Built cultural heritage and urban development: elements for a cultural planning in Pescara city (Italy)

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1. Cultural Planning and Urban Redevelopment

1.1 Best practices in the European context

The relationship between conservation and development has long been the focus of studies in Economics of Conservation. It is now widely accepted that sustainable urban development can be achieved by improving the quality of the urban environment through the social, economic and ecological factors, but also through the cultural assets (see Fusco Girard, 1993; Fusco Girard and Nijkamp, 1997).

Some cities in Europe have long implemented programs of urban regeneration to meet the expectations of the contemporary world without deforming the cultural identity inherited. The Memorandum of Vienna1 redefines the system of criteria and principles of preservation of historic cities. It introduces the definition of historic urban landscape2 in reference to the historic city as cultural landscape, extending the concepts of historical landscape - so far used for the rural areas- to the frame of urban policies. Specific reference is then reserved for contemporary architecture which should be introduced as part of the historical urban continuity, taking into account the physical context of the city. The relevance of these issues requires the commitment of the entire international community, studying the possible rules for planning in the historic urban centers.

Interesting experiences of cultural planning carried out for the sustainable management of historic urban landscapes show how the goal of socio-economic development is pursued starting from the specific genius loci. Colin Mercer (2006) specifies that “cultural planning is the strategic and integral use of cultural resources in urban and community development”. These good practices in the conservation of cultural heritage and historic landscape should be carefully considered in their capacity to combine and balance intangible values and economic ones, so to implement the Unesco Historic Urban Landscape approach [World Urban Forum, Naples 2012]. The following table shows some important experiences of cultural urban development where planning and urban renewal aim at the promoting urban identity through the enhancement of cultural resources (see Kupka, 2012).

A correct management of the historic urban landscapes will depend first and

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<tr>
<th>Cities</th>
<th>Tools to enhance the cultural built heritage in the processes of local development and strategic planning</th>
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<tr>
<td>Liverpool</td>
<td>Waterfront redevelopment, Rope Walks Special Planning Document (2005)</td>
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<tr>
<td>Amsterdam</td>
<td>Town Planning Act (2006) for the area comprised in a zoning plan as Protected Urban Site; Management Plan for the Centre (2010)</td>
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<tr>
<td>Edinburgh</td>
<td>Policy for urban renewal with objectives of sustainability for preservation and development of the conservation areas; Edinburgh City Local Plan, 2007</td>
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Table 1 Good practices existing in the conservation of cultural heritage and historic landscape
foremost on understanding and recognition of the quality of the existing architectural heritage - in its “diversity and integrity” and in the relationship with the surrounding built and natural environment. In addition, the management of a historic urban landscape will require the collaboration of all stakeholders: politicians, planners, environmentalists, property owners, investors and the community [Toppetti, 2011, in Paesaggi e città storiche]

The HerO project (Heritage as opportunity, within Urbact II - the european program promoting sustainable development) is among the most recent international experiences to introduce an innovative management strategy supporting an integrated, sustainable development of historic urban areas, strengthening their attractiveness and competitiveness by capitalising on cultural heritage assets. Lessons learnt and outcomes obtained by the interventions in the field of urban cultural heritage have been collected in a guidebook for city administrations and practitioners on how to apply this new approach (see Hero Guide, 2011 and 2008).

1.2 Cultural planning in some Italian experiences
As pointed out by many authors (see in particular Porrello, 2006), the cultural planning process includes all the cultural resources available in the area, including a set of interventions - by public and private sectors - in order to promote the cultural aspects and pursue socio-economic objectives, thus producing a global regenerative effect of the city. The process of cultural planning, as well as initiated in the nineties in Europe following the initial experiments in the United States, Canada and Australia, goes beyond the traditional sectoral objectives of cultural policy, proposing more general objectives of territorial development starting from the identity characteristics of a site. Culture, creativity and spatial planning are three basic concepts related to cultural planning; in particular, creativity is essential for strengthening the cultural dimension in urban and territorial development through the ability to draw evolutionary scenarios.

The process of cultural planning requires the involvement of many actors and it uses the typical perspective of the strategic planning (Porrello, 2006): the cultural aspects become part of the overall strategies of urban development. The following table shows some interesting cases of Italian cultural urban development.

