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# CITTÀ CHE SI ADATTANO?

# ADAPTIVE CITIES?

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## STRATEGIE DI ADATTAMENTO E PATRIMONIO CRITICO

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# e-CULTURE IN THE DIGITAL ATLAS OF ITALIAN CULTURAL RESILIENCE

Rosa Tamborrino

*Abstract*

*This paper focuses on the research project MNEMONIC that has explored the transformative impact of the COVID-19 pandemic on Italian culture and heritage, particularly focusing on the rapid adaptation of cultural practices and spaces to the need of limited in person societal exchanges. It highlights how the crisis prompted innovative cultural behaviours and discusses the introduction digital formats in the Italian framework. It discusses how the MNEMONIC project framed this response as "cultural resilience", and the creation of the Atlas of Italian Cultural Resilience, a digital platform to collect and share ephemeral cultural and societal responses. The study underscores the importance of digital transformations in shaping future cultural strategies and preparedness for crises.*

*Keywords*

*Cultural resilience, digital atlas, cultural heritage, digital heritage, societal resilience*

## Introduction

The pandemic has created a new and unexpected scenario also in terms of culture and cultural heritage. In Italy, which was the first country to establish a lockdown from the beginnings of March 2020, safety procedures quickly triggered new types of behaviour. New cultural formats followed too.

Along with the sequence of new 'soft lockdown' periods (2020-2021), limitations of normal ways of life were established. They affected the usual use of public facilities and spaces by creating new needs among population and alternative solutions. Cascading effects in the mobility involved the overall sphere of societal activities including the organisation and consumption of social and cultural encounters. Revised uses of spaces were shaped as well as new cultural behaviours were generated with the introduction of WEB cultural format.

In the absence of customary access, various and unusual ideas to counter isolation first intrigued other countries moted [Tamborrino 2020; Petrarioia 2020] and then were adopted by them when they had to face with similar issues. What became known as the "Italian case" involved various and multiple manifestations of social life and culture that were "reinvented" as relevant components of human life. These efforts were aimed at reconstructing the sense of a community while streets and historical and cultural sites

became deserted and public facilities ceased tofunction. Many reflections on the matter have been produced since then (2020[1]).

Launched online in various ways, new initiatives engaged numerous users by proposing and creating e-culture in a range of digital formats. The phenomenon was particularly significant in Italy due to the country's overall delay in the digitization of cultural heritage compared to the state of the art in other European countries. This is even more notable given the importance and extent of Italy's heritage collections.

In a long period of great emergency, culture and heritage sectors, proved to be extraordinarily creative and resilient. Although the overall international world of culture and heritage were hit, timely these cultural institutions globally reacted and a recovery from the disaster was early discussed [ICOM, Webinar "Coronavirus (COVID-19) and museums: impact, innovations and planning for post-crisis"].

It should be noted that the major crises always had an impact significant enough to trigger and accelerate socio-cultural, political, and economic changes, creating the context for the emergence of new ways of living. The COVID-19 pandemic especially put e-culture in the spotlight. Mobility restrictions accelerated the digital transition. The web was highlighted for its alternative use as a public virtual space with its potentials in fostering new formats of encounters and fostered to experience the web for remotely culture and heritage entertainment.

These developments can be associated to the creation, already ongoing in some European and international museums, of various digital cultural formats fostering new kinds of public engagement [Tamborrino 2022]. In Italy, however, the situation was quite different.

In the national cultural framework, digital formats were largely absent and unfamiliar, except for a few notable exceptions (such as the Uffizi) they were not at all comparable with any web resources already provided by many international museums at that time. WEB formats were almost for the first time introduced.

Some digital cultural formats had been occasioned by other previous emergencies too [Farinosi and Micalizzi 2014]. However, they had been very episodic initiatives within an overall scarcity of digital collections due to a lack of a national digitisation program.

