

Synthesis Report

Adaptive Reuse of Cultural Heritage

An Examination of Circular Governance Models
from 16 International Case Studies



March 2020



Circular models Leveraging Investments in Cultural heritage adaptive reuse (CLIC)

This report synthesizes the major findings of a more comprehensive report developed by ICLEI as a partner in the CLIC project, “Circular governance models for adaptive reuse of cultural heritage.” To view the original report, please visit: www.clicproject.eu

CLIC is a Horizon 2020 funded research project whose overarching goal is to identify evaluation tools to test, implement, validate and share innovative “circular” financing, business and governance models for systemic adaptive reuse of cultural heritage and landscape, to demonstrate the economic, social, environmental convenience, in terms of long lasting economic, cultural and environmental wealth.

The CLIC project applies the circular economy principles to cultural heritage adaptive reuse to achieve environmentally, socially, culturally and economically-sustainable urban/territorial development. Adaptive reuse of cultural heritage is seen as a means to circularize the flows of raw-materials, energy, cultural capital, and social capital. The circular paradigm is assumed in the project not only for the economic growth, but also for promoting human development.

Its trans-disciplinary and systemic approach integrates technology, business models and economic organisation, finance, governance and regulations, as well as skills and social innovation. Framed in the perspective of the circular economy, the project explores the application of a variety of circular models for more inclusive, resilient and sustainable development.

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A New Approach for Cultural Heritage: Circular Governance

It is clear through various efforts that European leaders are starting to recognise and valorise cultural heritage as one of the key supporting pillars for a sustainable, thriving European future¹. But cultural heritage assets - both tangible and intangible, protected and unprotected - are continuously under threat from a variety of economic, sociological, and environmental pressures.

In the face of these threats, even the most established and well-supported cultural heritage sites are vulnerable. Most existing cultural heritage governance models are binary with limited stakeholder diversity and require substantial economic resources – usually from a strained and shrinking tax base - to maintain. This traditional “single custodian” model of cultural heritage management and financing has long been the dominant governance model for cultural heritage assets, but it is vulnerable and faces significant challenges for its long-term sustainability and resiliency.

As the world’s physical, economic, environmental and cultural contexts continue to evolve, so must the single custodian model, to adapt to the new realities. An alternative approach to cultural heritage governance is needed to preserve and valorise cultural heritage sites in new and different ways – and ultimately in a more inclusive and sustainable way². This alternative approach requires transparency, openness, and circular processes that engage a broad range of stakeholders to foster inclusive decision-making and shared long-term responsibility for adaptively reusing cultural heritage assets – a principled process we call the **CLIC Circular Governance Approach**.

Figure 1. Threats to Cultural Heritage

- **poor territorial governance and planning** that encourages unmitigated and disharmonious development (i.e., sprawl, conflicting land uses);
- global economic changes that have led to **disinvestment** and **depopulation** in both urban and rural areas, resulting in abandonment and decay, and cultural homogenization;
- contemporary **building practices** (driven by beneficial but contradictory regulations, like energy efficiency, fire/life safety, and universal accessibility) and **loss of indigenous/traditional knowledge**, construction methods, and materials;
- **environmental factors**, like human and natural disasters, earthquakes, sea-level rise, climate-related disasters, and pollution;
- **unconstrained tourism** and the phenomenon of sites being “loved to death”;
- and armed conflict and war.

¹ Garzillo, C., Balenciaga, I., Izulain, A., Rangil Escribano, T., Wildman, A. (2019) Circular governance models for adaptive reuse of cultural heritage.

² European Commission. Commission staff working document European Framework for Action on Cultural Heritage. Brussels, 5.12.2018 SWD (2018) 491 final.

Circular Governance Principles

1

Participatory: open the process to all members of society so that they can contribute a legitimate voice. Participation is not unidirectional. It should not simply be the practice of informing the public, but rather enabling the spaces (physical and virtual) and conditions for all interested community members to engage in open dialogues about community cultural heritage assets.

2

Inclusive: engage a wide variety of public and private actors with diverse experiences and expertise, and not just those in the cultural heritage field. Diverse perspectives can offer new angles and potential solutions to problems hidden in groups with similar views and practices. By inviting and enabling a wide variety of participants to contribute in cultural heritage processes, the Heritage Communities concept is reinforced, which only strengthens the potential for collaborative, sustainable, community-managed cultural heritage adaptive reuse projects.

3

Transparent: governance processes and decision-making processes should be transparent so that they are easier to understand from the outside and enable new actors to better engage and participate in the long term. Transparency is a cornerstone of good governance and co-functions with another Circular Governance principle, Accountability.

4

Accountable: be accountable to the public and communicate clear, concise, and sufficient information about decisions, and accepting responsibility for its actions. Together with Transparency, these principles provide a foundation for mutual trust and long-term organisational resiliency.

5

Collaborative: encourage partnerships between different actors to share in the “ownership” of the processes, programs, and projects through collaborative ideation, development, execution, and management. Collaboration adds value to adaptive reuse processes by bringing together resources and talent from a variety of sources and reinforces the concept of Heritage Communities.

6

Circular (Focused and Iterative): focus on concrete objectives through an inclusionary process that includes visioning, long-term goal setting, and built-in feedback loops, such as 5-year plan updates or annual performance reporting. Communities and societies are dynamic. Needs and aspirations change, particularly as global influences, like rapidly evolving technologies and climate change, start to impact regions. The adaptive reuse of cultural heritage assets is one mechanism to adjust to this changing landscape, by both preserving historic cultural assets and adapting them for present needs. However, its governance processes need to balance long-term goals (e.g., physical preservation, cultural storytelling) with the evolving needs of a modern society in crisis. In other words, it is not just the building that needs to be adaptive, but also the process.

7

Fair and Just: strive to improve the well-being of society and provide a voice for the voiceless, particularly for intangible cultural heritage aspects and the environment. Many voices have been missing from cultural heritage discussions and decisions, which directly affect unrepresented populations. This principle intends to reset historical imbalances and provide an opportunity for underrepresented, marginalised, or voiceless entities, as future generations, to be considered in the cultural heritage adaptive reuse process.

Which values can help us to move in the direction of the circular model?

The CLIC Circular Governance Approach is not government, but a **values-based, principled approach for valorising, protecting, and sustaining cultural heritage assets as a common good** for society. This approach specifically addresses the governance of cultural heritage adaptive reuse projects.

The CLIC project aims to operationalise cultural heritage conservation through change/adaptation – specifically through the adaptive reuse of cultural heritage assets. Many studies have provided valuable insights and a wealth of information on local governance processes across Europe and beyond, but they have not investigated governance processes that specifically address adaptive reuse of cultural heritage. In particular, these studies did not investigate the relationship between adaptive reuse processes (which tend to be linear) and the process of circular governance.

CLIC is interested in how circular business models, circular financial tools and a circular governance approach can be used to integrate cultural heritage adaptive reuse in the perspective of the circular economy model and circular city implementation. Adaptively reusing cultural heritage sites is a fundamental component of the circular economy and circular city model that the European Union is adopting to replace current linear models. Cultural heritage is our entrance point for implementing the circular city.

Applying a Circular Governance approach to cultural heritage adaptive reuse projects not only reduces waste, raw material consumption and energy use, but it also reuses knowledge, preserves tangible and intangible heritage elements (like traditional construction methods, materials, and processes), engages a wider support community for long-term custodianship, and fosters new synergistic business, finance and governance partnership models.

For this project, we wanted to know *if and how* a Circular Governance approach to adaptive reuse of cultural heritage was being used in selected cities and regions, and which cooperation models and tools can best help communities continuously re-invent and revive the functions/use of cultural heritage sites.

The CLIC Circular Governance approach builds on a foundation from the Five Principles of Good Governance³ and UNESCO's governance of cultural heritage definition⁴, as well as the Circular Economy principles⁵ of reuse/conservation and circularity.

We examine this governance approach explicitly in the context of how cultural heritage adaptive reuse projects can be co-created and sustained over time, and how they can engage and embed Heritage Communities in the process. The values and principles (opposite page) define the CLIC Circular Governance approach.

What is a Heritage Community?

A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations. ... collective profiles, in regard to the right to cultural heritage.

³ Graham, J., Amos, B., Plumptre, T. (2003) Principles for Good Governance in the 21st Century, Policy Brief No.15

⁴ UNESCO (2013) Managing Cultural World Heritage: World Heritage Resource Manual, available at: <https://whc.unesco.org/document/125839>

⁵ Byström, J. (2018) The 15 circular steps for cities, European Investment Bank

Exploring the CLIC Circular Governance Approach in 16 Case Studies

The starting point for this research was the fundamental assumption that “circular governance is a necessary precondition for sustainable adaptive reuse of cultural heritage.” Together with new communication means and social innovation processes, the Circular Governance principles can provide the framework for a unique process that identifies and fosters new cultural heritage management business, financing and governance models - through both top-down and bottom-up initiatives.

These principles were considered in developing the methodology, and particularly in the questions posed both in the interviews and questionnaires. We felt that in the analysis of our cases, it was more appropriate to think in terms of “progress” with circular governance, since “success” is relative and varied greatly according to the place we studied. Instead, we focus on the mechanisms, explicit policies and actions within each case study (as perceived by the local governments and respondents), and in our judgement and professional knowledge.

INTERNATIONAL CASE STUDIES

The work that informs the *Circular governance models for adaptive reuse of cultural heritage* report is largely based on an illustrative case study analysis of existing shared governance arrangements for cultural heritage adaptive reuse projects in 16 international cities and regions (figure at right).

Four of the featured European cities/regions are CLIC Heritage Innovation Partnerships (HIPs): Amsterdam (the Netherlands), Rijeka (Croatia), Salerno (Italy), and Västra-Götaland (Sweden).

Most of the 16 case study projects are multi-actor physical preservation or adaptive-reuse development projects that were completed in the last five years. Many have just been completed and several are still “in process”. Over 80% of the cases are heritage assets where a public entity (e.g., a local or regional government) has legal jurisdiction of the asset; only three cases are privately owned. Each case has its own unique governance structure to develop the project and manage it for the common good.

As such, we chose to cluster and analyse the cases by **custodianship** – that is, the ownership-management structure and relationship that defines the entities responsible for the heritage asset and its long-term physical, economic and cultural sustainability.



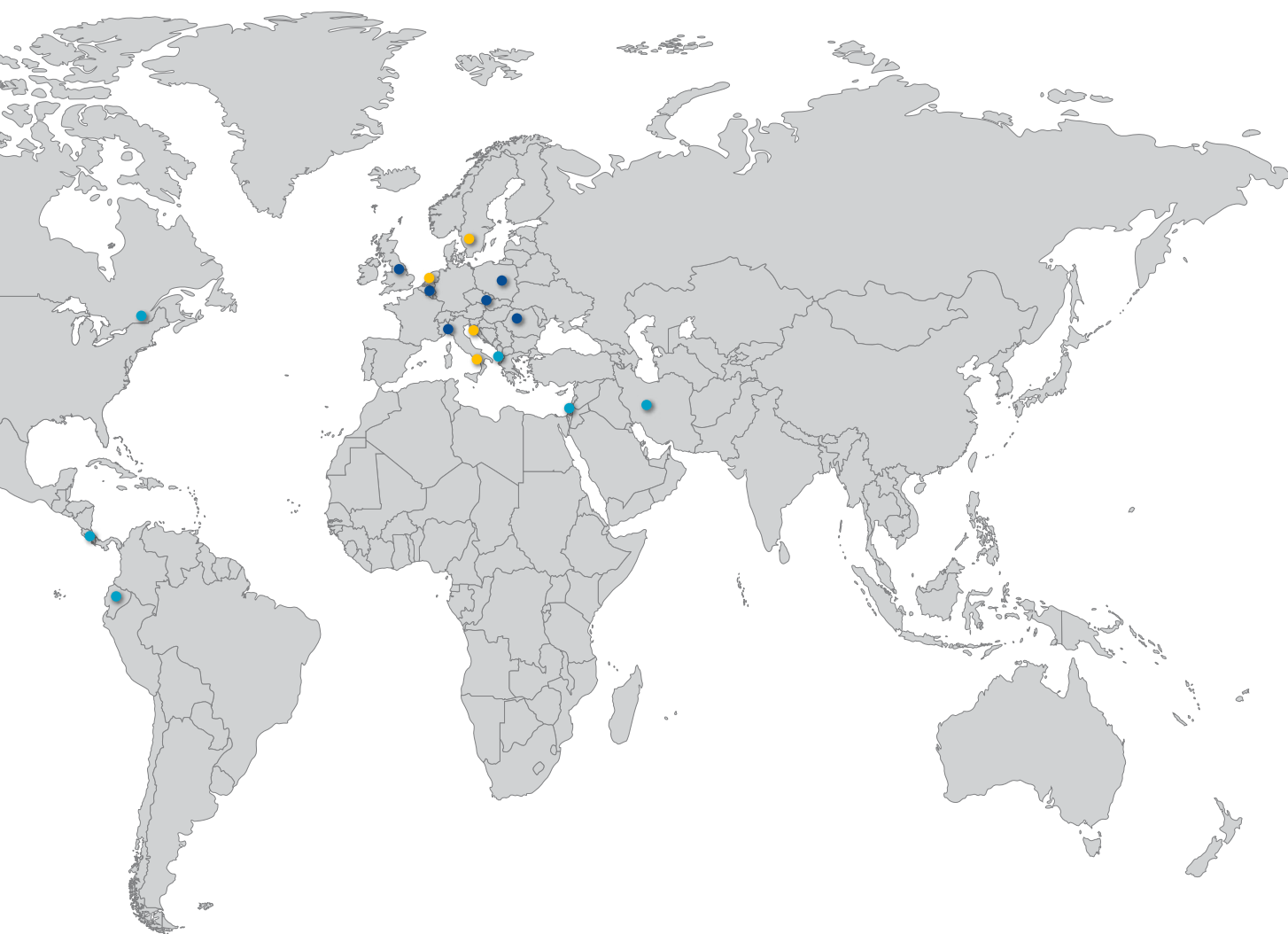


Figure 2. International Case Study Locations

CLIC HERITAGE INNOVATION PARTNERSHIPS (HIP)	CASE STUDY CITIES IN THE EUROPEAN UNION	CASE STUDY CITIES OUTSIDE OF THE EUROPEAN UNION
Amsterdam, Netherlands	Brussels, Belgium	Amman, Jordan
Rijeka, Croatia	Cluj-Napoca, Romania	Cuenca, Ecuador
Salerno, Italy	Manchester, United Kingdom	Isfahan, Iran
Västra Götaland, Sweden	Turin, Italy	Montreal, Canada
	Podkowa Lesna, Poland	San José, Costa Rica
	Zlin, Czech Republic	Tirana, Albania

DEFINING CUSTODIANSHIP

Nearly all of the 16 case study examples were publicly owned heritage assets, but many cases used a variety of multi-actor governance models to realise the project. We found that the majority of the cases fell into one of three self-defined custodian governance models: **Public Custodian**, **Community Custodian**, or **Private Custodian for the Common Good**.

A **Public Custodian** governance model is one in which a public entity (local, regional or national) entirely owns, manages / programs, finances and governs the adaptive reuse of the heritage asset. It is important to note that although the public entity plays a central role, the public custodian model does not preclude the involvement of other actors, particularly those in Heritage Communities.

A **Community Custodian** governance model builds on the Public Custodian model, in as much that a public entity owns the heritage asset, but one or more Heritage Community Actors are responsible for the management and long-term success of the asset. This public-third-sector / community sector partnership is largely defined by the owner-manager relationship and the degree of autonomy and support (financial and administrative) given to the Heritage Community Actor(s) by the public entity. As such, the Community Custodian governance model is a spectrum, with many governance variations arrayed on its axis.

A **Private Custodian for the Common Good** governance model is one in which a private entity collaborates with public or third-sector actors to preserve a heritage asset that has a common good. The end goal is to preserve and sustainably use the asset, not to make profit.

