PARTNERING FOR LANDSCAPE DEMOCRACY

**STRATEGIC PARTNERSHIP FOR THE REUSE
AND SOCIAL VALORIZATION OF DISMISSED
CULTURAL HERITAGE OF RELIGIOUS COMMUNITIES**

ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA

LUCCA 2022

INTENSIVE PROGRAMME

PARTNERING FOR LANDSCAPE DEMOCRACY

STRATEGIC PARTNERSHIP FOR THE REUSE
AND SOCIAL VALORIZATION OF DISMISSED
CULTURAL HERITAGE OF RELIGIOUS COMMUNITIES

as a part of
LED2LEAP Erasmus+ Programme

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IP 2022 - Lucca - LED2LEAP Erasmus+ Programme

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THE LED2LEAP ERASMUS PLUS Partnership

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PARTNERING FOR LANDSCAPE DEMOCRACY: An Intensive Study Program in Miskolc to renew the school environment of the Dr. Ámbédkar School, 2021

August 24th - September 4th, 2021

https://ledwiki.hfwu.de/index.php?title=LED2LEAP_Intensive_Programme_Miskolc_2021
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- **LED2LEAP Intensive Programme Nürtingen, Germany 2022:**

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IP 2022 - Lucca - LED2LEAP Erasmus+ Programme

WHY IN LUCCA?

Let us explain the reason we decided to stay in monasteries and how the hospitality provided by these places is suitable to introduce the topic of IP.

It is appropriate to emphasise the crucial point of this question, the formality and representation required by the situation; since the University of Bologna organises the IP, it is felt that initiatives should be conducted in the Bologna area in Bologna, but the reasoning should be more in terms of a challenge what we decided to tackle concerns a topic that is still little talked about: giving a voice to those who have no voice and taking the discourse to a European scale.

What do we do with the places of sacred/religious life in disused communities, when these can be considered cultural and communal goods to be protected? How do we approach these elements of European cultural heritage at a time when all European municipalities are dealing with these things, but they remain a silent element?

We got the opportunity to work in Lucca because there are plenty of religious buildings in the city and in the surroundings, identifying the locality as a place with a high concentration of cultural and common goods, able nowadays to host spiritual/religious life. To begin to address and bring this issue to light, we needed a case study, not just any case study, but one with specific conditions: an object owned by a consecrated life community, which must change its management from private to public. It was not easy because religious communities are sometimes wary of activities on their property involving secular institutions, and then because, more than anything else, such an opportunity does not come along very often. However, we found an extremely good case in that the one we chose as a case study was a building still owned by a religious community, which was also open to an educational experiment. This happened in Lucca, and it went very well considering the general context. This building belongs to nuns in an Augustinian community in Cento, in the province of Bologna, but who still own this property in Lucca.

Furthermore, the monastery we chose in the list of those suitable to our purpose was available for our intervention and to be investigated for this initiative. Moreover, it also had already been the subject of a previous nationwide Summer School in 2019 and has a project *in nuce* of regeneration and reactivation.

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LED2LEAP INTRODUCTION

by Luigi Bartolomei

LED2LEAP stands for Landscape Education for Democracy: Towards Learning, Empowerment, Agency, and Partnership. Our programme is an endeavour to bring democratic principles - such as participatory designing, share of common values, providing a prepositive and cooperative learning system - and into the range of disciplines that collaborate on landscape-focused projects, providing the opportunity for this transformative approach to spread to all levels of society, resulting in more resilient, sustainable, and democratic communities and landscapes.

LED2LEAP project I based upon two main thoughts

The first one is that democracy cannot be considered a stable achievement of society. Generations pass as well as socio-cultural conditions and democracy must be shielded, safeguarded, taught, and updated to new topics and new participatory methods.

We are also at a time when democracy, in its 20th-century model, is showing signs of fatigue in the Western culture that was its cradle. If we consider it as a barometer for democracy, the participation in national political elections and the decreasing number of participations demonstrates a discouragement towards political parties but also towards the real power of democratic participation to the government of the State.

The second thought based on which this European project has been submitted and elaborated is the connection between territory and democracy, which, despite being original and fundamental data, seems no longer to be sufficiently considered by both electoral laws and parties' electoral strategies.

Instead, democracy is born within the urban environment with the goal of both providing a stable government, and forming a *civitas,* that is not just society but a specific urban community, with a powerful sense of belonging. Democracy is not only by the urban environment, but it also shapes the urban environment, generating a specific landscape.

Landscape, among many other factors, is also a representation and a consequence of the specific form of government of a territory. Through LED we hope to educate Landscape since the landscape is the social construction of the territory, not only its physical aspect, but also its cultural meaning, its narration, and the whole of the narratives crossing and dressing it.

Extracts from the literature the LED2LEAP TEAM

To communicate the goal of the project and the reason for its commitment.

*by Diedrich Bruns, Luigi Bartolomei, Deni Ruggeri, Eliza Salman, Ellen Fetzer, (2019) in *In_Bo. Ricerche e progetti per il territorio, la città, l'architettura*, vol 10, n.4

**PARTNERING FOR LANDSCAPE DEMOCRACY, *An Intensive Study Program in Miskolc to renew the school environment of the Dr Ámbédkar School*, 2021

What, why and how of LED *

The Landscape Education for Democracy project emerged at a particular time in society. Sustainable development is being redefined in terms of its ability to be socially just and transformative, and the project partners wanted to ensure that design and planning education addressed this demand by integrating discussions of democracy, social justice, participation, co-creation, and strategic thinking into the educational experience of young professional and future leaders in the profession. As with any Participant Action Research project, the goals and ambitions were clearly stated from the beginning, as was a framework for assessing progress toward the first co-created course for and about landscape democracy.

Worldwide, cities are attracting new residents. This unprecedented urbanisation pressure demands new urban development models that are respectful of the ecosystem and resourceful. Yet it is also becoming clearer that alongside technological innovation, there is a need for policies and efforts to make cities more liveable, cohesive, and welcoming to all kinds of residents (Ruggeri 2017). New tensions are emerging between the values and meanings new and old residents associate with the landscape, its aesthetic qualities, and the functions and benefits it is expected to perform. The recently approved United Nations' Urban Agenda calls for a 'right to the city,' i.e. the notion that every city should be supportive of all residents, and that future planning and policies should be the result of democratic, participatory processes (United Nations 2015). At the scale of the individual and communities, scholars have called for a 'right to landscape' (Makhzoumi et al. 2011) a human right to have access to places that are not only accessible and supportive of human health and delight but also representative of the values, beliefs, and ambitions of society.

The adoption of the European Landscape Convention (ELC) in 2000 has further solidified the notion that landscapes are critical infrastructures in support of the

lives of residents and communities. It has defined landscape as the result of the actions and interactions of people and community and has entrusted them with their collective future management. The ELC has also reminded us that expertise in matters of the landscape should be grounded in the knowledge and perceptions of all those who inhabit it (Déjeant-Pons, 2004).

The epistemological shift required by the ELC's landscape definition requires re-thinking the way landscape planning and design laws, regulations and processes have been performed in the past. Top-down decision-making processes need to make room for bottom-up participatory efforts involving all residents in deciding goals and strategies that may ensure their long-term livelihood. Worldwide, governments are implementing policies that have tried to put into operational terms this philosophical understanding of landscape and landscape change. In 2008, Norway translated the ELC's mandate into a new planning act requiring openness, predictability, and participation in municipal planning (Regjeringen).

Figure 1– The Summer School Team in front of the monastery of Vicopelago

Calderon (2013) has shown that despite many governments' official commitment to implementing more democratic landscape change processes, the practice of participation continues to occupy the low reaches of Arnstein's 1969 ladder of participation, taking the form of information-sharing and placation efforts, rather than a true partnership in co-design and citizens' control. Co-design and co-

creation of the future democratic landscapes require new conceptual and practical frameworks for planning, designing, constructing, and managing community landscape assets. Participation must become more than just a technique, but an ethical stance toward greater ecological democracy in landscape change (Hester 2008).

Landscape architects and planners must create new ways to make participation both more effective, meaningful, and engaging (DelaPena et al. 2017, Ruggeri and Szilágyi-Nagy, 2022), including the use of new digital technologies and e-participation to support deep and continued commitment by the residents (Donders et al. 2014). The compounding effects of the policies and processes set into motion over the past few decades call for the redefinition of landscape planners' and environmental designers' professional competencies. Democratic landscape transformation requires design and planning practitioners to partner with communities to activate and build upon local knowledge and wisdom, recognize landscape injustices, engage diverse stakeholders, collaborate with related disciplines, and contribute to landscapes that will become resilient signs of a community's deep sense of ownership and stewardship. Although 18 years have passed since the ELC's implementation, little has changed in academic programmes, where designers continue to be trained according to beaux-arts-inspired curricula and pedagogies. Discussions of democracy, social justice, and participation rarely make their way into landscape architecture and planning education. Participation remains a small niche in design and planning practice, as well.

In a professional practice where social justice and landscape democracy are low on the list of priorities, participation does not figure among the preferred skills and experiences needed to succeed as landscape planning professionals (ASLA 2004). Not only have they limited knowledge about the theories and methods of community engagement, but they often see participation as an obstacle to their creative abilities and to the timely and successful completion of projects. Most of all, they are often unaware or 'blissfully naive' about the consequences of their actions and visions on the well-being of the communities they are seeking to serve (Hester 2008).

For Landscape Democracy to achieve its full potential, education must be re-envisioned to offer future design and planning professionals to evaluate their skills in recognizing challenges, and opportunities and ethically and responsibly intervene to shape a socially sustainable next city that supports the ambitions and desires of all through democratic decision making and dialoguing.

While the LED project aimed to strengthen the presence of democracy and social justice within landscape planning, its adoption by the partner universities was mixed and diverse. While the University of Bologna and Hochschule für Wirtschaft und Umwelt Nürtingen-Geislingen (HfWU) integrated the course into their curricula, other partners were only able to offer it as an elective, often placed in direct competition with sessions aimed at improving their professional skills, rather than critical-thinking abilities. Dissemination of project activities and findings occurred through presentations, webinars, and intensive workshops offered as part of conferences in Europe and North America.

The impact of the course activities on the participating students and faculty was measured through the implementation of pre-post exposure surveys aimed at measuring any shifts in perceptions and values prompted by their participation in the course activities. The following chapters introduce theories, pedagogical activities, and the results of students' assessments of the seminar components and their reflections on the mainstreaming of participation and landscape democracy.

Relevance of Landscape Democracy **

The landscape belongs to everyone. All should have equal access to it and a voice in how it is used, valued and maintained. However, spatial planning education rarely includes considerations of democratic processes, participatory planning, community design and landscape stewardship. Furthermore, it does not fully prepare young practitioners to become leaders in promoting democratic landscape change and work effectively in partnership with communities. For this, it is essential to promote an education that prepares them by raising their awareness of social disparities and racial and economic disparities and empowering them to take a more active role in shaping democratic change and confront pressing issues of landscape democracy, right to the landscape and participation.

Methods and methodology *

The LED project develop and implements a model for filling a gap in contemporary landscape planning and design education. We observed that contemporary Landscape Architecture and Planning education exposes students to a traditional and obsolete consultancy-driven understanding of the profession, subservient to the social needs and wishes of private clients, rather than preparing them to fulfil the social responsibility as advocates or 'trustees' of

the larger society (Horrigan and Bose 2018). The Landscape Education for Democracy (LED) programme used a blended pedagogical format, consisting of online teaching sessions and on-site summer intensives, with the purpose to expose students and young professionals in landscape planning and design to an emergent area of practice that is re-defining design as a collaborative act of co-creation in partnership between experts and civil society. In designing the course, we sought to engage many perspectives so that we could attract the most diverse audiences and make an impact that wanted students to transcend the boundaries of our campuses. In designing the LED seminar, the project partners wanted to fulfil the Erasmus + Strategic Partnership Programme's mandate to foster transdisciplinary, cross-cultural learning for students and educators by introducing it into each institution's digital learning setting curricula. Students who enrol in the course are expected to do so as active participants. On individual and group assignments where they engage in open dialogue across professional and cultural boundaries, The LED programme is similar to immersive Erasmus exchanges, teaching and learning approaches which were co-created by the project partners and were refined thanks to an iterative feedback loop with the students and instructors involved in both the online seminar sessions, as well with further intensive summer workshops that followed them.

Altogether, they form the pedagogical framework of both the LED online courses and the Intensive Study Programmes (ISP; also, IP). This chapter also reflects the role of the internet and web-based educational environments in achieving LED objectives. The web-based mode enabled the participation of a broad and diverse range of interested learners, regardless of their financial possibilities or proximity. The following is an illustrated account of how the learning activities have been conceived. It focuses on the role of ICT technologies in the development of procedural competencies which are also relevant for LED qualification.

LED Concepts and theories *

While it has gained prominence, Landscape Democracy is an emergent field that encompasses theories, approaches, methods, and practices as diverse as the contexts in which it operates, a transdisciplinary knowledge and methods that agents of landscape, democratic change is tapping into their work. This chapter begins with a discussion on the diversity of conceptions of landscape and democracy, the role places and landscape play in the establishment of community identity and meaning, and the implications of operating on these

processes of community building from the perspective of both education and practice.

The project consortium **

LED2LEAP is a partnership between four European landscape architecture faculties, two local NGOs and the LE:NOTRE Institute which coordinates the project. Partners are Hochschule für Wirtschaft und Umwelt Nürtingen-Geislingen (HfWU) Nürtingen (Germany), the Hungarian University of Agriculture & Life Sciences, Institute of Landscape Architecture, Urban Planning and Garden Art, Budapest (Hungary), KultúrAktív, NGO, Budapest (Hungary), the University of Bologna, Department of Architecture (Italy), ETABETA, NGO, Bologna (Italy) and the Swedish University of Agricultural Sciences, Uppsala (Sweden).

The role of living labs and intensive programmes in the project **

LED2LEAP follows the methodical paradigm of a pedagogical and PAR-cycle, so the learning activities will be implemented during the process, and thus, evaluation and revision of the activities are closely interrelated. The project develops a 'Community Learning Model' that focuses on identifying relevant methods for collaborating with the communities. The Intensive Student Programmes (ISP) aim to assess the methodology by the participants in partnership with local communities. The international university students acquire a deeper insight into the process, methods, and tools suitable for engaging community members, in the case of Miskolc, the younger generations. They reflect on the methodology and formulate recommendations for transfer possibilities. The participants present the ideas and strategies for transformation to get feedback from the community. The complete process ends with a celebration with the (youth) community to leave a long-standing memory of the event and to enhance the impact. Intensive Student Programs provide an opportunity for international students to engage in the life of a local Living Lab through a 10-day planning programme. During their time together, university students get to know the local communities and work together to practise and learn about democratic landscape architecture. In this publication, we focus on the intensive programme organised in the Living Lab in Hungary, so that the Reader can get an insight into the life of the Dr Ámbédkar School in Miskolc and thus the processes, methods, and tools suitable for involving the younger generations.

THE LUCCA IP 2022 - A BRIEF INTRODUCTION

by Lia Marchi, Michael Venturelli

The Intensive Programme [IP] took place between July 25th and August 3rd in Lucca (Italy). The event was organised by the University of Bologna in collaboration with Scuola IMT Alti Studi, Centro Studi Cherubino Ghirardacci, Comune di Lucca, and the support of Fondazione Cassa di Risparmio di Lucca.

The event is part of and co-funded by the Erasmus+ LED2LEAP project (2019-2022), which aims at bringing a new way of thinking and acting into relevant university curricula to prepare the future generation of landscape architects, planners, architects, and designers for their role as democratic leaders for sustainability.

The LED2LEAP partnership involves:

- LE:NOTRE Institute (coordinator), an international foundation based in Wageningen, the Netherlands
- Nürtingen-Geislingen University, Nürtingen, Germany
- Hungarian University of Agriculture & Life Sciences, Faculty of Landscape Architecture, Budapest, Hungary
- KultúrAktív, NGO, Budapest, Hungary
- University of Bologna, Department of Architecture, Italy
- ETABETA, NGO, Bologna, Italy
- Swedish University of Agricultural Sciences, Uppsala, Sweden

The IP aims at soliciting a reflection on reuse in the built environment – focusing on the dismissed religious heritage – while enhancing capacity building of architects and urban planners of the future towards participatory design (democratic planning).

The specific objective of the IP is (re)discovering the value of monastic heritage and envisioning its potential reuse. This entails understanding how the shape and features of these places suit the issue of participatory design; learning and applying the best practices of democratic design promoted by the LED course on a case study; drafting possible adaptive reuse scenarios for the monastic heritage concerning the detected features and needs, from democratic issues to environmental, social, and cultural aspects.

The IP tries in this way to provide a voice to the ones who seem not to be heard by institutions: that is, especially, cloistered nuns, whose numbers are rapidly decreasing in Europe and Italy with an evident lack of thoughts and planning regarding their material legacy.

In this way the LUCCA IP intervenes to put under its lens the cradle of democracy itself, that is the monastic environments where Democracy primarily arose in its modern shape and techniques in Western countries.

The IP involves national and international participants in a stimulating agenda of scientific meetings, workshop activities and cultural events.

EDUCATIONAL LAB FOR DEMOCRACY, PARTICIPATION, AND SOCIAL RESPONSIBILITY IN LANDSCAPE DESIGN.

The Future of dismissed cultural heritage of religious communities: a European challenge.

by Luigi Bartolomei

The decline in the number of communities of consecrated life, which is friars, sisters, and nuns, is an acclaimed fact, common to all of Europe today. It is generating the most rapid and unstructured phenomenon of abandonment of convents and monasteries that the continent has ever known. The communities of Consecrated Life that have a multitude of houses on the European territory, progressively withdraw within them, occupying ever-smaller volumes of large spaces that await a functionalization.

