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Introduction to perceptions mapping: the case of Salerno, Italy

Ruba Saleh, Christian Ost

Abstract

Perceptions mapping is a sense-making process during which people map their cultural, natural and human assets; express their opinions, ideas, needs and aspirations but also; raise concerns and highlight conflicts related to the management, conservation and preservation of the cultural capital for future generations. The mapping is carried out through the five senses and with the help of a physical map. Departing from the perceptions, the collective memory of what a place was to the community arises. Likewise, diverging and/or converging perspectives emerge in reference to what it is today and above all, how the community would like it to be in the future. Perceptions mapping demonstrated to be a very useful tool not only to map tangible heritage but also to resuscitate and reinstate on the map the intangible heritage assets. This paper retraces

Salerno

and presents the mapping process which was carried out in the city of Salerno in Italy.

Keywords:

Perceptions mapping, cultural heritage, co-design, Historic Urban Landscape.

Introduzione al perceptions mapping: il caso studio di Salerno, Italia

Mappare le percezioni è un processo di sense-making durante il quale le persone mappano i loro beni culturali, naturali e umani; esprimono le loro opinioni, idee, bisogni e aspirazioni ma sollevano anche preoccupazioni ed evidenziano conflitti relativi alla gestione, preservazione, e conservazione del capitale culturale per le future generazioni. La mappatura avviene attraverso i cinque sensi e con l'aiuto di una mappa. Partendo dalle percezioni, la memoria collettiva di ciò che un'area rappresentava per la comunità si esplicita. Allo stesso modo, emergono prospettive divergenti e/o convergenti in riferimento a ciò che quet'area rappresenta oggi e, soprattutto, come la comunità vorrebbe che fosse in futuro. La mappatura delle percezioni si è dimostrato uno strumento utile non solo per visulaizzare il patrimonio tangibile, ma anche per ripristinare sulla mappa i beni intangibili. Questo articolo ripercorre il processo di mappatura che è stato effettuato nella città di Salerno in Italia come prima tappa del processo partecipativo Heritage Innovation Partnerships (HIP), lanciato dal progetto H2020 CLIC (Circular models Leveraging Investments in Cultural heritage adaptive reuse).

Parole chiave:

Mappatura delle percezioni, patrimonio culturale, co-progettazione, paesaggio storico urbano.

Introduction to perceptions mapping: the case of Salerno, Italy

Ruba Saleh, Christian Ost

Introduction

Perceptions mapping is a participatory tool for probing the relationship between the everyday maker (Bang 2010) and the built environment (Ost and Saleh 2019). A tool that positions human preferences, reflections and daily interactions with the cultural heritage in terms of sensorial experiences (hearing, touching, seeing, tasting and smelling), at the center of its empirical research. We would like thus, to postulate perceptions mapping as a sense-making process (Weick 1995) during which people map their cultural, natural and human assets; express and exchange their opinions, ideas, needs and aspirations but also; raise concerns and highlight conflicts related to the management, conservation and preservation of cultural heritage for future generations.

This participatory tool was framed by the authors as a two-folded tool; an ex-post reflection tool and a future co-design medium. A tool that aims at reaching consensus between the mapped perceptions by expert citizens; and experts-oriented description of the potential cultural resources of a city. Nonetheless, diverging and/or converging perspectives may emerge in reference to what cultural heritage represents today and above all, how the community would like it to be tomorrow. Finally, perceptions mapping demonstrated that conservation is a dynamic process (perceptions change over time) that helps to resuscitate, reinstate and reconcile tangible and intangible heritage assets in urban areas.

In line with the Historic Urban Landscape approach, perceptions mapping addresses the inclusive management of heritage resources in a changing urban environment, where growing threats need to be addressed (urbanization processes, economic development, climate change, environmental impacts, mass-tourism, etc...) (UNESCO 2011; Bandarin and Van Oers 2012;2015; Pereira Roders and Bandarin 2019). Perceptions mapping is thus about the integration of urban conservation within a sustainable development framework aimed at human centered cities/regions (Labadi and Logan 2016; Larsen and Logan 2018; EC 2019).

Methodology

This research has been developed under the framework of Horizon 2020 research project CLIC: Circular models Leveraging Investments in Cultural heritage adaptive reuse[1].

The research started in early 2018 and was structured in five steps. The first step, March to July 2018, was dedicated to literature review, articulating the methodology and planning the co-design process in terms of timeline and logistics. Secondly, three internships[2] took place between August and October 2018. During the internships field

work, data was collected through a questionnaire; a livability survey and personal observations. Thirdly, the months of September and October 2018 were dedicated to the implementation of the co-design process, namely: the perceptions mapping workshop. This interactive workshop was incorporated within the Heritage Innovation Partnerships framework (HIPs)[3] as HIP1. Additional data was collected during HIP1 and by ICHEC's interns once back to Brussels through desk-research. Fourthly, six months, from November 2018 till May 2019, were dedicated to data processing, fine-tuning the visual impact and readability of the maps. Finally, the months from June to September 2019 were dedicated to presenting and discussing the results with the three involved CLIC partner cities/region representatives and the correspondent research partner.

This article will discuss only the results of perceptions mapping in Salerno. Before launching the perceptions mapping process in Salerno we defined with our CLIC partners: the municipality of Salerno; and the research partner the Institute for Research on Innovation and Services for Development- Italian National Research Council (IRISS-CNR), the three levels of urban analysis: micro (building level), meso (historic center level), and macro (city level)[4].

A two-phase methodology was developed and put into practice in order to capture people's perceptions, personal interconnections, feelings and sentiments in relation to the cultural heritage[5].

Phase one was structured around the internship field research. A master's students undertook an internship in Salerno and collected data related to:

1-People's perceptions about their cultural heritage in the meso area through both random and selected interviews;

2- The livability survey of the city through personal observations; and

3-Audio-visual documentation of the mentioned elements by the interviewees.

At the end of the internship, twenty-two random and selected interviews were conducted in Salerno. The sample aimed at representing people from all walks of life. The choice of random and specialized interviewees was envisioned to capture the diversity of perceptions, feelings and opinions about the quality of the lived environment through the five senses (sight, hearing, taste, touch and smell) (Paisaje Historico Urbano 2017).

Phase two was designed as a group interaction through a participatory co-design workshop based on active listening, feedback, and reflection. The participatory process was designed in a playful manner according to the methodology of Map-it (Dreessen at al. 2012). The mapping was carried out with the help of a map representing the selected meso area and a variety of stickers and colors. The workshop had the duration of three hours and was conducted in the local language. As in the case of the questionnaire, the participants were first asked to identify the cultural heritage assets with their five senses (hearing, smell, sight, taste and touch); Next they were requested to map weaknesses and threats to the cultural heritage with their five senses; Then they were demanded to pinpoint which cultural heritage asset could be reused (opportunities) and possibly how? Finally, they were invited to detect what is missing in their territory and what is needed to improve the quality of the built environment.

The first phase helped understanding the context and introducing contextualized examples during the interactive workshop. Phase two was instrumental not only in identifying the cultural assets; threatens and risks; but also future opportunities in terms of potential adaptive reuse. The two phases were very informative and complementary. Following the interactive workshop, the data collected in the two phases was analyzed and the design process started with the help of QGIS software. Figure n.1 (here below) represents the complete process.

