

Cultural Encounters The Mosaic of Urban Identities

Seventh Interdisciplinary Conference
of the
University Network of the
European Capitals of Culture

Hosted by the Ecole des Hautes
Etudes en Sciences Sociales (EHESS)
and by Aix-Marseille Université (AMU)

in collaboration with Labex Med and
Marseille-Provence 2013.

PROCEEDINGS MARSEILLE, FRANCE, 17/18 OCTOBER 2013 **UNECC FORUM VOLUME 6.**

Editors:
EVA-NICOLETA BURDUŞEL, OVIDIU MATIU,
DANIELA PREDĂ, ANCA TOMUŞ

ISSN: 2068-2123



Lucian Blaga University of Sibiu Press, 2014

The editors and publisher of this volume take no responsibility as to the content of the contributors.

TABLE OF CONTENTS

A Note from the Editors.	5
Hatto FISCHER: The Missing European Dimension.	7
Robert KASPAR – Gernot WOLFRAM: Cultural Mapping: The Significance of Cultural Maps for a New Visibility of Cities and Regions in Europe.	21
Tuuli LÄHDESMÄKI: The Role of Space in the Politics of Intercultural Dialogue.	28
Witold OSTAFIŃSKI: Interpersonal communication in the EU: A Humanistic Solution.	43
Raluca CALIN – Emmanuel ETHIS – Damien MALINAS: Diversity or Multiculturalism in European Capitals of Culture. . .	54
Nathanya WOUDEEN – Joost van VLIET: Ethnic-Cultural Attitudes towards Self-management among Elderly People. . . .	60
Adriana GALVANI - Roberto GRANDI - Riccardo PIRAZZOLI: Cultural Encounters in Accessible Spaces: Porticoes in Bologna.	66
Nataša UROŠEVIĆ – Juraj DOBRILA: Pula as a Multicultural and Intercultural City – Croatian Candidates for the European Capital of Culture 2020.	82
Helene SIMONI: Multiple Cultural Strata and One Urban Identity: Challenges and Opportunities in Patras, Greece.	97
Carmel CASSAR - George CASSAR: Valletta: An Epitome of Multiculturalism.	112
Ineta LUKA - Anda KOMAROVSKA: Multilingualism as an Indicator of Multiculturalism: The Case of Riga.	123

Maria Elena BUSLACCHI: Building up a New Intercultural Urban Identity. The Case Study of GeNova04.	139
Nicolas DEBADE: Interaction and Implication through a Participative Installation: "La Parole est aux usagers" at Le Corbusier's <i>Cité radieuse</i> . . .	149
Renzo LECARDANE – Irene MAROTTA: Multicultural City in the Mediterranean Territories. Green City Palermo 2019. . . .	160
Zuhal KARAGÖZ: Kurdish Musicians in the Multicultural Fabric of Marseille.	174
Eva-Nicoleta BURDUŞEL – Daniela PREDA: Sibiu – European Capital of Culture: Best Practices for Promoting Multiculturalism – The Case of the Erasmus Program.	183

**MULTICULTURAL CITY IN THE MEDITERRANEAN TERRITORIES
GREEN CITY PALERMO 2019**

**RENZO LECARDANE
UNIVERSITY OF PALERMO**

**IRENE MAROTTA
UNIVERSITY OF PALERMO**

Introduction

This contribution aims to examine the territory of Mediterranean cities set against the general topic of the GREEN CITY. Our main research hypothesis will show how multiculturalism, the enhancement of cultural heritage and a conscious use of natural resources, are essential factors for a positive change in the development of Mediterranean cities, involving actors, key figures, inhabitants and users.

The preservation of multiculturalism comes under the enhancement of intangible cultural heritage of urban community. The enhancement of multiculturalism and of intangible heritage is, in fact, oriented to the preservation of the cultural and linguistic diversities of each ethnic group that takes part in a community, a city, a state. Multiculturalism is now a matter of fact, a phenomenon that cannot be stopped, but must be considered as an enrichment factor for the cultural heritage of a society. Cities of the Mediterranean area are an example of such a positive coexistence of different cultures. Mediterranean culture and identity are rooted in the cities, which are characterized by many distinct and heterogeneous elements.