In other cases, the Institutes decide to permanently abandon their historical premises, in some cases taking care to give a future to the buildings through projects of social and cultural valorisation, more often preferring the closure of churches and convents to sell the facilities. Cloistered monasteries, traditionally sui juris, are gradually going to fade away, by extinction, in the progressive vanishing of the corresponding religious communities. Some monasteries flourish and some communities increase, but these are exceptions in comparison with an average of a strong contraction. The plurality and independence of the Orders, draw a retreat in random order, without any sharing of strategies, difficulties, and best practices. In this sense, we are witnessing a regression of religious life in Europe, never so fast, never so disordered.

Even in the years of Napoleonic rule, or of late Enlightenment culture in Europe, the suppression of ecclesiastical orders followed systematic programs, and the related funds (real estate, archives, and libraries) were forfeited in the public realm. It is therefore still possible to reconstruct the integrity of the cultural heritage of deleted entities through the lists still available in the archives of European cities.

Today, on the contrary, we are facing a defeat without memories, with the risk of serious leaks of mobile and immovable cultural heritage to the free market, that is, to the dispersion. Instead, only the unity of patrimonies can guarantee an adequate description of the historical itinerary, the specific charism, and the role of each religious community.

In the processes and situations that Western societies will increasingly have to deal with, it must always be kept in the utmost consideration that ecclesiastical goods, by canonical definition, are functional for the public good, that is, for the good of all and not only, therefore, of the churchgoers' community, or some other restricted privileged group of people. On the contrary, ecclesiastical goods should serve the poor. These assets also contribute to this public purpose. The goods of the communities of consecrated life must be considered public goods also by their constitution: both the original construction of the buildings, as well as the livelihood of the communities were supported by liberal donations, legacies, and spontaneous contributions of the wealthy and not well-off classes of the civil society.

In summary, even though the goods of the communities of consecrated life are often considered by the States as private goods, since they are owned by non-State bodies referring to the Catholic Church, because of

1. the moral nature of these organisations,
2. the origin of these goods,
3. and, finally, the Code of Canon Law itself, such goods must be conceived as Common Goods.

This value and awareness must be emphasised and recalled in situations of transition. When the community that has maintained and managed the spaces must be joined by other younger forces or when we even must think about new uses or new models of management, all the stakeholders intervening in the process must remember the higher purpose to which the Church's goods are directed, namely the public good. This awareness must be first in the owners and administrators who, in difficult conditions, should not delay in finding institutional partners in local communities with whom to share the fate of ecclesiastical goods. This awareness should also not fade in local Christian communities, which sometimes forget about their responsibility for the destiny of the Church's goods.

The intrinsic common value of ecclesiastical goods must finally be announced to Civil Communities, regardless of religious affiliation, because it is precisely in civil communities that one can trace the forces to support projects, enhance and give continuity to intangible heritage, and concretize initiatives. Since, however, despite these premises, the use of disposing of their goods without considering their superior and intrinsic public reason remains constant in religious orders, to their greater public meaning recall the manifestations of dissent that are

recorded whenever church goods are assigned to new and/ or commercial uses without adequate information or popular consultation.

Increasingly the chronicle shows that where new functions have been called to revitalise buildings of religious without being prepared by a participatory process, such projects have failed if not in substance at least in their social and pastoral meaning, causing frequently the scandal of the faithful and the disaffection of civil communities. It is therefore essential that in all cases where communities of consecrated life are preparing the leave one of their homes, a process of participation with local communities should also be arranged, to inform citizens and to evaluate opportunities for the redeployment of structures in the light of the needs and competences of local communities.

These paths could become important opportunities for religious communities to announce themselves, revive their charism, to open themselves to a new and unexpected opportunity for dissemination. This summer school brings the attention of participants to a category of goods that will be very widespread soon and whose new destinations of use will necessarily involve participatory paths to which professionals must arrive equipped with specific knowledge and professional skills. There is also one aspect that needs to be considered in Europe in particular.

The goods of the communities of consecrated life in the old continent cannot be camouflaged; they are difficult to hide. When they are not historical goods, they are vast buildings, often places of interchange with the civil communities, the seat of commercial and social activities, and objects of experimental collaborations. Otherwise, they are historical goods, not only attractive to the interest of the citizens but also the institutions, for their value and their symbolic representativeness.

Sometimes the historical and artistic value of the container and its contents is such as to constitute unavoidable stakeholders in the processes of reusing the institutional references of the Municipalities, the Superintendencies, and the different bodies that in diverse ways deal with the protection, preservation, and enhancement of cultural heritage. In these cases, the participatory process must first consider these entities, together with the will of the owners, to build a common responsibility in the design of reuse at the intersection of the auspices of property, expectations of the civil community and concrete legislative possibilities.

In summary, since many are interested in these common goods, the identification of possible forms of reuse sees the participatory phase as an essential moment to identify the functions to be allocated, to empower civil communities, to compose a balance of aims and social components such as to ensure the vitality of the structure, the growth of paths to the intersection of interests, in addition to the management sustainability of the sector, minimum objective of each intervention.

Finally, there is an aspect of delicacy that still needs to be underlined about these goods. Upstream of all the reasoning carried out, even before highlighting for ecclesiastical goods their intrinsic nature of common goods, it must be considered that the assets of communities of consecrated life have never been of a single person, but precisely of a community, that is a group of men or – more frequently – a group of women who have always used goods to give shape to their specific form of life, a particular declination of the Gospel.

When the survival of the Community is in crisis, goods become the first witnesses of the greatness of the past, of the scarcity of the present, and the impossibility of a future, a cause for concern and a daily measure of their inadequacy. For these reasons on the destiny of the buildings and the heritage to their contexts, it is often difficult to speak within religious communities, and even more difficult to build paths to arrive at the determination of the will in favour of a common legacy.

The processes of participation must therefore begin within the communities themselves, first to share issues of which it is difficult to speak, then to reach a common will on these issues. This path has often the ability to heal, being also an exercise of memory, a rediscovery of the Order's charisma reminiscing one's own choices of life to find their actualization. Within the communities of consecrated life, participatory actions become laboratories of dialogue and the future, with wider and deeper meanings than their mere operational and functional result.

This workshop offers the students an opportunity to approach one of the topics on which the construction of participatory paths will focus most frequently on the future in Western countries. Religious heritage constitutes a significant case of study for the Erasmus+ Project. The fact that spaces of religious communities can be considered common goods and the fact that they are widespread in all of Europe and beyond means that they can constitute an infrastructure for participatory labs in all of Europe with the involvement of municipalities and other institutions and the need and the urgency of involvement of all inhabitants.

Intertwining the network of former monasteries with participatory action research labs means an extraordinary opportunity for the dissemination of laboratories of territorial democracy, where whole urban communities would be invited to collaborate on the definition of new compatible and sustainable uses for former monastic buildings.

The LUCCA IP also impacts institutions and municipalities providing an opportunity for the reuse of the extremely widespread built environment of religious communities and giving it a new meaning not only in terms of destination but especially in terms of process. The borders of former monastic settlements can be transformed into participatory labs and democratic factories.

There is indeed a strong bond between former monasteries and Participatory processes, since the space and places where democracy was first experimented and born, are now the places that require democracy to find a new social life, and where territorial democracy can then be taught.

Furthermore, working on the traces of religious communities unavoidably involves integrating inputs and scoping across different communities, intertwining scientific approaches which must be considered at the same time despite their distance (theology and architecture; law and sociology, etc…). Intertwining approaches is the only way to understand the complexity of a phenomenon to provide it with a new interpretation, to build upon it a new narration that could be able to take the traces of the ancient role and meanings and shape a new and compatible use.

The historical and social role of monasteries requires considering also the so-called "non-scientific" stakeholder communities, who have proper and deep knowledge about local traditions, local historical evolution, and main local personages. In all of Europe, the heritage of religious communities can provide a common case study for collaborating effectively with the community members on the co-creation of landscape knowledge and the co-design of interventions. This approach engages academics, students, and the local population in deep and extended partnerships with civil society as equal partners in a research process aimed at uncovering landscape-based, action-oriented strategies for the resolution of some of their pressing sustainability challenges of which the reuse of religious heritage is one of the most widespread today.

To ensure an approach to this issue, the proposed Intensive Program adopts seminar sessions, and an experimental lab on a specific case of study.

The seminar sessions aim to provide the students elements for understanding the specific theme of study, namely the re-functionalization of houses of communities of consecrated life, and their function, meanings, architectural types, historical and contemporary role in the European landscape, proper legal conditions, limits, and possibilities of reuse. Seminar sessions also attempt to build a profile of the main players involved in the reuse processes, to help Intensive Program participants to detail specific participatory paths, customised for the category of goods and users. To approach the theme and to introduce the main territorial stakeholders, IP participants took part in two separate territorial visits: the first one in Lucca's outskirts, and the second one in the historic city centre, to discover politics and projects regarding the system of historical churches.

The object of study was the former monastery of Saint Augustine of the Augustinian nuns, and the communities with which the participants undertook a path of confrontation and dialogue are those representatives of the main territorial stakeholders who, from many points of view, have expressed interest in the property. Participants are strongly invited to refer to methods and techniques already illustrated in the LED online course. The objectives of the laboratory experience are twofold:

1. Apply the tools and methods of participatory design to the community of institutional STAKEHOLDERS that the participants will meet during the intensive workshop, to compose a sustainable design for the section of the former monastery of Sant'Agostino (or other building to be chosen among the ecclesiastical buildings that will be presented).
2. Having met institutional stakeholders and experienced the landscape of their action, the participants in the intensive program are also invited to suggest and plan a participatory itinerary in which the newly established municipality of Lucca could invest time and resources to involve the civil community in a process of re-appropriation of property and sustainable reuse of these.

Of course, considering all stakeholders we had the pleasure to meet, students applied the tools (POWER MAPPING and SWOT ANALYSIS first) they have learned in the online seminar.

LUCCA IP 2022 | PROGRAMME

General Agenda

Day 1	July 25th	Mon	**Arrival Day**
Day 2	July 26th	Tue	**Opening Symposium**: introduction to the topic
Day 3	July 27th	Wed	**Lucca outskirts**: introduction to the specific landscape
Day 4	July 28th	Thu	**Visit to the Lucca Cathedral and Bike tour in Lucca city centre**: the discovery of churches landscape with arch. Marco Mei and Mons. Lucio Malanca.
Day 5	July 29th	Fri	**Bike ride to reach the former Monastery of St. Augustin**: meeting with local stakeholders.
Day 6	July 30th	Sat	**Workshop**
Day 7	July 31st	Sun	**Workshop**
Day 8	August 1st	Mon	**Workshop**
Day 9	August 2nd	Tue	**Workshop and final presentations of IP results** in San Pietro Somaldi Garden
Day 10	August 3rd	Wed	**Departure Day**

0.1   Day one| Arrival (July 25th 2022)

by Luigi Bartolomei, Michael Venturelli

On the day of arrival, an organisation with accommodation was essential, especially for those students who had never made such trips outside their own country. Lucca is a city that particularly lends itself to the discovery of hidden places and leads visitors to find their way through the alleys or get lost in the characteristic and historically rich centre of the city, within the city walls.

The students, tutors and external guests were housed in the Monastero delle Clarisse San Micheletto, a small monastery outside the city; the IMT Scuola Alti Studi Lucca; the Convictus, a former monastery converted into a student

residence in the city centre near the IMT, run by a delightful Lucchese family who welcomed us warmly and often works with international students.

The two Italian tutors, together with the Convictus family who arrived in the afternoon, took care of welcoming the students as they arrived at various times and checked in with the owners to guide them and solve the organisational problems that can occur when travelling by plane, train, and bus. The preciousness of Lucca lies in its concentration in the urban centre, in an isolated location in the central-northern part of Tuscany; not easy to reach but accessible and easy to visit on foot or by bicycle.

The choice to stay in monasteries stems from a fundamental pedagogical feature of the course, like the hospitality provided by these places; techniques suitable to introduce the topic of IP. It was conceived as an immersive practice, not just a theoretical knowledge of the themes and places that are proposed; we wanted to stimulate differently, creating the conditions to bring the students to concretely experience these places. In this case, the sense of hospitality was experienced in the venues that hosted the various moments of the course; authentic active, living monasteries, as in the case of the Clarisse Di San Micheletto or the Monastery of the Carmelite nuns of Lucca or the Passionist nuns, made it possible to concentrate and stimulate the sense of immersion in a historical environment. In addition, even the former Convent of Saints Benedict and Scholastica, now owned by Lauro Dini, is a place that can still be fully experienced and recognisable in its paths, its historical character, and its distribution spaces. From this point of view, this is based on an important pedagogical proposition: studying a reality that we observe from the outside is not comparable to studying something in which we are placed and enveloped. Hence, the immersive dimension of the subject has always seemed to us to be fundamental throughout the experiential teaching parallel during this IP.

For example, those who have resided at the Convictus can testify to the frugality of the spaces and appreciate a unique spatial subdivision and organisation. Various rooms, various levels, similar long narrow corridors; some large rooms with more facilities, others smaller and more humble, shared spaces to be together and share moments of leisure. So many aspects of life as an out-of-town student are like the monks' lifestyle: sharing spaces, collective activities, simplicity, and working together for a common goal.

1.1   Day two| Learning - Opening Symposium (July 26th)

The overall experience begins in the Auditorium of the IMT School, where all the students, tutors, teachers, and relators were gathered to take place at this first day of presentations on lessons, getting to know each other and discovering some more of the topics that will occur during the Intensive Programme of this year.

Figure 2 – Luigi Bartolomei, seat at the relators' desk, introducing the IP Summer School 2022 subject before the presentation.

Luigi Bartolomei, the main coordinator of the project, introduced, and moderated every speaker, and gave institutional and academic thanks to the people who made this project possible. Teachers, researchers, and professionals of different thematic areas had spoken to the audience, with brief moments of questions and answers at the end of each speech. Below are the abstracts of the lectures.

1.1.1| Landscape Education for Democracy: theories, practices, and applications in democratic landscape transformations as learning, empowerment, agency, and partnership.

By Deni Ruggeri

The United Nations Sustainable Development goals identified the need for partnerships between academia, education, and civil society as a foundational dimension of sustainable development. The Erasmus Plus Landscape Education for Democracy- Learning, Empowerment, Agency, and Partnership (LED2LEAP) project is in partnership with five educational institutions from across Europe. Through the project, we wanted to fill a void in educational curricula currently providing little to no opportunities for students to critically engage with the challenge to instigate systemic, democratic landscape transformations to tackle the global challenges of our time and their impact on social justice and equity.

The online program involved seminars during which students also participated in local 'LED2LEAP Living Labs' with the support of the local community. Students formed interdisciplinary teams tasked with envisioning changes to the landscape that would benefit communities and ecosystems and engage the broader public in the process. During the summer, students from the online course visited a real community. They applied the foundational principles introduced in the online seminar: the need to foster biophilic and intimate connections with the landscape; the identification of underserved groups and communities for which the landscape remained inaccessible; the setting of shared goals for the future; and the co-creation of planning and design visions translated into shared stories. These visions would illustrate new uses for the local landscape, and new forms of stewardship and landscape management locals could participate in. The intensive summer programs also offered students the chance to gauge their readiness to lead landscape democracy transformations and form a personal philosophy and attitudes toward learning, empowerment, agency, and partnerships as a necessity to sustain and nurture these democratic changes.

Figure 3 – Deni Ruggeri, Andrea Conti, and Jeroen de Vries present together the overall theme of the LED project.

Deni Ruggeri is an assistant professor of Landscape Architecture at the University of Maryland, College Park. His research focuses on landscape democracy, social and psychological dimensions of landscape architecture and urban design, and landscape-based community redevelopment. He has authored twenty-five journal articles and book chapters and co-edited the book "Defining Landscape Democracy. A Path to Spatial Justice" (Egoz, Jørgenson, Ruggeri, 2018). He serves as the Executive Director of the Environmental Design Research Association and coordinates the LED2LEAP Erasmus + project for the LE:NOTRE Institute. Dr Ruggeri has lectured at the University of California, Berkeley and the University of California, Davis. He has taught as an associate professor at the Norwegian University of Life Sciences and the University of Oregon and as an assistant professor of landscape architecture at Cornell University.

1.1.2|*The historical, cultural, and sacred significance of monastic-built heritage: Six keys to understanding*

By Thomas Coomans

Like any historic building that has lost the use for which it was originally designed, monasteries and religious houses are often faced with the issue of its adaptive reuse. To be successful, any adaptive reuse requires an accurate and nuanced heritage value assessment, which should 1) consider all the tangible and

intangible heritage dimensions, 2) rely on multidisciplinary approaches including artistic, historic, social, scientific aspects, etc., and 3) take place at an early stage in the process, ideally before the change of ownership. Consequently, understanding the historical and cultural significance of monastic-built heritage is the first step in any heritage value assessment. This is especially difficult when a religious community has left its monastery and the buildings have lost their "living heritage" dimension. How to see what remains sacred and why? This introductory lecture aims at giving six keys for understanding monastic tradition and built heritage. These keys could be applied to monastic architecture from any time and space context, including non-Christian, because they focus on characters that embody the sacred and are present, in one way or another, in every monastery and religious house.