Fig. 1 - Maps of Landscape Perceptions methodology, source: Authors
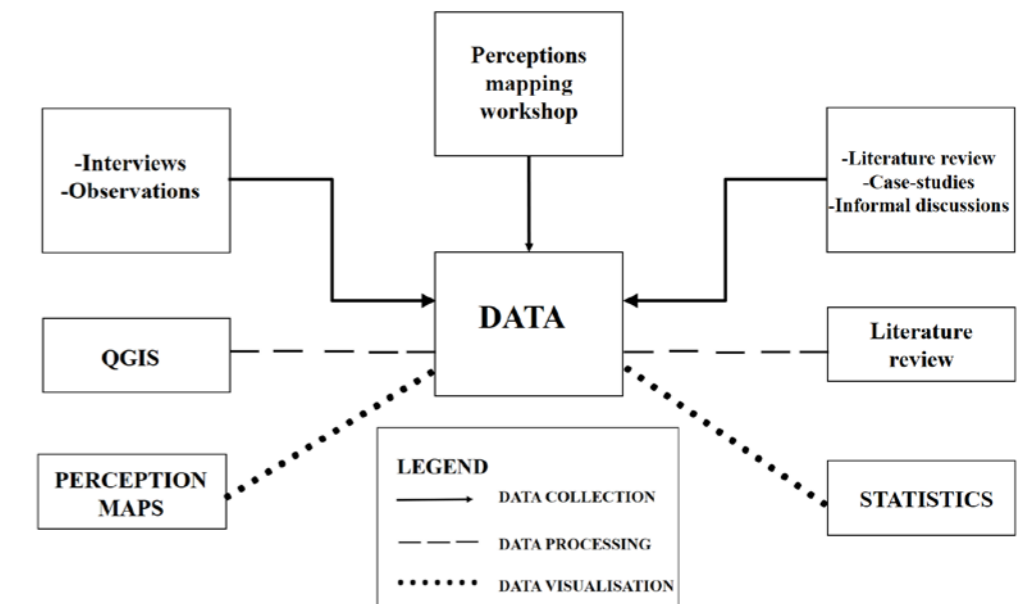
Salerno's Maps of Landscape Perceptions

After several months of data collection and analysis. We started discussing how to visualise the data? And how to structure the legend. When the first maps came to light, our first concern was how to simplify symbols and improve readability. Following six intense months of discussions and brainstorming after each design output, the following set of maps emerged. We deem this set as a blueprint with raw information that need to be deciphered through participatory processes similar to those which made the making-of such maps possible[6].

Map n.1 – Urban scale analysis, macro level

This map delineates the three urban levels of analysis: the micro area which represents the cultural heritage assets selected by the municipality of Salerno: The complex of convents of S. Francesco, S. Pietro a Maiella and S. Giacomo, and Palazzo San Massimo, alias Edifici Mondo. The meso area which embodies the historic center; and the macro area corresponds to the metropolitan area of Salerno.

Map n.2 – Urban scale analysis, meso level

This map depicts how urban cultural assets both tangible and intangible are perceived by the participants of the interactive workshop. Thus, it does not represent an exhaus-
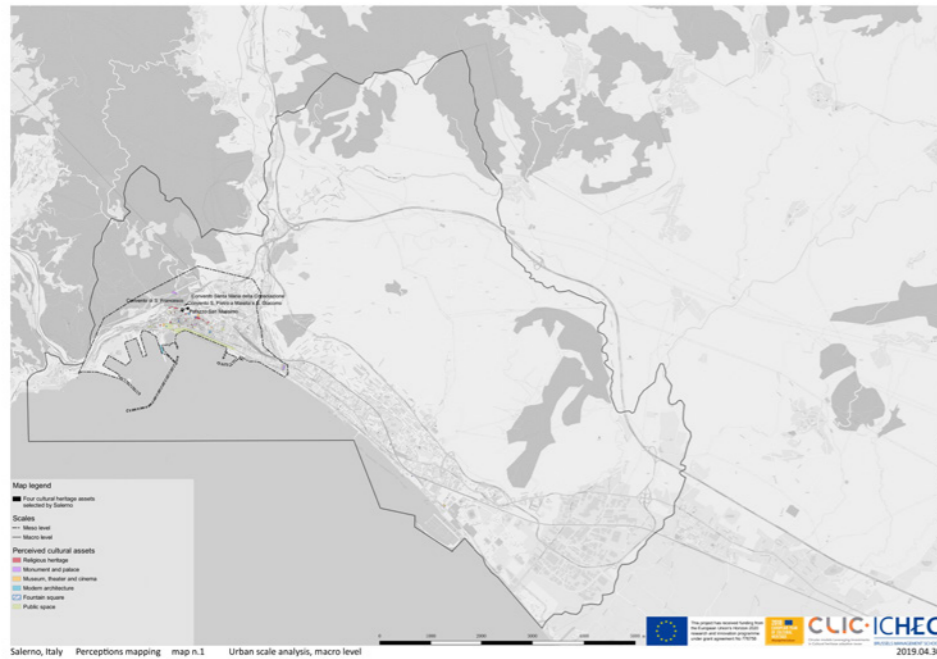
Fig. 2 - Urban scale analysis, macro level. Source: Authors

tive state-of-the art of cultural values but a sample of what stakeholders' perceived as such. The legend of the map was designed ex-post based on the selected assets by the participants. The legend thus incorporates: religious heritage (cherry), monuments and palaces (purple); museums, theatres and cinemas (yellow); modern architecture (azure); fountain square (blue border with blue strips) and public space (green).
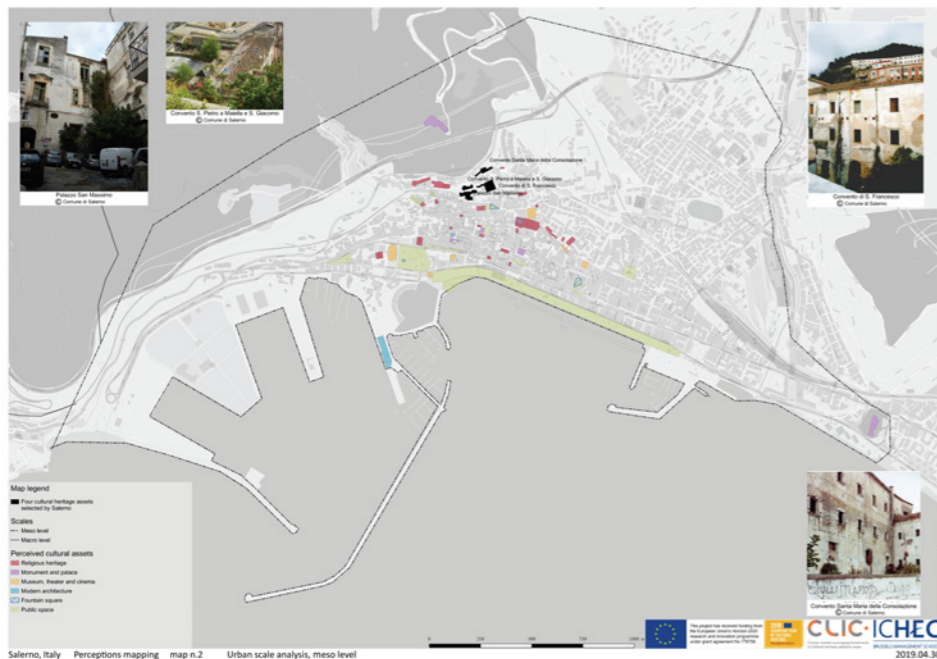
Fig. 3 - Urban scale analysis, meso level. Source: Authors