The MNEMONIC project was timely shaped by a research group based at Department of regional and urban studies, and planning of Politecnico di Torino and, from June 2020, explored changes in culture and heritage in Italy including both the uses of collective

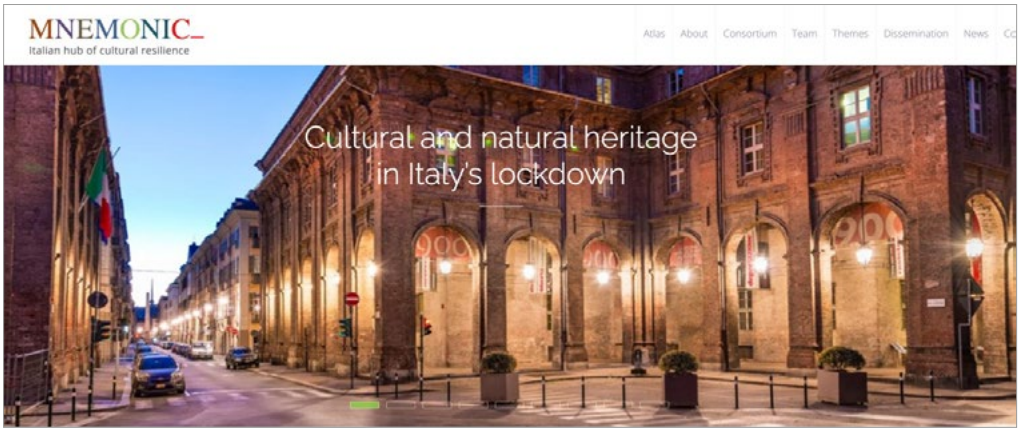
[1] Cinzia Caporale e Alberto Pirni, Pandemia e resilienza. Persona, comunità e modelli di sviluppo dopo la Covid-19, Consulta Scientifica del Cortile dei Gentili, CNR 2020

private spaces and the new e-culture [Tamborrino et al 2023].[2] Its conceptualisation highlighted the immediate development of alternative cultural entertainments embedded in the ongoing change and aimed to survey it in the Italian framework.
Along with the repercussions linked to the COVID-19 pandemic, its main theme captured the need to reconsider heritage with respect to the challenge of reducing disaster risks among the pressing challenges of our society. Objectives encompass Sustainable Development Goal 11 to "strengthen efforts to protect and safeguard the world's cultural and natural heritage" also -to make "cities and human settlements inclusive, safe, resilient, and sustainable" (SDG11.4). This also aligns with international recommendations such as the Sendai Framework for Disaster Risk Reduction (2015-2030) as well as European policies.

## The MNEMONIC project and the Atlas of the Italian cultural resilience

The MNEMONIC research project, titled "Digital Atlas of the Memory of the Present. The cultural and natural heritage in Italy during the lockdown" (www.mnemonic.polito.it) (Fig. 1), framed societal and cultural resilience by exploring throughout various paths cultural practices and heritage perceptions. The focus was on both the digital production and micro-spaces readapted to new uses. It considered the variety of images that circulated about heritage and the range of formats shared via the web. The goal was to analyse changes and avoid the dispersion of the cultural production as a witness of the crisis, and a likely candidate to become next cultural heritage. It intended to make it identifiable as a whole and accessible to all.
The project capitalised on a conception of heritage as cultural elaboration, and therefore a notion continuously updated. It aimed to explore ongoing transformations and heritagisation processes as a field for the historical investigation especially focusing on urban societal and cultural changes. It also conceptualised the «short-term memory» and aimed to shape an approach to this collective memory creation.
MNEMONIC provided a holistic approach to culture and heritage world. It investigated and enhanced the plurality as one of defining elements of the cultural offering during the crisis. It encompasses arts, architectural culture, photography and performative arts, cultural and natural heritage. It also employed a multi-scalar approach by surveys at