1. Place and Stability – A monastery is always located on a site that was never chosen accidentally (rural/urban, valley/mount, river/island, etc.). How did the setting shape the community and the architecture over the centuries?
2. Enclosure and gender – Access to a monastic complex is limited and defined by specific circulations. Who may go where, when and for what? Are there spatial differences between male monasteries and female convents?
3. Liturgy and identity – The way a community worships and perform other sacred rituals varies from one religious order to another and defines specific identities. How did liturgy interact with churches, cloisters, and other monastic buildings?
4. Death and memory – Religious communities are "families" with their history, characters, and memory. How to understand the sacred dimension of places of life, death and memory like the church, infirmary, cemetery, etc.?
5. Scale and growth – Monasteries for people could be S, M, L and XL. Today, however, the buildings are always too large and the result of adaptation to the changing size and needs of communities. What do architectural transformations talk about growing or shrinking communities and their activities (education, healthcare, arts and crafts workshops, industrial production, intellectual work, etc.)? 6. Style – Architectural and decorative styles are the most visual character because of their various forms, colours and materials. What can stylistic unity, changes and contrasts talk about the identity, taste, and choices of communities over time? Are specific styles part of the identity of certain religious orders, locally and globally?

Figure 4 – Thomas Coomans during his presentation.

Thomas Coomans is a professor of architectural history and conservation of built heritage at the KU Leuven, Faculty of Engineering Science, Department of Architecture. He is the programme director at the Raymond Lemaire International Centre for Conservation and is a member of the ICOMOS international scientific committee on places of religion and ritual (PRERI- CO). For over thirty years, his research and publications have focused on various aspects of Christian church architecture in Europe and missionary fields.

1.1.3|*Monasteries and contexts. Monastic landscapes and the issue of conservation and management of cultural heritage*

By Ruggero Longo

Through some theoretical reflections on the concept of 'landscape' and the specific relationships between man and nature, a proposal for the classification of religious landscapes will be offered, with specific reference to the Benedictine monastic landscape. The aim is to investigate the close relationship between anthropic intervention and the natural environment in the conception and creation of the cultural landscape as a paradigm for designing targeted

interventions for the conservation, valorisation, and sustainable management of religious and non-religious cultural heritage.

Figure 5 – Ruggero Longo reading a quote during his presentation.

Ruggero Longo is Medieval Art History Assistant Professor (RTD-A) at IMT School for Advanced Studies, Lucca. His research deals with the relationships between texts and images within the creation and spreading of ornamental patterns in the Medieval Mediterranean visual language and aesthetics. His interest is also focused on theoretical issues regarding cultural studies and the valorisation of cultural heritage between local and global. Due to his experience in UNESCO nominations and procedures, he also held courses on World Heritage Management and UNESCO Practices. Between 2009 and 2015 prof. Longo has worked on the UNESCO nomination of Arab-Norman Palermo and the cathedrals of Cefalù and Monreale, included in the UNESCO World Heritage List in 2015. As a consultant for UNESCO nominations, he is now in charge as Scientific Coordinator for the nomination of the UNESCO site Early Medieval Benedictine settlements in Italy.

1.1.4|*Spiritual life, architecture, and landscape. The creation of a new model of the Benedictine monastery in the Renaissance*

By Gianmario Guidarelli

Guidarelli investigates the relationships between spiritual life, theological culture, liturgical practice and planning strategies in the construction or reconstruction of the male monasteries of the "De Unitate" Congregation during the fifteenth and sixteenth centuries. The form of monastic life promoted by the congregation has progressively led to a renewal of the functions and the planimetric organisation of the monasteries. Then, he introduced the concept of landscape as a mental space for contemplation into the spatial culture of monasticism. The monastery itself thus became an embodiment no longer of a small, self-sufficient town at the centre of its own landed property, but a spatial mechanism integrated into the landscape. Thus, a network of interconnected construction sites was created among which workers, architects, building materials and above all architectural ideas circulate, up to the formation of a new model of the monastery that will be adopted by other Congregations, especially in the Counter-Reformation.

Gianmario Guidarelli is an architect and assistant professor at the Università di Padova, where he teaches architectural history, concentrating on the fields of Italian Medieval architecture, Renaissance Venetian architecture, early modern religious architecture (in particular Benedictine) and theology of landscape. He earned a PhD in architectural and urban history at the School of Advanced Studies at Venice Foundation (2006). He is the director of the project "Chiese di Venezia, nuove prospettive di ricerca", (with Elena Svalduz) of the project "Armonie composte. Ciclo di seminari sul paesaggio monastico" and (with Silvia Beltramo) of the project "Medieval city. City of the Friars". He has published a book on the architecture of the Scuola Grande di San Rocco in Venice (2003), a book on the former cathedral of Venice (2015), a book on Tintoretto and Architecture (with Marsel Grosso, 2019) and several articles about the urban and architectural history of Venice and religious architecture in the Renaissance.

1.1.5|*Participatory methods for the valorisation and reconversion of monasteries and churches in Flanders (Belgium)*

By Parcum (Julie Aerts, Jonas Danckers)

Because of secularisation, the number of religious vocations in Flanders (Belgium) has fallen drastically in recent years. The ageing of the members of religious institutions has profound consequences for the management of cultural heritage associated with religious orders and congregations. Heritage

management is usually not the main concern of the members of religious orders and congregations. They are often occupied with caring for their older brothers and sisters and the practical aspects associated with it. The religious heritage of these religious institutions is however valuable cultural heritage and is at risk. Therefore, a focused and thoughtful approach is needed in which participation is crucial.

Although the impact of secularisation on Flanders' religious communities is tremendous, the effects are not necessarily only negative. When the soul of the places these religious communities inhabit and the history of their congregation is fully considered when shared use or repurposing is planned, the sometimes age-long genius loci can find an endurable new or renewed life. So, caring for the religious heritage of orders and congregations is not only a concern for the religious men and women but an opportunity to tell their story to future generations. The spirit of the place and congregation finds its material and immaterial expression in the religious heritage associated with a monastery site.

PARCUM, the museum and centre of expertise for religious art and culture in Flanders and Brussels, has the mission to guide this process in consultation with the religious communities themselves. PARCUM was founded in 1997 by the Flemish dioceses and URV, the organisation of religious orders and congregations, in Flanders. The immediate reason for setting up PARCUM was precisely to ensure the safeguarding of the heritage of orders and congregations. PARCUM promotes a transversal and integral approach to the movable, immovable, and intangible heritage of orders and congregations. A new project always starts from the inspiration and strength of the place. For many monastery sites in Flanders, PARCUM worked out a future scenario in which all aspects of the heritage (movable, immovable, and intangible heritage) are given a place in a feasible financial model. Dialogue' and 'participation' are keywords in PARCUM's approach. Through dialogue, PARCUM engages with the heritage communities themselves, with residents and with all kinds of stakeholders. It is important to pay sufficient attention to communication to reach all potential stakeholders.

In the PARCUM model, there are several steps on the so-called participation ladder: from informing or consulting to advising to co-producing or making decisions. The heritage community and stakeholders are consulted via online or physical surveys. The stakeholders are the religious brothers and sisters or members of the church community, but also residents, members of local cultural or other associations, representatives of the diocese and the municipality etc. The

survey gauges the stakeholders' vision of the future of the church or monastery by asking questions such as: what do you think the church or monastery should look like in the future? What activities could take place there? What functions do you find inappropriate etc.?

Then the results of the survey are presented to the different communities during a feedback meeting. Here too, "dialogue" is a basic attitude. The participants in the discussions listen to the different visions and enter a dialogue with each other under the guidance of PARCUM. These principles are applied to the three types of heritage: movable, intangible, and immovable heritage.

- The movable heritage is inventoried in a digital database. Based on the inventory, a valuation process can be started for the movable heritage collections. Such an appraisal not only analyses the art-historical but also the social and emotional values of the pieces and lays a solid foundation for properly documenting the stories associated with them. The participation of different stakeholders is crucial in this process.

- The intangible heritage (living practices and traditions) is mapped and analysed according to the 5 UNESCO domains (oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional artisanship). This involves participatory documentation of living traditions connected with the monastery site. Intangible cultural heritage is pre-eminently living heritage. Examples of intangible religious heritage are the Liturgy of the Hours, processions, or crafts in monasteries.

- The immovable heritage or buildings are mapped out. Based on research on the soul of the place and through the participation of the communities concerned, proposals are made for the future use of the buildings following their spiritual heritage. We analyse the history of the buildings, their current state and the architectural potential of the buildings and surrounding sites.

Together with heritage specialists and architects, all aspects are linked to the history of the site, the dreams of the current sisters of brothers and the various aspects of the religious heritage of the building or site. Working according to these principles, PARCUM helps to ensure a meaningful future for the religious heritage in Flanders.

Julie Aerts graduated with a Master in Modern History at KU Leuven in 2006. After a short career as a history teacher in high school, she started working in 2011 at the Centre of Religious Art and Culture (CRKC) as a project manager on movable religious heritage. She is one of the authors of the Atlas of Flanders' religious heritage. Julie elaborated on PARCUM's expertise in the domain of Intangible Cultural Heritage (ICH), establishing contacts with numerous religious ICH communities in Flanders and assisting them with safeguarding their ICH. From the opening of the museum PARCUM onwards, Julie is also responsible for the development of the dialogue function between PARCUM and its heritage communities.

Jonas Danckers obtained a PhD in archaeology at the Universities of Bologna and Leuven. Currently, he works as an advisor on the management and future of parish churches and convents in Flanders at PARCUM. He dedicates specific attention to the so-called "Church Policy Plans" and has for many years been involved in the organisation of processions, restorations, and touristic activities on religious heritage around Langdorp (Belgium).

1.1.6| *The potential of neglected places. The widespread museum of abandonment*

By Stefania Proli

IN LOCO. Museo Diffuso dell'Abbandono (The Widespread Museum of Abandonment) by the association Spazi Indecisi is a research project that collects and narrates the abandoned places of the Romagna area, reinterpreting and handing down a heritage in danger of being forgotten. A museum is a tool for knowledge, conservation and valorisation of the architecture and the cultural heritage of the Romagna region and its social, cultural, and economic evolution. With seven travel itineraries, IN LOCO encourages the exploration of this abandoned heritage by providing – through the museum's APP – special multimedia content for the adventurers who arrive in the vicinity of the places. It is a museum without walls or gates, in a continuous process of transformation; a widespread space for exploration and research that crosses places, memories and people, triggering paths of participation and regeneration and connecting the communities that want to take care of this abandoned heritage in the future.

Figure 6 – Stefania Proli presenting her design studio's themes.

Stefania Proli, architect and PhD has worked with the Department of Architecture at the University of Bologna since 2007, where she was a research fellow and contract lecturer in Urban Planning. She is a member of Spazi Indecisi, a cultural association that promotes and experiments with the valorisation and regeneration of abandoned places.

1.1.7| *The complex value of reuse*

by Lia Marchi

Lia Marchi proposes a reflection on the reuse of the built environment. Everything from cultural heritage to ordinary buildings deserves our attention as part of a place's identity and significance. Rather than demolishing, mainstream strategies are now reusing, recovering, and retrofitting, which are aimed at increasing the value of what already exists. To that end, some evocative examples are provided. Existing buildings are immense treasures in environmental, socio-cultural, and financial terms. However, the topics' multifaceted and

multidisciplinary nature necessitates a collaborative effort to reuse to be fair and effective: the design process must be performed in cooperation with the many actors and stakeholders of the built environment. Europe is indeed widely supporting this approach to reuse, from circular Economy packages to the Renovation Wave, from the European Green Deal to the New European Bauhaus.

Figure 7 – Lia Marchi during her presentation.

Lia Marchi, architect and PhD is a research fellow, adjunct professor, and teaching tutor at the Department of Architecture, University of Bologna, in the field of Sustainable Architecture. Her primary research interests are green building technologies and design-support protocols, integrative design, and building-user interactions.

1.1.8|*Villas of Lucca: origin, transformation, preservation*

By Stefania Aimar

From the mid-16th century to the end of the 18th century the patrician families of Lucca built, in the rural area of the "Six Miles", a large network of over five hundred villas, spread throughout the countryside between the hills and the valleys. The villas are evidence of the achievements of the local aristocracy as

investments, in the agricultural sector, their revenues from the silk industry, and their trading and banking activities. Over the centuries, the villas' original purpose of organising and regulating the farmland – through the highly hierarchical axes that structure them and the countryside by the rigorous and compact geometries of the palaces – is combined with the arisen needs of the patrician families linked to the *otium* (leisure) and social representation. This represented a process of appropriation and definition of the countryside, with multiple and individual displays that progressively welcomed the dictates of the arising taste. A process that contributed to defining the image of Lucca's current landscape: a highly qualified area, in the most cultured and distinguished sense.

The lecture presents the historical, social, cultural, and economic context that fostered the establishment and progressive spreading of the villas. It also intends to highlight the distinctive spatial and architectural elements of their design, thus providing the tools for the interpretation and understanding of the unique unity, after centuries, of the villas' network and territory.

Figure 8 – Stefania Aimar (left) and Luigi Bartolomei (right) during her presentation.

Stefania Aimar is an Architect (Master's Degree at Politecnico di Torino), a PhD in Management and Development of Cultural Heritage at the IMT School for Advanced Studies Lucca. Her

professional practice focuses on urban and architectural heritage. She works as an architect as well as a scientific consultant for architecture firms and technical practices. She has taken part in planning and control groups around urban projects for historic centres and the restoration of privately owned listed buildings. She collaborates with the 'Ville e Palazzi Lucchesi' Association as a consultant and by conducting research and studies, and since 2011 she is a member of its Board of Directors. She has collaborated with the Department of Architecture of the University of Florence, where she carried out research in the field of restoration of cultural heritage.

1.2 Day three| Landscape Discovery – Visiting Lucca surroundings (July 27th)

by Luigi Bartolomei

Concerning the landscape visit, we have implemented the principle of the classic landscape visit, not with an end goal of searching for the beautiful, aestheticising or touristic; we have had as our goal, we believe, and we have proposed a detailed method of landscape analysis.

Figure 9 – IP Group visiting monasteries; in the middle Deni Ruggeri (left) and Ruggero Longo (right) discussing about the value of landscape and democratic processes.

We believe the landscape is divisible into various declinations, stratified but co-present realities. One can see this by thinking of the metaphor of light: the single beam of white light, however, through a crystal it is possible to divide a ray of sunshine into its essential components, for us the 7 colours of the rainbow in the visible spectrum. Equally, we are aware that the specific landscape or territory we

are examining is an ecosystem in which different realities are involved, it seems unique to us but through an operation, we can break it down and observe it in its fundamental traits, its constituent layers. We, therefore, invited the students to visit some segments that form a rich and articulated overall picture.

Figure 10 – Some IP students and tutor in a cave in the Villa Reale di Marlia.

The first theme was the layer of historic villas, with all the rural agrarian economy that these places express; we saw, overlapping and often coinciding, the layer of monasteries, which presents different structures in the territory, some of the ancient imprint and others more modern. This system, therefore, is a complex environment to be studied and explored in depth, which is very useful when analysing a landscape: to see what are the prevailing components of a landscape, distinguish it and influence it over time; there is also usefulness in terms of design because it is clear that the project or participatory process, as in this case, which is envisaged in one of the places mentioned above, must necessarily fall on all the

layers analysed, it naturally encounters them in the process of definition and a harmonious integration is optimal.

Therefore, all the territorial segments experienced and understood, which see the realisation in a project, and for these can have a positive spin-off, here the analysis method adopted has also given you a measure of the project, it shows thoughtfulness and awareness, and can become a measure of its goodness.

Figure 11 – Tutors and teachers of the IP with two nuns during the visit at the Monastero Clarisse San Micheletto.

1.3 Day four| Urban Challenges – Visiting Lucca Centre (July 28th)

by Luigi Bartolomei

On this day, however, we took a guided tour in the centre of Lucca. The question, in this case, is simpler because in the historic centre we focused our attention on only one layer; moreover, by walking around a city, a person could discover aspects of it that one can only appreciate during a walk or by bicycle and in Lucca, a person can discover even more than the norm, sometimes indirectly. In this case, the territorial visit was aimed at the system of churches: this sentence already implies a second layer, the one that lies immediately below, that is, a system of buildings in a strongly closed, delimited environment, defined in a way that is not abstract but extremely concrete by a mighty city wall.

Figure 12 – Luigi Bartolomei talking to IP students at the entrance of the historic centre of Lucca.

In approaching the complex system of churches, we saw what a walled city means and what it entails. Not all the participants had visited such a city, as few still have their walls intact and in such good condition. In this case, the cycle of walls is complete, one can see the entire articulation of the ravelins, the diamond points in a scheme typical of Giuliano di Sangallo's style: in short, fortified architecture, on which there are incredible essays, from which one can perceive a narrative and a dialogue between the inside and the outside.

Figure 13 – Luigi Bartolomei (left) talking to the IP group in front of the Orto Botanico di Lucca.