Map n.3 – Heritage attributed values

Participants to the interactive workshop were asked to select keywords that according to them best identify the heritage values and impacts in the meso area. The size of the words indicate the frequency of values as expressed by the participants. The provided list was based on some values and impacts identified in the research findings of Cultural heritage counts for Europe (2015):

Common good	Economic growth	Preservation	Collaboration	Safety and security
Local	Training and skills	Aesthetic value	Integration	Communities engagement
Civic pride	Creativity	Attractiveness	Interaction	Awareness
Collective memory	Tourism	Authenticity	Dynamic	Sustainability
Participation	Recreation	Accessibility	Diversity	Ecosystem preservation

Fig. 4 - Proposed keywords related to some cultural, social, economic, and environmental values and impacts. Source: Authors

round diagram gives the frequency of each value that has been selected. Since we also provided empty stickers for additional values, some of the expressed values were very context based for example, in Salerno, the interactive workshop participants' added: traditions; history; communication, lack of knowledge and awareness; fracture between the higher and lower part of the city; cultural identity; smell of the city; lack of interaction; identification; not dynamic; and town planning.

It should be pointed out that the selected keywords are not specifically consistent with the technical definitions attributed by experts (Riegl, 1902; Lipe, 1984; English Heritage 1997; Feilden and Jokilehto 1998; ICOMOS 1998; Klamer and Zuidhof 1999; Mason 2002; Council of Europe 2005; Throsby, 2007; Ost 2009;2019; Klamer, 2013) to heritage values like architectural, historic, aesthetic, scientific etc... This map, visualizes how the area is perceived from the perspective of urban stakeholders, both in terms of intrinsic values of heritage, but also in terms of cultural, economic, and social impacts or attributes.
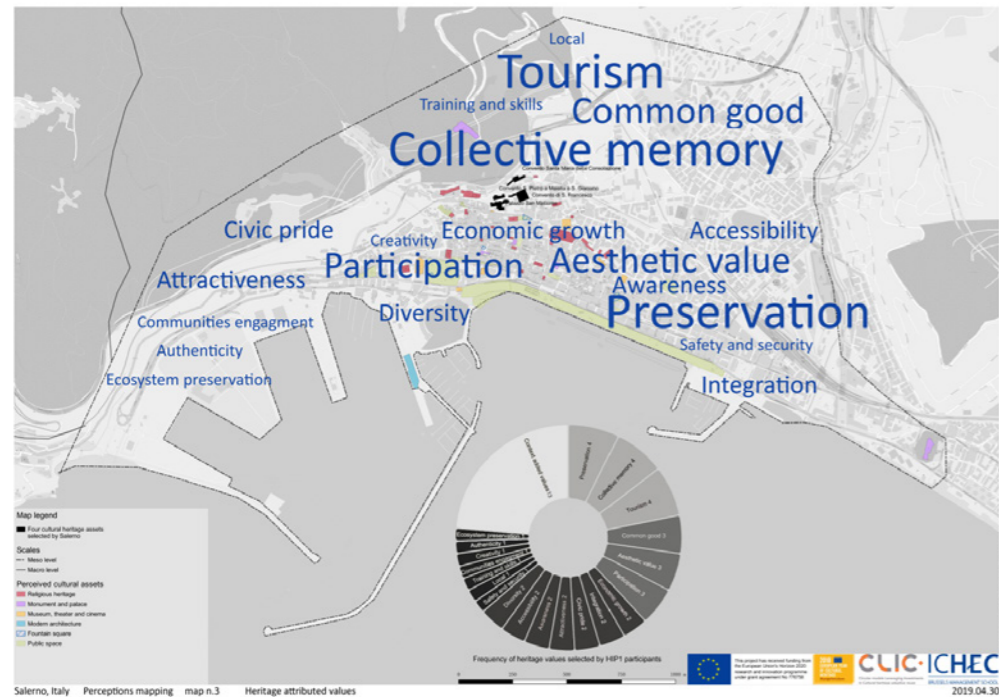
Fig. 5 - Heritage attributed values. Source: Authors

Map n.4 – The color of the city

Data was collected both in the streets by asking inhabitants and passers-by and during the interactive workshop during which every group attributed a color to the meso area.
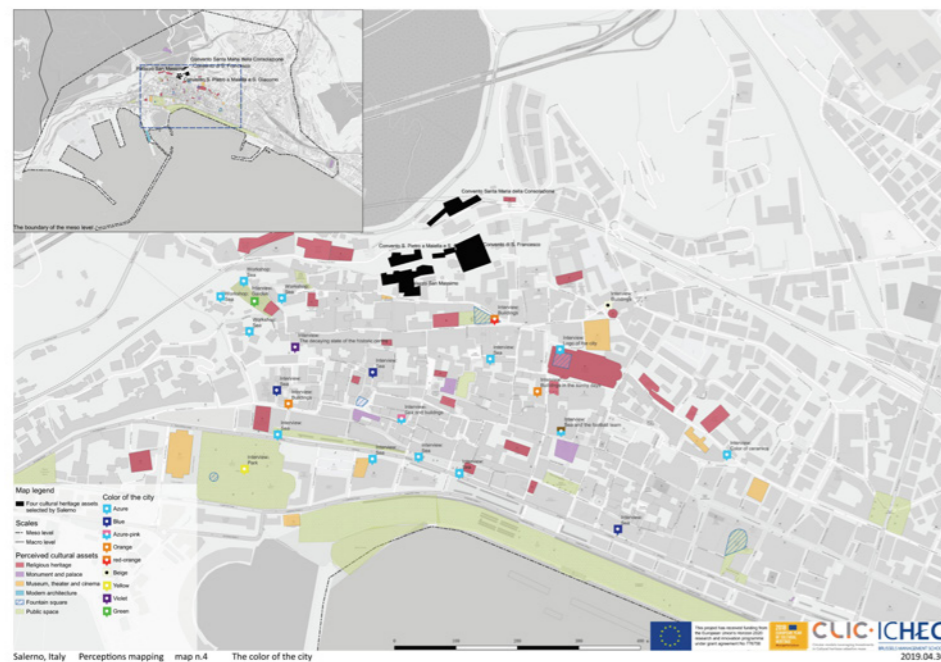

Fig. 6 - The color of the city. Source: Authors

On the precise location of the interviews/workshop, inhabitants/stakeholders were asked to give a color to the place where they were.

The legend thus reflects the expressed colors. The predominant color is the Azure because people associated it with the sea (the five groups of the workshop and 8 interviewees)[7], to the ceramics of the area (1 interviewee) or to the coat of arms of the city (1 interviewee). The blue as the color of the sea by night (1 interviewee), azure-pink the color of the historical palace Natella (1 interviewee), orange (3 interviewees) the color of the buildings in the historic center in a sunny day, red-orange the color of plastering on the buildings (1 interviewee), blue-maroon blue for the sea and maroon for the color of the local football team (1 interviewee), green because of the Minerva Garden (Giardino della Minerva) (1 interviewee), the light beige of the limestone and the dark beige of the local volcanic stones (1 interviewee). Additional colors (yellow and violet) were expressed with no specific reason behind the choice.