[2] The project "Digital Atlas of Present Memory: Cultural and Natural Heritage in Italy during Lockdown", acronym MNEMONIC, coordinated by the author of this essay, was funded from 2020 to 2022 in response to a competitive call from the Interdepartmental Department of Sciences, Projects, and Territorial Policies (DIST) at the Polytechnic University of Turin, supported by funds from the "Department of Excellence MIUR 2018-2022." Main reseachers involved in the project are: Sara Bonini Baraldi, Silvia Chiusano, Cristina Cuneo, Andrea Longhi, Bianca Maria Rinaldi, Emma Salizzoni, Mesut Dinler, Giulia Mezzalama, Farzaneh Aliakbari, Pelin Bolca, Gianvito Urgese, Alessandro Aliberti. Full information and outputs are available at http://www.mnemonic.polito.it/ [August 2024]. Building on its findings and other research, this essay creates a partial and autonomous critical reading.




**1:** The main menu and the interface of the MNEMONIC Itailan hub of cultural resilience project in http://www.mnemonic.polito.it/ [August 2024].

diverse scales from individual museums to an overview at national scale. It framed a wide range of formats, including hybrid formats providing experiences in the real world too. The mapped diversity of topics, producers and organisations launching the various formats is a relevant output.

The project began immediately after the first lockdown. Surveys were conducted with some direct interactions with the stakeholders and mostly as web desk research. During the research development, new emergency phases led to alternating closures and temporary reopening. The duration led to an enrichment and multiplication of the available initiatives. The project therefore required a conceptual remodelling to address a dynamic and unpredictable situation.

The research team, coordinated by the author, was set up in a functional way for the project as interdisciplinary and intersectoral. It included architectural urban historians together with approaches coming from economic assessment, ICTs experts, and museum managers. The group progressively also integrated several early-stage researchers. The partnership includes Turin's universities, Politecnico di Torino and the Università di Torino, and the Polo del Novecento. It should be noted that this cultural institution, based in Turin, represents plural voices of culture and heritage sectors that "aim at collective wellbeing and the formation of critical consciousness to address major current issues"[3].

The mapping entails methodologies of digital humanities. The approach involved collecting and analysing data while considering them in a urban context through significant temporal thresholds. Spatial information tools were used by specifying them within a chronological framework.

[3] The Polo del '900 was born and is supported by a joint project of the Compagnia di San Paolo Foundation, the City of Turin and the Piedmont Region. It is the result of an urban regeneration plan which in 2016 returned to the citizens the Palaces of San Celso and San Daniele built by Filippo Juvarra in 1700. See, the official web site at https://polodel900.it [August 2024].

Thresholds were established by identifying different phases of the disaster and response in the COVID pandemic: from the months preceding the lockdown (pre-lockdown), to the period of the first lockdown (spring-summer 2020, identified in the project as the "Great Lockdown"), to subsequent waves leading to progressively less severe restrictions (identified as "Soft Lockdown"). Phases are also understood within a Disaster Risk Management approach and its systemic implementation: from the emergency to the response and recovery up to an enhanced preparedness. Within this framework, the project conducted research especially focused on the cultural resilience in emergency and response phases. However, it also provided inputs for the recovery and the preparedness enhancement.