From the top of the walls, a distant horizon opens, and the entire landscape of the city acquires a different vision from the walls of Lucca. If we look closely at the urban fabric, our theme, that of the churches, stands out compositionally and literally because one can recognise all the various church steeples. We then went to see some of the most well-known ones. Interestingly, a parish priest owns a large complex of churches. Don Lucio, the owner, and keeper of the churches had the idea of characterising each one with a symbolic theme, they were therefore specialised according to a moment in the liturgical year or the life of

the faithful, but also according to other functions. Inevitably, when you have 40 45 locations, this is an extremely higher number than the stages of the Christian life (baptism, communion, confirmation, marriage rite or sacred order, funeral) and it is complicated if you have to distribute the few moments in 40 different churches; stages of the liturgical year (Advent, Lent, New Year) must then also be added, and it is thus possible to specialise them further, but it is still a difficult operation.
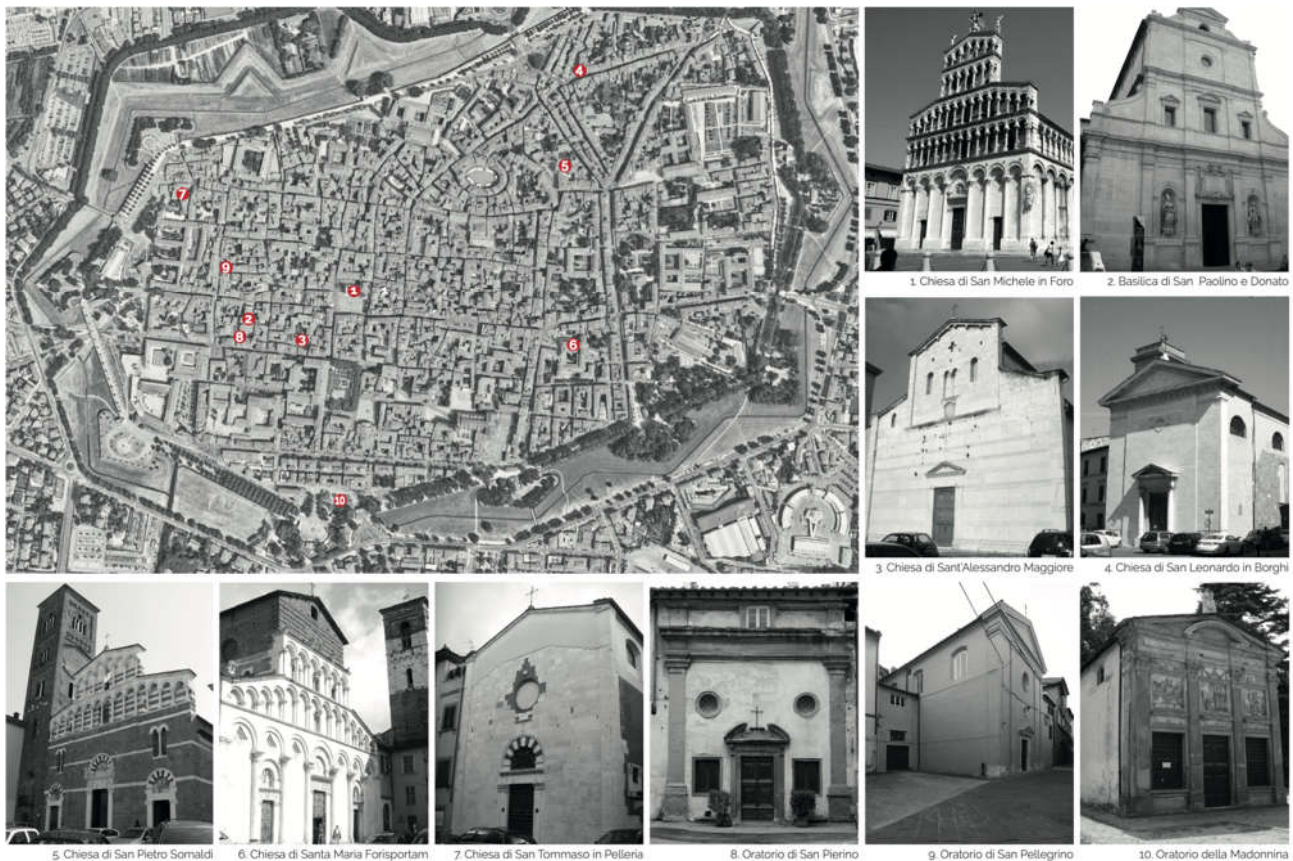
Figure 14 – Overview of the churches visited during the visit to Lucca's Centre.

When one has so much multiplicity, one must also be open to different forms of use, less strictly adhering to the sacred world. One use that is easily possible to apply is the musical vocation, a necessary act if one is in a city like Lucca, the city of Puccini, or Boccherini, so one finds here fertile ground for the musical and artistic environment in general. Some churches, moreover, are activated for their tourist power, such as the church of San Michele, which, as Don Lucio says, serves as a treasure chest, the treasure, for its supra-city value. It stands out from the rest of the city also because it belonged to the micaelic cycle (a series of buildings devoted to Archangel Michael), it is located within the itinerary of San Michele that connects England with Puglia in the south of Italy, and across the sea. One can see, in this case, how the system of churches also returns to a system of urban

scale: it is not true that all these parishes, now former parishes united in a single parish, belong to a low-profile territorial layer, of local significance; not at all, for among these churches stand some that have a much greater value, superior to that of the urban scale, of the microcosm of Lucca. This specific day of visits has served to make it clear that we are dealing with a fabric of socio-cultural relations and not only of an architectural or compositional nature.

The theme of porosity finds flourishing support in Lucca and allows the territory to be linked also through this punctual infrastructural intervention, even allowing it to rise to a national scale, depending on the analytical depth one wishes to reach. Finally, the next day was the pivotal point of the entire Summer School experience, in a place that had a historical and even religious significance of magnitude for the city.

1.3.1| Interactive group game: Living statues

by Laura Kovács, edited by Michael Venturelli

At the end of the day, we gathered in the back garden of San Pietro Somaldi's church, near the place we were staying during the IP, the Convictus. The church keeper gave us the precious opportunity to be in this calm place, protected and private.

It was the day before the students started to work on the planning process. Still, they already became familiar with the context and the local environment and some of the stakeholders.

Figure 15 – Group 3 mimicking their concept during the Living Statues activity in San Pietro Somaldi's garden.

Nineteen students, three tutors and one professor participated in the exercise and one tutor did the facilitation. There were five groups together. Most of the groups were truly clear about what they wanted to show through body language, hence the audience had always the right guess about which expression the presenting group tried to show. The other interesting thing is that all the groups chose to create a moving statue (in some cases it becomes more like a scene) instead of a static one.

The guesses were followed by motivations of that catch, trying together to figure out why the performance was showing a specific aspect. The guesses were also interesting because they showed an audience participative that, sometimes, found deeper meanings and intuitions that enriched the overall experience. We were able to find interlinks between the different four terms that were assigned to each group.

They had 13 minutes to prepare, and they presented the statutes in the following order: Group 5 - Empowerment; Group 4 - Partnership; Group 1 - Learning; Group 2 - Agency; and Group 3 -Partnership.

I. **Group 5 - Empowerment**

Comments of the audience: a sick man was lying on the ground - he was the weak one - but the people together become stronger; empowerment always grows and never ends, and nobody is left alone; depending on each other.

Description of the group: Our thoughts about the living statue were that you could receive power from other people. One powerless human was laying on the ground. Then another human went to help the helpless person but had not enough power to pull him up alone. So, another person intervened and another. In the end, all received power from each other and rigged her, so they were able to jump up and reach a higher level. You are more powerful together.

II. **Group 4 - Partnership**

Comments of the audience: only guess was "partnership"; they are happy together from the beginning; they coordinate with each other; in the meantime, there were individual entities in the scene; starting close to each other and after stepping back.

Description of the group: At the beginning agreeing on everything, "stepping back" means giving space to innovative ideas; It is not a linear/straight process, everybody learns from each other, and various aspects can appear - not everybody is the same.

III. **Group 1 - Learning**

Comments of the audience: people did not touch each other; it means respect; it is more delicate, intimate; They are looking at each other → understanding, learning, sharing something, a gesture of giving something invisible, there is no teacher-student (or hierarchic) situation, giving-taking, same eye level, the symbol of giving knowledge in a circle.

Description of the group: Our living statue was positioned in a circle, holding hands but extending our palms, meeting the persons on the left and right palms but not touching, which was a symbol of receiving and giving. We also exchanged gazes of understanding without there being conflict. By doing this, we were on an equal level and not a part of a hierarchy, and able to learn from each other. Also, not touching each other's hands symbolised intangible values like knowledge and respect.

IV.   Group 2 - Agency

Comments of the audience: only guess was "agency"; they symbolised a church; a gate appears; they are passing something to each other; first push → it breaks down → growing back together.

Description of the group: they symbolised the Monastery and how it becomes a ruin; the domino effect: pushing-supporting-rebuilding.

V.   Group 3 - Partnership

Comments of the audience: guess - "partnership"; they are all working as a team, but everybody is different; "doing what you are best at"; everybody has a role; without the team, there is no power.

Description of the group: PartnerSHIP with a mermaid at the front. Agency can be a lot of things. As we discussed, for us, it is helping hands catalysing a motion or a process which can create a circular movement. It is a process that passes on the catalysing role towards the next actor. That is what we want to show in our statue to restore the monastery.

1.4 Day five| Living Power Mapping – Visiting Former Vicopelago Monastery (July 29th)

by Luigi Bartolomei

The visit to the Vicopelago monastery was a valuable experience for the participating students and a unique opportunity. Reaching the site itself was a further cognitive experience of the area, allowing them to understand how the territory is connected on a large scale, going from a dense urban fabric to a situation of semi-isolation in a peripheral rural location.

Figure 16 – A view of the internal space of the Monastery of Vicopelago.

The most interesting aspect of this latest field trip is that despite the distance and the lack of ease in reaching the site, it is a place rich in history for the community of Lucca, due to the events that have taken place there. It was, therefore, the reciprocal of the previous territorial visit; that is, just as we believe it is possible to divide the territory into layers, having led our participants to visit, experience, experience these landscape environments, so, vice versa, in the visit on the day in Vicopelago we brought various layers, or rather, representatives of multiple

sectors that make up the very life of the territory, i.e. the stakeholders, to Vicopelago.

The event's objective was to seek and assess what could be a similarity, an agreement between various activities that these people propose as their own, of the association, of the entity to which they belong and the specific territorial context in which they operate with various scales of influence. It is situations like this, after all, that make projects possible; therefore, instead of visiting them individually and recounting their experiences and fields of intervention in deferred time, it was decided to gather them in one place, to have them converge on the study site, so that, as they came, they could experience the place and thus take the first step of orientation, knowledge, meeting and being able to agree.

Figure 17 – Luigi Bartolomei (in the centre) speaking to the IP group reunited in the choir of the Monastery of Vicopelago for the lectures of local stakeholders.

There is also an aspect of a psychological nature in this invitation because the place conditions the way of communicating and the contents of communication,

already in its conformation; by inviting them, they were able to emerge from the everyday scene, they were able to speak about themselves within this context, which indirectly influenced their expressive method, their telling of themselves. One speaks in a certain horizon, in a certain way, already declining one's actions within a certain framework; this is the meaning of the visit. To the students, this intent was operational, they have offered a buffet (physical and allegorical) already prepared and chewed, a substance not in a form pre-packaged externally by us organisers, not an artefact not a mystification, but a concreteness expressed and experienced by these characters, the stakeholders, who have therefore been working on it for a long time and which, substance, does not need further preparation but implementation work. These realities have implicitly reached this agreement and a certain balance between the parties, over time; it is up to the participants to stitch together the feedback they have received, to give it a chance to create a cooperation between the different actors who have listened.

Figure 18 – IP group in front of the Monastery of Vicopelago at the end of the day.

This is the work they must do, to find propulsors, activations, symbiosis from the stories they have heard, experienced and among the mental projections that now complete a little more the picture in which we have moved, with this Vicopelago visit.

1.5   Days six, seven, eight| Workshop Days (July 30th - Aug 1st)

by Michael Venturelli

The sixth day on 30 July began in the morning with two presentations in an IMT lecture hall by Thomas Coomans and Davide di Modugno, dealing with topics related to projects for the regeneration, restoration, and redevelopment of sacred spaces (churches, monasteries, et similia). Coomans' lecture dealt more with the conversion of building use, focusing on the functional reuse of disused ecclesiastical sacred spaces. Davide's lecture dealt more with legislative, organisational, and economic aspects, since all aspects, theoretical and practical, must be considered in the process of reusing a cultural asset.

Figure 19 – Thomas Coomans during his lecture in a classroom of the IMT.

To approach the economic aspect, there are various guidelines, calls for tenders, conventions, or competitions; during his lecture, Dr Di Modugno cited multiple sources and different projects that he provided as examples and tools in a restoration process.

In the afternoon of that day, the students were grouped in the inner garden of the Convictus to give further information about the design process that the students had started the day before in the monastery of Vicopelago at the end of the day. It was essential to communicate to them, drawing on enrichments and suggestions from the morning, the final objective of the exercise. We did not expect or seek a project *tout court*, given the limited time available to them. However, we wanted them to create a structure and general guidelines to follow, a prototype that could be reproduced elsewhere, with that place as an example, highlighting some fundamental points to consider.

Figure 20 – Group 5 working and discussing in a room of Convictus about the subjects of their presentation.

The groups were then divided and placed in various working spaces within the Convictus. What was expected in the storytelling meeting at the end of the day, during which each group set out and shared their progress up to that point, they were also required to show the general theme guiding the process, linking it both to the wording assigned to the various groups on Wednesday and to the insights

from the previous days, and also what aspects they needed to focus on most to shape the project.

Many different approaches emerged, resulting from the comparison of different minds, instructions, and experiences: some groups were more analytical, others more concrete, others more creative and expansive, and some groups were more dedicated to storytelling. No group stood out over the others in terms of the complexity of the work; however, some groups showed more sensitivity and punctuality in their project ideas and themes. Comments following each presentation tended to focus on the enrichment of the work and a correction of the path that the dream group was following, no criticism was necessary. An interesting aspect was that debates often emerged between the professors and the team leaders during these moments of confrontation, due to the breadth of topics concerning the theme of reusing an architectural asset. Overall, we were satisfied with this first step forward. It was also positive to have found heterogeneity in the outputs of the various groups, especially those who showed interest in the pragmatism of the design process. Working in rural or urban Italian contexts is often accompanied by a series of problems related to constraints, laws, the opinions of the Superintendency, the economic interests that reside in the places and promote their activation, the users who are stakeholders, and all the realities involved in a project of this type. It was expected of students from abroad, and this was partly the case, a more reconstructive approach, with the emergency character typical of post-war Northern European cities, an attitude of restoration not particularly philological in continuity with what is found in each place.

Figure 21 – Students in a room of Convictus working on their presentation.

The tutors, some professors and some external figures, with a broader vision of this project method, rotated among the various groups during the workshop days, concentrating on the groups that showed the most difficulty in understanding the objective, as it emerged during the work that some groups had an attitude towards the place that was more creative and less respectful of the historical events that took place there, in the Vicopelago monastery. However, we would like to emphasise that all the groups showed great willingness and initiative in bringing quite different topics and intentions to the project, all of which were, in any case, remarkably interesting.

Sunday was the self-organisation day, and the groups were advised to continue their work as much as possible, despite their desire to explore and experience the Italian, Lucca, and Tuscan landscapes. The work required of them was a lot and demanding, so all groups concentrated on continuing to elaborate on the ideas of the theories of aspects of their project, enriching it. As a self-organised day, the students were also freer in the execution of ideas as they had already been

directed and advised during the previous days. Moreover, all the students continue with the work voluntarily even when the temptations of the city of Lucca as well as the surrounding Tuscan cities were big.

Monday was a decisive day for the working groups, as they were able to work all day enriching their project, and more progress was expected in the afternoon of that day, with more focus on the points that defined the guidelines for each group. The theme of temporality emerged more on this day, how it is a fundamental issue and one to be aware of during the implementation of a regeneration process, especially in a participatory process, which is the theme of the LEAD2LEAP course. One aspect that was discussed with most of the groups was the impact of the time scanning of the various operational phases; this is a particularly concrete and practical issue that is often overlooked in the university environment. Creating a prototype means defining in months/years what is expected to be realised and how to observe progress since time is a resource and can become an economic outlay for the project manager. For this reason, this day was decisive, to direct them a little more towards a short-term vision, initiatives, and activities to be realised in the beginning, to be able to start the actual process should this preliminary field test be successful. Criticism kept an initiative-taking tone, not to deconstruct the work done by the group, but to stimulate them to think together and see what aspects of the project should be emphasised.
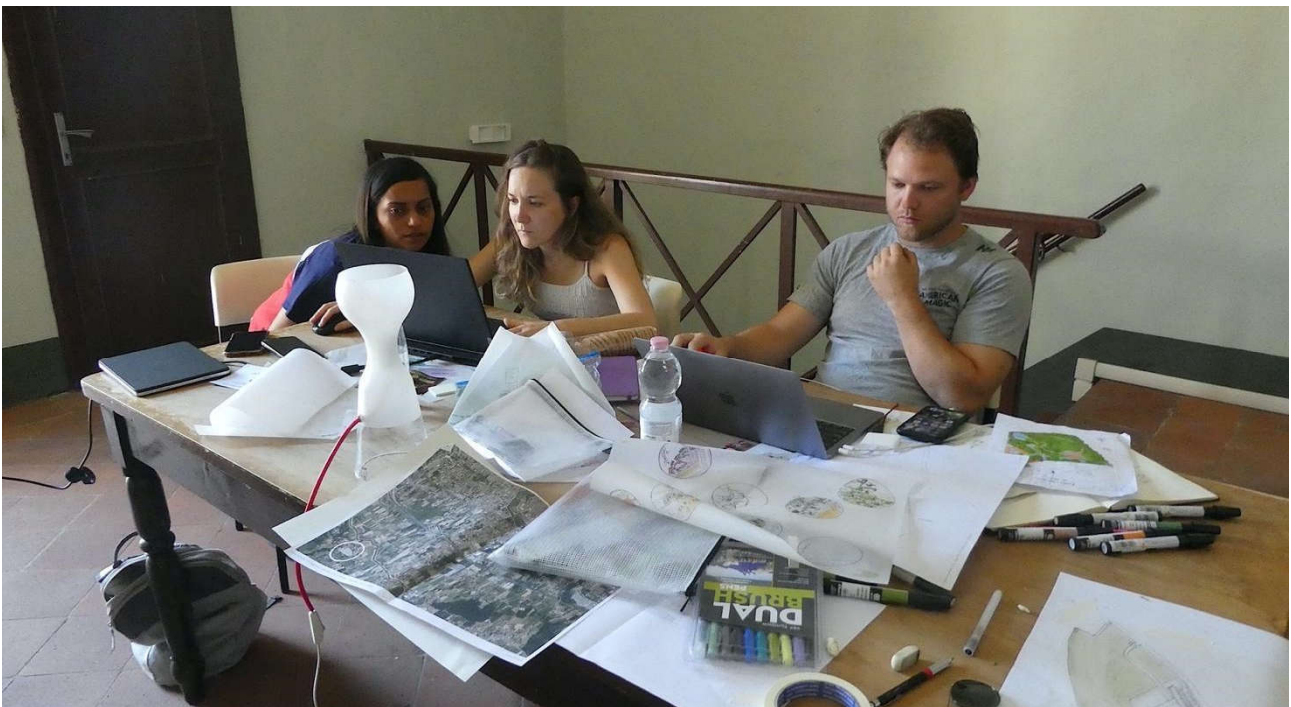

Figure 22 – Group 3 working in a room of Convictus during the presentation in the workshop days.