Figure 3. Custodian Governance Models

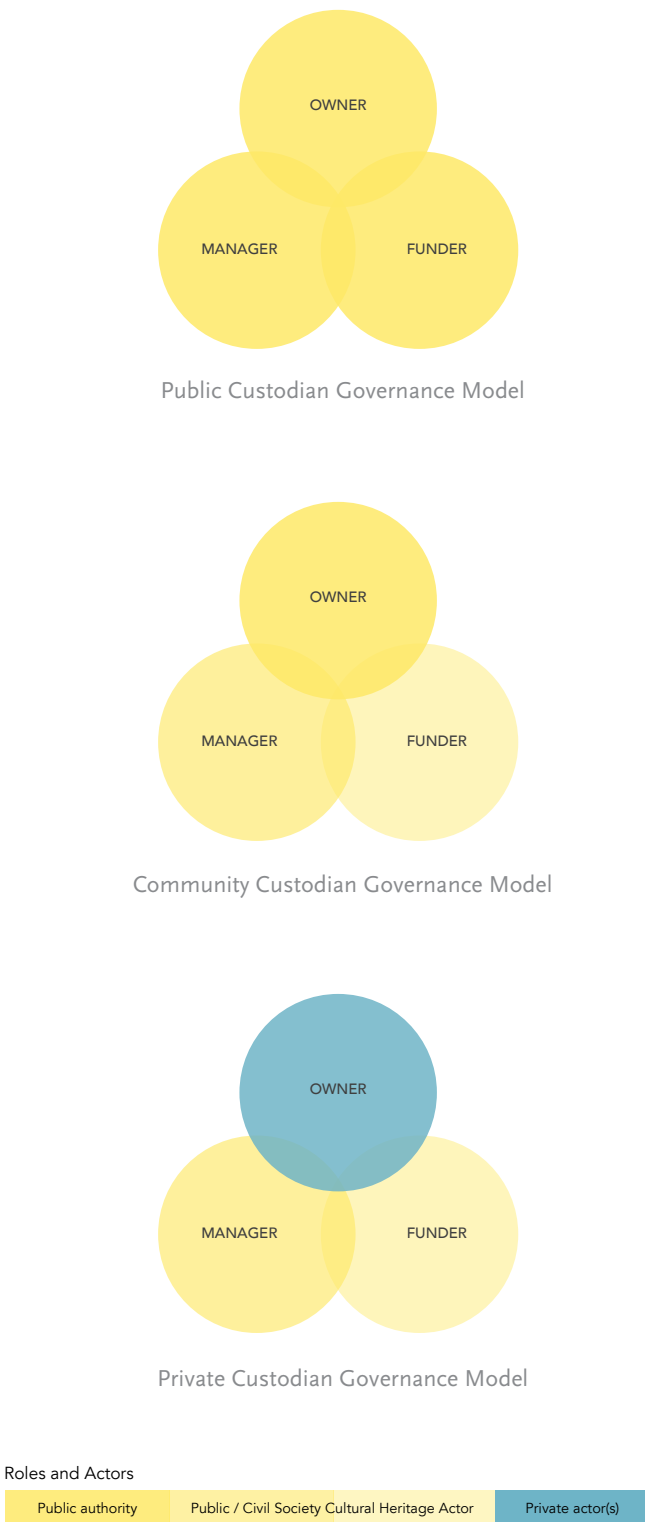
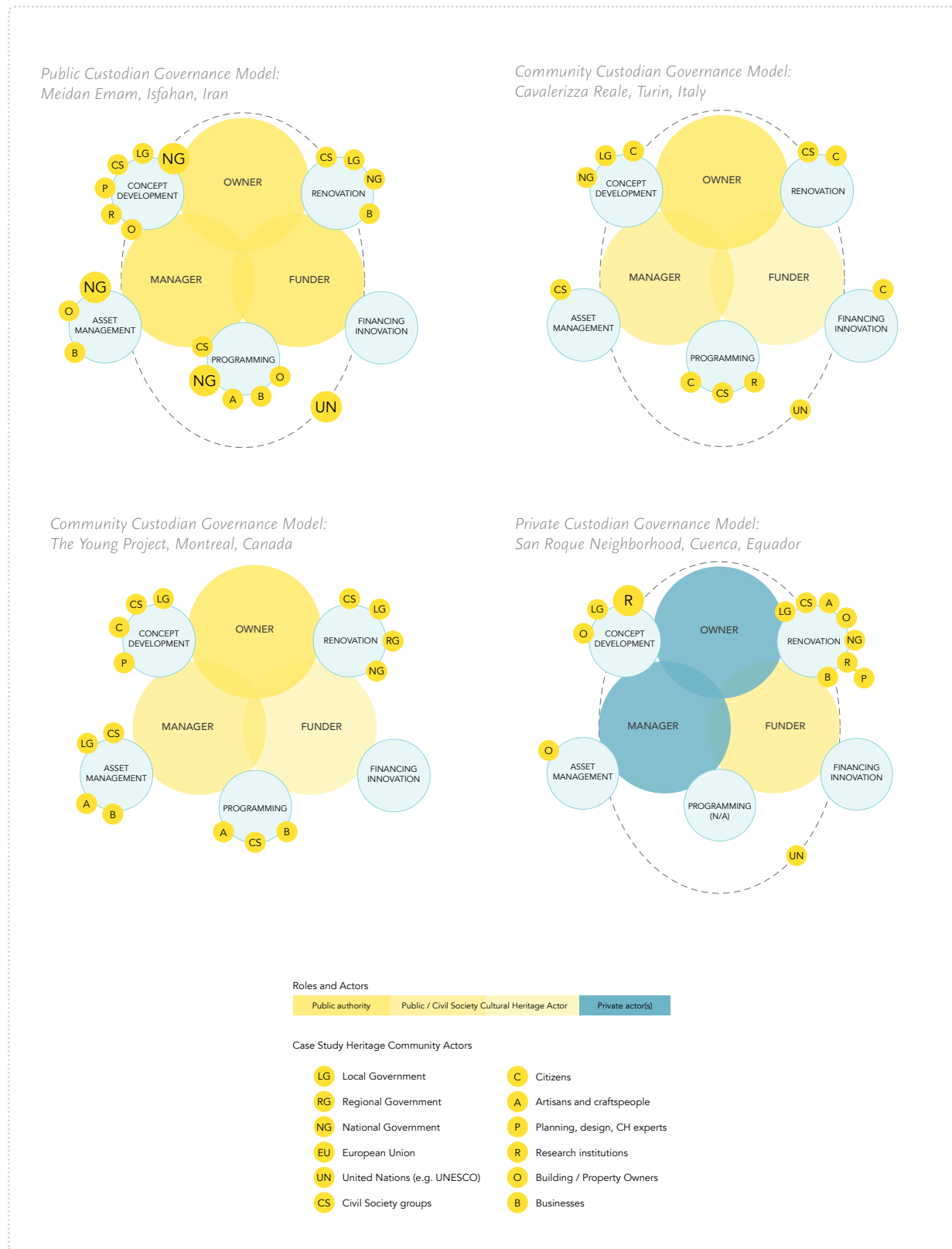


Figure 4. Four Case Study Examples of Custodianship Models including Heritage Community Actors



ROLES AND PROCESSES IN AN ADAPTIVE REUSE PROJECT

In an effort to better understand the complexity of each case study project, we created a diagram series that mapped each case study's Heritage Community Actors (project stakeholders) on two intersecting layers: **Roles and Processes**.

Roles are shown as three large circles (labelled Owner, Manager, and Funder) and quickly illustrate if the project is wholly public (Public Custodian Model), a public-third-sector / community sector partnership (Community Custodian Model), or a public-private partnership (Private Custodian for the Common Good).

The project's **Processes** (small blue circles) are overlaid on the Roles. Concept Development and Renovation are project-related processes that happened in the past; Asset Management, Programming and Financing Innovation are current processes that are subject to change at any point in the future.

Together, these diagrams help simply and quickly illustrate who, how, and to what degree Heritage Community Actors were involved in each case study project example. They also show gaps in engagement, and help identify the various entry points and ways in which the Heritage Community can engage in cultural heritage adaptive reuse projects. Further elaborated, they can serve as proxies for successful circular governance models of cultural heritage adaptive reuse.

Figure 5. Processes of a cultural heritage adaptive reuse project

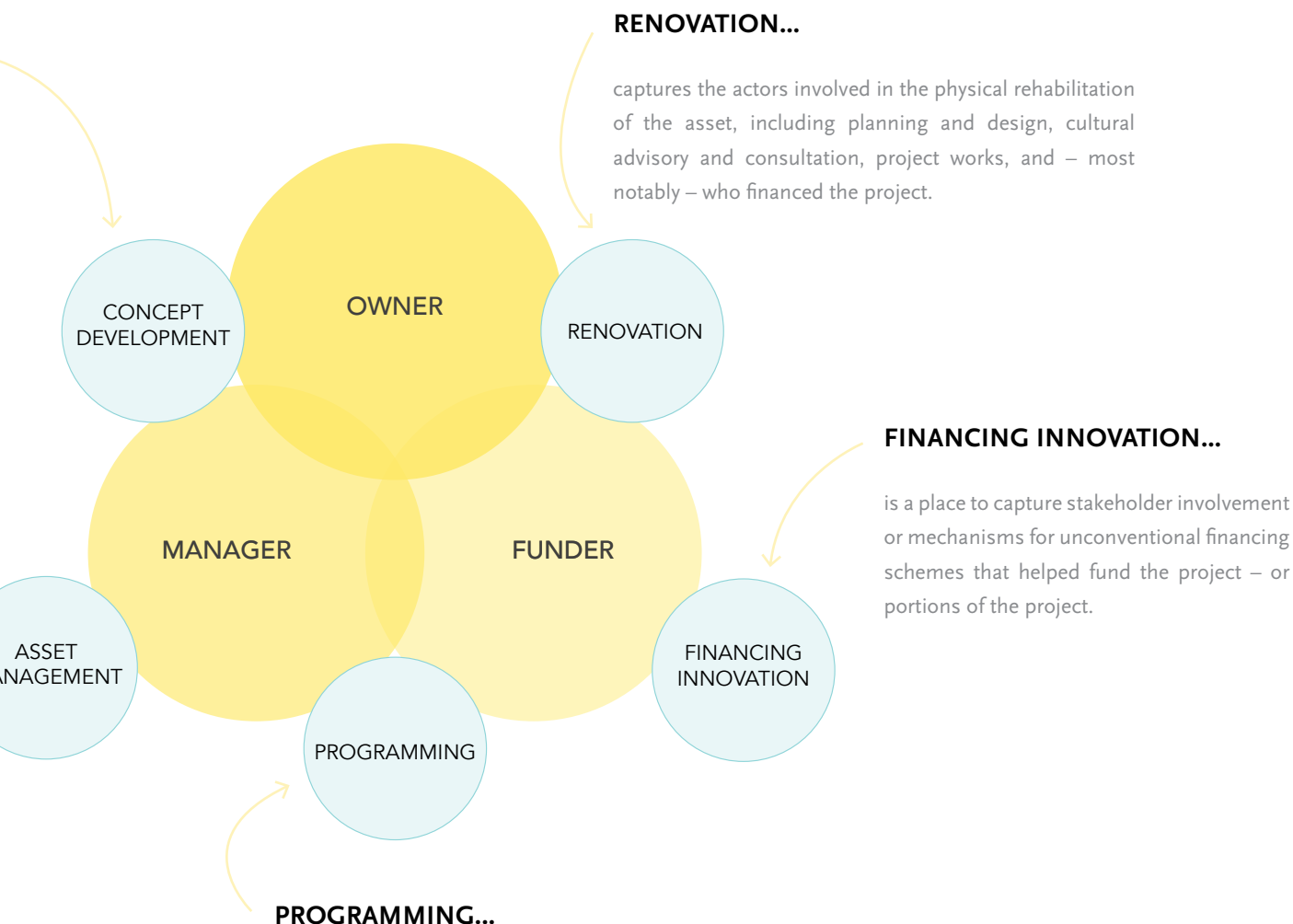
CONCEPT DEVELOPMENT...

explores the project's ideation process and is a proxy for engagement before the project's works are undertaken.

- Where did the idea for the project come from?
- Who championed the project?
- Who was included in this process?
- Is it part of a larger cultural heritage asset planning process and/or inventory?
- To what degree was the project shared with various cultural heritage stakeholders and the general public?
- How were decisions made during these processes?

ASSET MANAGEMENT...

includes actors who are responsible for the day-to-day management and maintenance of the physical asset, including tenant leases, sub-contracts, site management, grounds and building maintenance, fire and life safety, and accessibility.



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can include a wide range of actors at a variety of levels – from top down to bottom up. This process sits at the intersection of the Manager and Funder roles, as the site programming and management will contribute to the long-term financial sustainability of the asset.

- Who decides what happens at asset? How is this process governed?
- Is the programming process open to the public to encourage deeper involvement in the heritage asset?
- What are the programming goals?
- How are the programming elements financed?
- How is the public engaged?

Moving Forward within the Circular Governance Framework

Multi-actor adaptive reuse cultural heritage projects and processes are complex. They have unique cultural, environmental, social and economic contexts within specific political and legal frameworks. They may also involve a variety of actors with conflicting interests throughout the project. As such, adaptive reuse interventions for cultural heritage sites would benefit from more flexible tools, mechanisms and alternative approaches to respond to emerging challenges: trust, accountability, and transparency, as well as different levels of democratic maturity, including public participation.

Innovative measures and tools are tied to time and place: they are mechanisms and ways of doing that could be interpreted as innovative in one place and simply a core practice in another. Also, the 16 case studies showed us that the real challenge was to consolidate and develop the innovative measures into practice: here institutions become important.

Public institutions are the primary mover for adaptive reuse of cultural heritage. Bearing this in mind, it is vital to recognise the role of central governments. International organisations / stakeholders (e.g. UNESCO) and national legislation are key drivers in the cultural heritage field. Although local governments may adopt innovative policies without support from the central government, it is clear that such approaches will be easier when this support is present.

The case studies also revealed that circular governance is influenced by other factors, and in particular, political framework conditions and changing political administrations and agendas should not be forgotten. This reinforces the idea that existing or previous institutional arrangements affect the creation of new institutional settings and structures that can, in turn, enable new collective forms of action.

Using the Circular Governance Principles described above as a framework, the following tables highlight the key governance challenges identified in the case studies of adaptive reuse of cultural heritage, as well as pathways to mitigate them. The pathways include a range of tools and processes used in the case studies, of which many can be applied in other socio-political-geographic contexts.

The text in these tables has been synthesized for brevity from the original report. Please refer to the “Circular Governance Models for Adaptive Reuse of Cultural Heritage” report for the complete texts.

Challenges

Pathways

PARTICIPATORY

Lack of “democratic maturity”

Basic democratic functions, including public participation, can be challenging in some social-political contexts or highly centralised countries simply because citizens are not accustomed to engaging with their government – or one another – in this way.

Partial application of participation mechanisms

Lacking a comprehensive public participation campaign, municipalities engage in isolated and disconnected participation mechanisms with limited accessibility and engagement.

Weak motivation/trust in the government

Rather than seeing the government-citizen relationship as a provider-customer model, a more horizontal, two-way relationship with clear roles in decision making processes could be interiorised as legitimate model.

Participatory Budgeting (Cluj-Napoca, Romania)

Allows citizens to participate in the distribution of available public funds by prioritizing certain projects over others. However, one major downside of participatory budgeting is the limited funds allocated to it, which limits large-scale adaptive reuse interventions.

Crowdfunding for cultural heritage (Salerno and Turin, Italy)

Moving away from the traditional scheme of 100% public financing of many heritage buildings, crowdfunding tools enable a larger number of individuals to help fund projects with smaller contributions. This tool is particularly interesting for cultural heritage, as it also helps raise awareness of the asset's value and expands the notion of a Heritage Community.

Membership subscriptions (Manchester, UK)

To become part of the “Friends of Victoria Baths” community, four different types of “Membership subscriptions” are open to the general public coming with a range of benefits, including newsletters and updates, free entries to Open Days and guided tours, as well as other exclusive events.

INCLUSIVE

Knowledge Gap

New actors to cultural heritage may be initially disadvantaged by the lack of appropriate knowledge and require time and resources to learn about the various legal frameworks, governance processes, nomenclature, how cultural heritage can benefit their profession or community of practice, and what is expected of them throughout the process.

This was observed in Cuenca and Montreal, where “facilitators” or “mediators” brought different actors to the table, but also communicated the process, goals and objectives, and core concepts in a common language so that new actors could contribute in a meaningful way.

Minga (Cuenca, Ecuador)

Minga is essentially a “work party” that consists of voluntary communal labour for the benefit of the community, in which each actor –participant contributes. It has traditionally been used in construction and agricultural sectors in Colombia, Perú, Ecuador, Bolivia, Chile and Paraguay, and is also recognised as intangible cultural heritage in the Andean region of South America.

In the case of Cuenca, Ecuador, training lectures were foreseen as part of the process to help educate property owners about the technical aspects and cultural relevance of their buildings.

TRANSPARENT AND ACCOUNTABLE

Unclear selection criteria for choosing projects

Financial considerations often take precedence over the cultural value of the asset or citizens' preferences or needs.

Poor communication

Lack of accessible, understandable information available for each phase of the process (adapting to the different audiences: community campaigns, website, radio, face to face meetings, etc.).

Conflicting policies and regulations

Inconsistency and/or overlap of several regulations applying to the same building/site: cultural heritage protection, building requirements, environmental requirements.

