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# **Shaping European Policies**

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**European Expert Network on Culture and  
Audiovisual (EENCA)**



Funded by the  
Creative Europe Programme  
of the European Union

This project has been financed by the European Commission, DG Education and culture Directorate Culture and Creativity Unit cultural diversity and innovation. Under contract number: EAC-2015-0184. The information and views set out in this report are those of the author(s) and do not necessarily reflect the official opinion of the European Union.

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## **Abstract**



# 1 Introduction

## 1.1 Background EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in december 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission.

With a view to improving cultural and audiovisual policy development in Europe, the main objectives of EENCA are:

- To contribute to the continuous development of cultural and audiovisual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services of culture and the threats and opportunities faced by the cultural, creative and audiovisual sectors.
- To promote decision-making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audiovisual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes a multi-disciplinary network of leading European experts on culture and of the audiovisual industry was set-up. The Core Expert Team exists of 14 high level experts who have been carefully selected to cover a wide thematic, sectoral and geographical range. The Core Expert Team is complemented by a solid team of 16 associated experts and forms part of a comprehensive international network.

EENCA will engage in the analysis of the cultural and creative sectors and the audiovisual markets, and the analysis of cultural and creative sectors' policies and audiovisual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audiovisual policy development in Europe?

## 1.2 Request for services

The topic of the request is the role of contemporary architecture in relation to cultural heritage and public spaces.

The specific question is: How should the two themes mentioned above be approached and discussed? What are the relevant angles or sub-themes to focus on?

The specific subquestions are: What are the questions that should be asked to the speakers (by the moderator) and discussed among them? The questions should be policy-relevant and at the same time keep the debate accessible to a more general audience.

### 1.2.1 Contemporary architecture and cultural heritage

Questions could include: can the conflict between the two be seen as an opportunity to enrich architectural design? What are the best ways to consult and involve the relevant stakeholders so as to solve the conflict?



### 1.2.2 Public space as a resource for cities

Questions could include: how to avoid a process of musealisation and transformation of public space into static environments which are over-protected or converted into areas of consumption? How should policy-makers and architects integrate the voices of citizens in the definition and design of public spaces?

For more background:

- See 2008 Council conclusions on Architecture and background note enclosed
- See also list of speakers in annexed draft programme
- Additional references:
  - Shaping European Cities (website of the event): <http://www.shapingeuropeancities.eu/>
  - Creative Europe - EU Prize for Contemporary Architecture: [https://ec.europa.eu/programmes/creative-europe/actions/architecture-prize\\_en](https://ec.europa.eu/programmes/creative-europe/actions/architecture-prize_en)
  - Foundation Mies van der Rohe (organiser of the EU Prize for Contemporary Architecture and co-organiser of the event): <http://miesbcn.com/>
  - Architecture Biennale 2016 (host of the event): <http://www.labiennale.org/en/architecture/exhibition/>

## 1.3 About the authors

### **Claudio Cimino**

Claudio Cimino teaches Cultural Heritage Management within the international master (MSc) ARCHMAT at the Department of Basic and Applied Sciences of the University La Sapienza of Rome, Italy. Currently he coordinates a research on new concept design for sustainable architecture in different geog-climatic regions of Europe.

He holds an MA and a Post-Graduate in Architecture from the University 'La Sapienza' of Rome. Since 1984 is a member at the Board of Architects of Rome and he is Associate in a Italian architects' firm.

After a few years in Latin America doing research on architecture and urban development he spent a decade as resident expert in the Middle East, coordinating projects for the DG Coop Dev. of the Italian MoFA. Since then, he designed, managed, monitored and evaluated projects in over 35 countries in Africa, Asia, Latin America and Europe for the Italian Ministry of Cultural Activities, Heritage and Tourism, the Italian Trade Agency (ICE), the European Commission and the World Bank mostly in the fields of Architecture, Urban and Regional planning and rehabilitation; Cultural Heritage Restoration, Conservation and Management; Traditional Arts&Crafts and Design.

He is the secretary general of WATCH and in this capacity he promotes multidisciplinary inter-sectoral initiatives, for the implementation of the UNESCO 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and the related International Humanitarian Law ([www.eyeonculture.net](http://www.eyeonculture.net)).

During the last 15 years Claudio focused on the development of 'progressive risk preparedness, mitigation and response plans' for the protection of cultural heritage from the effects of global warming, climate change, natural events and human activities as a key to good governance at a territorial scale.

