



TEMPorary USEs as start-up actions to enhance port (in)tangible heritage

D5.3.5 – Mix & Match Event

Document control

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TABLE OF CONTENTS

INTRODUCTION	4
1. OBJECTIVE	4
2. PARTICIPANTS	5
3. WORKSHOP	6
3.1 Event Group	7
3.2 Urban/Land Art Group	9
3.3 Incremental Re-Activation Group.	10
4. ANNEX	14

INTRODUCTION

The TEMPUS experimental methodology for the enhancement and regeneration of cultural resources (tangible and intangible) is based on temporary (re)uses and social activation within long-term, heritage- and community-driven projects.

On this basis, the project included 3 thematic WPs, and in WP5: "**Community building to promote heritage-led joint development,**" which aims to build the TEMPUS community by coming together and acting both on and offline, is included the Mix & Match Event.

1. OBJECTIVE

The objective of the **Mix & Match (M&M) event** is to bring together selected members (spokespersons) of the TEMPUS Community of Practice from Italy and Croatia to work together and share, create and select ideas with the aim of drafting the first version of the **Joint Visibility Plan (JVP)**, based on the Business Community Strategy drafted downstream of the OST.

The specific goal of the event was to define how the potential of different types of temporary uses can be maximised within a CBC Strategy for the valorization of the port heritage, following the main outputs of the TEMPUS project: the Port Cities Urban Strategies and the Local Entrepreneurial Ecosystem Business Strategies.

2. PARTICIPANTS

20 persons participated in the event. They were divided as follows:

- public administration (4)
 - ~ city of Rijeka
 - ~ municipality of Ravenna
 - ~ city of Solin (x2)
- cultural and creative sector (7)
 - ~ Museo del Mare di Trieste
 - ~ Rete Almagià
 - ~ Denara
 - ~ XX APS
 - ~ Panda Project (x2)
 - ~ U'Game
- trade associations (5)
 - ~ CNA Ravenna
 - ~ RDA Porin
 - ~ Odraz Development Agency Solin (x2)
 - ~ E.CN.H.R. D.O.O. Solin
- universities and research centres (2)
 - ~ University of Bologna
 - ~ Certimac
- freelance professionals (2).

3. WORKSHOP

In response to the experimental methodology for the valorization of cultural resources (tangible and intangible) based on temporary (re)uses and social activation within long-term heritage- and community-driven projects, University of Bologna's representative, presents the criterion adopted for the workshop Mix&Match Event.

Participants are asked to choose 1 typology of Temporary Use up the 5 listed (Urban/Land Art, Event, Container Based, Re-Activation, Tactical Urbanism) in order to create 3 working groups, which have to discuss how the specific Temporary Use can become an effective instrument to define and implement a CBC Joint Visibility Plan.

The working groups are divided into virtual rooms on Google Meet where they are able to work independently by answering questions that are provided through the virtual Jamboard ([picture 1](#)), which consists of two slides with the following questions:

1. Which features of this specific type of Temporary Use can be emphasized in order to create or strengthen CBC paths and/or narrations and/or relations? How?
2. Which Cultural Heritage asset is more suitable to host the Temporary Use? Write the name and which city it belongs to (select at least one Italian cultural asset and one Croatian cultural asset).

In order to facilitate the work, the participants use an interactive [Google Map](#) divided by city and era, where for each pilot city the cultural heritage assets identified in D3.2.2 "Report including data sheets on port heritage" are reported in order to provide the working groups with the information needed to support their debate.

The aim of the groups is to identify which Cultural Heritage asset is more suitable to host the temporary use chosen and which features of the specific type of temporary use can be emphasised in order to create or strengthen paths or common narrations and relations.

● 3.1 EVENT WORKING GROUP

The aim of the group is to find out which features of this specific type of temporary use can be emphasised in order to create or strengthen paths or narrations and which spot or initiative can give impulse and visibility to a certain area or issue, such as social streets, festival, fairs, exhibition.

The spokesperson for the Events Group (representative of Rete Almagià), explains the solutions and ideas found for Ravenna, Rijeka and Solin.

They say that the working group focused on issues such as sharing cultural heritage, participation, creating artist residencies, innovation and events to promote the enjoyment of water cultural heritage, as explained below.