Preferential right to purchase of the public authorities – Right of First Refusal (Rijeka, Croatia)

A mechanism to ensure that public authorities have the right to acquire a high-value cultural heritage asset over potential competing private offers when the asset is for sale. The owner is obliged to notify the intention to sell and the price to the Administration, which then has six months to exercise the right.

Co-creation of the local cultural policy (San José, Costa Rica)

Multi-stakeholder debate orchestrated by the Municipality to co-define the vision, strategic lines and prioritized actions of the cultural policy of San José, using diverse methodologies and tools to maximize participation and legitimize decisions taken.

Art Bonus (Turin, Italy)

Italy created a tax framework in which individuals and companies that contribute to the protection, restoration and upgrading of cultural heritage can enjoy tax benefits up to the 65% of their contribution.

European Capital of Culture (Rijeka, Croatia)

The European Capital of Culture (ECOC) can be a strategic programme to streamline and accelerate bureaucratic procedures for adaptive reuse projects. This can lead the way to a process-oriented Rijeka European Capital of Culture 2020, rather than a product or outcome-driven approach.

Challenges

Pathways

5 COLLABORATIVE

Demanding to manage diverse interests amongst different actors to reach consensus.

Organisations of all sizes struggle with cross-sectoral communication and governing bodies may even have inherent conflicts of interest with different mandates and objectives for the same assets.

Long bureaucratic and political processes

When national government approval is needed for local projects (e.g., change of use, renovation works), the process may be even further delayed when there are political divergences and different priorities at the various administration levels.

Common Goods Regulation (Turin, Italy)

This innovative legal framework at the municipal level gives a specific response to the management and use of heritage sites. The Municipality can sign “Pacts of Collaboration” with citizens that name the role of managers and carry out a project previously agreed among the parties, in benefit of the community.

Trust (Manchester, UK)

In the Trust system, the owner gives managerial rights to the manager-trustee, who will act in benefit of a third. This system has been used by public authorities in the UK to transfer day-to-day management responsibilities to a group that acts in interest of the preservation of the heritage site and ultimately in benefit of the community.

Cooperation Agreement (Amman, Jordan)

A cooperation agreement between the Municipality and the University establishes a partnership to strengthen the local government effort to preserve a National Heritage site. This agreement stipulates a 10 year rent-free lease for the University in exchange for undertaking building renovations and maintenance. The Municipality retains the right to permit works and inspect the site anytime to guarantee good maintenance and use practices.

Public Private Partnership (Boras, Sweden)

The private sector initiated a partnership with the university, research centres and public authorities to revitalise a historical industrial building. The partnership also aims to elevate textile heritage as the city's brand.

Public donations collection (Zlín, Czech Republic)

A public donations collection was launched by the regional authority to partially finance the Tomas Bata memorial building renovation, one of the main landmarks of the Bata's Factory site. Cultural heritage-related donations are often tax deductible.

6 CIRCULAR

Lack of existing “circular” regulations and frameworks

Existing regulatory and legislative frameworks favouring circular, sustainability measures to be taken into account in development and policies are lacking.

Over-reliance on volunteerism

The long-term sustainability of bottom-up, community-led initiatives that rely on voluntary work is challenging; however, volunteer structures may also be flexible, with a high attrition rate that may help avoid burnouts and refresh spontaneity.

Financial self-sufficiency

Public buildings and sites as well as financial resources for maintenance and regular costs of the assets.

Loss of local traditions

Limited use of local materials and local competences and crafts, providing citizens a capacity to self-organise and enhance own local cultures.

Cultural Heritage Action Plan 2017-2022 (Montreal, Canada)

The Heritage Action Plan 2017-2022 was developed to adapt to the changing dynamic and challenges in the city and to apply new intervention practices (like Temporary Urbanism) with clearly articulated actions, follow-up measures, and outcome indicators.

Limited liability company with a social goal (Stadsherstel, Amsterdam):

Stadsherstel is a LLC and a public housing corporation whose mission is to buy, protect and restore neglected historic buildings in Amsterdam. Its statutes stipulate that any profit it makes after taxes, dividend, etc. must be continuously reinvested to protect new endangered assets.

Creative Isfahan Plan (Isfahan, Iran)

Crafts and folk art are considered as key levers to foster social reintegration and cohesion, employment growth, and the preservation of vanishing traditions and knowledge. This Plan aims to enhance artists' and creative entrepreneurs' capacities with financial support, training, and working directly with them.

Challenges

Pathways

CIRCULAR, CONTINUED...

Lack of Construction Circularity

Lack of specific planning for adaptive reuse project to limit waste during and after the project implementation.

Recovering products and their materials to produce energy or offer a supply to a completely different production chain.

Maintenance campaigns (Cuenca, Ecuador)

A multi-actor initiative implemented in the San Roque neighbourhood aimed to extend the life of buildings with high cultural heritage value by teaching owners how to make small maintenance interventions that are sympathetic with traditional construction techniques.

Tourism/Business Improvement District T/BID (Tirana, Albania)

A governance and financing mechanism defined as a public-private partnership between the local municipality and businesses (and/or property owners) within a defined district, where businesses within the district are self-taxed to deliver specific services or improvements to only that district.

Energy certification (Brussels, Belgium)

A tool for improving building energy performance, and thus reducing CO₂ emissions and ensuring environmental circularity. The PEB certificate provides standardized and objective information on the basis of which building purchasers or tenants can visualize the energy performance of the property visited and compare it with that of other properties of the same use (residential or non-residential).

FAIR AND JUST

Gentrification

Gentrification is a double-edged sword and manifested in different ways (e.g. Cuenca, Tirana, Västra Götaland). In Tirana, for example, the public and private improvements for the New Bazaar almost doubled visitation to the neighbourhood, and spurred additional private investment in the immediate area, shifting some residential properties to hospitality (loss of housing), and increasing rents between 30-40 percent. While the improvements have been positive for the neighbourhood overall, some stakeholders have been impacted.

Privatising heritage assets management

Many historic assets have been privatized or sold to private investors because expenses to be borne by public authorities are too high.

Lack of transparent and comprehensive indicators

There are few transparent and comprehensive indicators to measure a variety of impacts (e.g. impact on health, well-being, number of jobs created, symbolic value for communities, etc.).

"Neighbourhood councils" (Isfahan, Iran)

Non-governmental, non-centralized, non-political, voluntary, and participatory bodies were defined in the Charter for neighbourhood councils in 2013 to promote citizen participation. One of the neighbourhood council's responsibilities is to offer proposals and recommendations for autonomous management of public spaces; arranging for beautification and optimizing the public environment in the city.

Public Campaigns (Podkowa Leśna, Poland)

A citizen-led movement initiated a campaign that successfully fought the privatization of the former Kasino. This campaign, which was supported by the municipality, helped raise the necessary funding from European Union sources to renovate the asset.

Community Balance in Can Batlló (Barcelona, Spain)

Ascribing monetary value to the community project has helped the organisations running Can Batlló obtain a 30-year lease for the property. The valuation of the social return is made comparing the work and activities carried out by the community to what it would have cost if the construction of spaces and the provision of services had been done by the City Council. It has been quantified that for every euro the Barcelona City Council invests in Can Batlló, it receives a return value of more than five euros in services and labour.

Ethical Banks: Banca Etica loans (Italy)

Etica Sgr is a company under the management and coordination of Banca Popolare Etica, an ethical bank in Italy. Subscribers to Etica Sgr funds may voluntarily direct one euro in every thousand to a fund dedicated to supporting microfinance and crowdfunding initiatives in Italy. These initiatives have a high social and environmental impact and may range from social agriculture to cultural heritage projects.

Approaches to Adaptive Reuse of Cultural Heritage: 16 Case Studies

[10] CASE STUDY SUMMARIES

Pałacyk Kasyno | Podkowa Leśna, Poland
The Galeb | Rijeka, Croatia
Botica Solera | San Jose, Costa Rica
Victoria Baths | Manchester, United Kingdom
Giardino della Minerva | Salerno, Italy
New Baazar | Tirana, Albania
Cavallerizza Reale | Turin, Italy
Pakhuis de Zwijger | Amsterdam, Netherlands
San Roque Neighborhood | Cuenca, Ecuador
Simonsland | Borås - Västra Götaland, Sweden

[6] CASE STUDY SNAPSHOTS

BYRRH - Le Byrrh | Brussels, Belgium
Casino Urban Culture Centre | Cluj, Romania
Naqsh-e Jahan Square (Meidan Emam) | Isfahan, Iran
14|15 Baťa Institute | Zlín, Czech Republic
Ibrahim Hashem House | Amman, Jordan
The Young Project | Montreal, Canada



LOCATION

Podkowa Lesna, Poland

TYPE

Building

STATUS

Provincial Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Public Custodian

Pałac Kasyno

The Pałac Kasyno is a building from 1925, situated in a 14ha park complex in the village of Podkowa Lesna, that has become a Centre for Culture and Citizen Activities. The village, located about 25 km to the southwest from Warsaw, has a beautiful landscape formed by several small villas built in the same period as the palace (20th century), surrounded by gardens and old trees, together with newer mansions. In fact, Podkowa Lesna was designed as a satellite town of the Garden City movement in Poland, which aimed to create green areas where citizens could recover from overpopulated and unhealthy cities. Its size is particularly small for Polish standards (around 3,800 inhabitants) which contributes to the feeling of peace and relaxation in its streets.

The building is a three-story palace, made partly of brick and partly of wood, with among other rooms, a big terrace on the front, a ballroom and a restaurant. Originally the Casino Palace (which was publicly owned) was conceived as a resting and recreational area for the residents where they used to gather to dance and play together. Since then, the building hosted several functions: hospital for wounded (during II World War), a school and later a holiday resort, evolution that has also been reflected in the many changes in the layout of walls and rooms. By the 1990s, none of the functions had managed to consolidate, being the only users homeless people (as dormitory) and teenager groups (as party location). This left the municipal building to be abandoned and facing complete destruction, even risk of fire.

As soon as the city expressed the intention to sell the building to private hands due to the lack of monetary resources to refurbish it, a group of local citizens decided to start a movement against the privatization and in favour of the renovation of the

site. The group, with support of the municipality, managed to raise the necessary funding from European Union sources and in accordance with the purpose of the subsidy, since 2008, the Palace has been operating as the municipal Centre for Culture and Citizens', containing a restaurant, a theatre, an Open University and co-working spaces for local NGOs.

Particularly relevant is the existence of the Open University, which is a cultural institution open for all and free of charge that plays a crucial role in creating cultural offer of Pałac Kasyno. According to the annual report, in 2017 there have been 38 different events organized by the Open University, with a public ranging from 30 to 80 people (with an average of 40), which has a high local impact taking into account the reduced size of the town.

LEGISLATIVE FRAMEWORK AND ROLES & RESPONSIBILITIES

Heritage management in Poland is governed at the national level, by the Council of Ministers' Act "National program for the protection of monuments and care of monuments".² The National Heritage Board of Poland is the body that keeps track of the National Register of Monuments, and responds to the General Inspector of Monuments, ultimate authority in charge together with the Minister of Culture³. In order to ensure the enforcement of the legal framework there are also inspectors working at the local level. There are Provincial Conservation Offices who are entitled to designate buildings to enter the register, as occurred with the Casino Palace in 1981. Once listed, any changes made to the interior or immediate exterior of the heritage buildings have to be consulted with and finally approved by the conservation officers.

Local governments, despite subjected to national supervision, have designated units that deal with cultural heritage topics. One of the main powers that remains at the City Council level is the competency to design urban plans. In fact, Pałac Kasyno is included in the official development strategy of Podkowa Leśna. The role of culture is specifically relevant in the village, as demonstrated by the financial resources devoted to it in the municipal budget, top three within the territorial units in culture expenditure in Poland.⁴

The City Council had an important role in the transformation process, but it would have never taken place without the initial steps of a proactive group of citizens that organised themselves in a form of an NGO that aimed at the promotion and care of Podkowa Leśna as a Garden City. The group was formed by local citizens, that had lived in the town for a long time (some since childhood). They were mostly people with higher education degrees, some artists, professors, architects and citizens with good knowledge of the town history. In addition to that movement, another NGO which was also very active in town, joined the process with the objective of creating an open university.

Both movements, governed in a fairly democratic way, had very strong leaders that devoted knowledge, ability and time to the process, and soon found a way to merge their strength into the Pałac Kasyno project. They put all their efforts into forming a close collaboration that managed to launch the first Open University in Poland and then achieved the renovation of the Palace, that would later as well host the headquarters of the university. The municipality was also engaged in the process as owner and partly funder of the adaptive reuse of the Pałac Kasyno.

A completely new cultural environment emerged in town as a result of the renovation. New workplaces were created, and many members of the local community became part of the Open University (particularly seniors) and, therefore, new and closer relationships with the municipality arose.

PROCESS

The complete adaptive reuse process was truly innovative at the time and place that it occurred. EU funds had just become available in Poland, which meant that many aspects of the process were completely new to all partners involved— NGOs as well as municipality. More precisely, the funds used were under the Integrated Regional Operational Program 2004-2006⁵, which had a local focus among its action priorities, and funded cultural heritage projects in virtue of the development of the rural areas.

Many problems, such as fluctuating prices of materials or the lack of properly trained builders had to be solved on the spot, sometimes with great difficulty. Many elements and solutions that could be used to make the renovation more ecological or sustainable, were simply not significantly recognized in Poland at the time. While the original layout of rooms was restored, some modern elements were also added to make the building more accessible (e.g., an elevator that would enable the access to persons with disabilities).

The site is today owned and managed by the municipality, with the only income of the amount paid by the NGOs for renting the working space, which means it is financially non self-sustained and depends on public funding. Nevertheless, the local consensus to continue maintaining the Casino Palace is still very high, which has resulted in some municipal investments being already planned to add ecological and energy-saving elements in the near future.

CONCLUDING REMARKS

In the early 2000s, many heritage buildings across Poland were in a similar situation as the Pałac Kasyno; that is, too devastated to use from years of neglect and too expensive to renovate with small municipal budgets. In most cases they were sold to private owners, who (with varying success) planned to renovate them and turn them into hotels, restaurants, conference centres, etc. In other cases, buildings remained in the ownership of municipalities, becoming more and more degraded until they were no longer viable for sale. Any of those two paths could have been the destiny of the Casino Palace until the local inhabitants intervened in the process.

The case is a clear success of a heritage community that highly values the building taking action towards the preservation of part of their heritage of the Garden City movement in Podkowa Lesna. The use chosen has also been a success, as it has created the possibility for many local organisations to find a place to realize their activities, together with the Open University headquarters that has contributed to increase social cohesion by activating seniors.

In a process of such magnitude, not all is plain sailing, as there has been some criticism to the Pałac Kasyno project from certain spheres. The original plan was to use the EU funding to renovate the park together with the building and create three areas: one, free of use (where Pałac is standing); second area, for touristic and sport use; and the third, that is fully protected.

It was momentarily paralysed because of the opposition of Nature Protection League (an ecological organisation) that aimed at preserving the fauna and flora of the entire area. Eventually legal charges were dropped and the municipality was able to initiate the renovation with its own funding sources, limiting its intervention to the central part of the park. In addition, even if the target audience was the entire local community, most recognised visitors are seniors, followed by children in school trips. To this day, creating a cultural offer that would attract the audience of teenagers or young people remains as a pending issue.

However, the relevance and impact of the Palace in a small village like Podkowa Lesna is immeasurable. The bottom-up adaptive reuse process of Pałac Kasyno is a clear example of the added value that local citizens can perceive from a building with whom they interact on a daily basis.

Triggered by their personal links to the building, the citizens managed to be pioneers in using European funds to carry out a process of this kind in Poland, contributing ultimately to the green city nature of Podkowa Lesna and to its social cohesion, by improving the cultural infrastructure and multiplying the cultural offer of the village. In fact, not only the physical and architectonic qualities of the building have been respected, but the process has also rescued the original essence of it: to become a vibrant meeting point for and by the local residents.

1 OECD. Poland profile. Available at: <https://www.oecd.org/regional/regional-policy/profile-Poland.pdf>

2 Council of Europe. Herein system. Country profile: Poland. Available at: <https://www.coe.int/en/web/herein-system/poland>

3 See Chart of institutional framework, at: <https://www.coe.int/en/web/herein-system/poland>

4 Culture ranking 2018. Available at: <https://www.nck.pl/badania/aktualnosci/zaangazowanie-samorzadow-w-kulture-ranking-gmin-2018>

5 European Commission. "Integrated Regional" Operational Programme, 2004-2006. Available at: https://ec.europa.eu/regional_policy/en/atlas/programmes/2000-2006/integrated-regional-operational-programme-2004-2006



LOCATION

Rijeka, Croatia

TYPE

Movable Cultural Heritage (Ship)

STATUS

National Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Public Custodian

The Galeb

Galeb is a Croatian Historical Monument, 117 meters long and more than 5000 m² size ship docked in the port of Rijeka, very close to the city centre. It was built in Genova (Italy) in 1938 for the Italian company Regia Azienda Monopoli Banane⁶ as a banana trade ship to cover the Italy-Africa route. Some years later, during the Second World War, it served as an Italian cruiser until it was damaged by a torpedo and converted by the Nazis in a minelayer. In 1944 it was sunk by Allied forces in Rijeka and remained abandoned until 1948, when the Yugoslav Republic rebuilt it to use it as a training vessel for Navy officers.