### **Marilena Vecco**

Dr. Marilena Vecco is Assistant Professor of Cultural Economics and Entrepreneurship at Erasmus University Rotterdam, The Netherlands. In the Department for the Study of the Arts and Culture, she lectures in the MA in Cultural Economics and Entrepreneurship. Her research focuses on cultural



entrepreneurship, management with a special focus on cultural heritage (tangible and intangible) and art markets.

She holds a PhD in Economic Sciences at University Paris 1, Panthéon Sorbonne, a PhD in Economics of Institutions and Creativity at University of Turin (I) and a MBA executive in International Arts Management from the University of Salzburg Business School in collaboration with Columbia College, Chicago. Between 1999 and 2010 she was head of research of the International Center for Arts Economics (ICARE) and Research Fellow and Adjunct Professor of Cultural Economics and Art markets at the University Ca' Foscari of Venice.

Marilena has over 15 years of academic and professional experience as a researcher, lecturer and consultant. She has researched and consulted for several public and private organisations, including OECD, Centre for Entrepreneurship, SMEs and Local Development, World Bank and The European Commission.

## 2 Content focus of the debate introduction

**Current global trends** characterised by an exponential growth of the urban and “metropolitan society”. According to current tendency the population living in urban areas will rapidly move from the current 56% to reach soon the 80% and above of the world population with only exception made for Africa and Asia positioned respectively at 40% and 48%<sup>1</sup>. It is imperative to imagine a completely different scenario characterised by vast basically unpopulated territories and needs in terms of infrastructures and new living models. Human settlements are the results/outputs of a mediation between the various environmental, functional, emotional and ethical dimensions and values. Through centuries this trade-off shaped the existing topography in the built urban and rural environment which have been categorised in collective public and private spaces. Over time human space has been characterised by an accumulation of these layers and by changes in its morphology (“placeness”, non-place, “placelessness”). The time and the technology variable may highly impact this process and dynamics.

**Social role and responsibility of architects:** despite the acceleration of the product life cycle of building processes (“fast architecture”), architects should still be playing a central role in that process. They have highly reflected and contribute with their planning (new architecture or conservation) to the resilience and sustainability of cultural heritage and public spaces. Although the declination given to these two concepts may change spatially and timely, architects are faced to the same problems associated to scarcity of natural resources (especially water), climate changes and global warming, natural events, societal changes, unemployment, conflicts and migration, marginalisation, among others. In a digital age in which each human activities is affected by an acceleration process, in which little or no room is allocated to values negotiation while choices involve high risks whose impact may be medium-long term, architecture is requested to provide answers and solutions to a society in rapid growth and evolution.

**Public spaces:** Marking the 70<sup>th</sup> anniversary of the end of WWII as well as the centenary from the beginning of WWI, H2020 Reflective Societies projects<sup>2</sup> among other relevant topics, Reflective-5-2015 is currently working at the study and development of a shared war heritage as a foundational reference in the construction of the European identity defining a common space where different perceptions of the same events create a ground for coexistence based on mutual respect.

**The relationship between contemporary architecture and cultural heritage:** the perceived conflict (the old and the new cannot co-exist) can be overcome in dialectic process showing the potential and the benefits of this co-existence to contribute to the resilience of our society. The 29th Session of the World Heritage Committee (2005) adopted a new Recommendation (Decision 29 COM 5D) *'to complement and update the existing ones on the subject of conservation of historic urban landscapes, with special reference to the need to link contemporary architecture to the urban historic context*. As it has been pointed out in 2013 during the International Meeting on Contemporary Architecture in Historic Cities in Sevilla, *'there is a clear and urgent need to identify new instruments, metrics and criteria by which professionals in urban architecture and heritage can take decisions rationally and objectively to contribute to the society well-being'*.

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<sup>1</sup> UN Secretariat. Department of Economic and Social Affairs. *'World Urbanization Prospects. The 2014 Revision'*. p.11/32\_Published by the United Nations - ISBN 978 - 92-1-151517- 6.

<sup>2</sup> H2020 Reflective Society projects 2,3,4 and 5-2015 set within the Work Programme 2014-2015 entitled 13. *'Europe in a changing world – inclusive, innovative and reflective Societies'*



## 3 Questions

### 3.1 Current global trends

Aware of the many challenges to be addressed especially caused by high economic unbalance, environmental and climatic changes, and a persisting societal fragility, the UN Habitat III<sup>3</sup> Conference due in Quito, 17 al 20 October will try to define a roadmap for a hopefully realistic sustainable and more equitable living dimension for humanity. Soon architects will be expected to propose and develop new alternative models for every aspect of daily life that anticipate and mitigate the pressure generated by the dramatic increase of the urban population by creating new urban landscapes conceived to create more inclusive collective spaces and low environmental impact buildings designed to be fully (or about to be) energy efficient and, much more. Related questions include:

1. What could be the contemporary architecture contribution to the new narrative of the metropolitan society? May we talk of a resilience within, for and in architecture? To what extent does the architecture affect the resilience of big cities and megalopolis?
2. Is there an architecture that should be prioritised in a rapidly changing urban living condition? Outlined, temporary, extemporary architecture? Provide some examples.
3. Do you see different trends in Europe compared to developing countries?
4. Should we have to introduce the concept of de-growth<sup>4</sup> in urban planning or should we rather encourage investments in the development of better organised megalopolis?

