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TOURiBOOST

REORIENTING TOURISM EDUCATION
WITH DIGITAL, SOCIAL AND
INTERCULTURAL COMPETENCES TO
SUPPORT LOCAL STAKEHOLDERS
TACKLE STRATEGIC INNOVATION IN
HERITAGE TOURISM

KA2 - COOPERATION FOR INNOVATION
AND THE EXCHANGE OF GOOD
PRACTICES
KA203 - STRATEGIC PARTNERSHIPS FOR
HIGHER EDUCATION

**PP5 (INEUROPA)
LOCAL ATTRACTION PLAN (LAP)
Geolocation 04: MASSICCIATA (DISMISSED
EMBANKEMENT)**

The 2018-10TR01-KA203-058344 Project TOURiBOOST is co-financed by the European Commission. It includes partners from 5 countries: Turkey, Hungary, Holland, Italy and Greece. It is funded by the ERASMUS+ Programme 2014-2020. The overall project budget is 239.980,00 €.

TOURiBOOST is dedicated to the development and promotion of heritage tourism standards with new professional profiles in higher educations. The Transnational Project will be implemented in 24 months and be finalized by August 2020.

This document does not necessarily reflect the opinion of the members of the European Commission and the Turkish National Agency.

Information on the Project TOURiBOOST PROJECT and projects can be found at <http://tourisboost.eu/>. The web site provides the possibility to download and examine the most recent information produced.

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1 INTRODUCTION

TOURiBOOST establishes long lasting partnerships in 6 EU/TR regions (TR52/TR100/HU101/NL321/ITD55/EL41), to upgrade heritage based offers for new investment opportunities in heritage tourism adhering to the rising force of the Cultural and Creative Industries (CCI). The Transnational Partnership fosters tourism entrepreneurship exploiting the rising powers of the CCI to communicate heritage places to the connected consumer market. Challenges, the tourism sector faces with existing services, are matched with new skills for new jobs by addressing the new world order of Audiovisual Media Services (EU AVMSD/2016). 30 small/micro enterprises in tourism are mentored that they grow in the regional/national/international context and enhance their competitiveness through the rise of 136 skilled workers.

Art and culture have not only a key cultural and social value, but also an undeniable economic impact. Indeed, it is a fact that the cultural sector represents a productive branch that is growing in importance. The cultural factor, strongly associated with heritage tourism, is frequently used as a key element for regional and/or economic development. However in the new globalized economy cultural values are resource inherent and often hidden or ignored. They directly depend on the capacity of people to interpret and use them for public benefit. It is urgently needed to cope supply (cultural values) and demand (cultural consumption) via novel skills.

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2 THE PILOT PROJECT

2.1 The Summary

The Pilot Project is a result of the TOURiBOOST Stakeholder Survey and some kind of field research, conducted in March 2019 in Modena – Italy. It incorporates an attempt, via a multimedia storytelling to emerge the past through a new digital heritage storytelling very compelling and promising. In regards to the components of the tourism experience as a whole, the five assets are well connected to the cultural and industrial heritage around Modena.

The 5 Italian assets are all placed in the city of Modena, but it is important to underline that they have to be considered as relevant locations in the framework of the **VILLAGGIO ARTIGIANO (Craftsman Village)**, that is very important to explain in order to understand the importance of the single assets in relation to the history and cultural development of the city of Modena.

The Craftsman Village is located in the western part of Modena, in an area that until recently could be considered "first suburb", but which today is almost central to the structure of the city that has gradually expanded. The Village has an illustrious history. It was born in 1953 following the post-war economic crisis and the massive redundancies that ensued: the mayor Corassori and the architect Mario Pucci carried out a real public intervention of social innovation "ante-litteram", buying and urbanizing agricultural land and reselling it at low prices to many unemployed skilled workers, giving them the opportunity to become entrepreneurs. The workshop houses, emblem of an inseparable link between work and life, reflected the initiative of the inhabitants and the community bond of the village, constituted as a true and proper production chain.

In fact, it is the first model of a craft village in Italy.