The ship became Yugoslavian communist president Tito's official yacht and his personal residence in 1952, operating until his death in 1980: it travelled around the world as an embassy boat and would host head of states and governments, as well as several private parties where international celebrities all over the world were welcome. That is why the ship was very popular and has been always strongly linked to the ex-president in the collective memory of Croatians, with all the controversy that implies.

While the conservatives say the ship is a monument to a dictator that was in power for nearly 30 years, a large part of the population and the city council itself defends Tito's mandate as part of the history. Hence the city's plan for the ship is to renovate it into a public museum and a dedicated space for cultural activities and temporary uses, as well as a hotel and a commercial area with shops, restaurants and cafés.

The ship is, in fact, included in the city's strategy for the European Capital of Culture 2020⁷, as one of the key heritage assets that will be renovated and reused. The museum will be publicly managed. The exhibitions will not only focus on Tito's era, but will also be organized around three different topics: the story of the ship; the connection between the city and the boat; and the stories of the ship's crew.

LEGISLATIVE FRAMEWORK

In Croatia, the main responsible government body for the administration of cultural heritage is the Ministry of Culture, through its Conservation Departments in each region. As in many other countries, the law for the Protection and Preservation of Cultural Objects⁸ foresees the establishment of a National Register for cultural assets to guarantee their protection and preservation. This Register - where the Galeb is included - is regularly maintained and updated by the Ministry of Culture, who is the body responsible for adding a new building to the list or, on the contrary, to remove it if it is deemed that the cultural object has lost its value or significance.

The local authorities, for their part, can declare an object of local importance if it is located within the area of responsibility and provided that it is not a part of the Register. In this case, the local administration is responsible for managing the cultural object.

Furthermore, local administrations are forced to allocate funds to support preservation and protection measures determined by the Ministry of Culture as for those registered buildings located in their territories.

Regarding the city of Rijeka, the Department of Culture, and especially the Division for the Protection and Preservation of Cultural Heritage, is responsible for planning and implementing programmes aimed to protect and conserve cultural heritage owned by the city. For all activities and works related to national cultural heritage, the city is dependent on the approvals and permissions from the Conservation Department.

PROCESS

After the division of Yugoslavia in the 1990's, the Galeb was transferred to the Montenegrin government and later sold to a Greek millionaire, who failed to cover the maintenance expenses and left it docked in the Rijeka harbour. The ship, which was severely degraded, was planned to be sold as scrap in 2006, but the state government stopped the demolition by declaring it National Heritage.⁹ Some years later, the city expressed its desire to acquire the ship with the idea of transforming it into a museum and a public gallery. As a public body, it had priority over other private companies to acquire it. Once the proposal to the Ministry of Culture was submitted and approved, the city purchased the Galeb with its own funds for \$150.000. No public consultation was held, however. In 2014, a public tender for concession to renovate the ship was issued, but the city did not receive any bids, due to the high projected costs of the work.

The city started to draft its application to be the 2020 European Capital of Culture (ECOC) also in 2014. During the application preparation process, there were several public consultations and meetings where independent European experts, cultural

institutions, organizations, artists and citizens would define a vision for the city and propose actions under different strategic clusters or flagships.¹⁰ It was then agreed that the Galeb should have a prominent role in the Sweet & Salt flagships, which would focus on revitalising areas in the city centre.

Rijeka was awarded the title of European Capital of Culture 2020 in 2016. From that point forward, private investors started showing more interest in bidding for managing activities on the ship. Considering the applicable regulations, the inputs gathered through the public consultations and an internal cost-benefit analysis implemented by the procurement department, the municipality defined later the new uses for the ship. It concluded that a mixed use, both publicly and privately managed, would be an optimal and feasible solution for the Galeb. Seventy percent of the total area will be occupied by the museum and 30% by commercial use.

A public tender for the renovation works was issued by the municipality in January 2019, and an additional one for the management of the foreseen activities in the ship was supposed to follow in the second half of 2019. The restoration works were estimated to cost around 7,5 million euros, financed primarily by European Funds, and be finished by 2020.

However, contrary to what the city administration expected, the city only received one bid in January and the proposed costs contained in the bid were double what the municipality had estimated and budgeted for. As of March 2019, the city had not communicated its decision on how to continue with the process, but this situation might compromise the initial plans and deadlines the local government had set. A second public tender was launched in June 2019.

CONCLUDING REMARKS

The Galeb's adaptive reuse has been challenging from the very beginning because of several reasons. In addition to its controversial past, the ship's specific characteristics did not help facilitate the decision-making process: it is a large ship located in the port, owned by the city, listed as national cultural heritage. Consequently, various stakeholders, like the Agency for Shipment, the City of Rijeka, the Agency for Regional Development¹¹, and the Conservation Department from the Ministry of Culture have been involved at the different stages the process has gone through, which not always have been easy.

Despite this and the large number of actors concerned, the fact that Rijeka was a candidate for the ECoC 2020 with the Galeb situated as a strategic element for the candidacy, eased and sped up the corresponding bureaucratic procedures related to the ship. It is fair to say that this outcome is positive, since it shows that a multi-actor, multi-level governance model is possible when a common interest is prioritised.

Furthermore, the community participation in the public consultations during the ECoC candidacy process has helped diffuse the political controversy around the asset and has turned the focus to finding new uses to make the most out of this historic asset for the common good.

On the other hand, due to the scope of the project and its related costs, plenty of open questions about the future are still on the table. Since the Galeb is just one of the several assets the city aims to renovate before 2020, the establishment of strategic partnerships and suitable business models for every case will be key to guarantee the sustainability of the interventions and the cultural heritage adaptive reuse life in the long term. Considering that it is difficult to attract private investors to partially undertake the Galeb renovation costs and that the European Funds are limited, legitimate questions may be raised as to whether it is actually possible to go on with the project, and, in case it is, if the city will be able to bear the maintenance expenses of such a large asset beyond the ECoC 2020. Being a "living case study", only time will tell if this can happen.

6 <https://rijeka2020.eu/en/infrastructure/brod-galeb/>

7 <https://rijeka2020.eu/en/programme/>

8 Act on the Protection and Preservation of Cultural Objects, 1999.

9 Marshall Tito's ship becomes a museum. The Medi Telegraph. Available at: <http://www.themeditelegraph.com/en/shipping/2014/07/17/marshall-tito-ship-becomes-museum-RfrkbcCJCTXdWsdjKAIFN/index.html>.

10 Rijeka 2020 ECoC project defines flagship as "profiled artistic strategy involving interdependent and continuous programming streams". <https://rijeka2020.eu/en/programme/> (Last consultation 29/01/2019).

11 The Agency for Regional Development of the Republic of Croatia was established with the aim to implement part of the regional development policy of the Ministry of Regional Development and EU Funds. More info: <http://www.etipbioenergy.eu/databases/stakeholders-db/462-agency-for-regional-development-of-the-republic-of-croatia>



LOCATION

San José, Costa Rica

TYPE

Building

STATUS

National Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Public Custodian

Botica Solera

The two-story *Botica Solera* (hereinafter referred to as “Botica”) is a Costa Rican National Heritage building that was constructed in the 1930s in the Art Deco style with neoclassical influence.¹² Today, it serves as the Multicultural Centre Botica Solera and hosts a variety of free cultural activities organized for and by different stakeholders. While a municipal officer manages and defines the general activities programme, the *Barrio México* community association have the opportunity to propose their own activities and use the space once per week. Furthermore, the Multicultural Centre is on several touristic itineraries, and has an exhibition space for emerging artists, like musicians, painters, photographers and designers.

The building is located in Barrio México, a neighborhood next to San José’s city centre that was developed on an former coffee plantation to meet the high housing demand the capital was facing at the beginning of the 20th century. What started as a modest working class residential neighbourhood of migrants primarily from rural areas, quickly grew into a booming urban neighborhood where European immigrants, traders and middle class residents of San José would settle. As a result, a large number of public and private buildings were constructed between 1930 and 1950 to accommodate the variety of activities that were developing in the area, like banks, cinemas, theatres, schools, and industrial and commercial buildings, such as the Botica.

The Botica was commissioned by the pharmacist Otto Solera Valverde in 1933 as a drugstore to manufacture and sell medicine. The site of the building is extremely unique in San José and influenced its iconic “Flatiron” architecture. It sat on the only triangular plot in the colonial-era orthogonal plan of the city centre at that time: at the intersection of 8th and 10th streets in *Paso de la Vaca*, one of the seven entrances to San José. This unique location, together with its unique triangular shape, established the Botica as a notable urban landmark in San Jose and a reference in the collective memory of its residents.

The building served as a drugstore until the 1950s, when its owners went out of business and rented it to different companies for commercial purposes. Despite the neighborhood declining since the 1970’s, the Botica still had commercial occupants until the late 1990s. In 1999, the Ministry of Culture declared the building a National Heritage¹³, but it was already abandoned and the statement did not prevent the building from being squatted, vandalized and neglected in later years.

LEGISLATIVE FRAMEWORK

In Costa Rica, the leadership and competency on Cultural Heritage is centralized in the *Centro de Investigación y Conservación del Patrimonio Cultural* (Research and Preservation Centre for Cultural Heritage), a unit subordinate to the Ministry of Culture, as established in the National Law 7555.¹⁴ The majority of listed heritage buildings are either private or owned by the Ministry of Culture; only a few of the listed buildings are owned by the municipality.

In the case of heritage assets, local governments are responsible for authorising or denying construction and renovation permits according to the Heritage maps established and maintained by the national government. They are also responsible for enhancing and protecting their local cultural heritage through local urban regulation and specific plans. An example of this is the *Centro Histórico* project in San José¹⁵, where the Botica is located, and which aims to promote cultural tourism and publicise the historical and architectural heritage of the city.

PROCESS

Pressured by citizens to address the critical urban decline in *Barrio México*, the Municipality of San José initiated the process to acquire the building in 2008, with the intention to turn it into a public library and cultural centre for the community. The city administration saw this as not only a preservation opportunity, but a catalyst for urban regeneration and social change. The legal proceedings culminated in 2011, when the municipality finally obtained consent from the building's 24 owners to transfer the building's ownership to the municipality.

In a parallel process at the end of 2009, the Municipality initiated an innovative and unprecedented participatory process to develop the local cultural policy for San José. Starting with a focus on culture as a fundamental pillar of local development, and betting on the transversality of culture in the municipal action, different actors from San José were invited to help craft the policy. Several municipal departments¹⁶, community associations, citizens, universities, and governmental and non-governmental institutions, as well as enterprises operating in the city, worked together for nearly two years. In fact, *Barrio México's* community association is still involved in organising activities and events in the centre.

Together, all those stakeholders jointly defined a vision, the strategic lines, and the priority actions for the future culture policy and its action plan through regular workshops, forums and talks. It was through this process that all of the actors agreed to dedicate a specific line of the policy action plan to renovating the Botica Solera building. This was specifically expressed through the objective "Reinventing the city through its memory and heritage, making them dialogue with education, communication, urban planning, economy and environment" and the corresponding strategic guideline "Restore, conservation and value of tangible and intangible heritage and memories in order to strengthen the sense of belonging of citizenship".¹⁷

The *Política cultural de la ciudad de San José y su plan de acción 2013-2021* (Local cultural policy of San José city and its action plan 2013-2021) was approved in March 2013, just as the Municipality finished the Botica renovation works. In June of that year, the building was opened to the public and inaugurated as the Multicultural Centre Botica Solera.

CONCLUDING REMARKS

In this centralized and traditional governance context, the Botica Solera case study is an extraordinary one: it is one of the few listed buildings the Municipality owns and manages, and the only one that was acquired with its own funds. Despite being a municipal, top-down initiative of adaptive reuse of cultural heritage, the Municipality actively involved the living forces of the city in the process to reinforce the community ownership of the asset. A simple, but remarkable illustration of this is that the building has not been vandalized or defaced with graffiti since its opening in 2013; something quite usual before the renovation.

Unlike most cases in Costa Rica, the Botica was acquired for purposes that go beyond the preservation of cultural heritage and the interest of owning an asset to be partially used as a tourist attraction. The city administration aimed not only at turning a private building into a common good, but also into a catalyst of an integral urban regeneration of *Barrio México*, which is still in a high social risk situation. The goals were indeed to boost, little by little, legitimate income-generating activities around the site and improve the neighborhood's security by promoting the use of a former abandoned infrastructure.

On the other hand, it is fair to remember that the area where the Botica is located has been known for the last decades as a “red zone”: it struggles with poverty, street fights, drug sales, robberies, prostitution and assaults. It would be naive to think that the urban regeneration to which the city aspires will be easy; there is still much work to do and many open questions and uncertainties about the future.

The municipality is aware, for instance, that the absence of income-generating activities in the building, together with the difficulties to attract investments in the area because of its bad reputation, might threaten the financial sustainability of the Centre in the long term. Therefore, alternative management and business models for the facility are being explored.

The current Municipal Development Plan 2017-2020 establishes the Botica as a node of development of the north sector.¹⁸ Likewise, the new Urban Master Plan (which is being developed in technical cooperation with the Inter-American Development Bank at the time of writing (March 2019)) includes regeneration plans for the four central districts of San José. Overall, the consistency of successive municipal plans prioritizing actions for the area, in concert with other institutions and organisations doing similar work, indicate that the process is going in the right direction and will not stop. Restoring a single building took over five years: it is uncertain how long it will take to fully restore *Barrio México's* former prestige.

¹² <http://www.patrimonio.go.cr/busqueda/ResultadoBusquedaInmuebles.aspx>

¹³ This was a top down process, initiated directly by the competent authority. However, according to the Heritage Law 7555, it is possible for an individual and any other public institution to initiate a listing process. They can submit an application to the Advisory Committee from the National Heritage Centre.

¹⁴ Ley 7555 Ley de Patrimonio Histórico Arquitectónico de Costa Rica La Gaceta N° 199 – 20 de Octubre de 1995 (National Law of Architectural Historic Heritage in Costa Rica). Available at: http://www.patrimonio.go.cr/quienes_somos/legislacion/decretos/Ley%20N%C2%Bo%207555%20Ley%20de%20Patrimonio%20Historico%20Arquitectonico%20de%20Costa%20Rica.pdf

¹⁵ Established through Agreement I of the Municipal Council, Article IV of the Ordinary Session 141 of January 8, 2013. Available at: https://www.tec.ac.cr/sites/default/files/media/doc/agreements/municipalidad_de_san_jose-centro_historico_y_ensanches_en_san_jose.pdf

¹⁶ The departments of environment, citizen participation, urban planning, social affairs and security were involved.

¹⁷ Rojas Callejas, M.J., Rojas Rojas, A.; Morales Núñez, A.; Arce Arce, E.; Frades Orallo, J.; García García, J.; Perera Rojas N. Salazar Mesén R. (2013). Política cultural de la ciudad de San José y su plan de acción 2013-2021. San José, C.R.: Editorial de la Boca del Monte. P.27.

¹⁸ Plan de desarrollo municipal 2017-2020, p.21.



LOCATION

Manchester, United Kingdom

TYPE

Building

STATUS

National Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Community Custodian

Victoria Baths

The Victoria Baths (“the Baths”) building was opened in 1906, at the time costing double the average of a typical public swimming bath to build. Before becoming a vibrant arts and cultural centre, it used to incorporate three pool halls, as well as a Turkish Baths suite.¹⁹ It was described as “the most splendid municipal bathing institution in the country” and “a water palace of which every citizen of Manchester can be proud”.²⁰ Not only did the building provide spacious and extensive facilities for swimming, bathing and leisure, it also highlighted the highest-quality materials and designs of the period, with many decorative features such as stained glass, terracotta, tiles and mosaic floors.²¹

In 1902, Mr. Henry Price was appointed as the first City Architect of Manchester and became responsible for the Victoria Baths building project. At first only offering gender-separate bathing, mixed bathing was introduced in Manchester for the first time with great caution in 1914. By the 1920s, mixed sessions at Victoria Baths were held every Sunday morning enabling families to swim together.