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<tr>
<th>cities</th>
<th>Town Planning Tools</th>
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<tr>
<td>Genova</td>
<td>Urban Master Plan (PUC, 2000) and Operational Plan for the management of the historic area; general update of the Plan (2011)</td>
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<tr>
<td>Firenze</td>
<td>Strategic Plan Firenze 2010: A1) Relaunch the role of Florence as a center of cultural production, A3) Encourage quality tourism and regulate the flow of tourists, B1) Protect and strengthen the identity of the historical center of the city of Florence as a place of residence and crafts</td>
</tr>
<tr>
<td>Palermo</td>
<td>Strategic Plan of Palermo (2007), “widespread creativity” at the heart of the Plan</td>
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2. Cultural identity of Pescara city

2.1 The urban historic landscape

The traditional urban conservation policies have not been able to read the value of important parts of the modern city, and have substantially excluded from a logic of conservation. The main challenges facing local government today concern the possibility of maintaining a balance between development, traditional functions and features of identity (F. Bandarin, Icomos). Pescara is a modern city which has preserved only a few traces of its past, mainly because of heavy bombing during the Second World War. The modernity of Pescara is linked to the recent date of its foundation as an urban center in 1927 [Bianchetti, 1997]. The definition of the architectural style of buildings in the administrative center of Pescara dates back to the Thirties of the twentieth century; this urban central area still gives the city the characteristic of the Fascist Modernity. Also the project of a garden city in the seaside resort of Porta Nuova was defined in the first decades of the twentieth century, and the same for many fine Art Nouveau villas overlooking the sea.

A reading of the urban system highlights the presence of the ancient city center, the only sign of primary identity of the settlement risen near the sea; the urban reticulated in the established city along the coast; the linear building occurred along the network of infrastructures existing since the beginning of the twentieth century; the clusters of peripheral areas with spontaneous housing [Busquets, Protagoras 90].

As explained in previous papers, the urban landscape of Pescara highlights the existence of different pieces of the city, heterogeneous and disconnected areas, producing an image of a city which was not defined on the basis of a balanced and harmonious organization of its parts (see Ferri and Maturo, 2012).

2.2 The reintegration of built cultural heritage in the urban policies of Pescara

The aim of the paper is to understand "what analytical tools could be developed in order to ensure harmonious integration of the cultural built heritage in an
urban setting” (Ost), so to consider it as “a major element of the urban setting, or as an ornament for its inhabitants, or as a part its attractiveness to external visitors”. A further objective is to avoid the loss of resources that are important elements of the local identity (see Varagnoli et al, 2011). The problem is how cultural economics and urban planning can promote positive externalities and whether financial expenses incurred to preserve these “collective goods” (historic monuments, buildings and villas) can be balanced with the consumer’s utility. It is now widely accepted that the cultural assets represent a significant resource for the socio-economic urban development, offering exciting opportunities to generate income and create new jobs [Nijkamp, 1997; Greffe, 1999]. Uwe Shubert (1999) underlines that the existence of historical monuments links past and future generations and gives places their specific identity and image; attractive cities with an image of culture and art have contributed to develop tourism. The image of the city is also crucial to attract professional investors. The culture - in the form of history, architecture, arts, literature, events - is the basis to promote the city [Porrello, 2006]. The sentiment of belonging to a place is also an important factor in preventing emigration of population. We start from the identification of the most important questions about the cultural built heritage protection policy in the frame of the entire urban development strategy in Pescara:
- the definition of the list for potential conservation (an inventory of cultural built heritage):
  historic homes, as villas, castles, palaces, cottages; places of worship, as churches, basilicas, monasteries; public areas, as squares, monuments, fountains, covered market; areas for culture, as galleries, museums, libraries, exhibition halls; former industrial buildings, as former Aurum (south pinewood) and former furnace (via Caravaggio), the complex of the former textile mill (now demolished) and Giammaria castle (photo below); suburban villas with park, as Villa Basile (Colle Marino zone); individual buildings in consolidated
urban areas (central and Porta Nuova districts); Art Nouveau villas on the urban waterfront; urban areas of ancient plant, as area of the “garden city” (in the south pinewood), the old fishermen’s quarter of Castellammare (north of Borgo marina) and the zone of Pescara Colli (ex Castellammare), where we find traces of the eighteenth century village near the ancient sanctuary;
- the recognition of the complex social value of these resources (cultural aspect related to the procedures for the protection/enhancement of aesthetic elements and artistic-historical-cultural elements of the built heritage): the objective of preservation of any part of the urban tissue implies the introduction of specific constraints about the way in which such tissue should be treated during its remaining life cycle, in order to preserve the cultural quality of the buildings [Lichfield, 1993; Fusco Girard, 1993];
- the maintenance of private cultural built heritage (social aspect): users-owners generally represent the largest category reluctant to protect their buildings since they see the constraints of use as a decrease in the market value, or however, a limitation to the possibilities of extensions or modifications in the destination of use. In a situation of decay of historical buildings, all owners could benefit by repairing and renovating their property, making a part of the city more attractive. Information and education to make people understand the value of historical buildings, leading to individual actions in the socially desired direction. Schubert (1999) underlines that in general it is very difficult to achieve a solution with which people are relatively satisfied. However, information and education are necessary elements in defining policies;
- the identification of specific areas of enhancement/rehabilitation - just as the historic centre to be conserved (zona A), the old Port area, the Pescara Colli (ex Castellammare) and Colle Marino districts, the central area near the railway station, the Pineta sud area - so to allow the development of homogeneous urban ensembles with specific reference to the existing built cultural heritage (urban/environmental aspect);
- the making system with the urban areas considered strategic for the future development of the city of Pescara considering the trends of the ongoing processes (socio-economic aspect related to improving the quality of urban life).