Map n.5 – Cultural heritage assets mapped with the five sense

Perceptions mapping positions the human preferences, reflections and daily interactions with the area in terms of the five senses: hearing, touching, seeing, tasting and smelling at the center of its empirical research. This sensory mapping was first introduced in a survey of Historic Urban Landscape carried out in Cuenca, Ecuador. We further elaborated on this methodology by introducing a visual mapping representation and some statistics. On this map, each dot has a color that refers to the considered sense: red for sight, blue for taste, purple for smell, orange for touch and green for hearing. Some assets are perceived through a composition of senses while others refer to one specific sense.

Two diagrams display the frequency of senses (sight comes first), and the frequency of attributes to which the senses are related. We have both tangible cultural attributes (built environment, natural environment, specific cultural assets), and intangible cultural attributes (traditions, people, gastronomy).

When we asked the interviewees and the participants of the interactive workshop to map the cultural heritage assets through their five senses, the following elements were mentioned:

SIGHT : Via Roma, Saint Mathew's[8] cathedral, Luci d'artista[9], Minerva Garden, Roberto Papi museum, the churches of the historic center, Di Arechi castle, Medieval Aqueduct, public stairs to the upper part of the city, narrow streets of the historic center, cobblestones, the historic center, seaside promenade, Saint Matthew procession, Sant'Apollonia church, San George church, Santa Maria de Lama church, Largo San Giovanniello, villa comunale, Christmas lights (luci di natale), the topography of the city including sea and mountains, Amalfi coastline view, Corso Vittorio Emanuele, via dei Mercanti, Salerno's coat of arms, Zaha Hadid's maritime terminal, the sea, Largo dei barbuti, dei barbuti theatre during the summer, Plaium Montis (the upper part of the historic center), Porticciolo di Pastena, paintings and poetry in rione Fornelle, char-

acteristic fountains, Flavio Gioia square, Apollo's head at the provincial archaeological museum of Salerno, the Salernitani Ivories housed at the local Diocesan Museum[10], various bell towers, fountain of the abate conforti, the sea, ex- cinema Diana, Augusteo theatre, Santa Maria de Alimundo church, the archaeological complex of Saint Pietro a corte, the Gulf, the marbles of the cript of Saint Mathew's cathedral.

TASTE

Local cuisine (pasta with tomato sauce), Fish, spaghetti with clams, high quality local food, Tiano (Sunday ragù), parmigiana, Scazzetta di Pantaleone, mozzarella, fried calamari and shrimp (il cuoppo), calzoncello, Sfogliatella, fried anchovies, herbs used by the Salerno Medical School, pizza, vicolo dei caciocavalli, vicolo della neve, picnic at Mazzo della Signora, spleen for Saint Matteo's procession, pizza, brioche at bar nettuno, Minerva Garden, Saint Mattew's procession, local calzone "il cinguetto", Achille Talarico's book of traditional plates[11], anchovies from the Salerno gulf, local anchovy sauce.

HEARING

Churches bells, bell of Saint Matthew's cathedral, sound of the sea, Neapolitan Tarantella, Neapolitan song, seagulls, voices in the streets, Saint Matthew's procession marching band, prayers and worshippers and fireworks, the local dialect, people talking to each other from the balconies, bells of the Annunziata church, organ of the Saint Mattew's Cathedral; bells of Santa Maria de Lama that people can ring, voices and noises of the market, The ladies of the Fornelle district [12], Arechi stadium, the deep sound of the underground river, ships sirens, sounds from ex-cinema Diana, prayers in ex seminario church, songs and voices of prisoners' families around the ex-prisons (Edifici Mondo complex), sounds from the youth hostel, fountain water in via tasso, Santa Maria de Alimundo church, auditorium (ex Complesso Umberto I), villa comunale, Minerva Garden, Sound of sea waves at Santa Teresa beach, music conservatory, the revolution of the carriers of the saint in 2018 because the bishop did not allow the bands to play and this allowed the people to express their devotion, balconies discussions in Fornelle, the two water torrents delimiting the city historically.

TOUCH

Local ceramics, entering the sea, the thick sand of the beach, bond with the patron Saint Matthew, friendly outgoing people, walk on the cobble stone, the wavy touch of the harbor piers, basalt pavement of the historic center, piers on the waterfront, provincial archaeological museum of Salerno, Falseum museum (Museo del Falso e dell'Inganno), sense of humanity, sense of warmth, Cosmatec pavement of Saint Matthew's Cathedral, clay, Pomona temple, Saint Matthew's Cathedral staircase, Salerno Medical School, bare columns (Salerno is renown as the 100 columns city), lions statues, ancient marbles, the contact with Santa Maria de Lama church bell when pulling it, wind, Saint Matthew's Cathedral's decorations, Minerva Garden, ex-prisons (Edifici Mondo complex), Saint Matthew's procession, Largo Campo fountain, Don Tullio fountain: the

sense of water that mothers use for their children to drink and wash hands, cathedral mosaics, the materials of Saint Matthew's Cathedral, the cobblestones of the streets, and the houses built into the rock in the Plaium Montis.

SMELL

Coffee, orange flowers, pizzerias, smell of bread and brioches, smell of food in the narrow streets, sea salt, Pittosporum tobira on the waterfront, spleen for Saint Matthew's procession,

Minerva Garden, anchovy sauce (the tradition of preparing the sauce home and the entire ritual), harbor, vicolo della neve, fresh fish, villa comunale, the smell of the sea, linden and rose-bay on the waterfront, sea and city from the train station.

It should be emphasized that the visualized data is related to how stakeholders perceived the cultural heritage assets within the meso area.

Figure n.7 Cultural heritage assets mapped with the five senses. Source: Authors
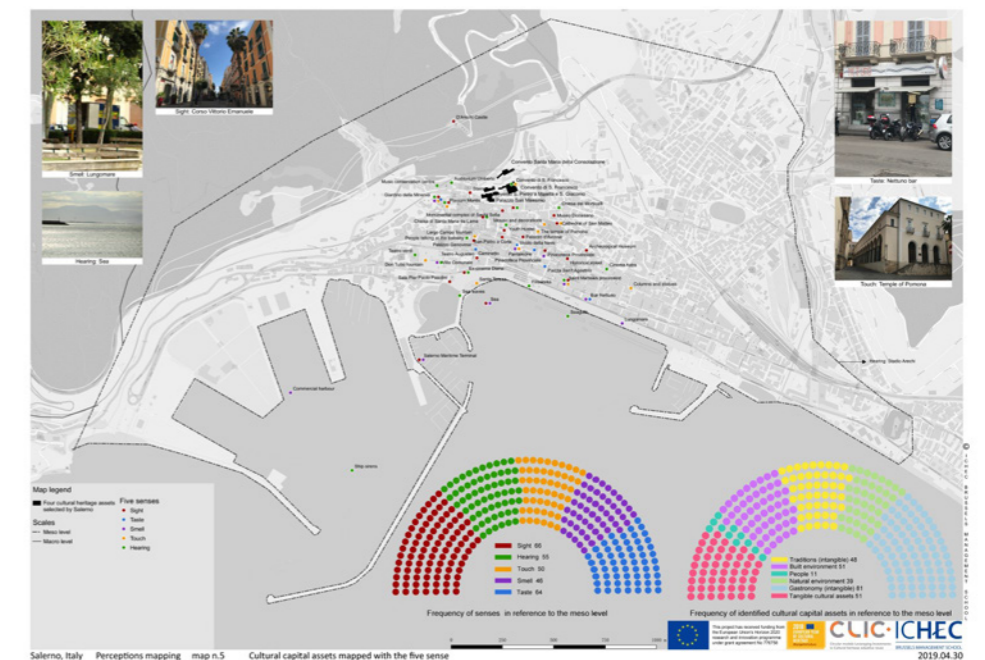
Map n.6 – *Favorite cultural heritage assets*