The Victoria Baths continued to be one of Manchester’s most popular destinations for residents and visitors alike until the 1980s, when the operational costs and the backlog of repairs became too much of a financial burden for the city. The difficult decision to close the Baths for good was taken in 1993. The same year, Victoria Baths supporters in local community came together to form the Friends of Victoria Baths, and thus a heritage community²² formed whilst campaigning to save the building for future generations. Victoria Baths served the people of central Manchester for 87 years and established itself in the affections of all those who used the facilities.

The Friends of Victoria Baths undertook various essential works to clear rubbish from within the buildings, and opened up the premises to raise awareness of their special nature. In 2001, the Manchester City Council entered into a formal management agreement with the Friends of Victoria Baths, forming the Victoria Baths Trust (“the Trust”) to improve building security and raise money for repairs.²³

In Common Law countries such as the UK, the Trust concerns the creation and protection of assets, which are usually held by one party for another’s benefit. Using the framework of the Trust, the Council granted management powers to the Friends of Victorian Baths, who were then responsible for managing the heritage asset.²⁴ This mechanism is very useful to receive funds that are independent of the Council, which may not have the same efficient and flexible resources as a trustee to obtain funds from other sources, like developers, communities, etc.²⁵

For example, the Trust was able to pursue and secure the Baths’ first major grants: the English Heritage (now Historic England²⁶) funding works to patch-repair the roofs and treat dry-rot in 2002, and the BBC Restoration fund to complete significant works to the main front-block of the building in 2003. The Trust was able to secure further funding in 2009 to renew the main Gala Pool roof.²⁷ Soon after, the Trust relocated their offices to the Baths which helped improve site security and broadened the programme of events on offer from the complex.²⁸

Victoria Baths

Thus, the Victoria Baths complex has transitioned from a redundant civic swimming pool and Turkish Baths complex to a vibrant arts and cultural centre in the heart Manchester – a local, regional and national asset that hosts major events in every season of the year. Moreover, the Trust has developed a plan to renovate and re-open the Turkish Baths and accompanying Health Suite; convert the Superintendent's Flat into residences and continue the heritage, arts and community activities and events in the pool halls. In order to accomplish these goals, the Trust has an operating partner, Fusion Lifestyle (a charity in its own right), who will invest in and manage the restoration of the Turkish Baths.²⁹

LEGISLATIVE FRAMEWORK AND ROLES & RESPONSIBILITIES

Manchester Council's management of its heritage portfolio needs to be consistent with national requirements and “best practices”, which are stipulated as legislative and policy guidance in the planning laws. The most important are:

- Town and Country Planning Acts – primarily The Planning Act 1990 (Listed Buildings and Conservation Areas).³⁰
- Planning Policy – National Planning Policy Framework 2018 (NPPF). The original NPPF 2012 was revised in July 2018. This provides a planning framework which contains particular sections relating to the Historic Environment.³¹

The Planning Act has more weight than the Planning Policy and acts as the central government policy setting forth national guiding principles (substantial core principles). The Planning Policy is set by the central government and is managed locally by the local government, in this case Manchester City Council as Local Planning Authority (LPA). However, Planning Policies are also set at a local level in the form of a Core Strategy (planning document) and must receive the approval of the local authority elected members – the Council.

As a major owner of heritage assets in the city, the Council's principles and policies are important both as an exemplar to others and in their own right in ensuring proper stewardship of its heritage assets. As such, they must meet the national tests of suitability set by the central government, so if Manchester Council adopts a plan, the government needs to approve it following the national guiding principles in order to apply it at the local level.³²

The LPAs administer and determine most planning applications including those affecting the historic environment for planning permission and listed building consent.³³ Strikingly, where a heritage asset is of higher significance such as a grade II* or grade I listed building³⁴, like the Victoria Baths building, then the LPA must consult with and consider any representations made by Historic England, who are the Governments appointed as heritage advisers on planning matters.³⁵

CONCLUDING REMARKS

The Victoria Baths adaptive reuse project was - and continues to be - a slow burning process that involved many stakeholders and actors. On the one hand, it was slow due to the long decision making process with a wide range of actors. On the other hand, it was a democratic and participatory process with a diverse representation of interests. Consequently, the Victoria Baths is a successful example of a partnership asset in the form of the so-called Trust, where the Council does not need to be the sole custodian of the heritage asset. The heritage community is willing to act as a partner on an equal or even ‘leading’ basis to manage and operate the asset with a high degree of autonomy as well as self-sustainability, whilst the Council provides support, direction and specialist advice to ensure the historic building is restored, maintained and put to productive use.

Manchester, United Kingdom

- 19 Gala/Male First Class, Male Second Class and Female pools. See at Manchester City Council "Heritage Asset Strategy", February 2015, 18.
- 20 See at <http://www.victoriabaths.org.uk/>.
- 21 Ibid.
- 22 Heritage communities can be understood as knowledge body groups, communities, trusts or interested groups on ad hoc basis with a variety of connotations. Friends of Victoria Baths already gives an idea with the name itself ("Friends") that they are looking for the best & guardianship of the listed heritage asset.
- 23 See at Manchester City Council "Heritage Asset Strategy", February 2015, 18-19.
- 24 The role of manager is handed to the trust (trustee) due to a particular interest they have to preserve the asset.
- 25 The Council has the ultimate control but before granting the management powers, the Council and the trustee agree on a clause stating what is the direction they should take, what should be raised, what is compatible and what not, together with the general principles. So the Council gives a sort of freedom or margin of appreciation and avoids additional "burden", looking to the site's best interest.
- 26 The Governments appointed heritage advisers on planning matters: a public body that, amongst others, runs a number of grant schemes to help with the cost of caring for all sorts of buildings, monuments and landscapes. See more at <https://historicengland.org.uk/>. There has been over £5m spent on the restoration of Victoria Baths so far. The largest amount - £3m - has come from Heritage Lottery Fund as a result of the Restoration win in 2003. English Heritage has also provided several large grants including the first capital grant for work to the building in 2002. Many other grant giving bodies have made contributions and the public have raised over half a million pounds towards the restoration work too through the viewer vote on Restoration and by contributions to the Trust's Building Fund. See at <http://www.victoriabaths.org.uk/restoration/our-story/>
- 27 See at Manchester City Council "Heritage Asset Strategy", February 2015, 18-19.
- 28 The Victoria Baths Trust pays a fee to the Council basing on the profits they make with the complex, however, the Council also gives them grants that are actually of a bigger amount. These grants are given so that they can stick to the actual plan of looking after the building.
- 29 This is formed as a subcontract managed by the Trust.
- 30 Town and Country Planning Act 1990, First Published 1990, Reprinted Incorporating Corrections 2005.
- 31 Ministry of Housing, Communities & Local Government, National Policy Framework, Presented to Parliament by the Secretary of State for Ministry of Housing, Communities and Local Government by Command of Her Majesty, July 2018.
- 32 See more at Manchester City Council "Heritage Asset Strategy", February 2015, 6-7.
- 33 See at Ministry of Housing, Communities & Local Government, National Policy Framework, and Presented to Parliament by the Secretary of State for Ministry of Housing, Communities and Local Government by Command of Her Majesty, July 2018, para. 190.
- 34 Listed buildings are considered nationally important and therefore have extra legal protection within the planning system. Listed buildings come in three categories of 'significance': Grade I for buildings of the highest significance (when the site is of exceptional national, architectural or historical importance.); Grade 2 listed buildings are split into two categories: Grade II* are particularly important buildings of more than special interest (regionally important); Grade II are of special interest, warranting every effort to preserve them (locally important). There are a total of 835 listed buildings city-wide in the Manchester of which over 13% are in the City Council's ownership. The majority of these (both city-wide and in Council ownership) are Grade II listed. See more at Manchester City Council "Heritage Asset Strategy", February 2015, 5 or at: <https://historicengland.org.uk/advice/your-home/owning-historic-property/listed-building/>.
- 35 Ibid, para. 194 (b) and 24. Historic England has the responsibility as the government's heritage advisors both direct in development management capacity and in shaping heritage policies and guidance for owners, professionals and local authorities. Besides, with highly graded heritage assets, the LPA is also required to consult and consider representations from a number of key National Heritage Groups in the UK called amenity societies including the Victorian Society, the Georgian Group or the Society for the Protection of Ancient Buildings. These national amenities are not to be confused with the local civic societies, who act on behalf of local interests. The national groups like the Victorian Society or the Georgian Group act case by case, they will act when the case concerns to them due to singular features of the heritage asset (the Georgian Group looks at buildings and features of between 1700 to 1837; the Victorian Society looks at buildings and features of between 1837 and 1915). This doesn't mean they can't consult with each other, in fact, they must consult depending on the grade of the asset (highly graded) so that they can object or approve a plan. These national groups also have regional offices all over the UK.



LOCATION

Salerno, Italy

TYPE

Botanical Garden

STATUS

National Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Community Custodian

Giardino della Minerva

The *Giardino della Minerva* (Minerva's Garden) is a terraced botanical garden from the 12th century that is located in the highest part of the historic center of Salerno, a beautiful city of 135.000 in southwestern Italy. The Garden was part of the *Scuola Medica Salernitana* (Salernitan Medical School), considered to be the first medical educational institution in Europe and one of the forerunner universities. Salerno has been the home of the Salernitan Medical School since the 10th century.

Today, Minerva's Garden is one of the most visited tourist sites in Salerno and is also very popular amongst its citizens. More than 300 plant species are grown here, arranged according to the ancient principles of humours (blood, phlegm, black bile and yellow bile) and are linked to the fundamental elements (air, water, earth and fire) found in ancient medical literature.

Around 50.000 visitors a year enjoy the diversity of medical plants, while also learning about the history of this enchanting place and the city of Salerno. They can also visit the *La tisanderia del Giardin*³⁶ (herbal tea garden) and enjoy a tea steeped from plants cultivated in the region, or even acquire, on special days, some medicinal plants grown in the dedicated nursery. A large classroom and two permanent exhibitions are also part of the current programme, which are visited by school groups throughout the year.

The garden originally belonged to the Silvatico family in the 12th century. Matteo Silvatico (1285 – 1342), a prestigious physician and botanist from the Salernitan Medical School, was interested in the healing properties of plants and, in the first two decades of 1300, transformed his family garden into a "Garden of

simples", where he cultivated plants for therapeutic uses. The garden's location provided an ideal micro-climate for domestic and even exotic medical plant species, with good humidity, warm temperatures, and protection from the tramontane wind. It soon became a relevant classroom and learning space for the Salernitan Medical School, where students would take lessons on botanical medicine and learn the various plant names, their characteristics, properties and potential medical applications. Matteo Selvatico catalogued the plants from the garden in his renowned *Opus Pandectarum Medicina*³⁷, the comprehensive lexicon on medical materials (mostly of vegetable origin). Historical documents later confirmed that this garden was the first botanical garden in Europe.³⁸

In 1666, the property was bought by Diego del Core. It was at this time when the important architectural elements in the garden were built: the long staircase with cruciform pillars that connect the different terraces; the pergolas that frame the panoramic view over the sea, the harbour and the city; the fountains at every terrace level; and the garden's intricate irrigation system. Thus, at the end of the 17th century the garden had taken the shape that we see today.

LEGISLATIVE FRAMEWORK

The Ministry of Cultural Goods and Activities (*Ministero per i Beni e le Attività Culturali*, MiBAC) is the main body responsible for the administration of cultural heritage in Italy. Through its regional body, or *Soprintendenza*, it catalogues and protects the cultural heritage assets located in the corresponding territory of competence, on the basis of the indications and programs

Giardino della Minerva

defined by the Directorate-General. It is also responsible for authorizing the execution of works affecting cultural heritage.³⁹

On the other hand, and according to the Article 1 of *Statuto del Comune di Salerno*⁴⁰, the Municipality is obliged to ensure the conservation and enhancement of cultural and environmental heritage, thus preserving the city's historical and cultural identity. For that reason, there is a close relationship between the local and the regional government, who provides the municipality with funds for investments. The municipality is able to make independent decisions about the management of cultural heritage, but those decisions must always be in compliance with the rules and requirements of the *Soprintendenza*, and must respect the limitations on the land uses the urban planning tools and the national regulation sets.⁴¹

PROCESS AND ROLES AND RESPONSIBILITIES

The last private owner of the garden was Professor Giovanni Capasso, who donated the entire property immediately after the Second World War to the charity Asilo di MendicITÀ (hospice). In 1991, the *Asilo di MendicITÀ* transferred the property to the Municipality. In November of that year, a proposal to renovate the garden and dedicate it to Silvatico and his "Garden of simples" was presented during the symposium "Thinking the garden" in Salerno. The project would be approved and funded later under the European program Urban PIC (1994-1999), co-financed by national and municipal funds. The renovation project, lead by the city administration, ended in September 2000. The garden was opened to the public in 2004.

In 2007, the municipal council approved the creation of the non-for-profit *Fondazione Scuola Medica Salernitana* (Salernitan Medical School Foundation) to manage the garden and other ongoing initiatives⁴² in the city. The Foundation has currently only the municipality as member. However, it could include additional public bodies and administrations, such as the school of Medicine and Pharmacy at the University of Salerno, in order to fulfil the overarching objectives.

These objectives, according to the municipal act⁴³, include:

- to promote and support educational and research activities in the field of medicine;
- to protect and enhance, in cultural and economic terms, the assets of artistic and historical interest, in particular those referring to the tradition of the ancient Salernitan Medical School;
- to promote, organize and co-organize cultural, scientific and artistic initiatives;
- to manage the appropriate use of goods and assets related to the heritage site (either owned or entrusted).

The Foundation cooperates with two other non-for-profit organisations that, respectively, manage different activities at the Garden. The cultural association *Erchemperto*⁴⁴, focuses on the dissemination and promotion of Cultural Heritage through innovative practices and strategies. *Erchemperto* manages, through the garden director, the activities related to the garden and its nursery, including the garden's educational activities. The cultural association, *Nemus*⁴⁵, runs *La tisaneria del Giardino* (herbal tea shop) and promotes the knowledge and use of plants for beverage preparation.

In addition, the association *Hortus Magnus*⁴⁶ organizes the yearly Minerva festival, which is hosted in the municipality's gardens (*Villa Comunale*). *Hortus Magnus* dedicates itself to public park and botanical garden conservation, with particular attention to recovering and enhancing the historical memory.

CONCLUDING REMARKS

The careful renovation works and efforts to maintain the original use of the site while adding new functions has helped enhance the cultural value of *Giardino della Minerva* and its historic relevance in Salerno and worldwide. In addition to being an important identity element for residents, the Garden has also gained an international dimension.

In January 2018, the Garden started developing the candidature dossier for the European Cultural Route certificate, to be approved by the European Council, to create a network of historic European botanic therapeutic gardens. The goal of the project is to connect Salerno with other selected historic botanic therapeutic gardens with a site specific genius loci and a special contribution to the history of plant categorization. This garden network would promote the history of botanical therapeutic evolution, from Hippocrates of Kos, to the Umayyad-Andalusian caliphate (Serapione the young and Maimonides of Cordoba, Ibn al-Baytar of Malaga), to Matteo Silvatico of Salerno, up to Carlo Linneo of Uppsala and his revolution in the classification of plants, testified by texts and places. This history is a fundamental part of the European cultural heritage, but is, despite its particular importance, generally ignored or little known outside their places of origin, with the exception of academia.

The *Giardino della Minerva* received this year, for the second time, the “*Parco più bello d'Italia*” (“Most beautiful parks of Italy”) award, not only for the beauty of the place, but also for its educational and research activities, the important historic-scientific research on which its restructuration was based and for its advanced management system. Moreover, the *Giardino della Minerva* has submitted a candidature for a UNESCO chair. Results are expected to be public in November 2019.

Although the adaptive reuse of this historical site may not seem very innovative in terms of the process (it is a municipal property, renovated by public funds and dedicated to a public use), it is indeed innovative in terms of management. The *Giardino della Minerva* is financially autonomous and independent from the Municipality, and operates in an economically sustainable way, in part thanks to admission fees. It is especially well-organized on administrative, scientific-technical and educational levels.

Still, challenges remain. The income from admission fees must cover both the salaries of the 12 people employed in the garden and its maintenance expenses. Since the admission fee is only three euros/ticket, high visitation rates are vital to sustain the model. On the other hand, public funds and private donations are occasionally needed to finance some conservation and preservation activities. Such is the case of the restoration of the *trompe l'oeil* fresco in its entrance area, representing an ideal continuation of the garden, for which a fundraising campaign was launched in 2015. The campaign included a small crowdfunding initiative, which financed the kick-off of the restoration works. The focus, however, was put on acquiring one large single donation to cover the required amount. Eventually, the restoration was financed by a donation from the Cultural Association “*Orizzonti Futuri*” NGO. The restored fresco was opened to the public in September 2018.

Taking into account the large number of cultural heritage assets the city and the country have, it is important to broaden the financial channels and explore suitable alternatives to public funding in order to guarantee the sustainability of cultural heritage in the future.