The solutions and ideas found for Ravenna, Rijeka and Solin are:

- **SHARED HERITAGE/CULTURE:**

Emphasising the fact that cultural heritage assets are shared across borders can create a sense of commonality between different communities. Highlighting the historical, cultural, or social significance of a particular asset can also create a shared narrative that can be used to build bridges between different communities. In the context of Italy and Croatia - Roman Empire as melting pot/hybrid identity could link to post-migration society, craftsmanship could be another focus.

- **CO-CREATION ARTISTS RESIDENCIES:**

Temporary Use of cultural heritage assets can involve collaboration between different groups of people, such as artists, designers, historians, and community members. By involving people from different backgrounds and cultures, opportunities for cross-border collaboration and exchange of ideas can be created.

- **PARTICIPATION:**

Temporary Use can be a participatory process that engages local communities and encourages them to take ownership of cultural heritage assets. By emphasising the importance of community participation, opportunities can be created for cross-border collaboration and exchange of knowledge and expertise.

- **INNOVATION:**

Temporary Use can be a platform for testing new ideas and approaches to cultural heritage preservation and interpretation. These new approaches can encompass different perspectives (artistic experimentation, sustainability, innovative materials etc). By emphasising the innovative and experimental aspects of a project, a diverse range of stakeholders can be attracted and interest in cross-border collaboration can be nurtured.

- **URBAN (PUBLIC) RITUALS:**

Public rituals (carnivals, local celebrations, etc), as temporary processes of inclusion or emphasizers of differences – are likely to include people with respect to their differences and any intersections of these. Elements of relative anonymity and accessibility for participant/audience inclusion. Modern notion of ritual is reliant upon ideas about performance and play and entangled with those of individualisation, hegemony and hierarchical institutions.

The elements that can transform a ritual into a common good for a territory are explicit inclusiveness (a ritual of belonging for all);

a collaborative endeavour with the strong involvement of civil society, organisations and public agencies (representing the idea of the production of a common good);

an open narrative (permitting ongoing changes to the history of belonging and thus speaking to all people present at the ritual);

a high degree of emotional inclusion, which makes it possible for participants to change their attitudes (and create new belongings through concrete identitarian boundary work).

- **LONG TERM VISION/THEMATIC LINES:**

Relationship with water;

hybrid identity of port/harbour, linked to exchange of goods/people moving around.

Cultural assets of Ravenna, Rijeka and Solin identified for temporary use. ([Picture 2](#))

RAVENNA: Consorzio Agrario and ex-fish market;

RIJEKA: Paper Mill;

SOLIN: Bunkers and Majdan Cultural Centre.



EVENT

Spot initiatives that give impulse and visibility to a certain area or issue.
Examples: social streets; festivals; fairs; exhibitions; expos

Which features of this specific type of Temporary Use can be emphasized in order to create or strengthen CBC paths and/or narrations and/or relations? How?

<p>SHARED HERITAGE/CULTURE</p>	<p>CO-CREATION</p>	<p>ARTISTS RESIDENCIES</p>	<p>PARTICIPATION</p>	<p>Temporary Use can be a participatory process that engages local communities and encourages them to take ownership of cultural heritage assets. By emphasizing the importance of community participation, opportunities can be created for cross-border collaboration and exchange of knowledge and expertise.</p>
<p>Emphasising the fact that cultural heritage assets are shared across borders can create a sense of commonality between different communities. Highlighting the historical, cultural, or social significance of a particular asset can also create a shared narrative that can be used to build bridges between different communities. In the context of Italy and Croatia - Roman Empire as melting pot/hybrid identity could link to post-migration society, craftsmanship could be another focus</p>	<p>Temporary Use of cultural heritage assets can involve collaboration between different groups of people, such as artists, designers, historians, and community members. By involving people from different backgrounds and cultures, opportunities for cross-border collaboration and exchange of ideas can be created.</p>		<p>URBAN (PUBLIC) RITUALS?</p>	<p>Public rituals (carnivals, local celebrations, etc), as temporary processes of inclusion or emphasize of differences - are likely to include people with respect to their differences and any intersections of these. Elements of relative anonymity and accessibility for participant/audience inclusion. Modern notion of ritual is reliant upon ideas about performance and play and entangled with those of individualisation, hegemony and hierarchical institutions. The elements that can transform a ritual into a common good for a territory are explicit inclusiveness (a ritual of belonging for all); a collaborative endeavour with the strong involvement of civil society, organizations and public agencies (representing the idea of the production of a common good); an open narrative (permitting ongoing changes to the history of belonging and thus speaking to all people present at the ritual); a high degree of emotional inclusion, which makes it possible for participants to change their attitudes (and create new belongings through concrete identification boundary work); interesting article on urban rituals: https://doi.org/10.1016/j.ccs.2021.100385</p>
<p>INNOVATION</p>	<p>Re-usability/readaptation of neglected spaces</p>	<p>LONG TERM VISION</p>	<p>Thematic Lines</p>	<p>Relationship with water Hybrid identity of port/harbour, linked to exchange of goods/people moving around</p>
<p>Temporary Use can be a platform for testing new ideas and approaches to cultural heritage preservation and interpretation. These new approaches can encompass different perspectives (artistic experimentation, sustainability, innovative materials etc). By emphasising the innovative and experimental aspects of a project, a diverse range of stakeholders can be attracted and interest in cross-border collaboration can be nurtured.</p> <p>Progetto WASP: https://images.app.goo.gl/LLeFi9rzgA8ATNXo9</p>				

