenarios and metaprojectual guidelines for the project of an “Archive of Temporary Exhibitions” as an “incubator” useful to collect and make available documentary heritage related to ephemeral exhibitions.

The research develops specific topics such as:
- the project of events as practices of valorization of cultural heritage and as tools for urban competitiveness in the current complex system of contemporary cultural offers;
- the project of cultural events and temporary exhibitions as interaction and integration of multidisciplinary and interdependent levels that focus on: experience’s project, stage’s project and recurrence’s project of the memory and of the material and immaterial legacy of the event itself;
- the opportunity to design an “Intangible Archive of Temporary Exhibitions” as a means of documentation, archiving and promotion of the “Culture of Temporary Project”.

In the current urban setting, changing and ephemeral, it became necessary, for the city, to acquire an identity whose main characteristic is its temporary nature. The speed of change, in fact, is transforming the contemporary city very quickly - so much deeper than what was done in the past - and this fact forces urban policies to use new standards of communication: accessibility, simultaneity, appeal. Overexposure of ephemeral cultural offers is the main feature of the so-called “setting city” and occurs mainly in the multiplicity of temporary exhibitions, fairs, festivals and shows: the events, if properly designed, should be recognized as a practice able to raise issues/instances/cultural expectations of “new public” and to attract new types of visitors.

Some distinctive features of the analyzed events are: the artistic and cultural content of events which often give substance and shape to the set of tangible and intangible values that characterize a given local context; the close link between the specificity of the processes of local development and the planning of events in terms of coherence between them; the rise of the “degree of attraction” of an area, due to the spectacular aspect of temporary events that helps to increase its visibility and attractiveness for non-residents; the impact on the “identity” of territories due to the activation of strategies of “repositioning”, seasonal adjustment and involvement of “new catchment areas”.

In this scenario of progressive “festivalization” of contemporary cultural fruition - scenario due to the exponential growth of events having ideational and organizational models that reproduce, re-applying them, concepts and practices of feasts and celebrations - the research explores the event (in its various levels of intervention) decomposing it in three fields of investigation - time/space/experience (respectively when, where and who) - on which it is possible to apply design-oriented actions.

Assuming these three items such as reference’s frames, the research identifies three parallel projectual levels through which design can operate, in a cross-disciplinary way, in the planning of an event: the narrative project (as a project of the experience of fruition), the staging project (as a project of temporary settings) and the repertory project (as a project of the memory of the experience). In this context, storytelling and “staging processes” (in several thematic variations) have been proposed as paradigms of fruition both as analytical and reading keys for case studies and as metaprojectual elements for the development of new patterns of fruition and valorization of cultural heritage.

The project of fruition (which is the project of the relationship established between the visitor and the cultural heritage) involves several parameters: the narrative level of the cultural good itself whose codes and meanings need to be interpreted, mediated and narrated; the level of “perception” that involves spatial, proxemic, communicative aspects; and the level of the time, the project of the physical and cognitive approach to the cultural content, the timing of its fruition and of its possible preservation or “storage” (theme closely related to the narrative strategies used). From the point of view of Design for Cultural Heritage, the event is an interesting field of analysis and projectual application not only for its ability to produce and spread culture in increasingly large community of users but also for its ability to bind and fit into a space “redesign” meanings and functions.

Finally, the research explores the problem of preservation of the “memory of Temporary” (starting from the analysis of experiences of documentation, archiving and promotion of the “heritage of the temporary and contemporary project” and from the identification of Virtual as a language and tool useful to the development of a “virtual” (immaterial) models of fruition) and develops scenarios and metaprojectual guidelines for an “Intangible Archive of Temporary Exhibitions”, as a “place” able to collect, document and make available documentary heritage relating to exhibitions destined, by their ephemeral nature, to disappear. This meta-design is therefore the testing ground of the theoretical apparatus of the thesis and finds a significant opportunity of verification and application within the research PRIN MIUR 2010/2012 “Design of cultural heritage between history, memory and knowledge. The Intangible, the Virtual, the Interactive as project matters in the time of crisis” (Invoking the Politecnico di Milano - Dept. INDACO as national coordinator - and the Università degli Studi of Genova, Bologna and Palermo).

Starting from the definition of the distinguishing features that a so conceived “Intangible Archive” should have (a hypertext interface, available on line, through which the user has the opportunity to interact with the collections by creating his own path between a range of available paths and to connect to digital collections belonging to other archives in a potentially infinite progression), and from the identification of its criticality (the difficulty of identification, recruitment, selection and indexing of necessarily “unusual” documents able to return the complexity of a projectual process; the difficulty of design a “container” able to collect this heritage; the risk of proposing a fruition model that is unable to exploit the potentiality of intangible of a medium) were built three scenarios representing as many paradigms of fruition. The three scenarios thus provide the platform for a Meta-archive, a metaprojectual proposal spelled out through guidelines useful for defining the structure and new paradigms of fruition of an “archive of the ephemeral”.