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Most groups were still working with schemes and sketches on posters, with post-it notes, markers, and pencils, and from this, it can be observed that there was a need for a real and interactive visualisation of the participatory design process; however, several positive sides of the project idea behind the multimedia presentations were noticed, which highlighted more the salient points, the general concept, the thematic subdivision and the topics to be dealt with. It was also more noticeable to observe the logical structure adopted by the working group, making it easier to comment on the presentation divided into thematic slides. The paper aspect, which showed the full process at once, made it possible, on the other hand, to observe the different points of the project more clearly.

From the storytelling, we moved on to the conclusion of the day and met again the next day for the final presentations. Several groups returned and continued working throughout the evening, as Tuesday morning would be the final day in which to give the project a definitive shape and make the last adjustments to the presentation.

Ecclesiastical properties as common goods. A challenge for the cultural, social, and economic development of local communities

by Davide Di Modugno . full text available on *Stato, Chiese e Pluralismo confessionale, Rivista telematica* (https://www.statoechiese.it), fascicolo n. 12 del 2022

According to recent studies, there are about 600,000 places of worship and several thousands of monasteries and convents in Europe. The process of secularisation, the decrease and displacement of the population, and the reduction of vocations to sacred life can be held responsible for the redundancy of the assets of the Catholic Church. These buildings represent an impressive heritage of faith, work and creativity of the communities which made them over the centuries. Most of them are considered "cultural heritage" by the legislation of the European States, because of their historical, cultural, and artistic values. Up to now, the main solution to this phenomenon has consisted of the alienation of these properties. However, the selling and disposal of these goods by ecclesiastical bodies cannot always be the only and preferable solution.

Figure 23 – Davide di Modugno (left) and Luigi Bartolomei (right) at the end of di Modugno's lecture in a classroom of IMT.

Drawing from the analysis of some case studies in Italy, this paper aims to investigate the role of civil society participation in the regeneration process and the possibility of applying "collaboration pacts" for the management of "common goods". Considering the European scope of the phenomenon, a comparison is proposed in line with the legal instrument of "strategic plans", drawn up by the diocesan bishop and local authorities in Flanders (Belgium).

1.6   Day nine| Final Presentation (Aug 2ⁿᵈ)

Edited by Michael Venturelli

- ## Group 1 - Learning - "Nuns 'n Roses"

Students: **Pontus Daleflod, Isabella Giovanetti, Gabriel-Hugues André Ouellet, Viktória Bolvári**

Tutor: **Karl Michael Drohsel**
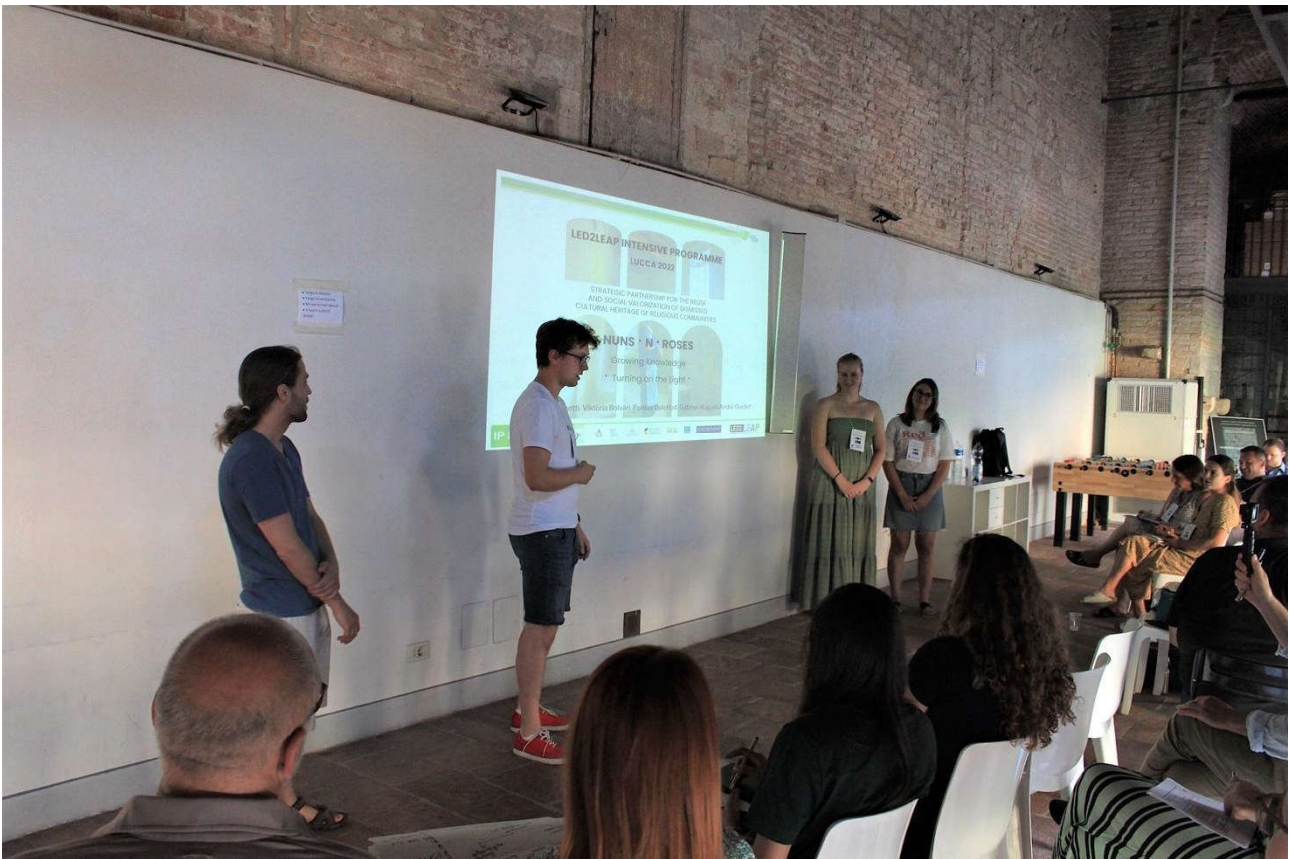
Figure 24 – Group 1 during their presentation in the hall of the San Pietro Somaldi's church.

This is a project where the investigations started early in the week, but the actual workshop started on a Saturday and ended on the following Tuesday, which is quite a narrow period for a project of this scope. We were assigned as group partners randomly as people with divergent backgrounds, not just in terms of nationality and language but also personality and academic background. Most of us are studying landscape architecture, except engineering and architecture, as some of the students have studied other courses, such as languages. Overall, we felt like we were a good mix of people in an international context like this one.

When we became a team, we had to, during the excursion day on Wednesday, select an expression from the LEAP acronym, which stands for Learning, Empowerment, Agency, and Partnership. We landed quite quickly on Learning since we thought we had a lot to learn while there and we also felt like it was fitting to make our objective about learning since we felt humble confronted with this great task. The day after the Excursion Day was centred around the city of Lucca and in the afternoon, we found ourselves doing a collaborative exercise in the form of a living statue. This was a way of displaying our theme of learning in an animated way using our bodies and delving into the symbolism of the learning objective. In the way of manifesting this, we showed ourselves on an equal level and not as a part of a hierarchy and were able to learn from each other. We also tried to encapsulate intangible values like knowledge and respect.

When we got started on the first workshop day, we went straight to analysing as a team. We decided on a SWOT analysis, which is a way of identifying the subject's strengths, weaknesses, opportunities, and threats. Our board on which we did the analysis quickly became very cluttered with post-it notes, especially in the opportunity's quadrant, since we saw a lot of potential in the monastery setting the previous day, the Friday when all the interested parties came to present themselves. That was also the day when we gathered impressions and we got a shared idea of the physical site of the monastery. When the board became overly cluttered, we filtered the SWOT analysis down to the essentials. We arrived at a few core points of each quadrant. Directly after that, an idea board followed, listing the most relevant ideas according to the values we reached from Sant'Agostino.

Regarding our impressions and what we wanted to keep; we realised that this journey became a journey for us. We learned about the lives of nuns, their spirituality and attitude, about their way of looking at the world and finding their place in the cosmos. But we also learned about the life of landscapes and buildings and the special needs of their users for their special purposes. During this journey we have had a lot of encounters – some of them moved us, some of them touched us, but all of them inspired us. So, we decided to keep at least the most inspiring moments we have had i.e. the way how the nuns live their life – in poverty, as part of the whole cosmos, adoring the creation of higher intelligence. But also, the references the landscape and the buildings gave us i.e., the layers of history, the flexibility of uses, and the potential we could see in the built and cultivated spaces. We were infected by the idea to create a community of

solidarity where everyone could be a valuable part of a supporting and open building within a beautiful and productive landscape.

When we presented what we had after the first workshop day, we let the presentation be all about storytelling. We told a touching story about the nuns and the progressive decline of the monastery. We shared the name at which we had arrived, "Nuns N Roses", obviously derived from the band "Guns N Roses". Regarding the rose symbolism, this was to be developed later.

A breakthrough was made the following day, despite working less time. We arrived at our central ideas we agreed upon the risky idea of not using (that much) money but relying more on participation, much like the Cafe project that Karl talked about where everyone chipped in. We talked about emotion vs technical solutions, which is an important part of industrial history because technical solutions were used to solve emotional problems. The eloquent summary at the end of this day about all the resources being there and the arguments about not needing money being a good thing was well put and exuded the confidence needed for completing the assignment.

- Arnstein's ladder

We were convinced that we wanted to make people participate, so Arnstein's ladder of participation became important. The concept of Sherry Arnstein shows the level of participation which goes together with some criteria he developed. Due to some interviews with stakeholders, we found out that for distinct reasons (duration of the project, budget for participation, the commitment of the people…) the level of participation usually is in the lower ground. So, we decided to help the community of Lucca to raise participation to a higher level in our project and decided to put participation at the centre of our strategy of development.

Following the explanations of Arnstein, who defines participation as sharing in decision-making power, we decided in a group discussion to try to reach at least level 6 which is the first level of "real participation". (1)

"Planning and decision-making take place in joint political bodies, planning committees, and with mechanisms for conflict resolution. Structures and rules are negotiated at the beginning of the process and cannot be changed unilaterally." (3)

Following the explanations of Arnstein, partnership at this stage would be most effective, when organised entities are coming together (organised society, association, or community). This goes together with what we did in the general process design but especially with the "power map" which we created for every layer of our project (we will show you this later). (2)

So, we aim to create a network of power within the process which means to us, that we will share real power in the process which of course is an extremely high and ambitious goal to target. But we genuinely believe that the project will gain a lot when citizens can engage themselves by having a real influence on the outcome of this partnership. To make sure to keep the level of involvement high – because participation in this stage is very time-consuming to everyone – we thought about the advantages one could have and achieve when he or she engages in the process.

The last days were hectic, the one second to last required us to show our motto. We had been talking quite a lot about the learning aspect of the monastery to make it into a centre of learning, so the result became "Growing knowledge, Turning on the light of knowledge". At this point we were uncertain about the name of "Nuns N Roses" but we were assured by our tutor that the association with the rose as a symbol could be a good idea, since this area of the world and especially the monastic aspect connects well to roses, examples of this would be "oratorio della rosa" and the book/film "il nome della rosa". Because of the stress leading to the motto presentation, we had difficulty collaborating around the idea of the vision, as well as the SDGs. Together we had a group session to work out our differences and establish the weak points in our collaboration and what could be improved. This was a necessary thing, but it was also time-consuming, requiring intense work for the rest of the day. We focused more on practical aspects such as the how and what of the plan, leading us to work with the phases of the projection, making phase 0 the "right now"-phase. We also tried to connect things such as the contents of the phases, the stakeholders of each of them and whether they change as well as a design of each phase. Additionally, we tried to gather a layout for the presentation as well as digitalise the SWOT analysis into a clear diagram. We also did visualisations for the power maps, making it clear what happens in a phase.

On the very last workshop day we had a clear idea from the beginning of what was left to do. We got to finish the phases together and also what was to be presented in our presentation. We gathered our ideas about our concept and tried to materialise it into a representative sketch/drawing, which was done in a

few steps. This drawing put together all the things we wanted to highlight about our vision symbolically. Overall, we feel like we have experienced a rewarding team process. It has not been without difficulty, but coming together, albeit a challenge, was a fruitful endeavour.

- **Group 2 - Agency - "Domino"**

Students: **Astrid Bergström, Yilin Niu, Titiksha Rohit, Francesca Schürmann**

Tutors: **Laura Kovács**

Figure 25 – Group 2 during their presentation in the hall of the San Pietro Somaldi's church.

We all arrived at Lucca in Tuscany curious about the experiences that were to be made: new challenges, new topics, new people, and new surroundings. We hoped to make connections with those people, learn from this Summer School and collaborate successfully.

The first days had been very intense. As for every practical project or process, a theoretical base must precede, so our first day contained lectures from all the professors and collaborators that dedicated their time, attention and support to enable this intensive programme (further called IP). Already during that day, we nineteen students got the chance to get to know each other and establish first connections, also with the professors and responsible. The same day in the evening, we were mixed up into smaller groups of four people, which was the first "contact" us as a working group. The mixing of the groups came after the

principal joined students from different Universities together, to support more cultural and academic exchange. Astrid from Sweden, Yilin from Hungary, Titiksha from Germany, and Francesca from Italy.

In the next two days, we discovered all together Lucca and its surroundings: churches of the Lucchese parish and diocese and incredible Villas in the countryside that are in private possession, either families or (coming to the religious and monastic background of our IP) nuns. This is because during the Napoleonic era monasteries in the city centre of Lucca had been turned into public institutions, forcing the nuns to leave and look for new homes.

On the fourth day the topic, the core of our IP was introduced: The Ex-Monastery of Augustine Nuns in Vicopelago (LU). The monastery is a former Villa from the 16th Century and still is in the possession of the Augustine nuns, even though they had to leave it already in 1999 and merge into another monastery in Cento (FE) due to the dwindling number of nuns. We went there by bicycle so we could experience the surroundings of it, but also the connection to the city centre of Lucca and the accessibility to the site first-hand. The building stunned us all from the very beginning, walking inside you could feel the past so alive, the decay status somehow made it more feelable. The spirit of the nuns walking through the halls was so present. As we learned from the lectures this is the intangible heritage of the place. We spent all day long discovering the Villa and the changes it had gone through in time, also due to the adaptation of the Villa to the new use as a monastery. The layers of history, the furniture still there, waiting to be used, and the immense garden were very impressive. We sat together on the same evening as a group and talked about our first impressions and what we noticed during the day.

On the next day, the work started. Our task was to propose a project with a concept and to plan a participatory process for the next two years for the reuse and valorisation of the building. We started our work analysing the area, the building, and the assets. We researched the Order of Augustine nuns and how they practised their beliefs and religious lives. They have a strong communal bond and work together; they live in harmony and with love for the community and God. They are a mendicant order, so they praise poverty.

Then we discussed the goals and the heritage we want to preserve, intangible and tangible. We all agreed to preserve the building with the layers and phases of the time it has gone through and to preserve the spirit of the community that had been living there by stressing the importance of their community life

towards new communities living there in the future and uses the building will host. As we talked to Clarisse nuns some day before, if they would have to leave in the future, they would wish for their building to be used for non-commercial activities, such as cultural, educational, or social uses. This statement was particularly important for us.

The IP goes under the title LED2LEAP, which stands for Landscape Education for Democracy towards Learning Empowerment Agency Partnership. Each group was assigned one of the last words that they had to stress in their proposal, our group had Agency. So, we started brainstorming about what agency means for us: Agency can be a lot of things. As we discussed, for us, it could mean helping hands catalyse a motion or a process which can create a circular movement. It is a process that passes on the catalysing role towards the next actor. That is what we want to show in our statue to restore the monastery.

Our motto, therefore, was COLLECT & SPREAD, which can be a circular action as described above. It can be collecting and spreading heritage, culture, and education, in terms of gardening, information, tools, knowledge, help, people and the philosophy of living together. Then we started envisioning what possible uses the building could host and composed a brief description:

"Ironically if a building is not used and lived over time it will decay increasingly. The Ex-Monastery of the Augustine nuns in Vicopelago (Lucca) is to be brought back to life and awareness of its cultural heritage is to be spread.