### 3.2 Social role and responsibility of architects

According to Vitruvius, 2356 ago, Pythius of Priene<sup>5</sup> once commented that, even if starting from the childhood, a life would not be enough for an architect to acquire the complex of knowledges that is needed. This is perhaps why, unlike for music we never had a genius in Architecture aged six.<sup>6</sup>

1. To what extent should the architect role change to meet the new challenges of the "metropolitan society"?
2. As it is assumed, agreement, cooperation among the different present and future stakeholders involved and a holistic approach have to be the blueprints of the new working practices in architecture. What kind of tools, measures can facilitate this dialogue which is fundamental to achieve resilience in our present and future society?
3. What kind of role may have architecture and architects in the "circular economy"?

### 3.3 Public spaces

Architecture is historically called to define new categories of living space, capable to interpret and often to anticipate the trends of a society in evolution. It was a cultural process before an artistic

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<sup>3</sup> United Nations Conference on Housing and Sustainable Urban Development due in Quito 17 al 20 October 2016.

<sup>4</sup> <https://www.carbonbrief.org/the-35-countries-cutting-the-link-between-economic-growth-and-emissions>, <http://www.postcarbon.org/relocalize>

<sup>5</sup> Together with Satyrus the architects who created the Mausoleum of Halicarnassus, one of the seven ancient wonders of the world (today known as Bodrum). Marco Vitruvio Pollione, *De Architettura*, First edition between 29 and 23 BC.

<sup>6</sup> Rafael De La-Hoz. La risposta attiva. L'Architetto no. 150, Anno XVIII p.12 Ottobre 2000.

and a technical expression. A process where new concepts were normally transferred into project, synthesis of metabolised ideas where the artistic perceptions and the technical characters of new individual or collective habitats were reconciled.

1. In such a framework what are the present answers by architects to define new physical public spaces for European cities which need to offer more attractive and inclusive areas dedicated to a suddenly and increasingly multicultural society?
2. What kind of role and functions is architecture asked to assume in a changing and challenging urban context which tends to become more and more globalised?
3. What are the new urban inter-cultural landmarks proposed by architects in alternative to the vast immaterial territories offered in the virtual reality? Do you have any good examples?
4. The sharp digital evolution experienced in the last three decades enabled a new generation of architects and public administrators to experiment and use new tools to manage the entire project cycle<sup>7</sup>. This new digital scenario created great expectations for a qualitative raise of the built environment as a whole and also a quantitative improvement of the economy of scale (better managed project design and implementation cycle management should lead to higher performance and satisfaction). However, those expectations have been only partially satisfied. Digital tools effectively reduced the time needed for the final architectural design and related data management. However, a time improvement measurable quantitatively does not forcibly imply a qualitative betterment which consequently may positively impact conceptualisation of new models of the living conditions.
  - 4.1. What are the opportunities offered to architects by this further digital revolution, if any?
  - 4.2. Should we assume that the introduction of new ICT could *per se* provide new instruments to help overcome the challenges faced by a humanity dealing with profound societal mutations and their intrinsic risks?
5. European culture and cultural diversity are symbolically well represented by the diverse urban spaces realised in each country and even in each region as a result also of climatic conditions, available materials, social expression, etc. A physical expression of different ways of life which makes of Europe a surprising repertory of histories, social development and artistic perceptions where even decorative patterns and urban furnishing participate to the collective sense of belonging.
  - 5.1. Are there alternative ideas of public space currently proposed by architects that acknowledge the need for a different space categorisation enabling to express shared values for a new European society characterised by harmonised differences rather than by physical indifference?
  - 5.2. How European public spaces may react to the refugees flows? How can still represent their uniqueness and integrate new values brought by refugees? How can public spaces under political and economic pressures and threats still integrate the “different” and valorise it?
  - 5.3. How should policy-makers and architects integrate the voices of citizens in the definition and design of public spaces?

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<sup>7</sup> See the EU Directive 2014/24/EU states that 'for public works contracts and design contests, Member States may require the use of specific electronic tools, such as of building information electronic modelling tools (e.g. BIM) or similar.'