36 <http://www.giardinodellaminerva.it/chi-siamo/la-tisaneria-del-giardino.html>

37 <http://www.giardinodellaminerva.it/chi-siamo/matteo-silvatico.html>

38 Capone, P. (2010) From the Minerva Garden in Salerno to Circa Instans illuminated Herbaria: A Virtual path without boundaries

39 <http://ambientesa.beniculturali.it/BAP/>

40 <http://www.comune.salerno.it/client/allegati.aspx?allegati=4896&stile=7&ti=46>

41 Codice dei beni culturali e del paesaggio (Testo unico 42/2004) Available here: <http://www.bncrm.beniculturali.it/getFile.php?id=466>

42 Museo Storico Strumentario Chirurgico, Villa Avenia, Istituto de Ricerca Biomedica Avanzata del Mediterraneo, among others. Available at <http://www.comune.salerno.it/allegati/4257.pdf>

43 <http://www.comune.salerno.it/allegati/4257.pdf>

44 <http://www.erchemperto.it>

45 <http://www.nemus.eu>

46 <http://www.hortusmagnus.it>



LOCATION

Tirana, Albania

TYPE

Market Halls and Plaza

STATUS

National Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Community Custodian

New Bazaar

The New Bazaar is an award-winning 11.000 m², pedestrianized public area with two newly reconstructed permanent market halls located adjacent to the Avni Rustemi Square in Tirana's city center. Formerly an informally-managed and sometimes ad hoc marketplace for local produce, fish and meat, the New Bazaar of today is both a modernized hub for the region's best fresh groceries and a multi-functional public space that reflects Tirana's ambitions to democratically modernize, support local business development and tourism, and celebrate the region's rich cultural heritage.

The New Bazaar was originally constructed in 1931 to accommodate overflow trade from the historic Old Bazaar. It became Tirana's central marketplace after the Old Bazaar was demolished in 1959, and is still one of the largest trade markets in the capital for fresh food. But, in spite of its day-to-day use by the local residents, the site was neglected in the intervening decades by the municipality and never modernized to accommodate contemporary practices for handling fresh consumables. Former Tirana Mayor and current Prime Minister of Albania, Mr. Edi Rama, clearly paints the picture in early 2017:

"Just two years ago, this place looked still as 100 years ago; an area where everyone was trying to survive in each own market stall, surrounded by dust, walking into the open catch pits, facing the mud, flies and insects. Today we can see what power has the vote, what power has the participation of everyone in the community governance process of making the right choice. Today Tirana Municipality is turned into the house of the community, where day and night, the focus is on its people, on common areas, on families, on children and the elderly, where projects [of] large transformation are prepared day-night."⁴⁷

The New Bazaar's governance innovation is its partnership model for co-developing the cultural heritage site as an urban regeneration project. It employs a Tourism / Business Improvement District (T/BID) as a governance and financing mechanism to help ensure the site's long-term sustainability and financial success. The New Bazaar is Tirana's first – and only – T/BID.

The New Bazaar restoration was co-developed and co-financed by the Municipality of Tirana, the State of Albania (Ministry of Culture and Ministry of Urban Development), and the Albanian-American Development Foundation (AADF), a not-for-profit corporation whose mission is to facilitate the development of a sustainable private sector economy and a democratic society in Albania. To date, the partners have collectively invested \$5.5 million in the site, which includes two new public market buildings (the "Closed Market" and the "Green Market"), a pedestrianized street and public square, parking, and an on-site storage facility for vendors. The AADF has estimated that private investments by business and property owners has exceeded \$4 million. Approximately 15 cultural heritage sites (primarily buildings/facades) were restored during the project.⁴⁸

LEGISLATIVE FRAMEWORK

Though Albania has a very rich cultural heritage, it was largely overshadowed by larger economic challenges that emerged after the fall of Communism (1950-1990) until recently. A new wave of enthusiasm and commitment to preserve, restore, and rehabilitate cultural resources has started to emerge in the last

decade but, despite its rich heritage, sector-specific strategies are still missing.⁴⁹ This enthusiasm is concurrent with Albania's intent to join the European Union and recognize Tirana as a flourishing and culturally-rich European capital.

The administration of cultural assets at the state level is managed centrally by the Ministry of Culture. The Institute of Cultural Monuments sits under the umbrella of the Ministry of Culture and is the primary institution responsible for creating and implementing standards and criteria to protect and restore material cultural heritage throughout Albania. Other national-level actors for cultural heritage include: the National Council of Restorations, Archaeological Service Agency, Archaeological Institute, the National Council of Archaeology, Protected Area Agency, and the National Centre for the Acquisition of Cultural Heritage.

The municipality of Tirana preserves, maintains and promotes several cultural monuments that appear on its asset list, which include archaeological sites, fortifications, fortresses, engineering works, buildings, and monumental totalitarian architecture. Representatives of the municipality noted that it is important to recognize that cultural assets in Tirana cannot be viewed separately from development activities, nor be isolated from social changes that are taking place, or separated from issues that are important to the community. It is clear why the city of Tirana chose to experiment with a T/BID as a governance model for one of their most well-known cultural heritage sites: the model fits well with their standpoint on and management of cultural heritage in the city.

Municipal cultural assets in Tirana are managed by two Directorates: the General Directorate of City Promotion and the Directorate of Cultural Heritage and Tourism. The General Directorate of City Promotion relies on European Union standards for preserving and promoting the values of the material and non-material heritage of the capital. The Directorate

of Cultural Heritage and Tourism is responsible for issues related to the design, programming and development of local policies and capital projects as they relate to preserving, revitalizing and promoting cultural heritage and sustainable tourism in Tirana. The Directorate is also responsible for increasing and expanding services, and integrating culture and tourism in Tirana as a European metropolis, in accordance with applicable legal and sub-legal acts.

PROCESS

The Tourist / Business Improvement District governance framework is implemented in a variety of ways throughout the world, but can simply be defined here as a public-private partnership between the local municipality and businesses (and/or property owners) within a defined district, where businesses within the district are self-taxed to deliver specific services or improvements to only that district. While the T/BID is a relatively common sub-municipal governance tool in the United Kingdom, USA, and Canada, it has been rarely implemented in Europe, largely due to its neoliberal approach to public service delivery. The New Bazaar T/BID is the first of its kind in Tirana and only the eighth T/BID in Albania, all of them part of the entrepreneurship program of the Albanian-American Development Foundation.

TID / BID governance relies on mutual trust and cooperation to be a successful model. Business owners must balance their self-interests with that of the common goals and outcomes for the district with other business owners. Local government partners must be transparent and accountable. Albania's turbulent political history, economic isolation, and subsequent challenges have contributed to a culture of distrust between its citizens and government, which has made it particularly challenging to implement a T/BID governance model. The idea that business owners and their government can sit down together at the same table – peer to peer – to co-create strategies to improve public space, collectively support local businesses, encourage entrepreneurship, and restore and protect cultural heritage sites was even more challenging than usual in this context.

Currently, the AADF provides financing and organizational support for the New Bazaar TID, with the goal of helping the TID become self-supporting in the next 2-3 years. Most T/BIDs in Albania are financed through grants from local government, based on the tariffs they pay for public services, and compulsory self-taxation, but there is no such requirement for the New Bazaar T/BID; the TID Board has recently taken a decision that TID fees should be paid annually on a voluntary basis.

CONCLUDING REMARKS

The New Bazaar TID / BID is currently a living case study - a work-in-progress. The AADF, Municipality of Tirana, and the business community have come together to establish an organizational structure and decision-making process, but this process is perhaps slower than it would be than in other countries, because these groups do not have a long tradition of sitting and deciding together. The AADF estimates that the T/ BID is only about halfway through the process to become a self-supporting district, but remains optimistic that the business community and municipality will eventually achieve this goal. The fact that the number of visitors has increased by 95%, business turnover has increased by \$10 million (\$32.000 per business on average yearly), and the total number of public events organized in the area so far is 90 (from nothing before), increases such optimism.

According to the AADF, over 70% of the existing businesses (totaling 309 businesses, all locally owned) returned to the renovated markets in the New Bazaar after it was reconstructed. Some of the displaced businesses relocated to a different part of the city during the reconstruction process; other businesses were affected by the restricted access when the street was pedestrianized and chose to relocate to more auto-oriented locations.

Other informal “businesses” (e.g, residents with a small selection of home-grown vegetables) that were part of the ad hoc economy of the old New Bazaar were likely displaced because they could not or do not fit into the new paradigm of a modernized public market and tourist destination.

Rental prices have also increased 30 to 40% in the surrounding area, and lots of overnight accommodation (hotels and B&Bs) has emerged. While these are clear success indicators for urban regeneration, it also highlights the potential for gentrification and further exclusion of those who may have contributed to the intangible aspects of the site’s cultural heritage.

The New Bazaar is an undisputed urban regeneration success story. It has already garnered multiple European awards and is proving to be an attractive central city destination for both residents and visitors. The challenge will be with time as the district continues to test the effectiveness of the T/BID model to maintain the reconstruction investments, promote the district, and continue to attract new investment without radically changing the character of the neighborhood. There is an opportunity for the New Bazaar T/BID to further integrate components of the circular governance model to support and strengthen the T/BID model, particularly concerning public involvement in the T/BID processes and elevating the role of cultural heritage in the district to foster a Heritage Community.⁵⁰ Some possible ways to achieve this could include directing resources and expertise to preserve the cultural legacy of the old New Bazaar, assisting adjacent property owners with investments in culturally-significant restoration works (by issuing grants or low/no interest loans), and explicitly programming events that celebrate national and local culture. Such initiatives are currently being supported by the AADF and Municipality of Tirana.

47 <http://www.qarkutirane.gov.al/en/news/>

48 <http://www.aadf.org/project/tourism-improvements-districts/tirana/>

49 Arta Dollani, Antonella Lerario and Nicola Maiellaro. Sustaining Cultural and Natural Heritage in Albania. Sustainability. 11 August 2016

50 Heritage communities can be understood as knowledge body groups, communities, trusts or interested groups on ad hoc basis with a variety of connotations.



LOCATION

Turin, Italy

TYPE

Building

STATUS

UNESCO World Heritage site

GOVERNANCE MODEL TYPOLOGY

Community Custodian

Cavallerizza Reale

Cavallerizza Reale is an 18th century building located in central Turin that is currently an ad-hoc community space that hosts cultural and artistic events. Originally used as stables, it is part of the emblematic group of buildings that comprise the UNESCO-listed Residences of the Royal House of Savoy.⁵¹ Between 2001 and 2013, the large building hosted several theatre performances by *Teatro Stabile di Torino*. During this period, the building's ownership was transferred from the Central Government of Italy to the Municipality of Turin, who decided to put the building up for auction in 2010. However, no adequate offer was received and the use as a theatre was interrupted, which led that part of the building to be abandoned.

In May 2014, a group of local citizens decided to occupy the building with the purpose of re-opening the space to the public and stop the privatization process. The activist group, *Assemblea Cavallerizza 14.45*, has been managing the building ever since by organising a variety of cultural, artistic and civic activities. A part of the building is also currently being used as an *Aula Magna* (main hall) by the University of Turin.

The case of *Cavallerizza Reale* constitutes a unique example of civic commitment towards cultural heritage, as it is a heritage community who has taken bottom-up action to revitalise the building through innovative financing (crowdfunding) and adapting it to current local community needs.

LEGISLATIVE FRAMEWORK

According to the legal framework and power distribution of Italy, the main body in charge of the management of cultural heritage is the Ministry of Culture that supervises the compliance of relevant regulation⁵² in the city of Turin via its branch: the *Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Torino*. When the building is listed, the control of the *Soprintendenza* goes even further, by providing all of the necessary guidelines to manage the site.

The strong role of the national level does not mean the local government has been inactive in the field of cultural heritage. In January 2016, the city of Turin, following the path of the pioneer city of Bologna, approved the Common Goods Regulation.⁵³ Commons are defined as both tangible and intangible resources, mainly publicly owned, that serve the interest of the society and its individuals and must be preserved for future generations.⁵⁴

The Common Goods regulation enables private citizens, organizations and associations to reach agreements with the public administration to manage and use urban commons. Thus, in addition to being the legal base for a new type of contract, it is also an innovative and formalised way of opening a dialogue between public authorities and the community to discuss the best way to manage a shared responsibility, for instance, a cultural heritage asset.

Cavallerizza Reale

In the case of *Cavallerizza Reale*, the Common Goods regulation clearly opened a wide range of possibilities for the citizen group *Assemblea Cavallerizza 14.45* to institutionalise the management of the site, which was informally in their hands since 2014. Accordingly, a proposal for the civic use of the space was drafted in 2018 and presented to the local government, which publicly expressed the will of opening a dialogue with the group by suspending the site's Management Plan, which had been contracted to an architectural firm by the previous local administration. However, despite the will, no agreement has been reached yet. It is important to bear in mind that the *Soprintendenza* must also have a say before an agreement is signed at the local level, as their commitment is mandatory to move forward.

PROCESS AND ROLES AND RESPONSIBILITIES

In parallel, the civic group has been able to establish an internal structure clustered by topics (i.e., Theatre, Music, Literature, Visual Arts Lab...) that allows them to manage the building as a venue for free, public, autonomous cultural activities. Their policy is to organise conferences at “zero cost to the public administration of the city”⁵⁵, which must be taken into account as the Municipality of Turin is the owner of the asset.

In addition to their volunteer work, any additional costs (for renovating and adapting the building and financing the current functions) have been covered through crowdfunding platforms, which provides the opportunity to involve a larger number of contributors. Clearly collaborative models are chosen not only for managerial functions, but also as financing tools.

Among the cultural activities, a ten day exhibition was organised for the first time in 2016, named HERE, and included 200 national and international artists exhibiting their work at *Cavallerizza Reale* for over 9.000 visitors. It showed the citizen group's commitment to revitalise the building and helped demonstrate its heritage value. In fact, when selecting the artists that would exhibit their work, one of the requirements specified in the 2017 Call for Artists⁵⁶ was the duty to comply with the obligations of being a World Heritage Site. In other words, the obligation to keep the structure and key architectural elements intact.

In the same year, another worldwide known event took place in the *Aula Magna*, which hosted TEDx, a programme of local, self-organised events designed to bring people together to share a TED-like experience. Initiatives such as this and the HERE exhibition have positioned the site as an exemplary independent art venue, raising awareness about the site's circumstances and the high potential that exceeds far beyond the local level.

CONCLUDING REMARKS

Since the Common Goods Regulation was approved in Turin in 2016, two agreements have been signed in the framework of the Urban Innovative Action⁵⁷, an initiative funded by the European Union. The Municipality developed a project (“Co-City”) through this initiative to address the topic of “collaborative management of urban commons to counteract poverty and socio-spatial polarisation”.⁵⁸ Over 100 buildings owned by the Municipality have been identified as unused or underused, many of which are located in the marginalized areas of Turin, precisely where opportunities to fight social challenges, such as unemployment and poverty, are most needed.

The project started running at the beginning of 2017 and therefore, the two sites governed via so-called “Pacts of Collaboration” are still considered pilot cases being at an experimental and creative stage. However, the Regulation itself has marked a step forward to recognise the value of community engagement in the care of abandoned public assets with regeneration potential.

The renaissance of the *Cavallerizza Reale* responds to a collective effort to keep heritage alive. The space has been able to adapt and meet community needs, not only without losing its original value, but by gaining a greater appreciation amongst citizens and institutions at the local, national and international level. The favourable legal framework constitutes a golden opportunity to consolidate the situation by obtaining institutional backup for the existing management model, which will make it more sustainable at the long-term. *Cavallerizza Reale* could soon enter the group of experimental experiences that could lead the way for many more community-driven cultural heritage adaptive reuse projects in agreement with public authorities.

⁵¹ <https://whc.unesco.org/en/list/823>

⁵² List of reference legislation: <http://www.beniarchitetonici piemonte.it/sbappto/?Itemid=90>

⁵³ Regulation on the collaboration between citizens and administration for care, shared management and regeneration of common goods. Approved by resolution of the City Council on 11 January 2016 (Mec 2015, 01778/070), enforceable on 25 January 2016. Available at: <http://www.comune.torino.it/regolamenti/375/375.htm>

⁵⁴ Polyák, L. (2017) Regulating the Urban Commons – What we can learn from Italian experiences. 17 November 2017. Available at: <https://cooperativecity.org/2017/11/21/urban-commons-learning-from-italy/>

⁵⁵ http://artivisive.cavallerizzareale.org/here_en.html

⁵⁶ http://artivisive.cavallerizzareale.org/documenti/HERE_An_International_call.pdf

⁵⁷ UIA. Available at: <https://www.uia-initiative.eu/en/about-us/what-urban-innovative-actions>

⁵⁸ UIA Turin. Available at: <https://www.uia-initiative.eu/en/uia-cities/turin>



PAKHUIS

21

W2h

3.9m

W2h

W2h

LOCATION

Amsterdam, The Netherlands

TYPE

Building

STATUS

National Monument

GOVERNANCE MODEL TYPOLOGY

Private Custodian for the Common Good

Pakhuis de Zwijger

Pakhuis de Zwijger is a 5.000 m², six-story industrial building located in *Oostelijke Handelskade*, a part of Amsterdam's inner harbour, and is listed as a National Monument. It was built in the functionalist style⁵⁹ in 1934 as a cooled warehouse for storing perishable goods, highlighting its concrete mushroom columns⁶⁰ and brick facades to counter the wind and bad weather. These facades were reinforced internally with a concrete layer to keep the building cool in the summer, a great example of energy efficiency in constructions for that time.