Therefore, an educational centre open for everyone where information, knowledge and culture are gathered and passed on to others is a way of bringing back importance to this place. This vision could be implemented through workshops and agricultural activities. At the same time, it could offer shelter and homes for disabled people and persons who are at a disadvantage, providing equal opportunities. Living and working together will create a stable, sustainable, and active community that is self-sufficient for the future.

According to the needs of the community, and the interested stakeholders the type of activities and workshops could change in the future."

Some principles for community life to enable the remaining cultural and educational spirit was established:

- FARMING AND COMMUNITY GARDENING
- EDUCATION
- COMMUNITY SPACE
- SPIRIT OF THE FORMER COMMUNITY
- Love and Harmony
- Democracy
- Working together
- RESPECT OF EACH LAYER OF THE HERITAGE
- BUILDING TOGETHER

In the spirit of our motto "Collect & Spread" also the restoration process should be an educational process that will involve professional works (archaeologist, architects restoration studios), learning and teaching activities for academic purpose (Universities, students of IPs), the inclusion of the future community (feeling of building their future together) and exterior interested (organised workshops).
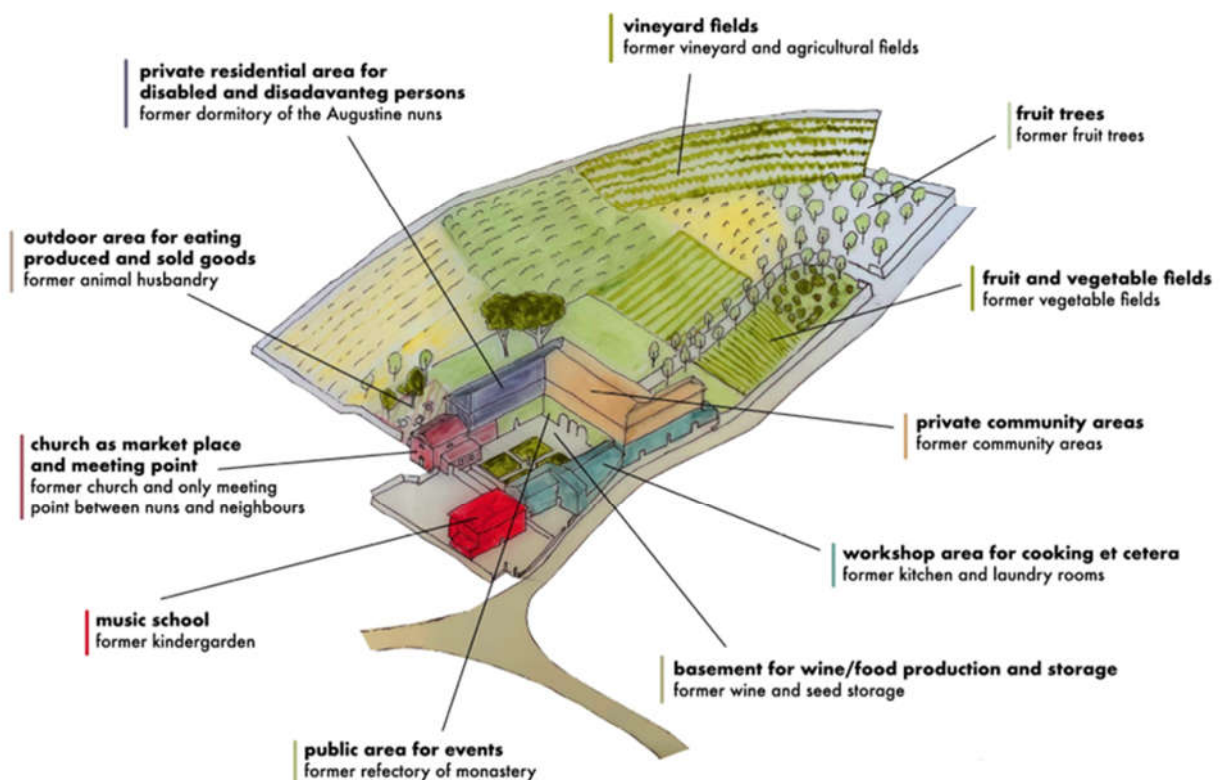
ASSETS & POSSIBILITIES

Figure 26 – Image of the presentation made by the students of Group 2 for their written presentation.

The second part of our project proposal was the planning of a participatory process that involves all the possible stakeholders engaged.

We planned to consist of four phases:

1. Stakeholder engagement (0 – 6th month): meaning regular meetings, communication, spreading information and gaining trust, which involves more stakeholders that will be the core of the project
2. Set proposal and find funds (6th – 12th month): now with the strong bond of stakeholders gathered in the first six months, the work on a project proposal can start and they can apply for funds (international, national, and local). The Municipality, to which the nuns will sell the building, is responsible for the funding of the first two phases of the process.
3. Implementation of the project (2nd – 3rd year): The different uses and activities of the area (shown in the map above) are bound to diverse stakeholders. Important is that the activities can change according to the needs of the community and the knowledge of the stakeholders. It should be an organic and flexible process that is not settled from the beginning.
4. Maintenance and renewing (> 3rd year): the community will keep growing and become sustainable, self-sufficient and in the end a stable community. There will be regular meetings

The community can live from the income of their produced food from the garden (sold in the former church, which was the only connecting meeting point between the nuns and the "outside world" and is now the meeting and gathering point for selling products) and the workshops offered in the building. The activities and stakeholders can always change, it is a process that adapts to the needs of the community living there. In the future they would be also responsible, together with the Municipality and everyone engaged, to find new activities and engage stakeholders. It should be a bottom-up process.

Concluding, we can say we learned a lot about the local culture, monasteries, and this type of process. But we also learned a lot to collaborate with each other, compromising and organising our work. All the people involved were incredible personalities and we all learned from one another and made new friendships, carrying on these great memories. We hope we could give all the local people that care about that building a glimpse of hope for the future evolution of the ex-monastery.

● Group 3 - Partnership - "VIA-Loggia"

Students: **Frida Johansson, Manasvi Satani, Selin Cengiz, Patrick Boyle**

Tutor: **Gabriel Dantas, Andrea Conti**

Figure 27 – Group 3 during their presentation in the hall of the San Pietro Somaldi's church.

Tuscany has historically established itself as a cultural hub on the international stage. Despite this region's political and economic challenges over the centuries, it remains competitive even today in the globalised scenario. The cultural products found there have inestimable value for the history of humanity, especially regarding the visual arts. In these circumstances, the city of Lucca is an impressively well-preserved reference of historical elements with relevant symbolic value for defining the cultural guidelines we know today. This legacy can also be observed in artistic expressions and religious architecture.

1. Concept

As a first step towards approaching the historical, social, and cultural context of the object of study, we sought to collect significant material and immaterial

elements for the symbolic construction of that society and its physical heritage. In this process, it was possible to understand the hermetically closed functioning of that religious group in terms of external connection with the community. However, despite the barriers delimited by the required religious guidelines, that organisation has always remained - surprisingly - actively serving society's common interests and benefits, positively reaching individuals on different social scales to varying degrees of vulnerability.

"Many of us spend our entire lives in the same bubble – we surround ourselves with people who share our opinions, speak the way we speak, and look the way we look. We fear leaving those familiar surroundings, which is natural, but through exploration of the unfamiliar we stop focusing on the labels that define WHAT we are and discover WHO we are." Adam Braun

Therefore, the concept that underlies this scientific work emerged from the inherent ability of a bubble to be self-sufficient in its individuality but simultaneously remain transparent and fundamentally connected so that it can stay alive and more resilient.

In the second stage of the investigation process, the students developed a SWOT Analysis (listed below), considering the main elements that currently influence, or were part of, the historical constitution of the monastery. These elements support this institution's political and social context and highlight this religious group's significant role in the composition of the cultural and educational scenario in the regional sphere in Lucca.
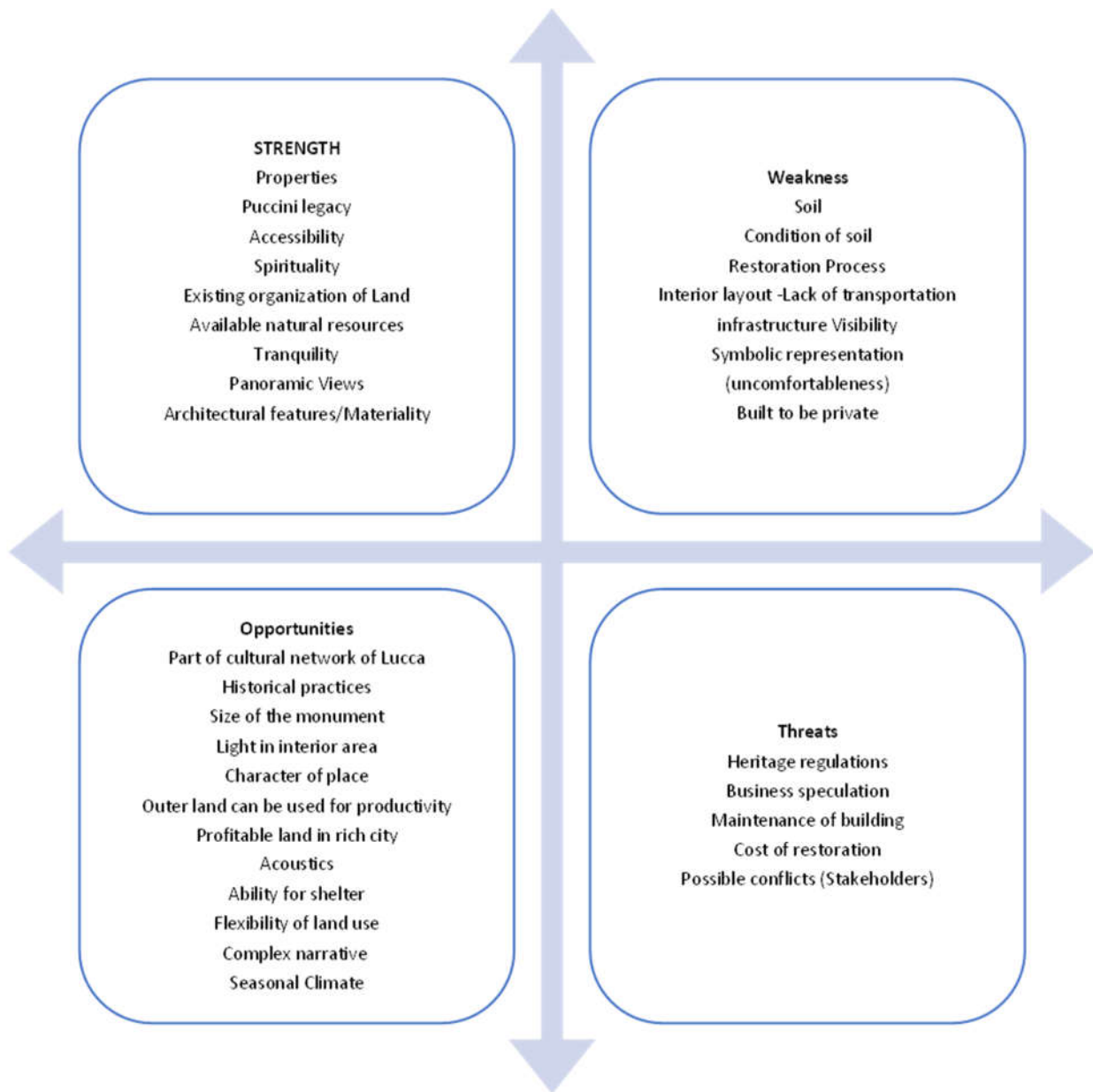
2. SWOT Analysis

STRENGTH
Properties
Puccini legacy
Accessibility
Spirituality
Existing organization of Land
Available natural resources
Tranquility
Panoramic Views
Architectural features/Materiality

Weakness
Soil
Condition of soil
Restoration Process
Interior layout -Lack of transportation
infrastructure Visibility
Symbolic representation
(uncomfortableness)
Built to be private

Opportunities
Part of cultural network of Lucca
Historical practices
Size of the monument
Light in interior area
Character of place
Outer land can be used for productivity
Profitable land in rich city
Acoustics
Ability for shelter
Flexibility of land use
Complex narrative
Seasonal Climate

Threats
Heritage regulations
Business speculation
Maintenance of building
Cost of restoration
Possible conflicts (Stakeholders)

Figure 28 – Image representing the Swot Analysis made by the Group 3 for their written presentation.

The students also surveyed the physical space, and one of the most essential elements, not only for the spatial layout and landscape composition but also for the social and labour structure conditions in the monastery, is the vegetation. There they found: Linden, Silver Maple, Ginkgo Tree, Red Maple, Service Tree, Mimosa Tree, Southern Magnolia, Fig Tree, Common Spruce, Lebanese Cedar, Cherry Laurel, Umbrella Pine, Black Walnut, Wild Cherry Tree, Olive Tree, Evergreen Oak, Pear Tree, Elderberry, Lemon Tree, Crepe Myrtle, Loquat, and vast fields of Grapes.

3. The idea

Starting from the understanding that Tuscany - and more specifically Lucca - is seen as a great pole of attractiveness in the local and international scene due to its cultural relevance and its financial strength, the proposed idea revolves around the meeting of the cultural diversity of this place in resulting from the intersection of different peoples and their social values. Based on immigration data, the need to create a shelter for immigrants was identified. This theme is highly relevant today, especially given the challenging social circumstances experienced in Europe. For this reason, the group's proposal revolves around the establishment of co-housing, a collaborative housing trend receiving increased interest worldwide.

4. Population data and reflections concerning immigration

● Foreigner Population in Lucca: A total of 9,715 people make up 10.87% of the Population in Lucca –AdminStat Italia
● Non-profits collaborate with refugee populations (i.e., Caritas, Calafata, Casa)
● Lucca was named alongside Athens and Stuttgart as "safe-haven" for refugees.
● Fosters the integration of migrants into the local life of the city's inhabitants.
● Odissea, Cooperativa Sociale: "Add an extra place at the table"
● Desk for Immigration (est. 2012) facilitates access to local service –The Smart Citizen

5. The name conception

The name VIA-loggia emerged from a play on Words, willing to merge two concepts:

● Villaggio - a village, a self-contained district or community in a rural area.
● Pretext & Subtext: Two words forming one meaning of Via: travelling through (a place) in route to a destination.
● Loggia: a gallery which forms part of a house and has one side open to the garden.

6. Implementation plan

The implementation of the Vialoggia Artistic Hub project is structured in the articulation between four groups called "actors":

- Calafata - deals directly with homeless people, addicts, and transitioning convictions.
- Casa Lucca - assists impoverished people.
- Fondazione Puccini – an institution that assists immigrant artists
- IMT – a student body that promotes educational activities and youth proactivity.

The performance of these actors in the project is also foreseen at separate times and scales, seeking to find a harmonious coexistence between the activities and build a culturally rich and efficient environment. The timeline below describes this composition:
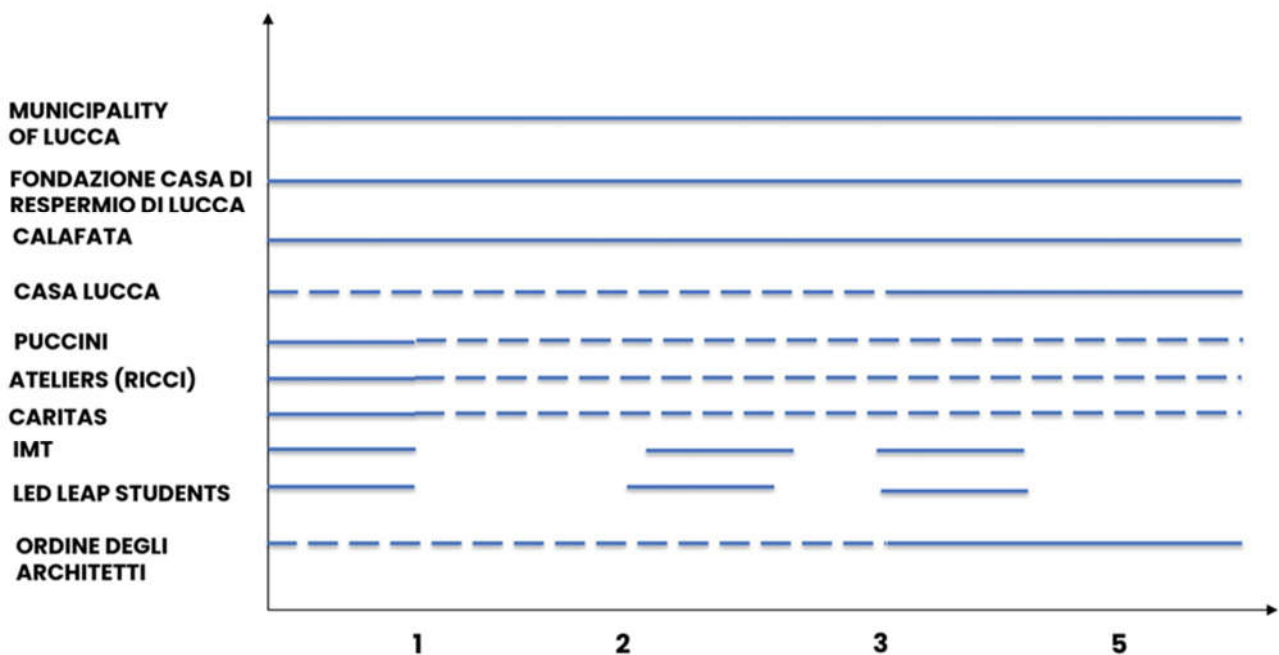

Figure 29 – Scheme of actors and stakeholders made by the students of Group 3 for their written presentation.