The experience of great European contemporary events has revealed the importance to identify places with great multicultural potential that combine tradition and innovation.

The central research hypothesis is to consider the major events as tools for transforming the contemporary multicultural city and is based on the interaction between the ephemeral event and the practice of urban design. There is therefore a close relationship between the event in its urban dimension and in its setting, giving a

superior temporal dimension to the time of the ephemeral. The event, designed to last and to be capitalized on has a connection with the urban project which, in some cases, transforms the city in depth; a relationship between a before and an after in discussion concerning the city which questions itself about its temporal dimension. This setting of city event refers more to the issue of competition, even the rivalry between cities.

The urban project issues are also important in terms of impact on image. The event left a footprint in space and gives rise to a highlighting of the city, in the sense that it becomes a privileged space of reception to mobilize citizens, institutions and business protagonists, and to attract visitors and tourists. It is possible to observe that, also over the last decades, more public spaces for culture and leisure have been built than ever before. In this sense, the urban projects related to these areas appear to offer an interesting field for understanding the changes and challenges of the contemporary city.

The events offer an opportunity, often irreplaceable, to accelerate the transformation of infrastructures, the requalification of abandoned areas, the concentration of activities as well as the depollution of sites finalized and intended for new projects. All these opportunities are more incisive and sustainable if reflections on the project rely on a strong strategic thinking, which involves the diffusion of the operations and their lasting effects.

Recent projects for European Capitals of Culture, even if they provoke lively debates, become reference points to start transformations and to encourage operations in the city and its territory and also to enhance its multicultural identity. The organization and the realization of these events take place over very short periods of time and in not necessarily defined spaces. Positive or negative effects of this phenomenon persist in different ways, compared to a variable system dependent on the urban context, the public and private protagonists and also the duration and the stability of consultations made during and after the project. These new strategies of regeneration might also give local authorities new opportunities to experience shared policies, to create a fruitful dialogue with the different urban communities and to develop new settlement patterns.

The analysis of the relationship between event and environmental requalification, traced here through candidacy projects of Italian cities for European Capitals of Culture, and in particular, the Palermo candidacy for 2019¹ allows for the analysis of the subject of

¹ At the date when this text was written, the cities that have passed the second selection stage, which on November 15, 2013, were: Cagliari, Lecce, Matera,

determining a permanent transformation strategy of the city. This candidacy also confronts the theme of the configuration of an *urban diffuse centrality* between the coast and the city centre. Palermo is an interesting example of such a multicultural city, with different communities living together and sharing their knowledge and traditions since its very origin. This event should promote urban renewal projects based on an integrated approach of quality and sustainability and on the idea of a *melting pot*: the multicultural identity of the city, deeply rooted in the Mediterranean experience, will help build an urban environment that will renew the national and international image of the city. [RL, IM]

The European Capitals of Culture in Italy. A Case Study

The European event has been hosted by Italy three times: in Florence, Bologna and Genoa. Florence was the second European Capital of Culture after Athens, in 1986. The city was chosen because it represents the Renaissance and humanism, with the return of man to the centre of the world; enormously important topics for European cultural identity². *Florence 1986* was an occasion to enhance the city's important cultural heritage and gave the opportunity to show its heritage to Europe and to the rest of the world. Development of the cultural infrastructure was also a theme in *Florence 1986*. This took the form of an important programme of urban and architectural requalification. The main legacy of the experience was represented by the creation of a network among various city foundations and also the consolidation of a practice of collaboration between public and private sectors.

Bologna was the second European Capital of Culture in Italy, in 2000. The city exploited this nomination to promote its rich tangible and intangible cultural heritage. One of the slogans most used for the candidacy was in fact: "the culture of the city." Events, organised for this occasion, enhanced its ancient musical tradition, its artistic and architectural heritage and its university, the oldest in Europe, which, thanks to Umberto Eco,³ specializes in communication. It also enhanced its "way of life", its intangible culture, for example, with the event *Bologna 2000 Culinaria*, which focused on the culture of food.

Among the positive effects of the application of Bologna European Capital of Culture 2000, the most representative was the award by

Perugia & Assisi, Ravenna, Siena. Larger cities such as Palermo and Venice were excluded.

² Sassatelli (2000): 103-104.

³ Cogliandro (2001): 22.