As combined results of the interviews and the interactive workshop, inhabitants/ stakeholders were asked about their favorite places (hearts), and their favorite visited routes and walks (red dotted line). This exercise is linked to accessibility and well-being in the meso area. Is the area easily reachable by public transport? is it pedestrian? are there services? Is it perceived as a safe area? etc...

The mapped most visited routes and most like places/elements are as follows:

External pier under the lighthouse, Diocesan Museum, Di Arechi Castel, Minerva Garden, Largo Montone, Villa Comunale, Saint Matthew Cathedral, Fruscione Palace, waterfront, the archaeological museum, Saint Matthew's relics, San Pietro a Corte, train

station route-Via del Corso-Via Mercanti-Via Cathedral, Route via Duomo from the province (bus stop), Piazza Abate Conforti - Via Trotula de Ruggiero, Piazza Abate Conforti - Via Tasso, Duomo, Via dei Canali, Via Portacatena, Santa Teresa, Convento San Michele, San Pietro a corte, San Giorgio Barocco Salernitano, Porta Catena, Madonna del Monte church, Church of the Morticelli.
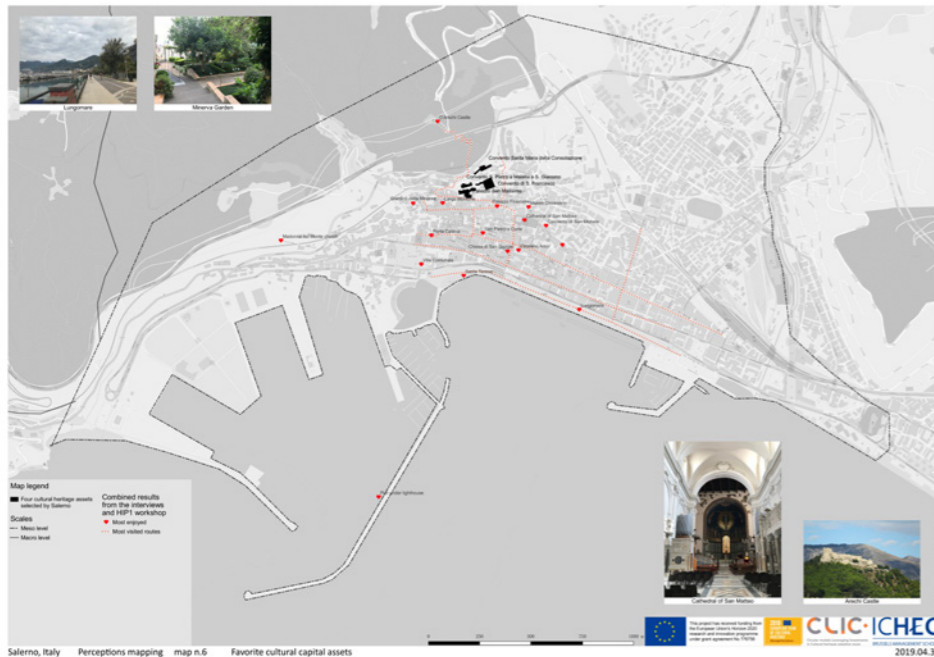

Fig. 8 - Favorite cultural heritage assets. Source: Authors

Map n.7 – Weaknesses and threats to the cultural heritage mapped with the five senses
In parallel to Map n.6, combined results of interviews and the interactive workshop aim to identify spots, places, and attributes that are perceived as negative ones. Distinction is made between weaknesses (things that should be managed/improved), threats (things that should be mitigated), and even places that should be removed (« bombed elements »). The bombed areas on the map give clear indications of what is perceived as wrong or as an alienating element within the urban fabric. In the legend, the yellow triangle represents weaknesses, while the red triangle characterizes threats. Finally, the missile symbolizes the elements/areas to be bombed.
The mapped weaknesses and threats[13] to the cultural heritage through the five senses are the following:

SIGHT: Traffic, lack of civic spirit, vandalism, little parking space, chaotic driving hinders pedestrians and cyclers, too many constructions around the beach, the urban development in the 60s and 70s in the eastern part of the city with lack of cultural identity, lack of signage, waste around campane del vetro, visual impact of the crescent (out of scale, style and architectural quality, it also contributed to the loss of collective memory linked to the play area, which was the only one for the children of the historic center,

and the deposits of the marble workers and loss of the opportunity of reusing industrial heritage), lack of maintenance of Gatto Viaduct, state of the art in Marina di Arechi, bars and restaurants outdoor mobile furniture (dehors), architectural barriers, urban sprawl, state of the elevators in the historic buildings, lack of waste bins, cobble stone in Corso Vittorio Emanuele, decay and degradation in Forte la Carnale (Torrione neighborhood), centro sociale (Pastena neighborhood), ex-prisons (Edifici Mondo complex), Augusteo theatre, ex- cinema Diana, and casino sociale, teatro verdi is closed, Palazzo San Massimo is abandoned, animals' excrement's, B&B rooms overlook abandoned buildings, lack of landscape valorization, commercial harbor development project, rats on the seaside, clogged sewer and drain pipes.

TASTE: Sushi, fast food like Mc Donald's, Chinese food, lack of knowledge of traditional cuisine, fried food and junk food especially in via Mercanti, losing the local gastronomic tradition.

HEARING
Traffic noise (cars, motorbikes, honking), street fights, people shouting/arguing in the streets, noises of the nightlife, noises of discharged glass into campane del vetro[14], ex-seminario church risks collapsing, Augusteo theatre, ex- cinema Diana (lack of a continuous program), residents parking in the historic center, forgetting the sound and history of the torrents.

TOUCH
Lack of regular maintenance for buildings and streets example: del mercatello park, lack of accessibility to some buildings (not safe), lack of hygiene, lack of access to the sea in the city (too dirty), lack of greenery and parks, soil consumption, architectural barriers, lack of accessibility during luci d'artista, dogs' excrements, urination in public spaces, lack of pedestrian access, lack of waste bins, materials deterioration in the city center particularly in Palazzo Genovese and Vicolo Pandolfina Fasanella, bars and restaurants outdoor mobile furniture (dehors), lack of maintenance of the cobble stone in Corso Vittorio Emanuele, degradation of the liberty building which used to host the Southern Cottons Manufacture, trees roots on the road surface in piazza San Francesco, lack of tourism awareness raising of the potential of the city, redevelopment of the coast, residents parking in the historic center, lack of civic sense.