In a more detailed perspective, this is an overview of the events designed for this space for community use through time by the different institutions:
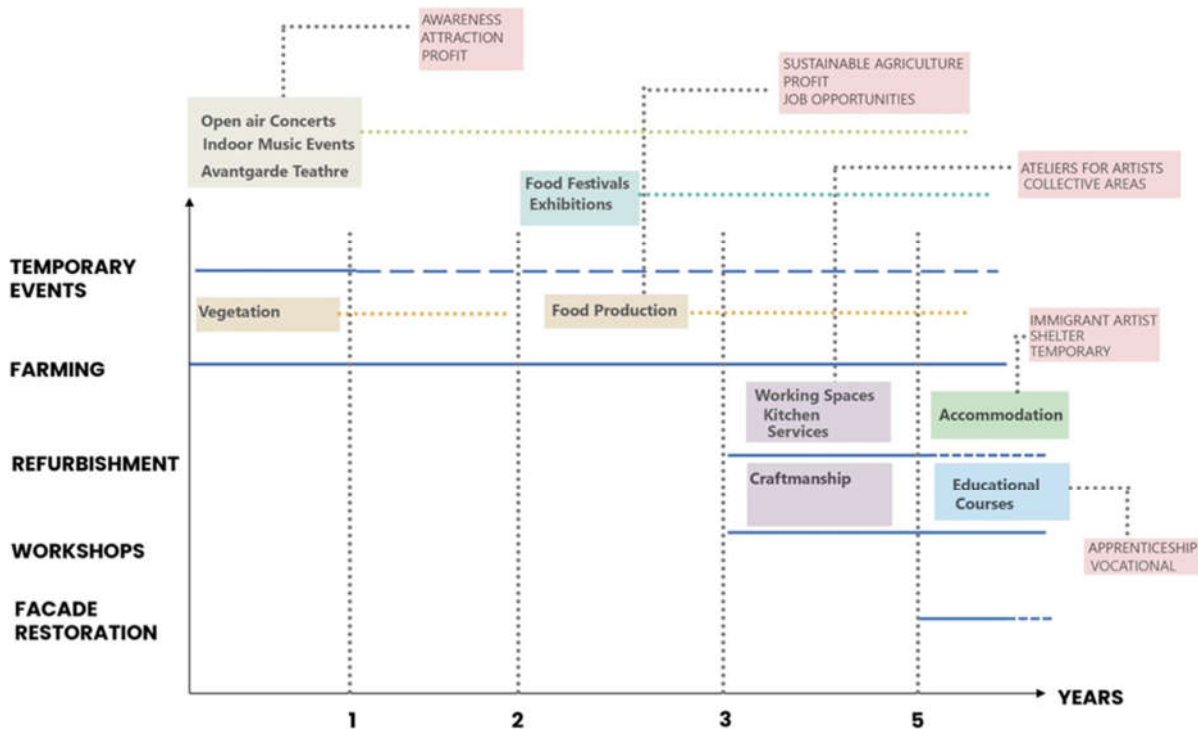

Figure 30 – Timeline made by the students of Group 3 for their written presentation.

Regarding spatial organisation, this project can be comprehensively visualised as follows:
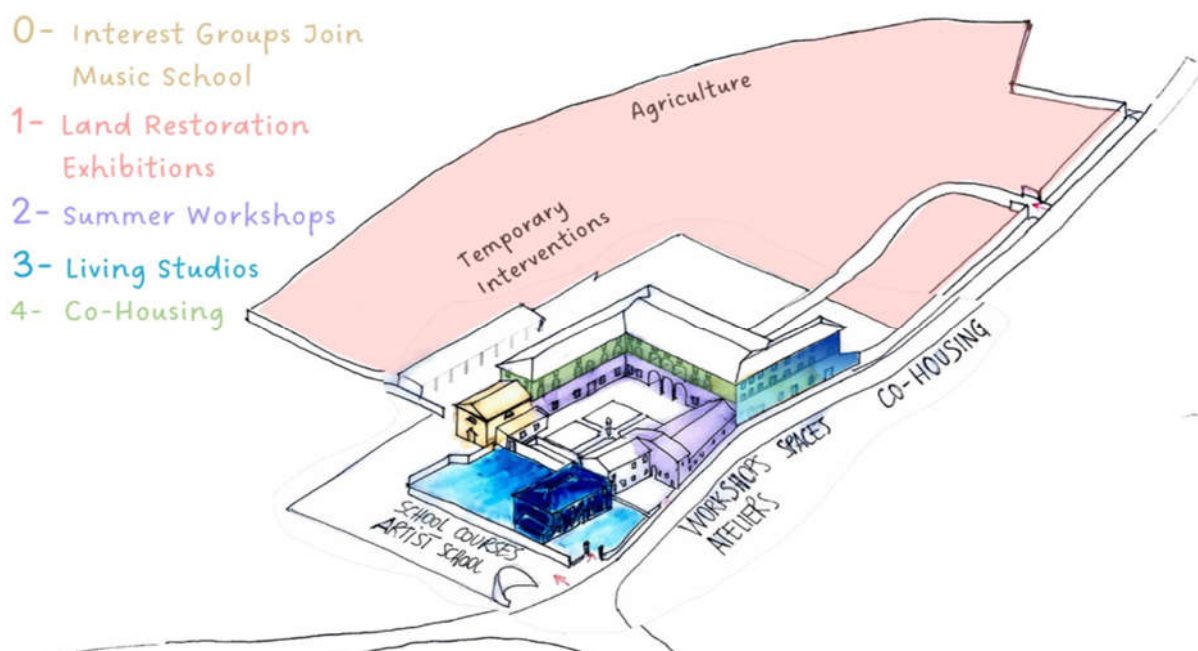
Figure 31 – Coloured scheme of the Monastery of Vicopelago made by the students of Group 3 for their written presentation.

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7. Conclusion

As an outcome of the proposed project, the former monastery of Sant' Agostino remains a spiritual place where people offer time and passion and can learn to cultivate their vocation. The garden becomes a place where people can learn about that connection by working with the land and reaching a special bond with nature. Artists and Craftsmen will also embody this place, bringing to light its heritage and inspiring change in the lives of the underprivileged.

- ## Group 4 - Partnership "The little red hen"

Students: **Nora Buffham, Mary Christensen, Tuyen Bui, Kirsten Waaler**

Tutor: **Barbara Delgado**

Figure 32 – Group 4 during their presentation in the hall of the San Pietro Somaldi's church.

For the ones who have never heard about the little red hen story, here is a little resume: *A hen living on a farm finds some wheat and decides to make bread with it. She asks the other farmyard animals to help her plant it, but they refuse. The hen then harvests and mills the wheat into flour before baking it into bread; at each stage, she again asks the animals for help, and they refuse. Finally, with her task complete, the hen asks who will help her eat the bread. This time the animals accept eagerly, but the hen refuses them stating that no one helped her with her work and decides to eat the bread herself. She then runs away with it.* (Wikipedia, The little red hen 2022).

The mother hen is an icon of all the processes for the accomplishment of the main ideas of the group. The main story is connected to targeting the challenges disposed of in the monastery. The mother hen also represents a female presence

figure, which we can connect with the nun's figure, the group formation, and the ideas for the project, all related to supporting and empowering women. The work was based on this imaginary scene, where it was found in three main topics, caring, partnership, and empowerment, through the main character of this story.
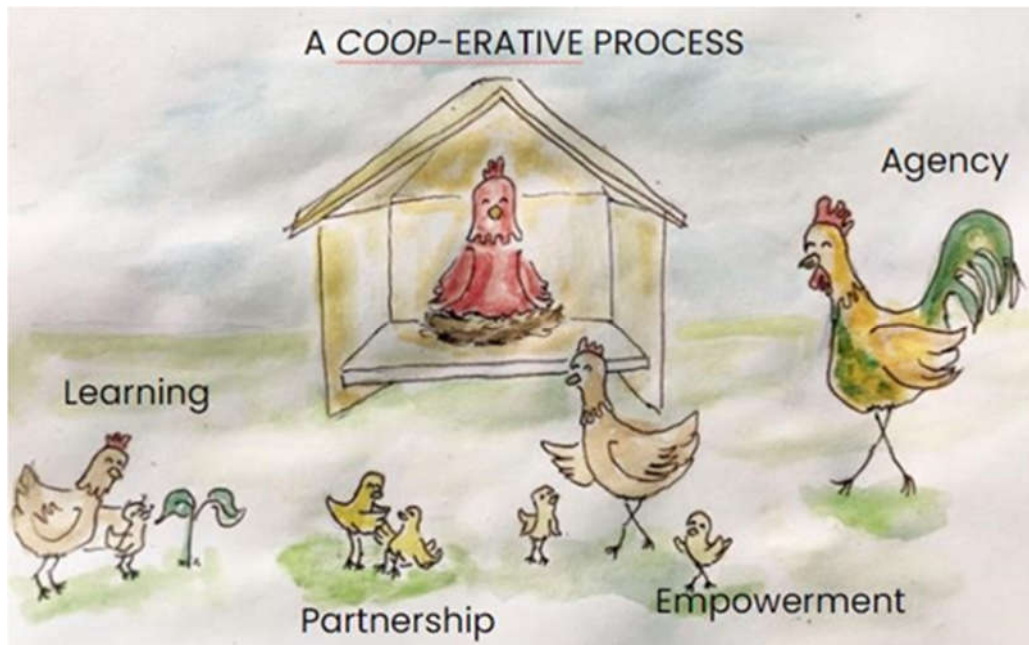
Figure 33 – A drawing made by the students of Group 4 for their written presentation.

Caring

- Housing for women and children in need
- Built and ecological heritage
- Connections and creating communities
- Nurturing the spirit

Partnership

- Establishing future actors and partners
- Connecting to existing neighbours and engaging locals
- Creating communities with meaningful connections

Empowerment

- Creative arts and education
- Focusing on women and children in need
- Conservation of the heritage on-site in its social and ecological context

The main concept is based on women's needs and the number of threats that women have today. Some news about Italy shows us more data about this situation, some examples: More than 1 in 3 women will experience domestic violence, there were thirty-seven victims of femicide in Italy in 2022 and 62 in 2021, and the wage gap between men and women in Italy is 5.6%. The health and socio-economic consequences of the COVID-19 crisis are disproportionately affecting women and girls...their job loss rate is 1.8 times greater than that of men. The poverty rate among women could increase by 9.1%.

Based on the sustainable development goals from the United Nations, four goals are highlighted with the concept of the project:

- Good Health and Well-Being:

More than 1 in 3 women have experienced either physical or sexual violence at some point in their life resulting in both short- and long-term consequences for their physical, mental, sexual, and reproductive health.

- Quality Education:

Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including ...education for sustainable development and lifestyles, human rights, and gender equality...

- Gender Equality:

Ending all discrimination against women and girls is not only a basic human right but also crucial for a sustainable future; it is proven that empowering women and girls helps economic growth and development.

- Sustainable Cities and Communities:

Ensure access for all to adequate, safe, and affordable housing. Provide access to safe, affordable, accessible, and sustainable transport systems for all, improving road safety. Each hen, rooster, and chick make a character in the story of a Landscape Democracy Potential in a "cooperative" process, in a circular system of bonding, bridging, and linking, preserving heritage, connecting people, conserving history and the physical space, and integrating actors for the junction of the possibilities created.

With the use of tools such as swot analysis, photographs analysis, site visits and chat with local actors, it was possible to develop the phases. Throughout the first phase, the monastery would need funds through the third phase, but with the last phase, the monastery would become self-sufficient.

Phase 1: EXPANDING PARTNERSHIPS

- Lucca municipality
- Locals of Lucca and Vicopelago
- Artists, musicians, photographers, online influencers
- Monastery caretakers

Before making any changes to the landscape and structures of the monastery complex, the focus of Phase 1 is to expand partnerships within the Lucca and Vicopelago communities physically surrounding the monastery. This would be done while also reaching out to the art and online influencer communities that could use their platforms to create interest in the monastery and awareness of the project. Partnerships established in Phase 1 could potentially continue throughout all the phases of the project and beyond.

Phase 2: EXPANDING PARTNERSHIPS

The main goals of Phase 2 are restoring the gardens, orchards, and landscape of the complex while tackling maintenance projects in the kindergarten and chapel buildings that are in functional condition. During Phase 2, we would seek to strengthen existing partnerships and form new ones with other social housing and agricultural cooperatives, charities and groups interested in the cultural heritage of the monastery.

Partnerships:
- Caritas
- Fondazione Casa Lucca
- ERP Lucca
- Local farmers
- Agricultural Technical Institute Nicolao Brancoli Busdraghi
- Cooperativa Agricola Calafata
- AGESCI - Italian Catholic Guides and Scouts Association
- Transportation department
- Architects/landscape architects
- Restoration/conservation experts
- Silvana Froli, Opera Singer

Phase 3: EXPANDING PARTNERSHIPS

In Phase 3, we would continue the restoration efforts on the gardens and landscape outside the monastery, while also focusing on the inner courtyard and making efforts to restore the kitchen complex, especially the original oven and laundry facilities. The gardens and landscape at this point would be a great outdoor educational location for school children and exhibitions and performances by local musicians and artists. A restored kitchen would be ideal for teaching traditional baking skills using produce grown in the gardens.

Partnerships:

- Atelier Ricci
- Local art entrepreneurs
- Poli bike rentals/bike-share
- Fondazione Puccini
- Italiakids
- Local elementary schools
- Luigi Boccherini Higher Institute of Musical Studies

Phase 4: EXPANDING PARTNERSHIPS

The focus of Phase 4 is to renovate and restore the main living quarters of the monastery to make them safe and suitable for women and children of all abilities. At this point, the monastery would be ready to house women and children in need in the more private quarters, plus host retreats, gardening and baking classes, kids' camps, art exhibitions, musical performances, and any number of programs.

Partnerships:

- Maintaining and keeping the network of partners
- Possibility of bridging and linking to new partners

The mother hen project symbolises in conclusion: shelter, education, and healing through art and landscape.

● Group 5 - Empowerment - "A.T.P."

Students: **Mana Hejazi, Anika Pahl, Mohit Sehrawat**

Tutors: **Leopoldo Ferrari, Michael Venturelli**

Figure 34 – Group 5 during their presentation in the hall of the San Pietro Somaldi's church.

The mind was absorbing the light like a closed box. It is empty and silent, but the light needed to light somewhere because it knew that it was able to light a long distance rather than deeming it inside a closed box! It could grow around people to propel them rather than keep them inside a place. The world needed light, and after years of lacking light, the sources decided to vanish away to let the light out.

The silence was still there, and it was finding a way out, so it flew around, and it was the music that was the outcome of the flight of silence. The music was inviting people to the space to let them see the light and share with the light that was inside the space.

The monastery is envisioned as a space that attracts the people of Lucca to a multifunctional place with new uses that are attributed based on values and a self-sufficient system of economy.

1. preserving the history of the space
2. Reviving precious parts of the place regarding pre-monastery situation
3. developing a cultural social place

These goals are reached by a step-by-step and participatory process which could guarantee the liveliness of the space, economical and self-sustaining aspects of the project.

The process upon which the project is going to take place is following an approach which begins with a continuous discussion between people who have studied the place, experts that have done research about the space and know best the potentiality of spaces on one side and the stakeholders who could be institutional or general on the other side. The proposals are not brought by the people who are proposing the monastery as a potential place to get used, like the owner which could be the municipality, but they are brought by the stakeholders based on the values that are distinguished based on the history of the place and the Sustainable and Development Goals. The values are the meanings that bind the functions together. The values that bind the functions together are shared in the first stage with stakeholders, but they could be expanded when stakeholders also find other values in the space.

To find the values that have already been there it is important to study the space deeply with strong references to historical facts that are integrated with the space. The community of nuns had the privilege of living together which could be used as a tool to make them a community. The simplicity of the nuns which was chosen by themselves is the value of this community and that is why they have chosen it. The democratic approach which was also followed in the organisation of the rules in the community is also a value that apart from the religious aspect of the subject, could be transferred to the future, the fact that the decisions were made based on discussion could be a value that could be implemented in the management process of the project also to bring a kind of harmony to the functions of the spaces. The previous community living in the place was living in a self-sustaining manner so that it could independently provide itself with economic sources.

Values that are decided to be previously in the space are:

Living together

- Charity
- Democracy
- Harmony
- Simplicity
- Self-Sustaining
- Enclosure
- Common Rules
- Relationship

The new values that are going to be also respected in the new phase of the reuse of the monastery, are those coming from the past and the study of the place. The new values also include Sustainable Development Goals as predefined goals that help keep the function in harmony and toward Sustainability approaches. The relationship between humans and nature is also one of the capacities of space and could be considered as a value on which the functions are going to be developed.

The values that are going to be broadened are the following:

- Inclusion
- Harmony
- Justice
- Sustainability
- Democracy
- Love
- Empowerment
- Common Rules
- Charity
- Living Together
- Relationship to Nature

The proposals suggested by the stakeholders are followed by their proposals also for where to use the space and an estimation of when their actions are going to take place. As well, there are primary common rules which are developed and should be respected by the stakeholders. The stakeholders are divided into three groups: fixed, potential, and undecided. There are already some stakeholders that

are ready to work and suggest their proposals for their activities which are classified as potential stakeholders. The fixed stakeholders are the professionals and the owner, in this case, the municipality. The stakeholders that will show interest in the future are the undecided ones and the process of cooperation is the same as the potential ones. At the end of the process, there is a schematic map with the functions and assigned spaces.