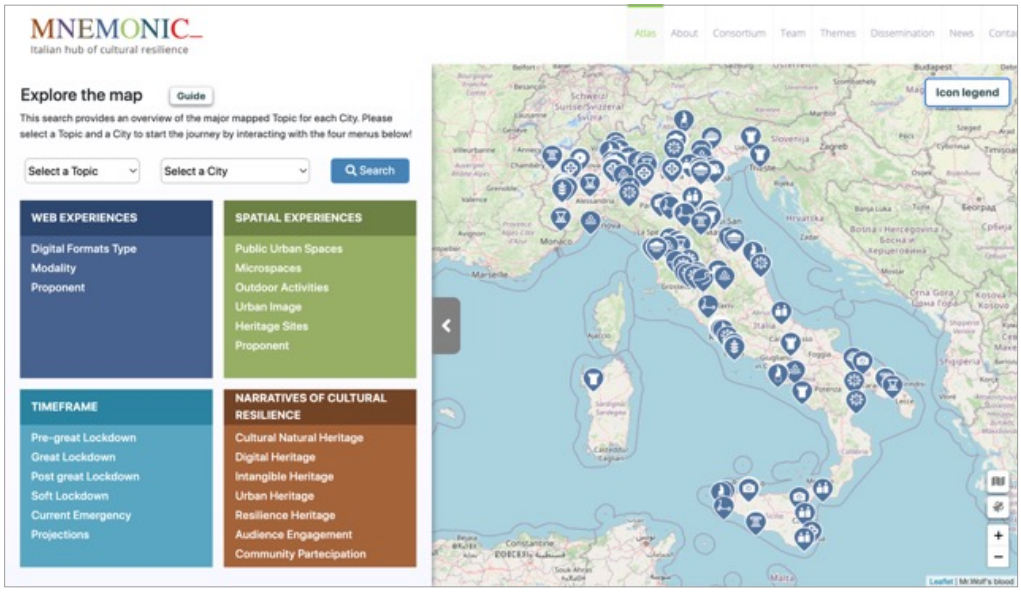
The research methodology was implemented in case studies to specify and articulate the MNEMONIC methodology, test it across the various scales and research topics, identify stakeholders, verify project assumptions, and create a common outcome. The identified topics and pilots include: (i) online community engagement explored through the audience and public relations of Turin's cultural institutions, Polo del '900 and Fondazione Torino Musei (coordinated by S. Bonini Baraldi); (ii) representation of the city and its digital fruition by focusing on Turin (coordinated by C. Cuneo); (iii) cultural heritage of religious interest (coordinated by A. Longhi); (iv) museums and urban history explored via web formats at national scale (coordinated by R. Tamborrino); (v) the urban natural heritage toward new roles of public open spaces and urban micro-spaces (coordinated by B. M. Rinaldi).

Research insights follow from some criteria. They account for diverse forms of cultural practices and heritage by allowing the exploration of diversity in culture and heritage sectors. They match with various disciplinary approaches and researchers' interests. They include different kind of research scales: the micro (a private space or an individual cultural institution), the meso (urban landscape), and the macro (national overview). With these premises, MNEMONIC mapped and analysed the adaptive properties of tangible and intangible heritage during the temporal fragment defined by Italy's lockdown. If the crisis created an interruption in the world of heritage in its normal functions and accessibility, the research sought to document these expressions of alternative cultural and heritage formats, the creations of cultural and collective memory, and ultimately design and implement a consistent mode to collect, visualise, manage, and share the research with everyone via a web open platform.

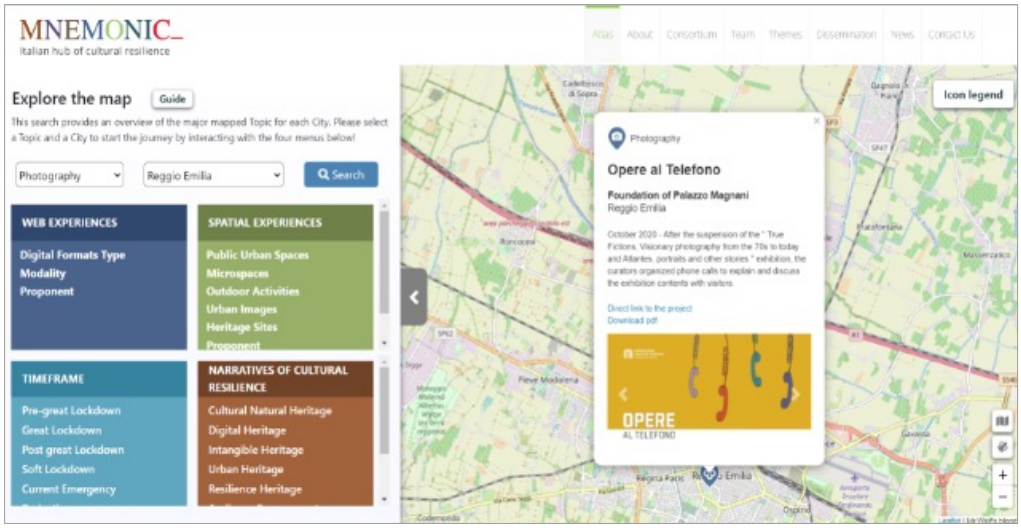
As an output, the project conceived a holistic map of the culture and heritage at the time of the COVID 19 emergency ultimately creating the synthesis format to accommodating such diversity, also open to further developments. This format was prototyped to be inclusive, flexible, visual, interactive and user-friendly. Its prototype construction, based on Web GIS and created as a multimedia and interactive tool, included a data lake and a digital platform.