UNESCO of the title of *Creative City for Music*, in 2006, reflecting the importance of its intangible heritage in terms of cultural creativity.

The election of Genoa in 2004 was an extraordinary opportunity to show its history, its future development and to give a refreshed image of the city in Italy and in Europe. Genoa 2004 was an occasion to realize important cultural events; but was also a strategy of enhancement of the artistic and architectural heritage and of an overall urban requalification to make the city a more liveable and attractive place. We recall the regeneration of the waterfront, following the project of the Architect Renzo Piano, and also the enhancement of squares and various road axes, to make the vast City Centre a pedestrian area. The goal of Genoa 2004 was to give culture a wide and articulated meaning and also to develop tangible urban projects for the city.⁴

Italy's past experiences reflect the great attention to the enhancement of tangible and intangible heritage of the city and the willingness to use the European cultural event to launch new strategies for urban regeneration.

Since then, Italy has had no other important events. In 2019 Italy will again host this important European event. In this time of great economic crisis, Italian cities need to enhance their heritage and increase tourism. For this reason, the challenge for the 2019 nomination is very lively. Twenty-one cities had submitted the candidacy dossier by 20th September 2013, the deadline for submission.⁵ In Sicily three cities are candidates: Palermo, Syracuse with the south-east territories and Erice.

What have the Italian candidate cities for 2019 used as reference points? Their references are certainly the past capitals that have used their nominations as a means of cultural regeneration and promotion in Europe. We think about the case of *Lille 2004* that, thanks to its intelligent realization of spectacular events, was a great success in terms of image and enhancement of the city. But Italian candidates also refer to European capitals that have exploited the candidacy as a mobilizing vector of development of their territory and urban regeneration. We take, for example, the experience of *Genoa 2004*, with the requalification of the city centre and the famous project by Renzo Piano, the *affresco* that proposes the complete reorganization of the waterfront. We can consider also the current example of

⁴ Palmer/REA Associates. International Cultural Advisors (2004): 48.

⁵ The Italian cities that had participated in the competition are: Aosta, Bari, Bergamo, Cagliari, Caserta, Erice, Grosseto & Maremma, L'Aquila, Lecce, Mantova, Matera, Palermo, Perugia & Assisi, Pisa, Ravenna, Reggio Calabria, Urbino, Siena, Syracuse & south-east territories, Taranto, Vallo di Diano & Cilento, Venice & north-east territories.

Marseille that has realized its candidacy along with other cities of Provence, trying to create innovative collaboration on cultural policies. Thanks also to the *Euromediterranée* project, Marseille has carried out important works of refurbishment of its waterfront and urban renewal of architectural heritage, that have now become symbols of *Marseille Provence 2013*.

It is possible to find these strategies in the candidacy projects of two southern Italian candidate cities for 2019: Palermo and Syracuse & the Southeast. These cities have developed ambitious cultural projects and urban regeneration interventions for the 2019 event. Two examples of candidacy focused also on preservation of multiculturalism and heritage for the enhancement of community and for the coexistence of different cultures.

Before analysing the case study of Palermo, we will look briefly at the interesting candidacy of Syracuse & the South-East for 2019.

In the candidacy dossier, Syracuse and the South-East, present themselves as a border territory, aspiring to become new centres, turning from periphery into the capital of life of European culture. This candidacy is therefore an opportunity to reverse the traditional hierarchy between centre and periphery, to enhance the potential to be a/the "border of Europe", a multicultural place of exchange and a meeting point.⁶ This candidacy asks Europe to rethink itself from its borders facing to the south and to the east of the world. Places where, on a daily basis, Europe meets different identities, as the landings of migrants currently demonstrate.

The cities involved in this candidacy are the territories of Syracuse, Catania and Ragusa and the cities of Piazza Armerina and Mazzarino. These places have an extraordinary cultural heritage; the South-East cities have three UNESCO sites, the late baroque cities of Val di Noto, Piazza Armerina, Syracuse and the necropolis of Pantalica, as well as two candidate sites, the Cava d'Ispica and Etna.

The central objective of this candidacy is the start of a process of planning and coordination of cultural policies between the territories of South-east Sicily, through the integrated enhancement of its rich natural and cultural heritage and the improvement of multiculturalism of this border territory.