The mayor Corassori believed a lot in this bet on the future, to the point of organizing meetings with the unemployed workers to convince them to take the risk, to accept the economic and personal sacrifice necessary to start a company. The physical union of medium, small and very small companies made their strength: the new artisan quarters began to function as productive systems, materials and semi-finished products

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travelled, productive and service relationships intertwined, trade union and professional associations developed. Next to the productive sector, a community of residents was born, which in the following decades became consolidated, experimenting with new forms of participation and sharing.

The project far exceeded the initial expectations of the Administration: the Village was extended to an area of 800,000 square meters, to then reach the current size, with about 200 activities established.

2.2 Partner Profile

InEuropa Srl is an Italian Ltd founded in January 2006 by experts that for more than 20 years have been working on Community projects and subjects aimed at supporting public and private bodies, companies, associations (being them profit or not) in the access to Community financial opportunities. InEuropa has been developing an innovative approach identifying any project as a process of change. For 10 years and more InEuropa has been the Italian Antenna of the Global Action Plan international promoting and implementing international projects on behaviour change for sustainability.

Its main activities has always been providing information, training and technical assistance to any organization in Italy and abroad on EU policies and European action programmes, carrying out research and evaluation works in the field of European policies, territorial cooperation, behaviour change and culture.

For this, InEuropa team is composed by facilitators and catalysts able to introduce strategic planning in any organization, being it public or private, fostering networking and avoid defragmentation in any field, with special regards to local development actions, culture and environment and social issues. InEuropa fosters innovative smart approaches and helps for positive change with special regards to environmental behaviour changes. InEuropa actively participates in the international network GLOBAL ACTION PLAN INTERNATIONAL (<http://www.globalactionplan.com/>) committed to training for environmental behaviours change within local communities, working environments, schools etc. The GAP approach is mainly based on non-formal and informal training experiences, but it is useful to integrate sector professional competences. The heart of the approach is the attempt to

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drive individuals to live and work in way that is increasingly sustainable starting from actions that each of us do every day even in non-conscious way. Therefore, they could contribute to shape a comprehensive approach to enrich professionals standard formal training with an approach of respect for the environment and the landscape. Now InEuropa is running the Waterexplorer.org project to support schools in an international campaign to save water and Goals4Good research project, addressed to young workers, a goal setting course aiming at finding out the best approach to sensitize under30s to a less materialistic life.

InEuropa has a wide experience in managing EU projects (ie. CMC, TOURBAN, ANHER) & training on EU funding in the valorization & protection of cultural & artistic heritage.

TRAINING PROGRAMMES: InEuropa facilitates processes of changes using innovative approaches to train different users, like cultural & tourism stakeholders, cultural & religious heritage operators. InEuropa organizes training sessions on EU programs, EU policies, how to apply & report, how to overcome most common problems & skills needed, research & prototyping results. Several courses, seminars and info days have been organized targeting cultural&tourism operators:

- on EU funds in the creative & cultural sector by Paolo Grassi Drama school in Milan;
- on the Creative Europe programme -Parma, Modena, Perugia;
- workshop "Tools and techniques for EU project planning and research methodologies of EU funding for institutions operating in the cultural sector" for no profit organizations in the creative & cultural sector - Bologna, Rome, Turin, Florence, Verona;
- modules in the framework of the master degree in Cultural Management in Ferrara;
- seminar on "Tourism marketing and enhancement of typical territorial productions" hold in Liguria region;
- workshops for to cultural operators of the Emilia-Romagna dioceses (10 dioceses participating) on EU funding for the valorization & protection of religious & cultural heritage;
- "The European funding for religious organizations" organized by Rete Sicomoro in Rome, Milan and Verona (<http://www.retesicomoro.it/Objects/Home1.asp>), involving ca. 50 religious organizations each

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SERVICES IN THE CULTURAL SECTOR: Support to the Culture & Creativity Desk of Emilia Romagna Region, offering consultancy about "Creative Europe" programme.

INFORMATION SERVICE provided to RETE SICOMORO network (<http://www.retesicomoro.it/Objects/Home1.asp>) about EU funding in the religious & cultural sector. The newsletter provided reaches more than 100.000 cultural & religious organizations all over Italy.

2.3 Objectives

New digital publishing diversifies tourism offers in peripheral destinations with heritage-based products and services, addressing stakeholder alliances and improving professional skills to internationalize locally operating micro-enterprises, achieve excellence and facilitate their uptake by the global market.