The MNEMONIC Atlas of the Italian Cultural Resilience collected, stored and organised, as well as provided how to share the new cultural and heritage formats. A combination of digital formats was created, to integrate the diverse components of the investigation and its outcomes (spatial, visual, informational) within a temporal context

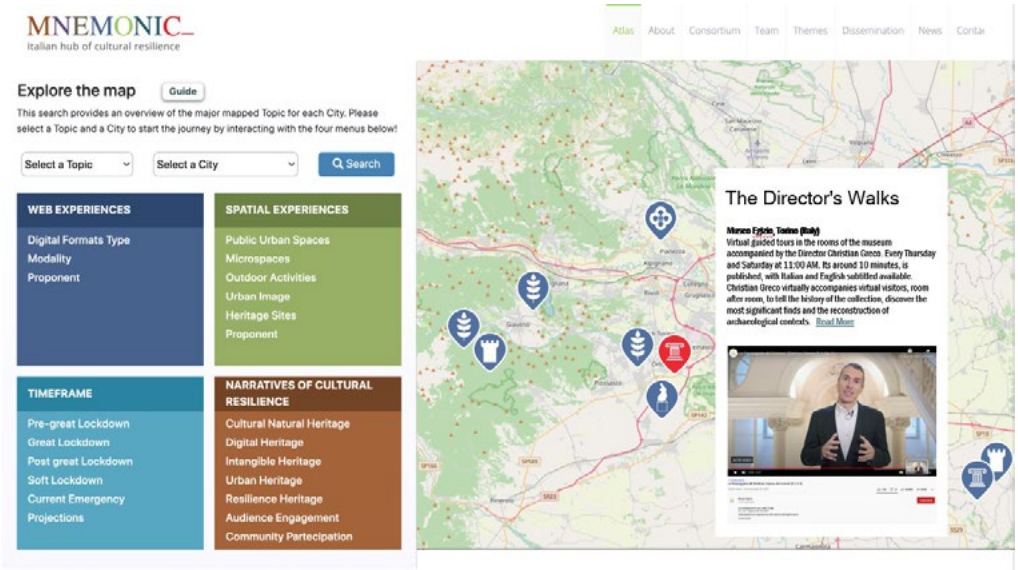
(Figg 2-3-4). The Atlas is an open platform available at http://www.mnemonic.polito.it/. It enables parallel user experience both as a free navigation throughout its resources and oriented data queries through a search mask in digital space and experiences in real world. It capitalises on research background in the framework of European research and, in particular, on the creative mapping and the atlas design of the RURITAGE Atlas lead as a task by some researchers of the team [TAMBORRINO et al. 2022].




**2:** The visualization of the Atlas and overview of the mapped topics in the MNEMONIC Itailan hub of cultural resilience project in http://www.mnemonic.polito.it/ [August 2024].