SMELL
Waste, traffic smog, animal excrement, sewer, urine, fried food smell, mold, Trincerone staircase (human and animals' excrements), smog from commercial and cruise ships, lack of valorization of Fornaci ex Salid and of the pastiera Salernitana.

Bombed elements/areas:

The crescent: Defined as a landscape slap because of it high impact on the ecosystem, considering also the artificial platform that has modified the coastline.;

Gatto Viaduct: Considered dangerous, because it has a huge landscape impact

Commercial port: Reputed polluting because it damages the marine ecosystem and; creating traffic problems both on the road and on the seaside.

Via Monti: perceived hindering the built environment for two reasons: because it witnessed a cementification process for dormitory neighbourhoods which were built on roman archaeological remains; secondly, the medieval village of Madonna del Monte (via Monti) was an agricultural hill rich in farmhouses and the farming knowledge was lost.

Big hotels: the main objection was why to build new constructions while beautiful buildings already exist.

Distrust of the Salerno people: according to the workshop participants', citizens of Salerno are wary of their fellow citizens. That's why they opted to bomb lack of trust, malice, envy, and lack of communication.

Traffic, accessibility, viability: according to the workshop participants', traffic makes the city unliveable, especially during the "Luci d'artista" event, and it generates a lot of pollution.

It should be highlighted that the visualized data is related to how stakeholders perceived weaknesses and threats in reference to cultural heritage assets within the meso area.
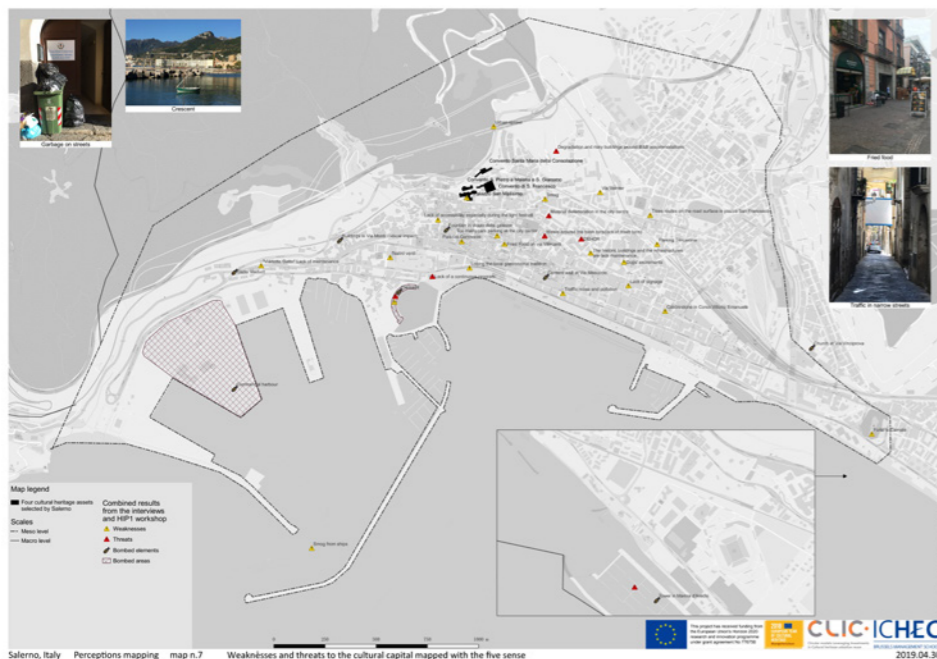
Figure n.9 Weaknesses and threats mapped with the five senses. Source: Authors

Map n.8 – Cultural heritage assets: reuse opportunities

In order to invest in urban assets to improve the cultural environment of the area, stakeholders were asked to identify places that were underused, or no more in use. Seizing opportunities of heritage conservation through adaptive reuse is a way to enhance sustainable development of the area.

Underused cultural heritage elements:

Diocesan Museum, cappella di San Ludovico, Domus Romana in vicolo della neve, San Matthew's crypt, Pier Paolo Pasolino hall, waterfront, San Lorenzo stairways, Ghirelli theatre, Augusteo theatre, Allies disembarkation museum, Principe trekking pathway, maritime terminal, del seminario park, the furnace, la carnale, torre angellara, Fruscione palace, monumental complex Santa Sophia, Di Arechi castle, San Michele convent, palazzo Genovese, palazzo Pinto Catalan Arc, Salerno provincial art gallery, ex- cinema Diana, casino' sociale (Verdi theatre), Salerno Medical School (should be more valorized and put in a network), Genovese square, Largo San Pietro a Corte (S. Stefano confraternity) the palatine chapel needs to be open always, Craftsmanship workshops close to Abate Conforti, Chiesa Sant'Apollonia, the 37 panels at the Diocesan Museum, the famous Mediterranean diet advocated for by the Medical School of Salerno. Salerno Medical School as intangible heritage, collective memory is to be valorized, the fair of the Crucifix as intangible heritage.

Abandoned cultural heritage elements:

Santa Maria church de Alimundo (Plaium Montis), Ex-prisons (Edifici Mondo complex) Cinema Astra, Capannone cantieri Soriente (warehouse), Ex-Lebole, Forte La Carnale, Ex-Marzotto (previous textile factory), Masso della Signora pinewood, textile workshops at Via dei Mercanti, craftsmanship of weaving fishermen's networks, San Filippo Neri, San Andrea de Lama, Santa Maria de Lama, belvedere via Benedetto Croce with early century tiles and fountains, Genovese palace, d'Agostino park, casino sociale, the festival of the Uva Sanginella (traditional ritual of local grapes), the tradition of cotto craftsmanship in the furnace, the tradition of the rise pastiera and the forgotten history of rice cultivation in Salerno, San Massimo Palace, church of St. Filippo Neri and its steps, Via Portacatena - Fornelle district - Annunziata Church, Church of S. Maria Alimundo, traditional crafts disappearance.

The majority of participants agreed that the Edifici Mondo complex is the one in urgent need of adaptive reuse and the following ideas were postulated: accommodations for university students and artists; convention center, accommodation and co-working space; house some university departments but also student dormitory, guest house and activity center.
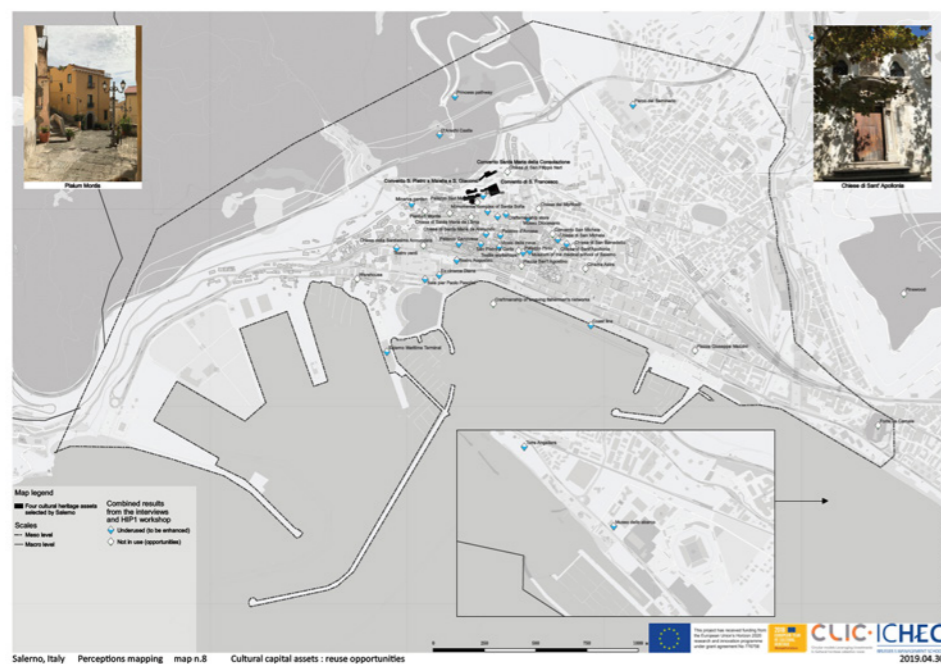
Fig. 10 - Cultural heritage assets: reuse opportunities. Source: Authors