The potential stakeholders that have already the potentiality of starting their proposals about what they are going to do regarding the common rules and values which are discussed in the first stage are the followings:

- Fondazione Puccini

Cooperativa Agricola Calafata

- Fondazione Casa Lucca
- Caritas diocesana Lucca
- Arciconfraternita di misericordia di Lucca
- ETABETA Social Cooperative
- ERP Lucca
- Anfass Lucca

The schematic map is the plan of the monastery or a part of it with specified functions assigned to the spaces that are decided through the period that is supposed to be 6-12 months and the process is done by the support of continuous discussions. The space should also be active and alive to attract the attention of people so that they are prepared that this space is going to be lively. People who discover the space are provided with a brief history of the space and the vision and goals of the project.

In the next stage, based on the proposals the common rules are modified so that they give a framework to the activities and functions that are going to take place in space. And the rules are discussed through meetings, which consider all the aspects of the project like maintenance, management, and aesthetical and architectural ones. There should also be a clear solution for the structural strengthening of some parts of the building to make it usable and make it attractive for the users to use it immediately. The role of architects and professionals who have studied the place is also considered in the common rules. Economical aspects to make the space in a self-sustaining manner should be also

considered in the common rules in a way that at least each stakeholder can provide the expenses for a minimum of a period.

At this time, the stakeholders develop the strategies, in terms of how to use the space and their economic plan and their function that are following the common rules. The design is also developed again based on the common rules that are set so that it is not the main owner or professionals that design the space, but the stakeholders do it democratically.

Values:

- Sustainability goals
- Set values of the place
- Discuss them, add new ones (possibility to act according to them)

Prevent conflicts:

- To preserve the building at least three stakeholders
- Ways to connect the planned actions

Design:

Agree on the gap of professionals (students) that will design the place (ensure the beauty)

- Reusable design (ability to change it)
- The rules about materials
- The approaches of intervention like demolition, reconstruction (if needed) or the box-in-box should be compatible with the basic functions of the spaces.

Stability:

- The structural rehabilitation should be done reversibly, so they do not hurt the authenticity of the structure
- The responsibility of the stability is on the owner

Sustainability:

- Find a solution when you are not able to be a stakeholder anymore and find an appropriate successor

Organisation:

- Meetings, deciding on the organisation of the spaces and the rhythm of the meetings e.g., every 4 months
- The location of organisation office
- Entrance of new stakeholders

The entire process could be classified into three groups of the time, organisation and actions and the relation between these groups could be used as a model. A period is proposed to finish the actions which creates a chronology for accomplishing the stages of the projects. The organisation of the project is also completed through time which links it to the chronology. Actions are completed also through time and based on organisation, and this creates a relationship between Time, Organization and Actions.

CONCLUSIONS AND ADVICE BASED ON THE RESULTS OF THE THEMATIC GROUPS

by Luigi Bartolomei, Michael Venturelli

In all groups, one notices the use of a methodological approach developed in stages, some more and some less transposable to reality. The indication was given that the preliminary regeneration project should take place in two years and that it could serve as a prototypical model that could be proposed for other semi-emergency situations like this one. There is no real infrastructural or environmental emergency, it is more of a social issue and preparatory to educating people and how best to treat the historical assets of a country. The reuse of a disused space with so much potential should be a high priority for an urban community, made up of citizens, institutions, bodies, and associations of various scales. It also becomes a more sensitive issue with the recent European agreements on reducing waste, reusing resources, and reducing land consumption, policies that lead to improving the environment and people's health from a material point of view but also aim to re-educate them to a new lifestyle.

Some groups were more sensitive in setting the project in context, considering the relationships established between the inside of the monastery and the outside, the city, and the neighbouring houses. The exercise also assessed the groups' ability to understand how much of what is inside the monastery walls should be preserved. The historical memory of a place is the echo of the past, of the events that took place there, linking a building, a park, or an area with the landscape, the context in which it is located. It is not always obligatory or necessary to create connections, it depends on how much memory a place has collected or what kind of memory it has preserved. However, the Monastery has hosted several important vicissitudes, especially during the war period, and many anecdotes concern it. Over time, its marginality from the urban centre has also distanced it perceptually and now many inhabitants do not even recognise it anymore.

Its potentiality, therefore, depends not only on the role it plays at the moment but also on its past, on the functions it has hosted, which have modified its spatial, distributive configuration; then there are the more material aspects linked to its geographical layout, to the amount of equipment within it, to the modifications it has undergone that have determined its new aesthetic-formal character.

The desire to restore and recover this building can mean for the community and for the urban landscape, a desire to regain the values of the past and give this place a new identity, defined by the use that is made of it or even constructed as a result of the history that it has had. this type of historical, cultural and artistic heritage is often little considered, also given its religious significance in a secular state where there is no peaceful bond between the state and the church between spiritual, temporal and material power. For this reason, reconfiguring and redefining the character of a sacred place, which in the past had other functions and therefore hosted different histories and events, also has the value of rehabilitating its image in a more modern palimpsest that can no longer appreciate its testimonial value and functional potential.

The New Monastery of Vicopelago can recreate a bond with the Lucchese community; host activities, as some groups suggest; use the spaces, inside or outside the central building. Vineyards and cultivated fields can allow for a flourishing trade with the city or give autonomy to the community that could live there. It is a place that can bring social and economic well-being to local communities. An interesting aspect raised is the gender issue related to this place. As it was run by nuns in its last period, it can become a manifesto of freedom and autonomy for women, it can become an example for people, open debates and new cultural habits.

Another interesting theme raised is the use of this place as rehabilitative; both for the people and the environment. While the open spaces outside become places of recollection with events and activities for the inhabitants or workers of the monastery, or citizens.

What will be handed over to the municipality? Design proposals that demonstrate the application of a less conditional, fresher, freer approach. The young people who conducted each exercise not only come from an institutional context where architecture and landscape are studied and have followed a curricular course on democratic participatory planning, but also come from other European countries and beyond, and therefore have a different conception of the is also a legislative-administrative relationship with historical architectural and artistic and cultural assets of the golden territory. Italy, as is well known, is a country with a rich history and with many such assets that must be preserved and protected but not necessarily maintained in their original form and function, as it becomes a challenge to continue to conserve them. They can therefore change their function again, as they have done before, adapt to the needs of time and thus be maintained, valued and respected. They can also teach the history

they represent, whether on a physical or material level or for the meaning they have. This Monastery has already seen a project with a proposal for reuse in 2019 and is now showing itself again with a lot of potential and ideas to revive the place itself, to bring something to the city and the community and to abandon that character of closed isolation typical of a monastery of nuns, thus becoming a place of aggregation, social enrichment and progress that is declined in various forms, perhaps following in part the suggestions that my boys during this IP have brought us.

We can be generally satisfied with the outcome of the presentations because, even if individually they show some limitations and problems, linked to a lack of familiarity in working with these themes and with this type of project, which is very delicate and fragmented, on the whole, they provide a framework of possibilities and show in how many and in what ways a place that is considered uninhabited can become the new fulcrum of the expansion of the evolution of a city like Lucca. From themes on the environment to more narrative presentations on the history and what this place can become, what it can mean again for marginalised communities, to programmes for the rehabilitation of socially disadvantaged people, to breaking down inequalities, working on the integration of all people in the community; the works show the fruit of the evolution of these students' thinking. From being completely unfamiliar with the topic of cultural heritage and the monastic environment of a country, they become more aware and conscious of the importance of valuing history and places that were initially considered abandoned but in reality, are just waiting for someone to bring them back to life.

IP EVALUATION

by Luigi Bartolomei, Michael Venturelli

1. Preamble

The IP experience has been evaluated by students, with the help of a pre- and post-survey where they answered some questions and gave feedback. The Pre-survey demonstrates that the IP expectations do not focus so much on the specific object of study and work: the ecclesiastical assets and participatory processes for their reuse. Only three students explicitly refer to it.

Expectations focus on three points that we list in descending order of share:

- First among the expectations is to have the opportunity to put into action the knowledge acquired during the online course in a perspective of effective PARTICIPATORY ACTION RESEARCH.
- Secondly, it is the international context of the teaching experience that constitutes an attractive element.
- Finally, the attractiveness of the local context is considered, with particular emphasis on the Italian and Lucca landscapes.

The following table presents a more complex articulation of its answers. Asking for open answers allows the participants to express more freely and spontaneously; it is now possible to illustrate the results of the poll through a tabular summary with the most important questions, and corresponding answers, already grouped in short sentences we post in decreasing order of recurrence.

2. Selection Method

To complete the questionnaires, students were asked a series of open-ended, non-scoring or multiple-choice questions to better analyse the content and assess their level of involvement in the process.

The pre-survey, which was requested on the first day after the speakers' frontal presentations, had the primary purpose of gathering their preliminary knowledge on the topics that would be covered during the IP and their expectations regarding the experiences they would have, with questions such as

"What do you imagine you will leave to this community at the end of the Intensive Program?" or more generally "What do you expect to learn from this Intensive Program?".

In the post-survey, an extract of which is given below, we repeated the previous questions to assess how the response changed after the IP and a few additional questions about how they had experienced the experience. As the answers were open-ended and did not form the basis for a numerical survey, an evaluation of the response on the main themes that emerged from each question was conducted. Each response was coded according to a maximum of three letters according to the key themes that emerged; the sum was then made up of the highest values of the themes and then processed according to an alphanumeric organisation mode producing the scheme that is published below, where the top three responses for the most important key themes touched upon by the students are identified.

What comes out of this survey is the importance of an immersive workshop. From this point of view, we believe that the IP achieved its purpose, as shown by the students' responses, as they all had a very vague idea when they arrived but at the end, they had more sensibility and consciousness about the topic of valorisation of the cultural heritage as a common good.

N°	Topic	Main Answer Topic	Second Topic	Third Topic
1	**What are the two main lessons learned in the Intensive Program?**	Participation tools and methods & landscape democracy in practice	Field work and genius loci exploration & understanding	Power of Group working
2	**What did you value the most during this Intensive Program?**	Cultural heritage value and cultural value specifically regarding monasteries	Making good connections & meeting new people	Learning and participating in new program
3	**What did you seek to discover during the IP?**	Learning approach, dealing with preserving cultural heritage and dealing with its putting problems	Learning processes of democracy and putting theory to action	New perspective, stories, and planning approaches
4	**What do you think you left to the community after the IP?**	Inspiration	New perspective and ideas	Positive energy
5	**What are you bringing home with you from the IP?**	New knowledge/ values	New Experience/ memory	Creating new connection
6	**How has the intensive prepared you to lead new actions and processes against landscape democracy challenges in communities?**	Step towards democracy	Recognising different facts	New approach and new tools
7	**What collaboration and partnership related skills or abilities has the intensive helped nurture?**	Listening, understanding	Team collaboration	Networking & Communication skills
8	**How has your understanding of landscape democracy evolved because of your engagement with intensive activities?**	Implementation of the democracy concept & its challenges	Get more knowledge	Importance of Landscape democracy concept
9	**What aspect of the participatory activities of the intensive holds the most potential in terms of advancing the landscape "as perceived by people."**	Community integration	Activate participation tools and methods	Using simple approaches: Talking, sharing stories, using simple languages
10	**A few adjectives to describe the IP (in order of importance)**	Participation, Democracy & Community	Educational & Learning new things	Helpful & Useful
11	**A few adjectives to describe the neighbourhood community (in order of importance)**	Valuable & Beneficial	Kind & Nice & Optimistic	Disconnected, invisible, Unheard
12	**A few adjectives to describe the Staff (in order of importance)**	Knowledgeable	Friendly & helpful	Active & energetic

3. Focal points and more prominent topics

What emerged most in the students' responses was, first of all, a positive and enthusiastic opinion of the project. Interesting observations and good intentions were made to continue the inclusive and democratic discourse, extended on this occasion also to the environment of sacred and community spaces.

The reasons why the experience was so successful are to be found in several approaches that are typical of participatory design and a democratic approach, but which are partly new and little practised in academic circles.

4.1 Immersive character of the cognitive and analytical process is known as total immersion in a context. In the field of change and planning, desk study or google maps do not count. Field experience is more engaging, stimulating and enriching.

4.2 Vision and discovery of previously unknown segments of heritage - specificity of certain elements, nuns, cloistered communities. Many students knew nothing; it is thought-provoking not to know anything about such widespread and deep-rooted heritage basins, more embedded and widespread in the Italian context.

4.3 Scale of participation, collaborating with an urban community In other workshops one collaborates with identifiable communities, and individuals; in Lucca, one worked with a different scale, at the organisational level, a scale of civic, municipal, urban organisation of entities, a distinctive character perceived by all participants. Communities can also be composed of institutions, not just individuals.

After this experience, there was more awareness, appreciation and involvement, more care for an element, an important character of the landscape, Lucchese in this case, previously unknown.

We have, therefore, extended the awareness of participation to Heritage and Church property: some remarkably interesting elements emerge from the answers in the fifth point.

4. More relevant statements

We propose below some open-ended answers that have particular complexity and that we believe are significant to understand and make understood the results of the process, of the experience. We chose the more argumentative, more exhaustive answers that may suggest links between the arguments proposed by the selection method, which, alone, obviously cannot be returned completely.

One aspect that was found live and glimpsed in the questionnaires was that the young people thirsted for knowledge and content: they were not only offered methodological knowledge; there was a positive response to the provision of participatory techniques and methods, content, and general culture. They were able to visit places, such as a cloistered monastery, which are normally inaccessible. In addition, the participation of some well-known scholars, people who work in these areas and brought a wealth of experience and knowledge, both theoretical and practical, was appreciated. Learning situations took place through lectures, discussions and also on-site visits with professionals in the field.

Some questions talked about the teaching experience and general knowledge acquired, and the Programme in general, such as:

- "I learned why the monasteries are in danger and how important it is to develop a democratic strategy to save them from demolition. Also, I developed a deeper understanding of the nuns and distinct cultures."

- "The IP has taught me that having a common vision and goal is key to getting work done. Finding a story that everyone in the group can relate to makes the flow of the collaborative process much lighter"

- "The work generated during this IP is the spark needed to ignite the fire. Different partners will function as the kindle to feed the fire, but the initiative of creativity and inspiration is needed to create the common vision that can start the story."

- "This IP has helped nurture the concept that a well-functioning group has a common vision. It is particularly important that everyone feels emotional for a project for its vision to be translated well. For this, it is needed that people communicate and care to listen to each other's stories. For this, it is

needed that everyone has a chance to speak, and more importantly that people listen."

Other questions focused on teaching methods, instruction, collaboration and the effect they had:

- "I learned the importance to listen to every group member, discuss on eye level and have this discussion in English and not your native language. It made me even more open and motivated me to keep on working internationally"

- "I understood that we should make democracy and landscape democracy more resilient to pass through time. I also observe the cultural difference in building communities. Ex: Canadian, Indian, Italian, Hungarian…"

- "That conflict will occur, and frustration may become an effect of that but hold your values dear and understand that collaboration is those values strengthens a community"

- "A circular vision of uplifting the underprivileged through inspiration, opportunity, education and resources to practise"

More personal questions were asked about what each student takes home with them from this experience and what impressed them most:

- "Activities that include talking and sharing stories and experiences with the local population. When you learn how they are connected to and perceive the landscape, only then can you know how to help advance it"

- "Views on this part of Italy, memories of great people and knowledge about monasteries and knowledge about how a process of this potential project could work"

- "Enthusiasm, rich knowledge, helpful - amazing (Michael, Leopoldo, Luigi), experts (the teacher), make me fall in love with this subject (teacher)"

- "I will remember the Tutors, the teachers, the participants and the adventures in the monasteries. But over the meeting with the nuns."

Figure 35 – Students and tutors cheering at the end of the delivery of certificates after the presentations.

IMPACT OF IP ON LOCAL LANDSCAPE

by Michael Venturelli

Not everyone has highlighted the international value of the European project because of the involvement of the IMT which is a local institutional reality and has conditioned the dissemination of information linked to the university. Here are some specific articles we would be able to find that talked about the project or, on a larger scale, the effect of this project on the surroundings (landscape and society).

Lucca in diretta, local online newspaper of Lucca, last consulted on the 25th of November 2022:
https://www.luccaindiretta.it/cultura-e-spettacoli/2022/07/26/beni-culturali-ecclesiastici-in-dismissione-alla-scuola-imt-via-alla-summer-school-internazionale/302970/

IMT Lucca, site of the High School Studies Lucca, last consulted on the 25th of November 2022:
https://www.imtlucca.it/it/eventonew/school-of-the-italian-statistical-physics-society-2022

Magazine UniBO, online newspaper of the University of Bologna, last consulted on the 25th of November 2022:
https://magazine.unibo.it/archivio/2022/07/27/i-beni-culturali-ecclesiastici-in-dismissione-laboratori-di-democrazia-e-partecipazione

Il Giornale dell'architettura, online newspaper of architecture, last consulted on the 25th of November 2022:
https://ilgiornaledellarchitettura.com/2022/07/26/quale-futuro-per-santagostino-in-vicopelago/

La Nazione, online newspaper, last consulted on the 25th of November 2022:
https://www.lanazione.it/siena/cronaca/incidenti-stradali-1.8322618

Toscana Oggi, online newspaper of the region, last consulted on the 25th of November 2022:
https://www.toscanaoggi.it/Toscana/Beni-culturali-ecclesiastici-nei-prossimi-dieci-anni-chiudera-in-Italia-il-65-delle-comunita-claustrali

Figure 36 – Students, tutors, teachers, external guests gathered at the end of the Presentations' Day in the San Pietro Somaldi's garden.

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