**3:** The visualization of the individual mapped case studies and narratives in the MNEMONIC Itailan hub of cultural resilience project in http://www.mnemonic.polito.it/ [August 2024].




**4:** The visualization of the individual mapped case studies and linked to different platforms in the MNEMONIC Itailan hub of cultural resilience project in http://www.mnemonic.polito.it/ [August 2024].

## Digital and WEB formats

Identifying and mapping digital and web formats was a relevant specific path of the project. Cultural web-formats are often fragile as not full accessible. Although they are open to all, the possibility of coming across these cultural formats via the web is due to communication strategies of the web platforms that host them. These platformsvary in their reach and ability to attract users. Major national museums attract large and international audience, while small local museums may be largely unknown. Likewise, their websites are known and visited differently as a result. Furthermore, cultural web formats are extremely fragile in terms of durability if they do not have a staff to ensure the maintenance of the platform that hosts them.

The survey was conducted by desk research. Systematic explorations were conducted throughout websites of cultural institutions, cultural communication of municipalities, cultural organizations private foundations as well as associations and networks. Further research was conducted also by keywords. Together with digital and web formats, innovative cultural entertainment in the real world were also considered for the periods and forms in which they were allowed.

The mapping revealed a very articulated active world of local stakeholders and formats. Virtual tour "re-opened" the visit to museum (e.g. the Pinacoteca di Brera), or the museum director inaugurated a type of in remote audience engagement through a guided visit to the collections (i.e. Christian Greco of Museo Egizio). However, beyond museums, many other cultural institutions played an active role in offering activities focused on culture and heritage. Some archives created online exhibition as well as some

libraries targeted youth entertainment with readings. The third sector was strongly represented with associations and networks of various type and cultural foundations too.
The gathered information was spatialised by linking promoters to places. In some cases, such as networks or national associations' as it had been localised in the formal registered office is possibly specious. As with all intangible heritage, it is always difficult to spatialise it, also for e-culture was challenging. Nevertheless, spatialised data were considered a valuable information as they allow clustering information by places and providing an overview of the phenomenon and some priorities. The ambition had been mapping the phenomenon by considering the rich and diverse Italian heritage as well as the digital transition and its levels in the Italian regions. The diverse impact and times of pandemic in regions were also a relevant element to consider for creating an analytical framework. The Italian framework have demonstrated a huge vitality because of its fragmentation. This characterisation, on the contrary, could be understood as a vulnerability for other aspects (e.g. accessibility, organisation) but provided the strategic flexibility of a decentralised system. Italy has traditionally built on cultural institutions pre-existing to its unification of states in the 1860s-1870s. They also include good synergies between public and private.
Furthermore, it also accounts an important articulation of culture and heritage stakeholders and presence of creative industries. It should be noted that most solutions came spontaneously from citizens' initiatives. Few cultural institutions, especially national ones, had digitised collections and expert staff for a prompt web response; moreover, they didn't have any flexibility in quickly re-organising their activity in remote. The e-culture formats were mostly provided a wide range of citizens groups, cultural organisations and freelance such as artists, researchers and creativeprofessionals.

## Characterisations revealed by e-culture in a comparative perspective

The onset of the MNEMONIC research was extraordinarily early in the developments of pandemic paths in providing not only a critical observation of the ongoing events but also some findings. It was the effort of a team of researchers supported by a funded project punctuated by results and updates. In the end the Digital Atlas includes 700 entries about 75 organisations. Finally, a public presentation was provided. The public discussion via web involved eminent actors, crucial for the development of cultural policies and initiatives at national level, including the Ministry of Culture, at that time, Dario Franceschini (Fig 5)[4].

[4] The Italian Minister of Culture of the period,Dario Franceschini, the coordinator of MNEMONIC project, Rosa Tamborrino, the rector of Politecnico di Torino of the period, Guido Saracco, the president of Fondazione Compagnia di San Paolo, Francesco Profumo, the director of Museo Egizio, Torino, Christian Greco and the director of Polo del '900, Alessandro Bollo were the speakers of the webinar La resilienza del patrimonio culturale italiano e le nuove sfide digitalithat took place onSeptember 21st, 2021.