These elements are the basis for our cultural program (Table 3). Fundamental assumption of the process of cultural planning is the integration of demand for culture with other territorial infrastructures (transport services, equipment

<table>
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<th>Resources</th>
<th>Reconnaissance in urban and territorial context</th>
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| Historical and architectural heritage | - Liberty architecture of the urban waterfront in the central and in the south pinewood, where we find the classic style of the Renaissance phytomorphic equipment in decoration of swags and garlands to emphasize architraves and friezes, or sequences of finely decorated majolica tiles (www.regione.abruzzo.it/cultura)  
- Fascist architecture in the administrative area of the city (Palazzo del Municipio e Palazzo del Governo, Ponte Risorgimento)  
- Museums (Casa natale G. D’Annunzio, Museo Cascella, Museo delle Genti d’Abruzzo)  
- Historical and architectural resources not adequately recognized, but they might profitable enhancement through compatible uses |
| Environmental heritage | - Urban coastal  
- River areas, with land designated for ecological/environmental reassessment  
- Hilly hinterland (Valle Vestina between Penne and Loreto Aprutino). |

Table 3 Analysis to integrate cultural and environmental resources in the city
for leisure, reception services,...). Therefore, the directions towards which to address the cultural development of Pescara – according to the preservation of the architectural heritage, landscape and economic resources of the area - should take into account some urban areas considered strategic for the future development of the city, able to redefine new centrality and enhance the strategic positioning of the city. In this sense, the culture - as expression of a collective consciousness - is used strategically to the development of a territory through connections with other policy areas that concern the environmental, social and cultural aspects (see Porrello, 2006).

3. Methodological orientations for an “impact analysis” of Cultural planning

3.1 A literature review

Interesting contributions have been processed in the field of Conservation Economics to determine whether conservation is compatible with economic objectives. The disciplinary evolution of monuments and sites conservation has always been characterized on the recognition of the intrinsic value of historical heritage, whose safeguard is an instrument for the harmonious growth of the community (Icomos).

Some experiences of valorisation of the built heritage illustrated by recent research in the field of Italian Cultural Heritage Conservation Policy highlight the multidimensional nature of the intrinsic value of cultural resources, properly estimated in terms of multi-attribute utility.

The analysis here could start by the appreciation of the “cultural quality” of architectural cultural heritage on the basis of appropriate indicators which take account the relationship between historical and architectural resources and the urban environment [Ost, et al., 1998; Cicерchia, 1997].

As the basis for defining the outcome of conservation intervention we propose to measure the Current Cultural Value of historical buildings to be protected in Pescara, starting from the Kalman and Nijkamp studies. In particular, Kalman approach (1980) proposes five criteria for the assessment of historical buildings: Architecture, History, Environment, Useability, Integrity (see Cicерchia, 2002). These criteria are configured as indicators of the quality of cultural resources, and it can be assumed that they can be properly seen as a reference for the increase of urban quality resulting from recovery/rehabilitation alternatives of the building stock. Through these indicators in fact it is possible to estimate the contribution that the protection project offers to the artistic and cultural richness of the place. Nijkamp (1988) underlines that the complex social value of built heritage is given by an user value (socio-economic and functional-urban value) and by an option value. The first one is seen in terms of Tourism (local and foreign), Religion (actual use for workshop, marriage, baptism), Location (geographic accessibility, distance from city centre), Degree of uniqueness; the option value is analyzed in terms of bequest value and existence value (historical or cultural value), Artistic value (beauty of icons, mosaics, architectural elements), Symbolical value (historical memory), Representativeness for a given style period, Integration of different style periods (internal complex value), Integration with external environment (external com-
plex value), Visual beauty of exterior of monument, Age (period of first construction). Recognizing a priority of values is essential for the identification of the desire to preserve/enhance an urban system [Fusco Girard, 1993; Fusco Girard and Nijkamp, 1997; Greffe, 1999; Lichfield, 1998; see also Ferri and Maturo, 2010].