Today, it operates as an international centre for creative industry, where a wide variety of activities take place, such as debates, exhibitions, lectures and events around urban issues, and bring together people from Amsterdam and worldwide.

PROCESS

The warehouse functioned as such until the 1980s, after which it was abandoned. In 1986, the *Repetitiehuis* organisation squatted the building and for years used the basement of *Pakhuis* for parties and music rehearsals. It was also used for cultural activities by underground musicians and visual artists until the late 1990s. In 1997, the city administration wanted to formalise and legitimatise the cultural uses, since it was not being properly used. The squatters were given then the opportunity to commercially continue the activities by joining forces with grassroots initiatives to protect the building.

In 2000, the municipality of Amsterdam decided to connect the city centre to a new residential neighbourhood, located on the artificial Java Island, with a bridge. The most direct way to build the bridge was through the warehouse, so demolition seemed to be a pragmatic solution given the decrepit state of the building at that time. However, thanks to pressure from The Cuypers Society⁶¹, an association and foundation committed to the preservation of architectural heritage from the nineteenth and twentieth century, the building was listed as a National Monument in 2001⁶² and, with this designation, the demolition plans were stopped. Instead of tearing down the building, a compromise solution was adopted to remove part of the first floor to accommodate the bridge. However, the warehouse was severely damaged during the works and additional metal structural reinforcements were necessary to prevent the building from collapsing.

In 2003, after several unsuccessful conversations with developers and architects, Alderman Duco Stadig approached the architect Andre van Stigt and commissioned a feasibility study to renovate the building. Van Stigt, in turn, approached Stadsherstel, the owner of the building. Stadsherstel is a limited liability company (funded by shareholders capital) founded by monument lovers in the 1950s to prevent the demolition of cultural heritage assets in the city center of Amsterdam. Van Stigt had worked previously with the company on similar projects where buildings were saved from demolition and, together with the promoters and future users, they drafted a renovation project that was finally approved by the municipality.

Pakhuis de Zwijger

Later on, the architect, the project developers and the municipality involved cultural organisations in the planning process. Egbert Fransen from *Cultuurfabriek*, who had been part of the activities at the *Zwijger* since 1999, brought together other cultural organisations.⁶³

As previous renovation plans were too expensive for future tenants (re: the diverse creative organisations associated under the umbrella of the De Zwijger Foundation), Van Stigt managed to considerably reduce the estimated costs of the renovation by reusing most of the existing building, respecting the programming wishes of cultural organisations to suit their needs, managing the rehabilitation process in-house (fewer subcontractors), and designing spaces for future income-generating uses. This resulted in an estimated renovation cost of 11 million euros which, despite being a high amount, was six million euros cheaper than previous estimates.⁶⁴

Finally, a feasible plan for the building's renovation, development and use was defined. Stadsherstel, the Monument conservation fund (*Monumentenfonds*), and all of the building future tenants invested in the internal development of the building. Each organisation made separate agreements with Stadsherstel on this. In 2006, the building was inaugurated as *Pakhuis de Zwijger*.

LEGISLATIVE FRAMEWORK

In the Netherlands, the central government is responsible for the protection and sustainable preservation of cultural heritage of national importance, according to the Heritage Law.⁶⁵ The government defines the legislation and rules designed to protect and develop the heritage through the Cultural Heritage Agency of the Netherlands, which is part of the Ministry of Education, Culture and Science. The Agency also develops and disseminates knowledge on the management, conservation and accessibility of heritage collections. For their part, the Cultural Heritage

Inspectorate, another body of the Ministry, ensures compliance with the law and promotes improvements to the management and care of cultural heritage.

The provincial level plays a relevant role in cultural heritage management in the Netherlands. The province of North Holland, where Amsterdam is located, has a sector of Culture and Cultural History⁶⁶, which is in charge of providing financing⁶⁷ (mainly low-interest loans) to municipal and provincial monument owners. The province also supports the municipalities in the implementation of the decentralized built and archaeological heritage care. In addition, it offers a platform in which the various parties involved in monument conservation can exchange information and join forces. There is also a non-for-profit organisation, the *Monumentenwacht*⁶⁸, set up by the province whose mission is to prevent the decay of cultural buildings by promoting and implementing preventive measures.

Owners of cultural heritage may ask an expert to analyse the necessary maintenance and costs for a specific building and receive funds from the Restoration Fund. The province has several independent bodies as well. *Herbestemming NH*⁶⁹ identifies vacant and decayed built heritage, and promotes dialogue between owners, experts, creatives and residents to find new functions for the vacant buildings. The *Cultuur Compagnie*⁷⁰ develops products, services and projects that increase the visibility and accessibility of the heritage and cultural landscape in North Holland.

At the local level, the municipalities are responsible for the local monuments and historic buildings. They are in charge of designating municipal monuments and issuing permits for municipal and national monument restoration projects. Furthermore, they research the cultural and historical values of the city, as well as the archaeological sites, ensuring the conservation of those areas in the municipal zoning plans. In the case of Amsterdam, this is done by the city department for Monuments and Archeology.

CONCLUDING REMARKS

Pakhuis de Zwijger is a 13-year old adaptive reuse living case study.⁷¹ It required great effort to get to where it stands now. The non-profit Foundation Pakhuis de Zwijger is responsible for the evening programming, while the daily programming is undertaken by other organisations who rent out the event areas of Zalen BV. Zalen BV is a commercial organisation that is responsible for the restaurant and event areas in the building. This is a complex management model, in which each organisation has its own agreement with Stadsherstel, the owner of the building.

Some of the challenges *Pakhuis de Zwijger* face are related to its business model. A group of dedicated programme makers work hard to design, week after week, a dynamic and appealing agenda for the patrons of *Pakhuis de Zwijger*, which include people from Amsterdam, as well as tourists, migrants and international students. Most of events are free and focus on topical issues around urban transition, like debates on future cities, exhibitions about cultural diversity or lectures about participatory design of public spaces. The programmers have the flexibility to define the agenda around locally significant issues, but there are also financial partnerships in which specific agreements are made about programming.

Furthermore, *Pakhuis de Zwijger* collaborates with 'knowledge' partners or organizations that are very experienced/engaged with certain themes. The Foundation's aim is to find balance and not to be driven by financial support, however, partnerships are needed to support the programming. On the other hand, *Pakhuis de Zwijger* generates 90% of its income on its own, which seems sufficient, but as the Director Egbert Fransen explains, "counting on some structural funding from the Municipality and the National government would enable the promotion of research activities, which is desirable but not feasible right now."

All in all, and despite the stakes, *Pakhuis de Zwijger* is a reference cultural hub in the international arena and serves as an inspiration for other cities around the world.

59 Functionalism, in architecture, maintains the doctrine that the form of a building should be determined by practical considerations such as use, material, and structure, as distinct from the attitude that plan and structure must conform to a preconceived picture in the designer's mind. <https://www.britannica.com/art/Functionalism-architecture>

60 In reinforced concrete construction, a structural column, suggestive of a mushroom shape, that flares at the top to counteract shearing stresses. McGraw-Hill Dictionary of Architecture and Construction. S.v. "mushroom column." Retrieved February 6 2019 from <https://encyclopedia2.thefreedictionary.com/mushroom+column>

61 <http://cuypersgenootschap.nl/>

62 <https://cultureelerfgoed.nl/monumenten/523312>

63 De Waag, Salto Omroep Amsterdam and Afk (Amsterdam Fund for the Arts)

64 A large share of the budget was due to the need to reinforce the structure and remove the steel constructions the City of Amsterdam had installed when the Java Island connector bridge was built, so the city subsidized part of the costs.

65 Translation of Heritage Law in Dutch by UNESCO available here: <https://www.eui.eu/Projects/InternationalArtHeritageLaw/Documents/NationalLegislation/Netherlands/dutchculturalheritagepreservationact.pdf>

66 https://www.noord-holland.nl/Onderwerpen/Cultuur_en_Erfgoed

67 https://www.noord-holland.nl/Onderwerpen/Cultuur_en_Erfgoed/Culturele_instellingen/Subsidies

68 <https://www.monumentenwacht.be/>

69 <https://www.herbestemmingnoord.nl/>

70 <http://www.maatschappelijkvastgoedkenniscentrum.nl/specialisten/cultuur-compagnie/>

71 As per March, 2019



LOCATION

Cuenca, Ecuador

TYPE

Group of buildings

STATUS

UNESCO World Heritage site

GOVERNANCE MODEL TYPOLOGY

Private Custodian for the Common Good

San Roque Neighborhood

San Roque is a predominantly working-class residential neighborhood located in the historic city centre of Cuenca (Ecuador) that dates back to the 16th-18th centuries. The buildings in the area are characterized by modest examples of earthen architecture built with traditional construction materials and systems: adobe, bahareque, tile and wood.⁷² The San Roque neighbourhood struggled in the beginning due to its location on the “wrong” side of the Tomebamba River; historically poor connections over the river to the central city created a pocket of isolation and poverty. The neighborhood’s economic situation improved considerably in the 19th century with the economic upswing related to straw products production and exports. Today, San Roque is better connected to Cuenca’s central city with more modern infrastructure, but still remains a low-income residential district with outstanding heritage landmarks, such as the San Roque church (first built in 1875).

The cultural heritage value of San Roque was officially recognized by being listed as National Heritage in 1982 and being inscribed as part of Cuenca’s City Centre as an UNESCO World Heritage site in 1999.⁷³ Nevertheless, the official recognition did not effectively protect the buildings, due to the lack of conservation status of the buildings and dedicated funding for conservation programs. The deterioration was further exacerbated by the vulnerable natural construction materials and a general lack of awareness about the buildings’ cultural value. This resulted in residents making “improvements” that prioritized their living comfort (e.g., adding ventilation/air conditions systems and contemporary lighting) over preserving the traditional construction materials and methods of their houses. The neighborhood was starting to lose its authentic cultural character.

In response, the University of Cuenca selected the neighborhood in 2012 to be part of their Maintenance Campaigns, a model formerly implemented twice in the neighbouring rural area of Susudel.⁷⁴ The Campaigns aim to extend the life of buildings with high cultural heritage value by making small ordinary maintenance interventions through organised multi-actor working groups. San Roque was the first urban neighborhood to be tested using the Maintenance Campaigns model. It was chosen for its historic residential character, proximity to the university, and willingness of the neighbours to take part in the process. By 2014, 22 privately-owned heritage buildings had received interventions.

Limited financial resources necessitated exploring and using new forms of collaboration. As such, the Campaigns used an unprecedented example of *Minga*, a popular collaborative way of working. *Minga* is essentially a “work party” that consists of voluntary communal labor for the benefit of the community. It has traditionally been used in construction and agricultural sectors in Colombia, Perú, Ecuador, Bolivia, Chile and Paraguay, and is also recognised as intangible cultural heritage in the Andean region of South America. The San Roque was initiated by the University of Cuenca and part of the labour was guaranteed by the Municipality of Cuenca.

The case of San Roque demonstrated that an “inter-institutional *Minga* model” can be revitalized to provide an effective governance model to manage and protect an urban common good, in this case, cultural heritage.⁷⁵

San Roque Neighborhood

LEGISLATIVE FRAMEWORK

Local municipalities in Ecuador (also referred to as GAD) are exclusively entitled to develop municipal cultural heritage preservation, maintenance and dissemination functions, but they need to be compliant with the guidelines established by the national authorities.⁷⁶ In Cuenca, this competence has been delegated to three municipal departments: Directions of Culture, Urban Control, and Heritage and Historic Areas. The last one has developed a city regulation on Historic and Patrimonial Areas⁷⁷ that establishes which areas should be protected and how.

In addition, there are several municipal plans that incorporate provisions regarding cultural heritage and the San Roque district (as part of the city centre), such as the Plan for Mobility and Public Space for the Historic Centre of Cuenca, and the Plan for Development and Territorial Management. However, despite being a designated World Heritage site and several attempts to create a specific Management Plan for the historic city centre of Cuenca, a concrete plan has still not materialised.

PROCESS AND ROLES AND RESPONSIBILITIES

The San Roque project is a multi-actor initiative that includes a variety of public and private stakeholders: University of Cuenca, neighbours (and owners), Municipality of Cuenca, Provincial authorities of Azuay/Military Forces, enterprises and NGOs. It was initiated and facilitated by the University of Cuenca, as part of the World Heritage City Project (vlirCPM).⁷⁸ This is a collaborative project that was funded by the Flemish Interuniversity Council under the Interuniversity Cooperation Programme, in which the research centre, KU Leuven (Belgium), supports the University of Cuenca in tackling, among other topics, cultural heritage.

The process in San Roque started in 2012 when the vlirCPM project developed a diagnosis of the status of the buildings in the area. In 2013, several meetings between the University and the rest of stakeholders took place. The participation rate

from the San Roque neighborhood was at first quite low due to skepticism of the process⁷⁹ related to a general mistrust towards the collective work idea and lack of legitimacy of a community leader that would represent their interests. However, the number of participants increased considerably over time thanks to the university's perseverance and internal promotion of the initiative.⁸⁰ Training lectures helped educate property owners about both the technical aspects and cultural relevance of their buildings, a high priority during the process. Before the maintenance works started, the university signed 22 agreements (one with the local government and the rest with the 21 owners) that clearly specified the different roles and responsibilities for each of the actors:

- The university was responsible for the planning process and project management, as well as providing technical knowledge from the work of professors and students in the field.
- The owners committed themselves through ad-hoc neighborhood organizations to perform 20-25% of the work on a voluntary basis and provide coffee-breaks to qualified workers. This helped co-finance the process and reduce the total cost of the project.
- The municipality (GAD) of Cuenca provided the necessary permissions for the project and financed the material costs and the remaining qualified workers (75-80% of the labour).

In addition to the three above mentioned main actors, several public and private enterprises provided services (i.e., electricity, telecommunications, etc.) and the Ecuadorian Army provided non-qualified labour. Moreover, volunteers from the PACES Foundation⁸¹ contributed their knowledge about carpentry, electrical installations and plumbing.

The interventions to the heritage houses, which started at the beginning of 2014 and lasted over a month, were done by five working groups who had their own assigned colours and names

chosen by the community. A working group comprised a leader (a technical officer from vlirCPM project), two architecture students, a master builder, two bricklayers, an assistant, and five volunteer labourers from the military. Each group was responsible for four or five designated buildings. The “inter-institutional Minga” process was coordinated by two professors from the Architecture Department of the University of Cuenca and the responsible architect.

CONCLUDING REMARKS

The overall result of the third Maintenance Campaign was very positive. The experience served as a basis to revitalise the traditional collaborative way of working (“Minga”), which was already well known as intangible cultural heritage of the Andean region, but had not yet been implemented in urban arenas. The case of San Roque, together with the two previous Maintenance Campaigns in Susudel, illustrated how privately-owned cultural heritage assets can be understood as a common good and be managed through a community-based participatory approach.

On the one hand, tangible results were achieved in the buildings as they were aptly restored using historically and culturally-appropriate materials and methods. In that sense, involving specialized craftworkers and technical expertise in the process was key. But perhaps as equally important was transferring knowledge about the cultural value and methods to the owners, who would be responsible for maintaining the improvements in the future.

On the other hand, the project’s impacts went far beyond the technical successes, because the process also helped restore and bolster mutual trust amongst all of the actors involved. The project cultivated a collective sense of responsibility for cultural heritage through a better understanding of the cultural value of the area. In the process, the civil society changed its role from “receiver” to “main and central actor”⁸², constituting a genuine Heritage Community around the assets of San Roque neighbourhood.

The University has been the leading actor from the project’s conception to the evaluation, continuously measuring all impacts of the Campaign. One of the project’s most noted impacts has been the change in use of several buildings, from a residential character in 2013, to a commercial and catering use in 2018. In some cases, property owners capitalised on the physical improvements to sell their properties. These results are risks to implementing neighbourhood improvement projects, but they are also a sign of dynamism and modernization of the neighbourhood, as long as the conscience and responsibility is also transmitted. Both the gathered know-how and the favourable response of the civil society in the San Roque Maintenance Campaign allowed the University to initiate a fourth Campaign in the nearby neighbourhood of Las Herrerías.