**5:** The flyer of the MNEMONIC webinar '' The resilience of Italian cultural heritage and the new digital challenges'' involving eminent actors.

By looking at that experience some years later, we can consider other parallel and subsequent reflections and studies developed in the Italian and international framework. Europa Nostra published an initial reflection on the impact of the pandemic on the cultural heritage sector. The volume includes a survey conducted in March 2020 of initiatives developed during the pandemic period at the European and international level. It was launched by a questionary and received answers from 35 organisations. The study considers socio-economic, cultural, and financial implications of the crisis in the heritage sector (Europa Nostra 2020). It should be noted that only 4 Italian cultural organisations are included.

UNESCO published a comprehensive report on the post-COVID situation of museums worldwide, including activities during the crisis period [UNESCO 2021]. The Network

of Museum Organizations (NEMO) monitored the impact on museums [Nemo 2020, 2021]. The World Intellectual Property Organization, commissioned a study to assess the COVID-19 pandemic's impact on cultural and creative industries, education, and research to identify major trends [Vecco et al. 2022].
Some academic surveys shaped approaches also comparable with MNEMONIC aims. A mapping project was conducted by a researcher of the University of Zagreb and published online via WEB GIS [Zuanni s.d.]. It provides an interesting international but rhapsodic overview. A deepen survey on art, culture and heritage of the affected by the COVID 19 South Yorkshire region has been also provided by the University of Sheffield [Chamberlain and Morris 2021]. It analysed the pandemic economic impact on the framework of the economic impact in UK. The survey was conducted with 2 phases questionaries and 38 bodies were mapped.[5]. As a result, it provides articulated insights on culture, arts and heritage sectors including also the freelancers.
The specificity of the MNEMONIC project is in its broad and, at the same time, delimited national scope. This approach was occasionally motivated by the beginnings in Italy of the global series lockdown and the country's displayed cultural resilience. It was also pushed by a research interest of the PI in the digital formats and in comparative studies focused on European museums within a network of history city museums curators and urban history researchers [Tamborrino 2022]. The digital cultural engagement occasioned despite the low digitalisation situation in the country's introduced new elements for further analysis. For this purpose, in parallel with the survey, the project approach and methods were aimed not only the map but also to finaliss the survey within a cultural and historical investigation framing heritage in (digital) transition.
We might consider how the overall experience, in Italy as well as abroad, has contributed and can further advancing our understanding of cultural behaviours and heritage practices in a broader sense for a digital society as well as in the specificity of the emergency. Findings can be helpful for identifying key indicators for reducing disaster risks. The various surveys have revealed adaptive and non-adaptive factors. They also highlight diversities of culture and heritage sectors in regions. They have prompted us to further explore into its motivations and expressions, in order to understand and address this capacity in shaping a resilient society [https://whc.unesco.org/en/events/1048/; Session on "Heritage and Resilience: Issues and Opportunities for Reducing Disaster Risks"—UNESCO World Heritage Centre].
We acknowledge a new heritage created by the crisis that is a digital heritage that is extremely fragile and can easily be lost. It represents the memory of a recent past that, despite being unsettling, must also be preserved and made available. Furthermore, it serves as a tool to verify previously unexpressed potentials, gaining extraordinary relevance for understanding the national framework and its characterisations.
With the e-culture production, the response to the emergency provided not only new formats for culture and heritage engagement but also new updated understandings of

[5] The 2 phases survey included the periods: March-August 2020, and October-December 2020.

the role that they play in current societies. The crisis highlighted a highly varied production, also combining sociability and culture, with extremely diverse producers. Different forms and phases of emergency also led to the experimentation of hybrid formats that tried to integrate real and virtual world.
The e-culture pandemic productions represent a hub for web culture and heritage formts. They effectively captured a large audience and new public engagement was substantially and effectively created. In Italy, these new productions mainly introduced remote engagement for the first time, designed to addres void caused by the need for social distancing. They also opened an unprecedented international digital offering of Italian heritage.

