



CULIC

CIRCULAR MODELS LEVERAGING INVESTMENTS
IN CULTURAL HERITAGE ADAPTIVE REUSE

Creative adaptive reuse of cultural heritage for urban regeneration

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The logo for CLIC, featuring the letters 'CLIC' in a stylized font. The letters are white with blue and grey accents. The 'C' has a blue and grey arc on its left side. The 'L' has a blue and grey arc on its top-left corner. The 'I' has a blue and grey bar on its left side. The second 'C' has a blue and grey arc on its top-left corner. A small blue diamond is positioned to the right of the second 'C'.

CLIC

1. Introduction



Convention on the value of cultural heritage for society (Council of Europe, 2005)

- ◆ Some experiences strongly fit with the European route in the field of cultural heritage and society, first of all with the **Convention on the value of cultural heritage for society** (*Council of Europe, 2005*) that defines cultural heritage the «[...] resources inherited from the past which people identify, independently of ownership, as a reflection and **expression of their constantly evolving values, beliefs, knowledge and traditions**» and promotes **sharing responsibilities** by undertaking to «[...] respect and encourage voluntary initiatives which complement the roles of public authorities» (*articles 2 and 11 of the Convention*).





Creative and collaborative cultural production

- ◆ In **Italy**, many cases highlight these **relationships** among **built heritage, cultural production and social innovation**, evidencing the need of a **systemic approach to adaptive reuse**.
- ◆ Some reflections are necessary about the **arena of decision-making processes in adaptive reuse**, considering the role of local social capital for enhancing tangible and intangible heritage through a place-based approach (Barca, 2009; Huggins & Clifton, 2011; Pugalis & Bentley, 2014).





2. Creative communities and innovative services for Cultural Heritage (CH)

The role of creative collaborative “design”

- ◆ In the **European scenario**, several creative experiences are increasing in order to valorise local culture for urban regeneration in an international framework.
- ◆ These experiments – that include both tangible and intangible heritage – highlight **the role of creative collaborative “design” as powerful tool** in which private (profit/no profit) and public organisations are able to cooperate for a common vision.

Azione 1.
COSTRUZIONE ED
ORGANIZZAZIONE DEL
COORDINAMENTO DELLA RETE
“DI CASA IN CASA”

DESTINATARI:
9 Responsabili delle varie Case

RISULTATI ATTESI:
Redazione di un documento condiviso
che definisca il **MODELLO DELLA
RETE**;
Raggiungimento di una **CAPACITÀ
OPERATIVA** e attiva della rete





“Ex Matadero of Arganzuela”, Madrid (Spain)



“Le Friche La Belle De Mai”, Marseille (France)





Farm Cultural Park (Favara, Italy)



“Case di Quartiere” (Turin, Italy)



These Italian experiences are also supported by calls promoted by banking foundations and other institutions

- ◆ “Funder 35” of ACRI – “Associazione di Fondazioni e Casse di Risparmio”;
- ◆ “Culturability” of Fondazione Unipolis;
- ◆ “Innovare in rete” of Banca Etica;
- ◆ “OPEN” calls of Compagnia di San Paolo;
- ◆ “Il bene torna comune ” of Fondazione con il Sud;
- ◆ Call of “cheFare ” - cultural transformation agency;
- ◆





The creative hub of “Case di Quartiere” (Neighbourhoods Houses) in Turin

The screenshot shows the website for the Creative Hubs Network. The header includes the logo "EUROPEAN CREATIVE HUBS NETWORK" and a navigation menu with links for Home, Network, About, Blog & News, Tools & Learning, Gallery, and Events. The main content area features a large title "Rete delle Case del Quartiere" and a subtitle: "The Rete delle Case del Quartiere is a network of 8 cultural center spread in 8 different districts of Turin." The background of the main content area is a dark blue-grey with a pattern of overlapping, semi-transparent, colorful rectangular shapes in shades of green, yellow, and brown.



A shared governance has been experimented during the early project “Di casa in casa” (from house to house), rewarded by “Che fare 2” call

**LE AZIONI
DEL PROGETTO
“DI CASA IN
CASA”**

**PER FARE RETE...
NON SOLO
LOCALE MA
NAZIONALE**



**A TORINO
NASCONO
LE CASE**

Dalla fine degli anni 90 si sviluppano a Torino politiche urbane per la riqualificazione delle periferie

2007 Nasce **LA PRIMA** Casa di Quartiere “Cascina: Roccafranca”

2009 -2013 Aperto in tempi successivi in altre **8 CASE** del Quartiere

2012 Primi tentativi di **COORDINARSI** in una rete

2013 L’idea della rete si **CONCRETIZZA** nel progetto “di Casa in Casa”





DATI SULLA SITUAZIONE ATTUALE

9 Case di quartiere in 8 Circoscrizioni su 10

12.700 mq di SPAZI adibiti ad uso sociale e culturale (da 2.500 mq a 250 mq)

RICADUTA OCCUPAZIONALE: 21

Full Time + 57 Part Time (= 49 Full Time)

9 ATTIVITÀ COMMERCIALI

75 VOLONTARI COINVOLTI



DATI SULLE ATTIVITÀ

750 EVENTI culturali

250 tra ASSOCIAZIONI E GRUPPI INFORMALI che svolgono attività

300 CORSI E LABORATORI ogni anno

33 SPORTELLI di consulenza tematici

360.000 PASSAGGI all'anno tra eventi, servizi, corsi, ecc. (1200 media giornaliera)

7200 frequentatori ABILITATI





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The logo for CLIC, featuring the letters 'C', 'L', 'I', and 'C' in a stylized, white, sans-serif font. The letters are slightly overlapping and have a blue-grey shadow or outline. The background is a solid orange color with a pattern of lighter orange diamonds in the upper right quadrant.

CLIC

3. Creative adaptive reuse: some perspectives of analysis

The role of the local community and/or creative enterprises in promoting a vision of building reuse, designing a system of services and economic activities

- ◆ Which are the more active and **creative players**?
- ◆ How can they drive **innovation process**, involving new partners and gathering financial resources?
- ◆ How can key players **manage the innovation process**, creating governance structures able to coordinate stakeholders opinions and interests?
- ◆ Which **governance structure and business model** can better compound public goals, social mission and economic sustainability?
- ◆ How can reuse initiatives generate **positive impacts on the local context**?



Cultural heritage reuse: key factors to investigate (elaboration of authors)



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THANKS FOR YOUR ATTENTION!!!

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