### 3.4 Relationship between contemporary architecture and cultural heritage

Although some attempts and reflections have been done in the past<sup>8</sup>, the dramatic demographic increase associated to a higher economic pressure to urban areas poses new challenges to the urban cultural heritage under threat. This is especially true with 'the appearance of new high-rise buildings in or around World Heritage Sites and Cities and their visual impact on these Sites and Cities'<sup>9</sup>. Old new architecture is still perceived as a strong dichotomy in almost all geographical contexts.

1. What are the main reasons to see the cultural heritage and contemporary architecture as antinomic terms? Are they consistent and well grounded? Any difference between Europe and developing countries? Are they facing the same challenges?
2. Is there a third way to solve this antithesis in a constructive way to combine them fairly by securing to the contemporary architecture an equal dignity and respect? Can you propose some good practices or bad ones? What kind of learnt lessons can we collect?
3. Based on your experience what is the possible role played by architects in the mediation and decision making process?
4. Are there specific stylistic, typological characters that you believe could make it easier to accept the proximity of modern structures to heritage sites?
5. Zooming on the World Heritage sites<sup>10</sup> the buffer zones surrounding these sites – despite several WH restrictions and limitations - are in danger as the protection of their physical, urban, visual historical, etc., features and integrity may be seriously compromised and threatened by market drives. Due to such abusive practices heritage sites are placed in the list of world heritage in danger. What could be done to avoid this buffer zone misuse and abuse?
  - 5.1. It is fully true that a good hotel built by a world heritage site represents a very convenient option for visitors who can enjoy the comfort of these structures but what are the risks for the cultural site?
  - 5.2. What may be the impact on the community's perception?)
6. As we know, Cultural Heritage sites often represent a unique opportunity and the only industry strongly positively impacting the local economies (this is particularly evident in developing countries). Do you think that contemporary architecture may be a bridge between the new and the old? Does the contemporary architecture play a central role designing sustainable low impact architecture in properly identified spaces to accommodate all those activities supporting cultural activities and sites promotion?

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<sup>8</sup> The 29th Session of the World Heritage Committee (2005) invited the UNESCO GA to issue new recommendations 'to complement and update the existing ones on the subject of conservation of historic urban landscapes, with special reference to the need to link contemporary architecture to the urban historic context) and the 2013 took place in Seville the International Meeting on Contemporary Architecture in Historic Cities.

<sup>9</sup> <http://unesco.urbanismosevilla.org/unesco/en/page/about-meeting>.

<sup>10</sup> Listed according to specific criteria and identified within very precise boundaries (<http://whc.unesco.org/en/list/>).



## Appendix: approach suggested for the policy debate

1. The moderator will use the **Socratic dialogue method** to involve the discussants and point out the main relevant results of the two thematic sessions. He is expected to make an introduction to contextualise each discussion.
2. **Approach and style:** The moderator is expected to familiarise with and pose the questions to the participants of each panel based on their background and areas of interest. He has to guide and bolder the discussion, showing a proactive attitude in managing it (topic knowledge, knowledge of the CV of discussants, leadership, time management, self and social awareness – to be able to engage and keep the participants and public interests as well - are fundamental skills and competencies to have fruitful meetings).
3. **Support:** the moderator will use a ppt (advisable with some music according to the pictures displayed) to support his introduction and questions. This introduction according to the moderator style could be very short (Pecha Kucha's metrics: 20 slides in 20 seconds) or longer. After the introduction, as visual support to the questions very powerful pictures, plans and data trends will be displayed on a screen as a background. This has three aims: to support the moderator in his topic contextualisation, to stimulate the answers of the participants and to connect with the public.
4. **Dialogue dynamics:** Answers given by each participant should be wrapped up by the moderator and used to enhance the dialogue with other panellists and stimulate cross discussion among them. Moreover, if the context allows it, some room might be devoted to a discussion, focusing on specific aspects (i.e. ESEMPI), extended to the public of professionals directly or indirectly involved with Architecture, Urban planning and/or Heritage Conservation. This involvement will guarantee a participatory approach that is normally well accepted at the Biennale di Architettura in Venice.

Assumed a high level average of the public knowledge on the meeting topics, questions to the participants in the panel may account for elaborated answers requiring some time flexibility. To avoid silence, the moderator will pose the question to **two participants** asking them to elaborate according to their field of expertise. Each participants is expected to react to each question with a synthetic and clear answer. Five minutes should be normally sufficient in average for each answer. Afterwards, the moderator will synthesize the different or close approaches and move to another questions.

To secure maximise the effect of each panel duration per each topic should be limited to a maximum of 50'