72 <https://www.int-arch-photogramm-remote-sens-spatial-inf-sci.net/XLII-2-W5/755/2017/isprs-archives-XLII-2-W5-755-2017.pdf>

73 <https://whc.unesco.org/en/list/863>

74 “Susudel is a rural area located in the province of Azuay at the South of Ecuador... In December 2011 ... the University of Cuenca decided to boost a process to rescue the immovable heritage of this area which was decaying”. Van Balen, K.; Vandesande, A. (2015) Community involvement in heritage. KU Leuven, 121-122.

75 Vázquez Torres, L., Achig, M.C., Cardoso Martínez, F. Minga: el patrimonio intangible en la campana de mantenimiento de San Roque, Cuenca-Ecuador. ASRI. p. 5/6

76 Constitución de Ecuador (Constitution from Ecuador), Registro Oficial 449 of 20 October 2008, Art. 260, 261 and 264, num. 7 and 8. Ley orgánica de Cultura (Organic Law of Culture), Registro Oficial 913 of 30 December 2016, Art. 92 and 98.

77 Ordinance for the management and conservation of the Historic and Patrimonial Areas of the Canton of Cuenca. Cuenca, 26 February 2018. Available at: <http://www.cuenca.gob.ec/?q=node/8993>

78 <https://set.kuleuven.be/rlicc/research/research-projects/vlircpm>

79 Achig, M* C., Jara, D., Cardoso, F., Van Balen, K. (2014) Hacia un Plan Piloto de Conservación Preventiva basado en la Campaña de Mantenimiento de San Roque (Towards a Pilot Plan for Preventive Conservation based on the Maintenance Campaign of San Roque). Estoa, N 5, 38

80 Ibid, 7081

81 A local organisation that works to educate children and adolescents at risk of social exclusion. See more at: <http://paces.org.ec/pags/acerca.html>

82 Vázquez Torres, L., Achig, M.C., Cardoso Martínez. Op. Cit.p. 6/6



LOCATION

Borås, Sweden

TYPE

Historic Building

STATUS

Municipal Cultural Heritage Site

GOVERNANCE MODEL TYPOLOGY

Private Custodian for the Common Good

Simonsland

Simonsland is a historic 37.000 m² industrial building that was constructed in 1918 by the company Svenskt Konstsilke⁸³ to manufacture artificial silk. It is located in the municipality of Borås, and therefore, belongs to the Västra Götaland County, a predominantly rural area located in southwest Sweden. Traditionally dedicated to textile manufacturing hosting many widespread brands, Borås has now evolved into a modern city that is a home to over 66.000 inhabitants, a considerably large city by Swedish standards. Textile heritage is its signature and Simonsland is one of its landmark buildings.

Simonsland, a privately-owned property, has transformed from its initial industrial use into a multi-functional space that has been adapted to meet current local and international needs. The reuse process was carefully designed to maintain the symbolic value of the building and preserve its linkages to the textile sector and the history of Borås. This work resulted in Simonsland's current role from May 2014: a Textile Fashion Centre defined as "*Northern Europe's textile meeting place*".⁸⁴

Simonsland is an unprecedented example of a public-private partnership with regard to the funding scheme and management of the revitalization process of a cultural heritage building, which included a private initiative (real estate company Kanico), working together with the Municipality of Borås and the University of Borås.⁸⁵ The building brings together education, research, and mostly commercial uses, by offering working spaces for newly created companies related to the textile sector⁸⁶, but also has a textile museum for national and international audiences.

LEGISLATIVE FRAMEWORK

All key cultural heritage-related aspects in Sweden are regulated by the Historic Environment Act,⁸⁷ which was drafted in 1988 and modified in 2013, when very relevant principles were incorporated, for example, the shared responsibility for the historic environment of all citizens.⁸⁸ The main competent authority is the National Heritage Board and the County Administrative Boards (state authorities with regional responsibility⁸⁹) are responsible for the supervision of the norm at the county level. Despite not being listed at the national level, Simonsland's heritage value has been recognised and protected by the Municipality of Borås through its inclusion in the city plan.

In 2012, the City Council of Borås approved a vision of the city for 2025 as a sustainable place integrating the environmental, economic and particularly the social dimensions. Participation is at the centre of the picture, not as an end in itself, but as an enabler to achieve the identified goals. As described by the City Council, "*Collaboration between business, university, research centres and public agents is our trademark*."⁹⁰ This mentality of multi-stakeholder involvement has also been reflected in the understanding of culture, which needs to be human-centered and place-specific.⁹¹

Thus, the Culture Planning in Borås seeks to identify cultural resources with the help of local "ordinary people", while enhancing participation and addressing social challenges as integration. Within this framework, the municipality, in collaboration with a local energy enterprise and the University launched the project Innovation Platform Norrby⁹² (2013-2015) for the regeneration

of the Norrby District, a central area of the city with a poor reputation because of its high level of unemployment, vandalism and other criminal activities.⁹³

Unlike the Norrby District, the area where Simonsland is located has a very high attractiveness and potential, due to its placement just outside the city centre, crossed by the Viskan river, beside the university and in a neighbourhood that is undergoing a process of transformation of its industrial character. This is breeding ground for imagining innovative activities and business models, also for the case of the silk producing building, context in which the process of transformation began.

PROCESS AND ROLES AND RESPONSIBILITIES

The initiative to start the adaptive reuse process was private, after the area where Simonsland is located was identified as attractive and with business potential. In fact, the case is not meant as an isolated example, as it plays its part in the regeneration of the entire district (60.000 m² area), which will evolve around the textile cluster.⁹⁴

The building is listed as municipal heritage (and not at the national level), therefore, any intervention has to be approved by the respective responsible local public authority. Thus, the City Council proceeded to give the necessary permissions for the change of use, and included several public functions (such as the Textile Museum) to the initial proposal made by Kanico

Company. The role of the County Board of Västra Götaland in this case consisted of financially supporting the preservation process together with private funds. Two Swedish architectural firms also participated in the building's adaptation and renovation.⁹⁵

The described restoration process is not one of a kind because it entails cooperation between private and public actors, as this is the case in almost all cases in Sweden and particularly in Borås as described in the project of the Norrby District. What makes it unique is the important and central role of the private actor in the management of the transformation process, who looked for the support of public authorities to carry out the adaptive reuse.

The cooperation amongst the different actors did not end once the building was refurbished. The next stage entailed reaching agreements with the future service providers, which ranged from additional private actors, such as the textile businesses, restaurant and cafeteria, to the public City Textile Museum and University currently placed (at least partly in the second case) in Simonsland. The Marketplace Borås association was also created to act as a link between business and the City Hall. The mixture has greatly contributed to making it a very vibrant and lively place, enhanced by several temporary exhibitions of international designers, events and conferences taking place on a weekly basis.

CONCLUDING REMARKS

The Fashion Centre has proved to be the result of a successful private initiative governance model of collaboration among public and private actors to make the adaptive reuse process happen. Initial potential conflicting interests (combination of for profit and not for profit actors) have managed to align into a common strategy, combining past and future, culture and business. The journey is not over yet, as the sustainability and long-term perspective of the building rests in the effort and open-mindedness of the building's tenants and custodians, who have the difficult task of maintaining dialogue and mutual understanding.

Beyond that, certain challenging issues are also arising in the neighbourhood where Simonsland is located. Even if the initial goal was to attract small creative sector businesses, the redevelopment has triggered higher rents in the area, acting as a barrier for those at whom it was at first directed, forcing them to try to find cheaper locations further away from the city centre, creating risk of gentrification. These changes were not in smooth trends, as they meant potential collision with the policies of the municipality of social inclusion and integration.

Meanwhile the company managing Simonsland and the public actors around it (the County, the municipality, the university and the city museum) seem condemned to understand each other: the building contributes to the city branding of Borås as the textile meeting point, and Simonsland's real value could not be understood outside the historical context of the area. In other words, it is a mutual interest that the Fashion Center's model remains prosperous.

- 83 <http://textilefashioncenter.se/om-oss/det-textila-arvet/?lang=en>
- 84 <https://bostader.boras.se/foreign-student/our-student-rooms-and-flats/simonsland/>
- 85 <http://textilefashioncenter.se/om-oss/?lang=en>
- 86 <http://textilefashioncenter.se/?lang=en>
- 87 Kulturmiljölag (1988:950), available at: http://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/kulturmiljolaag-1988950_sfs-1988-950
- 88 https://www.raa.se/app/uploads/2013/01/Inf_Historic_Environment_Act_2014.pdf
- 89 <https://www.raa.se/in-english/swedish-national-heritage-board/assignment-of-the-swedish-national-heritage-board/>
- 90 Hristova, S., Dragićević Sesić, M., Duxbury, N. (2015) Culture and Sustainability in European Cities. Imagining Europolis. Routledge Studies in Culture and sustainable development. P. 170-171
- 91 *ibid.* P. 169-171
- 92 <http://www.urbanlivinglabs.net/p/snap-shots.html> and <https://drive.google.com/file/d/oBxnHQBcoSIPBcXFWYzVFNGpQZGM/view>
- 93 *ibid.* p. 167
- 94 <http://textilefashioncenter.se/om-oss/framtiden/?lang=en>
- 95 <https://www.archilovers.com/projects/137553/simonsland-textile-fashion-center.html>

Case Study Snapshots



BYRRH - Le Byrrh
Brussels, Belgium

1923

Historic building listed as Regional Heritage

The 95 year-old building (1923) started as an industrial site owned and managed by a private alcoholic drink producer store, and was used for commercial functions (administration, storage, shop) until the 1960s. The building was listed as a historical monument in 1997. The City of Brussels bought the building in 2007, started actively renovating it in 2014/15, and recently finished over 12,900 m² of the complex for new businesses ("The Business Hub" or "The Hub"). Additionally, a cafeteria caters to both those working at the Hub and to the general public.

The Business Hub will host new companies in flexible, semi-industrial units measuring between 250 m² and 1,500 m² with basic office fittings, as well as providing common areas and equipment. The businesses, mainly start-ups, are active in the areas of new technologies, circular economy (repair or recycling), and eco-construction. A key focus is also on sustainable food (production and supply) and catering activities. To date, the project has received 19 million euros of public financing.

The site is not a static cultural heritage building; it hosts a variety of social enterprises, such a nursery and start-ups, as well as enterprises which are still in an intermediary phase of existence (i.e. not consolidated yet).



Casino Urban Culture Centre
Cluj, Romania

1896

Historic building, listed as National Monument

The Casino Urban Culture Centre was officially opened in 1896, together with the rest of the facilities and pavilions that were located in an area lying between the lake Chios and the central alley of the Central Park. Nowadays, the park has become one of the most used places in Cluj, which benefits the Casino building with continuity and provides a top position as a national cultural heritage site.

The rehabilitation works were made by the Cluj-Napoca City Hall with local and European funds (Regional Operational Programme). In this regard, it is noteworthy that the city context changed since 2010, when the local authorities started a new culture of public participation through public debates involving both citizens and practitioners. It was an administrative decision to get closer to the citizens and specialists as well as to legitimate major investments and development projects in the future. As a result, the Casino has now a cultural destination financed from its own revenues (e.g. business related activities) and from the local budget, and operates under the authority of the Local Council of Cluj-Napoca.



Meidan Emam
Isfahan, Iran

early 17th Century

Public plaza and group of historic buildings, World Heritage Site

Meidan Emam is a 9ha public square, located in the city centre of Isfahan, considered the cultural capital of Iran. The 560m long, 160m wide square was built by the Shah Abbas I the Great at the beginning of 17th century. The square was the core element of a comprehensive urban plan designed by the royal city planners under the Shah. Recognised as a brilliant exercise of urban planning at the time, the plan respected the old city centre and included the complex bazaars, caravansaries and other historic buildings from previous periods while foreseeing the expansion of the city to the south.

Many of the original activities still persist, but the use of the square has slightly changed according to the current needs of the citizens and today the diversity of activities held is broader. There are indeed some cases of adaptive reuse within the complex, since some of the original shops in the Bazaar have been converted into cultural and educational centres, hotels or restaurants. Furthermore, the square hosts the majority of the 9.000 craft and folk art workshops and enterprises that makes Isfahan world- renowned. It is also the place where technicians are trained on traditional tools and methods for preservation of cultural heritage.



14|15 Bata Institute
Zlín, Czech Republic

1948-1949

Group of historic buildings, listed as Municipal Heritage

The 14 | 15 Bata Institute or buildings Nos. 14 and 15 are part of the whole Bata factory or company complex that is now composed by public and social buildings, as well as residential buildings developed during the years of the greatest development of Zlín from the 1920s to the 1940s.

The factory buildings stopped producing at the beginning of the 21st century and were abandoned until 2013, when cultural organisations started offering leisure activities with a gallery, museum and library (the Regional Library of František Bartoš, the Regional Art gallery, and the Museum of Southeast Moravia) in the buildings 14 and 15. The buildings are still owned and run by the Zlín Region authorities, respecting the limitations or principles set by the city of Zlín, whose competences are transferred by the national laws.

Although the buildings are not protected as cultural landmarks, their renovation is associated with maintaining the image of the city, which since 2008 has been one of the four European Heritage Sites in the Czech Republic. As such, the establishment of the 14|15 Bata Institute also influences the broader context of the city's significance: a former factory - the dead industrial heart of the city - is now becoming the seat of regional, cultural and educational institutions, which originated in the Zlín acropolis.



Ibrahim Hashem House
Amman, Jordan

1927

Historic building, listed as National and municipal heritage

The Ibrahim Hashem House is a National Heritage building dated from 1927, nestled on a steep flank of Jabal Amman, one of the seven hills that shaped the capital of Jordan. Located near the historical city centre, the Jabal Amman neighbourhood is well known for having hosted important political figures, diplomats and army officers in the first half of the 20th century. Today, it is a highly-dense district, marked by a vibrant street life and a mix of land uses, where dwellings, traditional souks (markets), restaurants and shops coexist with heritage sites, educational facilities and places of worship.

After being partially abandoned and neglected for more than 30 years, the Architectural Division from the Great Amman Municipality decided to purchase Ibrahim Hashem House in 2003 to preserve its cultural value. This decision responded both to the municipal strategy of downtown revitalisation through cultural heritage enhancement, and implementing the Law for the Protection of Urban and Architectural Heritage that the National Government had passed that year. Since the building was close to the Faculty of Architecture, the German Jordanian University was interested in renting it for educational purposes. In 2014, a cooperation agreement between the Municipality and the University was signed, establishing a partnership to strengthen the local government effort to preserve the cultural heritage in the area.



The Young Project
Montreal, Canada

1934

Warehouse, no designation

The Young Project is a multi-actor pilot project that aspires to "[connect] spaces without people to people without spaces" by temporarily adapting vacant or underutilized buildings in Montreal to create accessible and affordable "innovation spaces". Different from conventional co-working or pop-up spaces, the Young Project is a social innovation project that aims to offer a wide range of temporary spaces to diverse users, like artists, community organizations, and social entrepreneurs. The Young Project made approximately 464 m² of a municipal storage building in Montreal's Innovation Quarter available to selected applicants from February 2018 to December 2019. The building will be demolished after the temporary leases have expired and be replaced with a social housing project.

While the Young Project itself is not an explicit example of how a cultural heritage building or site can be adaptively reused (because the building is not listed as a cultural heritage asset and will ultimately be demolished), this contemporary development project illustrates how an innovative, multi-actor governance process could be used as a model to adaptively-reuse cultural heritage sites, particularly in urban areas with a surplus of vacant buildings. This model - called Transitory Urbanism - is also the inspiration for and fundament of Montreal's Cultural Heritage Action Plan 2017-2022, which was developed in tandem with the project.

Imprint



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About the project: CLIC is a Horizon 2020 funded research project whose overarching goal is to identify evaluation tools to test, implement, validate and share innovative “circular” financing, business and governance models for systemic adaptive reuse of cultural heritage and landscape, and demonstrate the economic, social, environmental convenience, for long lasting economic, cultural and environmental wealth.

[https:// www.clicproject.eu](https://www.clicproject.eu)

About the publication: This report synthesizes the major findings from a more comprehensive report developed for the CLIC project, “Circular governance models for adaptive reuse of cultural heritage.” To view the original report, please visit the [CLIC project website](#).



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The logo for CLIC, featuring the word "CLIC" in a stylized, lowercase font. The letters are primarily grey, with orange accents: a curved orange shape on the left of the 'C', an orange vertical bar on the right of the 'L', and an orange diamond shape on the right of the 'C'.

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