Whilst Syracuse is candidate with the South-East of Sicily, the candidacy of Palermo, instead involves only the city area. Palermo presents its candidacy for 2019, proposing itself as the only Italian city hinge between the north and south of the Mediterranean. The city

⁶ Domanda di candidature a Capitale Europea della Cultura 2019. Progetto a cura della Città di Siracusa (2013): 7.

is presented as a meeting place and fruitful comparison of different cultures; since the beginning of its history it has been the crossroads of the Mediterranean and continental cultures⁷. This multiculturalism is still reflected in the city today as it continues to welcome foreigners from the south of the Mediterranean, without losing its identity. Palermo proposes itself as the only Italian city that can take on the role of pillar for the building of a bridge of peace between the Arab world and Europe. The city wants to use culture as an instrument of acceptance, cooperation and communication between different cultural identities. The candidacy aims to give a positive image of the city, where for a long time immobility prevailed, accentuating its own degradation. For these reasons the project *Palermo 2019* is based on the *relationship between Culture and Rights for the Construction of Peace*.⁸ Therefore, the city candidates itself to become the capital of legality, of peace, of multiculturalism, of solidarity and of sustainable economic development. The municipality has also taken the candidacy as a strategy for urban regeneration of the city. For the staging of the event, the project proposes to use public space as a privileged meeting point between artists and the city.

Palermo recognizes its weakness in dealing with these ambitious urban and social projects. The Sicilian city needs the help of the State and Europe. For this reason the candidacy for European Capital of Culture can be understood as the possibility to share, with Europe, a long and complex process of city regeneration.

The central theme of the urban project, which will continue after the end of the European event until 2030, is the requalification of the waterfront of the city, through the redevelopment of nine ports of Palermo, with their old fishing villages, that during the event should become the access points of the city's culture.⁹ Along the waterfront different cultural infrastructures will be put in place, such as the International Library of Human Rights, the Eco-Museum of Sea, the Museum of Emigration, the City Museum and the Urban Centre.

The coast therefore becomes the privileged axis for urban, social and economic regeneration of the city. The objectives are to increase tourism and regenerate the "urban beaches" for swimming, which is currently forbidden due to the degradation of the coast. In order to facilitate the mobility along the coast, a subway, which will connect the nine ports of the city, will be built.

⁷ Progetto per la candidatura di Palermo a Capitale Europea della Cultura 2019 (2013): 5.

⁸ Id.: 35-36.

⁹ Id.: 51-52.

For the organization of the event *Palermo 2019*, the project includes the rehabilitation and reuse of public spaces and cultural infrastructures in the city centre. Moreover, four major urban parks will be enhanced and used for hosting outdoor events.

The project also involves the requalification of the *Cantieri Culturali della Zisa*, the former Ducrot industrial area, which produced high quality objects of design and crafts. Today this industrial complex has become a public resource of strategic importance to the artistic and cultural production of the city. For *Palermo 2019* the *Cantieri Culturali della Zisa* will become the cultural pole of contemporary artistic events. For this reason ambitious requalification projects of this vast industrial complex have been planned.

To enhance the multicultural identity of the city, the project also proposes the creation of a Centre for Islamic Culture, with a mosque. This new building will become a reference centre for citizens of Islamic religion who live in the city and for foreigners.

The project for *Palermo 2019* identifies different objectives. The first is the recovery of the relationship between the city and the sea, and the consolidation between the city centre and the periphery, from a perspective of the new multicultural metropolitan city. The second objective is the development of cultural infrastructures to make Palermo a place of international artistic production. The last is the promotion of innovation as a tool for sustainable economic development, following the principles of Smart Cities.¹⁰ [IM]

GREEN CITY Palermo 2019

The organization of an International Workshop of Architectural Design revealed the importance of the relationship between academic and institutional figures, even before Palermo submitted its proposal for the candidacy to be European Capital of Culture 2019. Some ideas were already known, while others were only hypotheses to be tested; in this context, the Workshop has used this pretext to take an interest in the city and to highlight the need to work on a large site from the northern edge of the city centre, running parallel to the coastline, to the Valley of the *Oreto* River.