Picture 1



EVENT

https://www.google.com/maps/d/u/0/edit?mid=1RnjtFCXRreCZ7QuEpE_-2qHObpKIKI&l=42.19324592465195%2C13.72725932156422&z=6

Which Cultural Heritage asset is more suitable to host the Temporary Use? Write the name and which city it belongs (select at least one Italian cultural asset and one Croatian cultural asset)

RAVENNA	RIJEKA	SOLIN
<p>Consorzio Agrario in Ravenna</p>	<p>Warehouses: Exportdrvo</p>	<p>Bunkers in Solin, re-use/readaption</p>
<p>EX FISH MARKET</p>	<p>Paper Mill</p>	<p>Majdan cultural center</p>
<p>https://images.app.goo.gl/hm9ZKlmKkyviF6Pv9</p>	<p>Molo Longo</p>	<p>https://doc-14-2e-mym-aps.googleusercontent.com/untrusted/hostsimage/abbdiamms5m60nev9g00icr/1lu dug2736eah5k166bbp64/679348126600/k/klb3/www5pnZBVuzDnFP1xk88UriaX/165285</p>
<p>Artificerie Almagià in Ravenna</p>	<p>https://croatia.hr/en-gb/outdoors-and-active-holidays/speleology/vranjaca-cave</p>	<p>Vranjača Cave</p>
<p>https://images.app.goo.gl/ggr8BajY2LY8FcZVj</p>	<p>Ancient fortress Šutanj in Dugopolje</p>	<p>https://www.google.com/maps/d/u/0/viewer?l=43.539506623576544%2C16.571498669734844z=7&mid=1RnjtFCXRreCZ7QuEpE_-2qHObpKIKI</p>

Picture 2

● 3.2 URBAN/LAND ART GROUP

The aim of the group is to find which Cultural Heritage asset is more suitable to host the temporary use in the city of Ravenna, Rijeka and Solin.

Indeed site-specific installations highlight the characteristic of a specific cultural asset and they provide continuous visibility, since their duration is highly variable and can last until the site they are located is transformed.

The Art Action can be urban or land depending on the context in which it is implemented.

The spokesperson for the Urban/land Art Group, explains the solutions and ideas found for Ravenna, Rijeka and Solin.

They say that the working group focused on issues such as open air museum format that can be replicated on both coasts with installations, participatory performances, consumer-oriented urban art, so that everyone can enjoy it, in this way culture becomes a moment of aggregation as explained below.

The solutions and ideas found for Ravenna, Rijeka and Solin are:

Format of open air museum that can be replicated on the two coasts with installation, performance participatory performance, audio work and street art;

Urban art-direct for the consumer, so that everyone can enjoy it in an immediate, communicative, inclusive way;

Culture as a moment of gathering, social exchange, non-exclusive and non-elitist;

Culture is seen as a playful, poetic surprise, so as to make people come back again.

Cultural assets of Ravenna, Rijeka and Solin identified for temporary use

RAVENNA: Coast - line pathway, lighthouse, submerged Ravenna;

RIJEKA: The cultural places identified by Rijeka, are cultural assets that form a connecting path between the port area and the landscape behind the city;

SOLIN: Majdan Cultural Centre and Solin city centre

• 3.3 INCREMENTAL RE-ACTIVATION GROUP.