Map n.9 – Combined perceptions

The map represents the overlap of all the maps (maps 1-8).
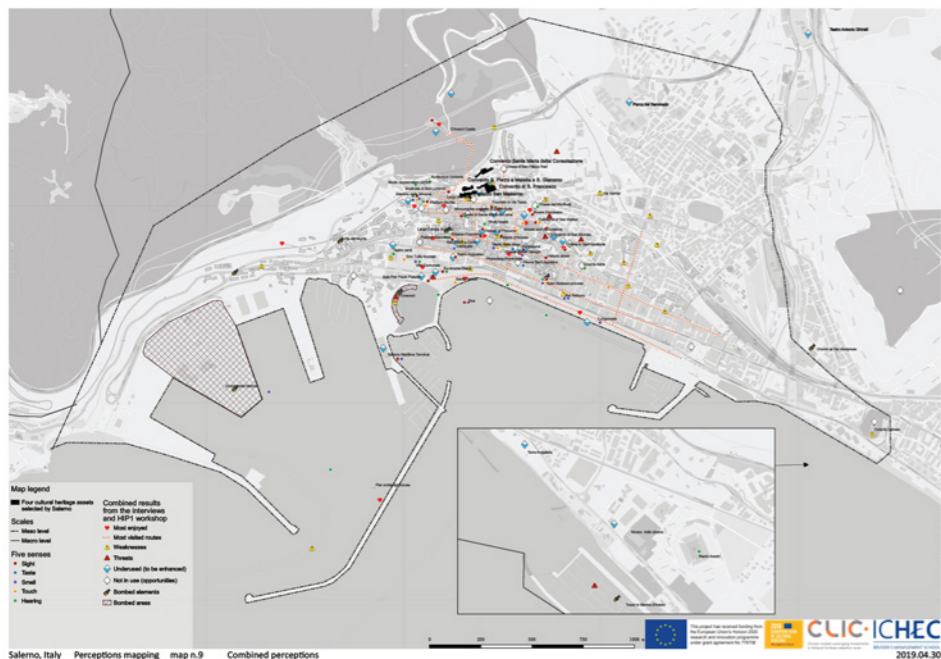

Fig. 11 - Combined perceptions. Source: Authors

Map n.10 Citizens proposals

This map summarizes perceptions and ideas by inhabitants/stakeholders about how to improve the area. The map can be explained with its different layers:

1- the perceived cultural assets (taken from Map n.2) indicate what stakeholders think is important to preserve because these are the main assets which they like and feel as rendering the sense of the place. These are the 'urban jewels' that they enjoy together.

2- the preceding perceived assets are embedded with, and connected to 'liked zones' (green striped zones). The most visited routes (red dotted line, from Map n.6) can be visualized as the binding structure of the area.

3- the disliked zones (red striped zones) represent perceived wrong regeneration projects; abandoned areas; areas in need of sustainable regeneration (environmental challenges); or not accessible areas (privately owned).

4- challenges and opportunities reflect the findings of Map n.8.

5- finally, citizens' proposals (blue rectangles with written proposals) should be analyzed in terms of threat mitigation, seized opportunities, or simply improvement of the urban attributes and public spaces.

Examples of proposals for re-enacting the intangible history of Salerno:

- Space branding linked to the history of the Medical School in terms of: vegetation, monuments, practices for health, food, etc.
- Re-establish textile craftsmanship laboratories especially the traditional knowledge of maritime arts
- Valorization of the local dialect and proverbs
- Plan and implement activities related to the sea: the sea is not in the daily life of Salerno

Examples of proposals for improving the quality of life:

Establish a culture of common goods. i.e. use Calatrava bridge for public utility

Foster collaboration and coordination between local authorities and the third sector and create job opportunities

The incorporation of the university and the students in the historic center

Establishment of a responsible tourism body for a tourism strategy (including signage and IT innovations i.e QR code, Apps and information about the history of the city)

Sustainable mobility (including cycling paths, a well-equipped, bus station, escalators/cableway towards the higher part of the city and overcoming architectural barriers in the historic center)

Re-establish the contact with the sea: guarantee clean sea; restore/re-establish the beach where it was originally instead of the commercial harbor; recovery of the coastline that reaches Agropoli; and reuse the waterfront by creating a promenade with bars and restaurants especially at pier Manfredi and all the existing piers.

Regular maintenance program for the historic center; cater for waste bins and urban furniture and design measures to reduce noise (glass, traffic)

Recovery of public green spaces and creation of new public spaces and playgrounds for families

Re-use of all closed structures and especially the ex-prisons (Edifici Mondo complex).
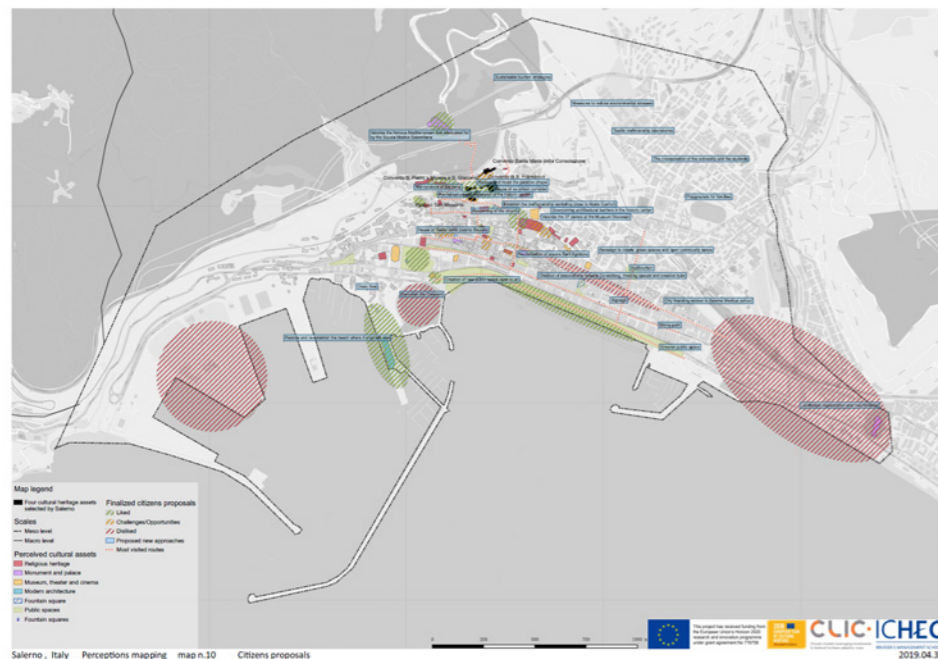

Fig. 12 - Citizens proposals. Source: Authors

Lessons learned

Working in a historical edifice soaked with intangible memories provided the ideal *humus* for stimulating imagination and creativity. In the case of Salerno, our beautiful venue, Minerva Garden, had a terrace which was overlooking the sea and this is probably why all the groups choose blue as the color with which they identify the meso area. Since we spent breaks in the terrace, the view might have influenced their choice.