Rather than view the city from the coast line, with all the issues related to the waterfront and those connected to it, the main objective was to orient the view of Palermo from the *Conca d'Oro* plain¹¹ to the sea, framing the city from its consolidated urban edge,

¹⁰ Id.: 10-12.

¹¹ Barbera (2012).

between the *Fossa della Garofala* and the *Oreto* River. Here the city is also extended through the realization of main metropolitan amenities, without regard to the relations between the parties.

The new elements characterized by thematic axes carried out by the Workshop aimed to enhance and transform the existing city heritage, in agreement with the current thinking on sustainable cities. This experience, useful to define the uncertain places in European cities, was very challenging for the scientific community and for the institutions involved, that actively participate to the Interactional Workshop titled *LabCity Palermo-Barcelona TERRITORIES GREEN MEDITERRANEAN CITY PALERMO 2019*. This experience involved 150 students, researchers and teachers of the Faculty of Architecture of Palermo, the *Escola Tècnica i Superior d'Arquitectura La Salle* of Barcelona and *Escuela Técnica Superior de Arquitectura, Universidad de Màlaga*.¹²

The architectural design experience was conducted in Palermo in three areas of intervention selected along a sequence of urban spaces that unfold from the Royal Palace to the Valley of the *Oreto* River, crossed by a linear park called the *internal promenade*, with the aim of propose topics and projects in support of the Palermo candidacy project for European Capital of Culture 2019.

The scientific community must be aware of its role of being at the service of its territory and for attracting international attention on the European city issues, creating positive hybrids in the specific field of urban and architecture design.

Aware that architecture aims to improve the quality of the built environment, the Workshop looked at issues relating to the territory of the Mediterranean city confronted with the general topic of the *Green City*. Innovation and sustainability together with the site, infrastructure and living are the key words around which design hypotheses were developed, with particular attention to public space

¹² The International Workshop of Architectural Design held in the IInd semester of the academic year 2012-2013. The workshop involved the participation of students, researchers and teachers from: *Laboratorio V di Progettazione Architettonica* by Prof. Renzo Lecardane, Faculty of Architecture of University of Palermo; *Projectes III* (V year) by Prof. Josep Ferrando (coordinator), Alfonso de Luna, Patricia Tamayo, Joan Vera, Carlos Albisu, Jordi Mansilla, Marc Nadal, Xavier Bustos, *Escola Tècnica i Superior d'Arquitectura La Salle* Barcelona; by Prof. Guido Cimadomo, *Escuela Técnica Superior de Arquitectura, Universidad di Málaga*. Representatives of public administration were also present: Prof. Joseph Barbera, Alderman for the Environment, Livability and Innovation, City of Palermo; Prof. Giusto Catania, Alderman for Participation, Decentralization, Last Name Services, Migration, City of Palermo; Francisco Corral Sánchez-Cabezudo, Director of the Cervantes Institute in Palermo.

and spaces in transition that can become the starting points for a redefinition of the city as a whole.¹³

The environmental sustainability criteria, the safeguard of the natural and built landscape, the enhancement of environmental resources, the transformation of the urban fabric, the combination of mixed activities and the development of flexible projects were among the main objectives aimed initiating a more general process of re-signification of the built city space.¹⁴ Issues of urban and architectural heritage, to the green infrastructure, the wise use of natural resources, become essential factors to induce positive changes and to promote sustainable patterns of urban life.¹⁵ The goal of the exhibition «*Green Life: costruire città sostenibili*» of the Triennale of Milan 2010 was to accept a shared definition of the sustainable city and with it of the *GREEN CITY* based on a plurality of parameters relating to the social, environmental and cultural heritage. This exhibition presented some exemplary architectural and urban operations in European cities: from Freiburg to Hannover, from Stockholm to Malmo, from Linz to Faenza, from Lyon to Rennes.