The aim of the group was to find activation of temporary uses that require low cost and easy to implement interventions in a portion of the CH in order to test new functions to bring forward in an incremental step by step logic towards the complete restoration or redevelopment of the property.

The spokesperson for the Incremental Re-Activation Group, i.e. the representative of University of Bologna, explains the solutions and ideas found for Ravenna, Rijeka and Solin.

They say that the working group focused on issues such as the need to create a list of public and private cultural assets that can be included in a list constructed by the administration through a call for tenders. In this way, some private assets considered to be of public value could also participate in tenders for project funding; another issue addressed by the group is the need to find a better balance between the possibility of temporary uses and securing the site as explained below.

The solutions and ideas found for Ravenna, Rijeka and Solin are:

List of public and private cultural assets that can enter a list constructed by the administration through a call for proposals. In this way, some private properties which are considered to be of public value, could also join calls for project funding;

Need to **find a better balance between activating temporary uses and making the place safe to use**, otherwise the costs of making disused places habitable, will always remain too high because of permissions and regulations;

Two lines of intervention have been identified:

one related to **creativity** that includes the Ex Agrarian Consortium (Ravenna), the Energana paper mill (Rijeka) and the Bunkers system (Solin) and one related to **services** that includes Raviplast (Ravenna) and Exportdrvo (Rijeka);

CBC collaboration for **social innovation** for elderly or other social categories;

CBC relationship to **work on shipyard (water)** and related issues;

Creativity for technology and **technology** for creativity;

Competences and Skills for Cultural Centres and Services for a more **inclusive city**.

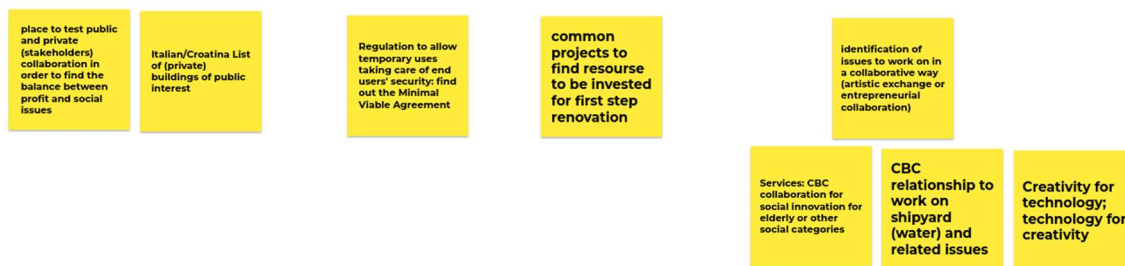
Issues are used to bring funds to the asset to be recovered so that activities can be organized.



INCREMENTAL RE-ACTIVATION

Activation of Temporary Uses that require low-cost and easy-to-implement interventions in a portion of the CH in order to test new functions (even notwithstanding the current plans) to bring forward in an incremental, step by step logic toward the complete restoration or redevelopment of the property.

Which features of this specific type of Temporary Use can be emphasized in order to create or strengthen CBC paths and/or narrations and/or relations? How?



Picture 3



INCREMENTAL RE-ACTIVATION



Which Cultural Heritage asset is more suitable to host the Temporary Use? Write the name and which city it belongs (select at least one Italian cultural asset and one Croatian cultural asset)

RAVENNA

Ex Agrarian Consortium (creativity)

Raviplast (services)

RIJEKA

Energana paper mill (creativity & IT)

Exportdrvo (services also for culture)

SOLIN

Bunkers system

Picture 4

4. ANNEX - WORKSHOP MINUTES

Mix & Match Event

Date: 22th March 2023
 Time: 10:00 – 13:00
 Location: Online
 Facilitators: Partners from TEMPUS INTERREG PROJECT

Session	Time	Activity	Outcome
First plenary session	10:00 – 10:30	Introduction and presentation of MIX and MATCH event: how to	Provide technical information with

		<i>find out the most effective ways to ensure the transferability of temporary uses</i>	<i>respect to the topic</i>
<i>Focus Group</i>	<i>10.30 – 12.00</i>	<i>Participants will be grouped in work tables, one for each of the types of Temporary Uses identified</i>	<i>Interactive exchange concerning the topic</i>
<i>Closing plenary session</i>	<i>12.00 – 13.00</i>	<i>Participants of individual groups, share with each other the results obtained by their discussion group</i>	<i>Share the results of each group's work with all participants</i>