## *Conclusion*

The overall project aimed to survey the specific event but also to improve our understanding of cultural behaviours and heritage practices in a broader sense. Its ambition is embedded in a vision of a more connected digital society, but also more aware and prepared to handle disasters by benefitting from digital transition in various as well as creative ways.
The crisis created the conditions of a specific temporal segment that we used to experiment with an approach to societal resilience in the realm of culture and heritage. The attraction and participation capacity demonstrated by culture and heritage in supporting the resilience of a community, deeply tested in its tangible and intangible values, is a significant and unprecedented phenomenon. We immediately recognized and termed it as *cultural resilience*, deserving of further explorations.
The objective of this paper was highlighting aspects especially related to digital and web formats as an emergent phenomenon of our reading of cultural resilience. MNEMONIC created a mapping type able to provide an analytical field of the response phase as well as key of interpretations for the reconstruction phase. It enabled verification of what can be enduringly gained, outlining a scenario from which to rebuild as well as how to benefit from this production in terms of new acquisitions. Both gathered information and collected formats can provide lesson learned on community's needs for enhancing preparedness for future crises.
The ways to share common heritage in a digital, and primarily urban, society can be manifold. However, the processes of heritage elaboration are changing, alongside its consumption. The contribution of various fields is an essential component but not enough. Creation, timing, and citizens' participation strongly require to be highlighted also understood, also from a historical perspective.
This contribution aimed to frame ongoing digital innovation within the context ofidentify adaptive elements in disaster risk reduction in culture and heritage sectors. Web formats have especially been explored for their novel added value in engaging citizens and enhancing societal resilience. Nevertheless, the role that culture and heritage can play for this aim remain still underestimated.
In the end, some critical aspects can be identified from the surveys that have been mentioned above. They have been conducted with different purposes and various methods.

However, also considering a multifaceted world, they share top-down approaches to addresses culture and heritage mapping and clustering. More quantitative and qualitative data need to be included. Further explorations should especially include collaborative methods for co-building a plural heritage knowledge with communities of developers. Another important critical aspect is that these surveys do not provide data about the type of audience and its diversification. The UK survey considers that the online engagement has mostly do not included low-income citizens. We still lack sufficient awareness of the digital divide and the need to disaggregate data.

### Acknowledgements

The project "Digital Atlas of Present Memory: Cultural and Natural Heritage in Italy during Lockdown", acronym MNEMONIC, coordinated by the author of this essay, was funded from 2020 to 2022 in response to a competitive call from the Interdepartmental Department of Sciences, Projects, and Territorial Policies (DIST) at the Polytechnic University of Turin, supported by funds from the "Department of Excellence MIUR 2018-2022." Main reseachers involved include researchers form Politecnico di Torino (Polito) and from University of Torino (Unito). They are: Sara Bonini Baraldi (Unito), Silvia Chiusano (Polito), Cristina Cuneo (Polito), Andrea Longhi (Polito), Bianca Maria Rinaldi (Polito), Emma Salizzoni (Polito), Mesut Dinler (Polito), Giulia Mezzalama (Polito), Farzaneh Aliakbari (Polito), Pelin Bolca (Polito), Gianvito Urgese (Polito), Alessandro Aliberti (Polito). It was conducted in partnership with the Turin cultural institution Polo del Novecento that is a cultural institution, based in Turin, and established by public and private collaboration, welcomes 26 participating organisations framing the historical, social, economic and cultural research of the twentieth century. Full information on MNEMONIC and outputs are available at http://www.mnemonic.polito.it/.
Building on its findings and other research, this essay creates a partial and autonomous critical reading.

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