Starting from these examples, it can be said that a sustainable city is one which gets to retain its identity, its heritage and to cultivate its resilience; a sustainable city is one which assures an undoubted quality of life for its inhabitants allowing the social, generational and functional *mixité*, thanks to new forms of urban density. Therefore a sustainable city is not the result of a juxtaposition of certified green buildings or the searching for an ideal city, but a complex city which combines mobility, density and living space in a long-term project and which identifies the potential urban integration in marginal places. Urban sustainability is a collective project in which the architecture project allows for the testing new solutions to existing ways of life and living.¹⁶

In accordance with the guidelines of eco-cities and of urban regeneration, the Workshop proposed a series of measures in the wider built heritage and in the natural landscape relating to the principles and best practices of the Green City Index (CO2 and Energy; Transportation; Water, Waste, Air quality) and integrated with the ones that express the social dimension (Competitiveness and Identity; Social inclusion; Districts and Neighbourhood; Land use and Landscape; Safety; Education; Health and Lifestyles). Starting from these assumptions, the city of Palermo could strengthen and enhance

¹³ Boeri (2011).

¹⁴ AA.VV. (2011).

¹⁵ Offner & Pourchez (2007).

¹⁶ Emelianoff & Stegassy (2010).

its own peculiarities, so as to combine urban regeneration, economic prosperity and social integration with a low environmental impact.

Through the experimentation of shared policies, the development of renewed settlement models, the incentive to use alternative energy, it would be possible to offer to the town council new scenarios for renewal. The town council has the role of programming from control subject to creative subject. Finally it comes to achieve a critical approach to a contemporary issue in which is interwoven with cultural and touristic aspects, the management of resources and the research of participatory methodologies.

The Marseille event of European Capital of Culture 2013, shows well how planning has the requisite to retake the city, an opportunity to have a strong impact not only on culture, but also on the social-economy, which culminates with the expectation of tourism development in the city.¹⁷

The Workshop has raised attention to the themes of the event for Palermo, in particular involving other issues related to environmental quality, liveability, accessibility and innovation on large areas, which are characterized by strong socio-economic contrasts and various public and private interests. What is the role of architecture in these phenomena of urban space reorganization? Which requirements must the project event have for the works so as to have a positive outcome for the city? It seems obvious the interest in these issues at a time where major events give the possibilities to experiment flexibility of transformations and where it is necessary the verification after the event.¹⁸

Will the proposals for nominations of Palermo to be European Capital of Culture 2019 allow for imagining a future path of urban regeneration in line with the sustainable city model? This is the question the Workshop has raised, which has set the goal of transforming a part of the existing city divided in the three areas of intervention. These sites are strongly characterized by infrastructural lines and are crossed by an *internal promenade* that tries to redefine the system of open spaces: from the historical gardens to the metropolitan public green spaces. Along the linear element of the *promenade*, which follows the route of the subway, there are existing and future subway stations (*Guadagna, Vespri, Orléans, Tribunali*), large metropolitan services (the *Santo Spirito* Cemetery, the hospital complex *Policlinico-Civico-Ismet* and the University Campus) and road intersections. Beyond this there is, on the one hand, the valley of the *Oreto* River with the agricultural land still largely productive and, on

¹⁷ Lecardane (2010).

¹⁸ Lecardane & Zhuo (2003): 28-31.

the other, toward the city centre, the block complex of the monuments of *San Giovanni degli Eremiti*, the Royal Palace and the historic gardens, which aims at being on the UNESCO list.

There are many connections between these proposed areas of intervention, programmatic aspects prevail on all: to unify the environmental system to which they belong; to make the system of connections, public space and access continuous; to make the design of *promenade* comprehensible; to integrate infrastructure with the settlement dimension; to enhance existing metropolitan services.

The relationship between monuments, subway access and cultural, social, and health services established in this part of the city contributed to the identification of the intervention areas ORETO, POLICLINICO and ROYAL PALACE and also the individuation of project themes. For the *Oreto* River site, we worked on the redefinition of the access to the *S. Orsola* Cemetery, the garden of Mediterranean biodiversity, the service pavilions of the garden, and the flower market of the city. For the POLICLINICO area: the School Centre and the Cinema, the new access to the Hospital, the new Children's Hospital metro station, and the Forum of Culture. For the ROYAL PALACE site: the Research Centre and the greenhouse of biodiversity, the new access to the *Orléans* Garden, the transformation of the *Orléans* metro station, the Theatre of Arts with workshops, the urban block of multiculturalism, characterized by residences for foreigners and commercial services, the redefinition of public space and district services.