3.2 A decision making process for urban project evaluation

After establishing an inventory of the resources to safeguard/valorise through appropriate field surveys, the study should be properly addressed to the measurement of the level of increase of social welfare arising from the same activities for protection/enhancement.

In the prospect of taking cultural planning as a generator of a set of urban and territorial effects, an ongoing debate is aimed at the search for suitable indicators for the evaluation of "social and environmental impact of the interventions on cultural heritage operated by cultural planning" [Amari, 2006].

The debate is part of the development of evaluation methods which are not restricted to the exclusive use of economic criteria. All resources belonging to our common heritage represent an economic value to be taken into account in any process of urban development. However, as remarked in the field of Conservation and Environmental Economics, the economic value of cultural resources is not immediately measurable, since it is characterized by externalities not to be measured through the only monetary valuation.

The complexity of the problem requires appropriate approaches to evaluation, in order to consider the wide variety of issues related to the protection of built heritage. In this sense, the multidimensional methods are useful tools for preliminary strategic assessments, allowing you to integrate the protection/enhancement of cultural resources with economic activities and environmental resources in the city and the territory.

Identified the specific areas of enhancement, (homogeneous areas for valorization and rehabilitation), for each area we propose to define functions, services, housing, taking into account uses which are not in contrast with the natural/built environment and with the more general improvement of the social, economic and physical conditions. To this aim, evaluation and monitoring interventions are essential.

Fig.3 - Clusters and nodes (Saaty ANP) characterizing the problem of choosing between alternatives in the regeneration of the historic urban districts
The approach of Analytic Network Process [ANP, Saaty 2008 a,b] is able to support complex decision making processes, such as the interventions of urban renewal based on a wide comprehensive regeneration strategy to improve the main territorial and environmental features of the city, combining the elements of the cultural-historic past with social-economic factors.

Notes
1 International Conference of the UNESCO World Heritage Committee.
2 The notion of Historic Urban Landscape proposed by UNESCO is a new interesting approach to local resources for urban development. It is based on the idea that cities are complex, dynamic and adaptive systems. It suggests an integrated perspective between the old city and modern city, between the ancient and new architecture, between man-made and environmental capitals, all oriented toward city regeneration and revitalization. It includes natural, man-made, human and social landscapes, that define the specific attractiveness profile of a city: “Historic buildings, open spaces and contemporary architecture contribute significantly to the value of the city by branding the city’s character. … Historic and contemporary architecture constitute an asset to local communities, which should serve educational purposes, leisure, tourism, and secure market value of properties.” (UNESCO World Heritage Centre, 2005: Vienna Memorandum on ‘World Heritage and Contemporary Architecture Managing the Historic Urban Landscape, 20 May 2005, Vienna, Austria).
3 The complete bibliography of paragraphs 2 and 3 will be reported in the full paper.
4 The evaluation criteria are described according to the Nijkamp approach: Tourism impact of the existence of the monument on tourism, measured by the local data on the provision of tourism infrastructure; Location: geographical accessibility of the monument from central points (airports, railway station, motorway exit), measured by field surveys on access time; Uniqueness: “objective rarity” of the building and its ability to arouse scientific activity; Artistry: this factor covers both the architectural aspect, both decorative elements (judged by a panel of experts, including the basis of existing scientific literature and criticism); Symbolic significance of the building as the memory of the local civilization of the past, according to its meaning and its complexity stylistic, judged by experts; Representativeness of the stylistic period: the criterion refers to the traditional methodology of art history, comparing the standard type of a given period with the architecture of the building, in the frame of all the comparative buildings existing in region; Age: the score received from the monument on the question of its preservation will depend on its antiquity; Appearance: overview and character of the monument, regardless of the style details; Urban context.

References
Schubert U. 1999, *The preservation of historic buildings and monuments in the maze of complex urban development policy*, International Conference on The Urban and Regional Planning Requirements for a cultural heritage conservation policy, Rome.