The research results are divided into two orders: The first is a critical-analytical one, based on the systematization of the theoretical context and on the mapping of interesting case studies related to new models of fruition and its specific results are:
- the identification of strategies and actions through which design can act - adding value - in processes of cultural development and fruition of ephemeral events;
- the definition and delimitation of concepts, in particular of design for cultural heritage - in relation to its multidisciplinary and multi-modal nature.

The second has a predominantly meta-application aim and its specific results are:
- the identification of critical and potential issues of the Virtual in the field of documentation and fruition of tangible and intangible cultural heritage in a scenario of increasing liquidity and extensibility of knowledge’s platforms;
- and, in view of recognizing the cultural value of structured collections of documents relating to the Project of the Temporary, the proposal for guidelines for a meta-design of an “Intangible Archive of Temporary Exhibitions”.

DESIGN AND TECHNOLOGIES FOR CULTURAL HERITAGES PhD Yearbook | 2011
FROM CULTURAL HERITAGE TO SOCIAL INNOVATION
A design-driven, community-based model for sustainable cities

Eduardo Staszowski

Introduction
Sustainability studies are paying increasing attention to the problems of livability in large urban agglomerations. As of 2009, more than 50% of the world’s population lived in and around urbanized areas. At the same time, metropolises around the world are still struggling to provide sustainable solutions to their problems (housing, mobility, food, energy, recreation, etc.). In particular, there is growing interest in how design may be used to promote social innovation and sustainability on a local scale. While service economies are not inherently more sustainable, it is clear that they are a crucial component in developing more sustainable ways of provisioning societies. A scenario based on minimal material ownership and favoring accessibility to services rather than products may fulfill an individual’s needs by providing access to services rather than consumption of material goods. In line with these sustainable service-based strategies, this study focuses on the relationship between cultural heritage and the adoption of sustainable practices in the context of complex urban environments.

Aims and objectives
The aim of this study is to demonstrate how service-oriented social innovations can point to alternative paths for sustainability in the context of large and culturally diverse metropolises. More specifically, this research is focused on the following issues:

- How design can promote the dissemination of existing and new sustainable social practices based on the valorization of cultural heritage and the tacit and subjective knowledge of individuals and communities.
- How design can increase the ability of cities to value cultural capital (in the form of new social practices) and economic capital (in the form of new services and technologies) that emerge from sustainable practices.

Research framework
This study proposes to advance the practice and discourse of design by pursuing the development of strategies, methods and tools that generate social change when cultural heritage, design, and social innovation interact and contribute to solve the crisis of urban living. The study is divided into two main parts. Part One provides a theoretical background for (i) the concept of “Creative Communities”, cultural heritage, and social innovation; and (ii) the role of design in promoting sustainable social change. Part Two describes and analyzes the experimental project “Amplifying Creative Communities in New York City” led by DESIS Lab at The New School, which was funded by the Rockefeller Foundation’s 2009 NYC Cultural InnovationFund. “Creative Communities” are groups of innovative citizens, which organize themselves to solve daily problems towards a more social cohesive and eco-efficient sustainable way of living.

The term describes a type of non-professional creativity that the layperson uses to solve practical challenges of daily life. The experiment tested a new method—the “amplification process”—developed to improve and expand the capacity of neighborhoods and communities to recognize, envision, and disseminate social innovations at a local level.

Overview of the methodological processes
This study is structured using an action-research methodological approach combining practical experimentation and analysis in a cyclical process of action (design) and verification. The following actions were outlined in order to acquire the necessary information for the development of this study:

- Desk research to learn about the history and context of Manhattan’s Lower East Side (the neighborhood selected for the practical experimentation).
- Interviews with key community members;
- Five case studies of design-enabling organizations and their role in the new social economy;
- Three didactic experiences involving undergraduate students at Parsons The New School for Design;

Two design workshops organized to discuss the methodological approach of the Amplify project and scenarios for new collaborative services on the Lower East Side;

- An exhibition designed to promote dialogue with the Lower East Side community.

Conclusions
The research mapped and documented the role of “Creative Communities” in the processes of valorization of cultural heritage by demonstrating how the social consequences of their efforts are still not audible or visible to the general population. The research also showed that culture and cultural heritage represent an increasingly significant component of sustainability and community development, and the need for a cultural approach in city planning and design is equally important. The research concluded that the design community is already mobilized to assume an active role in the transformation of neighborhoods, cities, and regions through social innovation. Finally, through a collection of case studies and a design experiment in New York, the research verified how design can encourage and support social change, making use of original design methods and tools.

Elements of originality
This research contributes to the development of sustainable strategies based on the design of collaborative services, focusing on the relationship between cultural heritage and the adoption of sustainable practices in complex urban contexts. In particular, the development of a design-driven, community-based model for the activation and strengthening of the “Creative Communities”, and to provide resources to citizens who want to start new forms of cooperation in solving urban problems.