The hypothesis of the Workshop *to build on the built* was supported by the opportunity to bind possible synergies between public and private, in terms of planning and investment of financial resources. In particular, the specific area of ORETO, is a site of about 1.5 ha, now occupied by *open-air* sports private services. The planned operation in this area revealed the possibility of combining strategies and actions that take into account the architectural project and also its possible modalities of management and financing. In this case, the location of a flower market of the city and a garden of Mediterranean biodiversity, found a natural place for their proximity to the edge of the *Santo Spirito Cemetery*, with the new *Vespri* metro station and the opening to the valley of the *Oreto* River. These services are necessary but absent in this part of the city, as the garden of Mediterranean biodiversity and the Flower Market architecture were designed to host nurseries for the production and sale of plants. The possibility of setting up a public-private partnership, feasible in legislation, may in fact make places more attractive, in a socially depressed part of the city. The constant reference to similar operations, in other contexts, has led to a decrease in the

individualistic tendency of illegal occupation of public lands that is reflected in the loss of space for leisure. These urban projects have also revealed the success of the involvement of private promoters, also directed to the public good, aiming to return to the city new entertainment and leisure facilities, with a very low or almost zero cost. [RL]

Conclusions

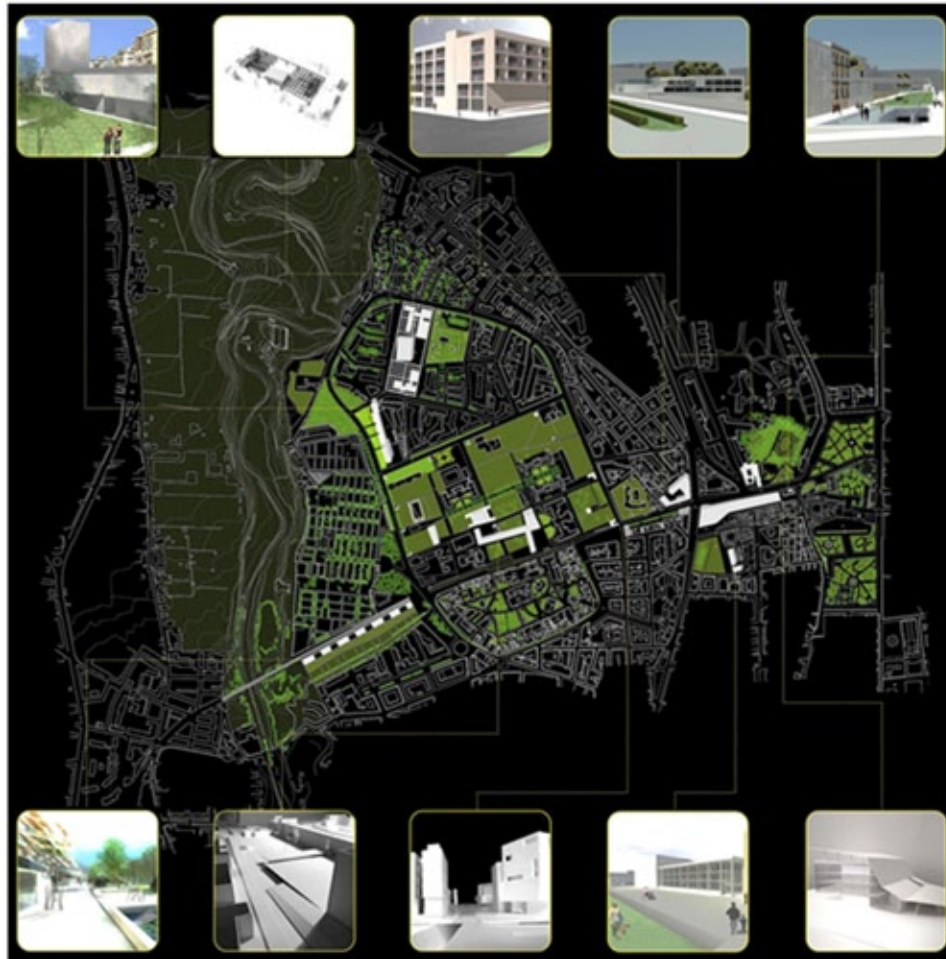
The educational operation on these urban transformation phenomena allowed for the building of the cultural basis for the definition of a renewal hypothesis of the city, combining three dimensions: the quality of public space, the involvement of economic figures, and the attractiveness of the city. These were also supported by the attention to issues of urban and architectural heritage, a conscious use of natural resources and the enhancement of the city's multicultural identity as specific factors in the development of the project hypothesis.