It was obvious that the use of a physical map enabled ideas visualization and reflection on past and existing practices and design the desired space. Using Map-it toolkit facilitated participation and made the co-design environment pleasant and unpretentious. It was interesting to notice how participants' attributed different meanings to icons such is like, enjoy, weakness, potential, bombs, etc...It should be underlined that after a while participants' felt at ease to translate their built environment with icons.

The primarily underlined cultural heritage elements were those related to the tangible heritage. Nonetheless, participants reinstated also intangible assets. For example: the city beach which is not more accessible in Salerno[15]; the history of the ladies of the Fornelle district in Salerno, the "Fornellesse", who beat the Nazis during the war; the ritual of preparing the anchovy sauce home and; the story of Pope Gregory VII, the only pope buried outside of the Vatican in the cathedral of Salerno.

A substantial contribution came from the diverse age groups. Actually, elder partici-

pants mapped forgotten intangible assets. For instance, the senior participants' revived old flavors and ancient crafts such as the traditional knowledge of maritime arts; the festival of the Uva Sanginella (traditional ritual of local grapes) in Plaium Montis (the higher part of the city), the tradition of cotto craftmanship[16] in the furnace in the Plaium Montis and the tradition of the Rice pie (pastiera di riso) and the forgotten history of rice cultivation in Salerno. And last but not least, the Salernitani Ivories, housed at the local Diocesan Museum, which are a cycle of 67 ivory panels depicting scenes from the Old and New Testament. Whereas the younger generation mapped current transformative practices such as the 2018 revolt of the carriers of saint Matthews relics. According to the participants, the bishop did not allow the bands to play during the procession and this was not appreciated by the devotees.

In addition, having an outsider eye, a participant who lives in the city center but not originally from there, contributed to enriching the map with interesting insights and special elements that the locals overlooked.

The mapped intangible assets emphasized the uniqueness of the historic center. For example, people were very proud and connected with the centuries-old tradition of the Salerno Medical school (Scuola Medica Salernitana) as well as the monumental and architectural history of the 100 columns city.

Perceptions mapping underlined the richness of the historic center but also highlighted critical issues related to urban conservation and sustainability. On this subject, traffic inside the historic center, the incredible amount of moving/parked cars, architectural barriers; and smog were considered as hindering its beauty and livability. The need for: sustainable transport network, more green and open spaces and, maintenance of historic buildings were put forward; Weaknesses and threats were mapped as an attempt to use them as leverage for highlighting strengths and future opportunities. This is exactly where voicing citizens' proposals came into play. A co-design process aimed at providing space for pro-activeness and collective mobilization for the benefit of the common good.

As a matter of fact, the participatory process which started in October 2018 under the framework of CLIC and which is still on-going in Salerno during the regular HIPs meetings, stimulated the municipality to adopt innovative and participatory urban regeneration projects at different scales. Indeed, the municipality of Salerno is currently finalizing a regulation based on the Bologna city as a commons model (Foster and Iaione 2016; Iaione 2016) aimed at reusing cultural heritage as a common good taking into account three scales of adaptive reuse (Lupacchini 2019):

- acupuncture initiatives for the reuse of green spaces, squares, streets, small cultural places that do not require a substantial investment and could be managed by citizens / associations that intend to improve the quality of the lived environment and manage it to fulfill social goals;

- medium scale initiatives for the re-use of small/medium buildings and cultural sites in accessible conditions to be reused for social purposes through partnerships and collaborations;

- big scale initiatives for commercial reuse of valuable historical complexes that require significant financial and technical capacities to be renovated and reused through a PPP.

The results of the perceptions mapping will feed into each of the above-mentioned initiatives.

Endnotes

1 This project has received funding from the European Union's Horizon 2020 research and innovation program under grant agreement No 776758.
2 The mapping process took place in tandem in CLIC partner cities Salerno (Italy) and Rijeka (Croatia); and the four rural locations in the partner Region of Västra Götaland (Sweden), namely: Forsviks (Karlsborg municipality), Fengersfors (Åmåls municipality), Gustavsfors (Bengtsfors municipality) and Strömsfors (Svenljunga municipality).
3 "CLIC established four Heritage Innovation Partnerships (HIPs)...each convened by a tandem of local partners, one academic and the other from the city-region ecosystem (either the local authority in the cases of Salerno and Rijeka, the regional authority in that of Västra Götaland, and an NGO in that of Amsterdam)... The HIPs aim to gather stakeholders to co-create and test adaptive reuse blueprints for culturally, socially and economically inclusive societies in selected cities across Europe" (Garzillo et al., 2018:18).
4 The same process was implemented in Rijeka in close collaboration with the municipality of Rijeka and the research partner the University of Nova Gorica and in the Region of Västra Götaland with Vastravet.
5 For an in depth understanding of the theoretical setting and adopted methodology please refer to Ost and Saleh 2019.
6 Perceptions mapping was carried out in tandem in three partner cities/region of the CLIC project consortium: Rijeka (Croatia), Salerno (Italy), and Västra Götaland Region (Sweden). At the end of the process 44 maps were produced.
7 Other interviewees were mentioning azure in addition to another color related to the area of the interview.
8 Patron saint of Salerno.
9 Luci d'artista is a cultural event organized by the municipality of Salerno since 2006 during the Christmas period. The squares and streets of the city are dressed in lights and host light shows and installations conceived by contemporary artists. Luci d'artista attracts thousands of visitors and it has a different theme every year.
10 This cycle of 67 ivory panels depicts scenes from the Old and New Testament. Due to their almost complete and excellent state of preservation, they represent the most important ivory decorative cycle in the world.
11 Achille Talarico (1989), gastronomia salernitana di ieri e di oggi: ossia dell'arte di trar diletto buon cibo nostrano: Talarico, Salerno, Edizione Salernum
12 The ladies of the Fornelle district in Salerno alias the "Fornellesse", who beat the Nazis during the war
13 Since there was a confusion around what might be a weakness and what is a threat, we opted for combining the data in this article.
14 The bells (campane del vetro) have become the receptacle for abandoning all types of waste, even bulky ones.
15 Currently there is a commercial harbor there.
16 The cotto is a tile made with a mixture of clay that, once cooked, assumes the typical terracotta color. It is used for flooring, but it can also be used in bathrooms and kitchens. Not so much porous and with a minimal presence of flaws.

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