The results of this Workshop certainly cannot be considered exhaustive and conclusive but do lead to reflection, gathering ideas and projects, which grow from the basis of the proposals. The value of these projects, produced in a very limited time frame, is not in itself the solution to problems or in their usability as readily realizable projects. The aim of the Workshop was in fact not this; on the contrary, we believe that these proposals may serve as useful reflections to suggest new hypotheses and to initiate a constant debate on issues and matters concerning Palermo and the main themes of the European city.

As a result of the proposed hypotheses for the candidacy of Palermo as European Capital of Culture 2019, we believe that in the coming years, some projects may also find concrete answers; other projects will benefit from the necessary investigations and the confrontation with the academic world and citizenship, engaged in various titles to the foreshadowing of these scenarios. From this perspective, the Course of the Faculty of Architecture of Palermo aspires to assume a guiding role in the local transformation processes. Its next objective is to fuel the current international debate with a travelling exhibition of the Workshop's outcomes, which will be held in Palermo, Barcelona, Marseille and Malaga, and also with the organization of study days during the opening exhibition.

The comparison with other European universities is a must for researchers and administrations, as it is for the institutions that participate in the city's cultural life. However, this requires a mutual respect among the decision-makers and the protagonists of the

territory, which most frequently is the weak link in the process to capitalize on many experiences that take place on these issues. The enthusiastic answer of the Workshop participants and the richness of proposals must lead us to the careful consideration of the complexities and the potentiality with which today it is possible to offer answers to the city, with a hoped outcome of architectural and urban quality. [RL, IM]



Green City Palermo 2019. Projects along the *internal promenade*.

Literature cited

- (2008). Dossier de sélection 2008. Ville de Marseille. <http://www.mp2013.frmp2013.fr>
- (2012). Guida per le città candidate al titolo di "Capitale Europea della Cultura". <http://www.euoparlamento24.eu/>
- (2013). Domanda di Candidatura a Capitale Europea della Cultura 2019. Progetto a cura della Città di Siracusa, 7.
<http://www.siracusasudest2019.eu>
- (2013). Progetto per la candidatura di Palermo a Capitale Europea della Cultura 2019, 5.
<http://www.palermo2019.it>
- AA.VV. (2011). "Quelle ville durable?", *Espaces et Sociétés*, 147.
- AA.VV. (2013). "Que fabrique l'événement?", *Urbanisme*, 389.
- Barbera, G. (2012). *Conca d'oro*: Sellerio, Palermo.
- Boeri, S. (2011). *L' anticittà*. Bari: Laterza.
- Cogliandro, G. (2001). *European Cities of Culture. A wealth of urban cultures for celebrating the turn of the century. Final Report*, 22.
- Emelianoff, C. & Stegassy, R. (2010). *Les pionniers de la ville durable*. Paris: Autrement.
- Grésillon, B. (2011). *Un enjeu "capitale": Marseille-Provence 2013*. Marseille: L'Aube, La Tour d'Aigues.
- Lecardane, R. (2010). "Le grandi esposizioni: territori dell'immaginario", *Agathón*. Palermo: Offset Studio, 37-42.
- Lecardane, R. & Zhuo, J. (2003). "Great event, an instrument of the urban strategy for metropolitans. The cases of International Exhibitions / 大事件, 作为都市发展的新战略工具. 从世博会对城市与社会的影响谈起", *Magazine Time+Architecture*, 72. Shanghai: College of Architecture and Urban Planning-Tongji University, 28-31.
- Offner, J.-M. & Pourchez, C. (eds.) (2007). *La ville durable. Perspectives françaises et européennes*. Paris: La documentation Française.
- Palmer/REA Associates, International Cultural Advisors (2004). *European Cities and Capitals of Culture. Study for the European Commission*, 48.
- Sassatelli, M. (2000). "Identità, Cultura, Europa. Le città europee della cultura", *Rivista Italiana di Comunicazione Pubblica*. Milano: FrancoAngeli, 103-104.