The PP5 Pilot Project in Modena – Italy, builds a composite tourism product created around 5 selected cultural assets based in a very relevant industrial area in Modena that is called Villaggio Artigiano (Craftsman Village). The final product constitutes a cultural-driven multisensory experience for both onsite and dislocated audiences, incorporating the technology intense experience and onsite authenticity into heritage education.

The Pilot Project in the Villaggio Artigiano (Craftsman Village) in Modena is exploiting both the technology intense experience and the onsite condition in the territory. It is seamlessly connected with tourism consumption points at place level, facilitating authentic and multicultural experiences along with needed tourism services, accessible in real time, such as accommodation, facilities, transport, catering, souvenirs and traditional products, open, indoor and artistic activities. The product builds an unprecedented opportunity to terminate the vicious circle of generating and distributing low quality tourism commodities exchangeable by price.

2.4 Methodology

To receiving the exact and original findings, information and knowledge, some methodological approaches have been tried. First part of the study, based on the historical writings, descriptions of assets were evaluated. Then, on site observations were realized with experts group, included cultural operators and history and local experts, including some local

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inhabitants. During observations, focus group discussions were organized to find out useful information. All steps of these actions were recorded by video and hand notes by experts. Video records were also used for evaluating the scenery and visual attractions of the destinations. Reports of experts, discussion notes and video records were used to enhance the data about the assets. People living and studying this area are very attached to the cultural and immaterial values of the heritage, so the discussions and meetings have been very fruitful and interesting. Moreover, a joint discussion and round table about the have been set up many years ago, thus experts and operators have a wide knowledge about Villaggio Artigiano and are able to give their contribution to the discussion.

After field research to get main data on tourism planning for Villaggio Artigiano, the complexity of territorial transformation and the extension of local/global relationships require a revision of planning methodologies and instruments. The cultural heritage sector is facing a new reality: consumers share their experiences in the social networks, whether positive or negative, influencing the decisions of others and thus regulating supply and demand. Based on these theoretical and field research results, it will be developed a program, integrating with both and technological approaches.

2.4.1. Heritage Assessment

Heritage assessment in the Project Area supports asset identity and communicate asset values to different audiences at *spatial* (global, national, regional, local), *scientific* (research, technical), *historic*, *aesthetic*, *social* (national, community, group, family personal), and *spiritual* (tradition, religion, rites and beliefs, lifestyles) level. A multi-criteria Significance Assessment Tool (SAT) was developed to facilitate the selection of 5 cultural heritage assets with interpretive potential in the Pilot Project Area: Dismissed Embankment. 32 principles have been developed and tested in situ to guide the development of interpretive presentations including context and graphic design for onsite and virtual environments. 5 heritage assets, evenly spread in 5 countries, are classified according to natural, man-made and spiritual heritage classes. The asset body forms an interactive Heritage Registry, accessible to the general public online.

NATURAL HERITAGE ASSETS

- Wildlife
- Man-nature interaction (parks, cultural landscapes, theme parks, battlefields etc.)

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MAN-MADE HERITAGE ASSETS	
•	Built Heritage (Heritage sites, historic, religious, vernacular monuments and built structures)
•	Movable Cultural Heritage (Objects and Collections)
•	Material Cultural Heritage (Serial and Hand-made objects)
SPIRITUAL CULTURAL HERITAGE	
•	Religion, Values, Beliefs, Traditions, Customs, Lifestyles

Table 2. Heritage Classes

The SAT documents exactly why assets are significant using a multi-criteria assessment process. Asset-use is evaluated by usability modifiers. The SAT is not an absolute measure of timely bound value: some heritage values are not negotiable, others are. The SAT documents all cultural values of an asset and clearly demonstrates its significance for society suggesting the means to utilize it for development; it demonstrates needs in protection, conservation and interpretation, and motivates to entrepreneurial activities. 5 Statements of Significance are produced in the Dismissed Embankment – Modena on the basis of 6 intrinsic qualities: inherent values, visibility in the landscape, spatial importance, social recognition, physical accessibility and interpretive potential,- carrying and service capacity included.

	1 PROVENANCE	1.1 Authenticity; 1.2 Originality; 1.3 Designation	
	2 INTEGRITY	2.1 Completeness; 2.2 Exemplarity; 2.3 Bio- and Cultural Diversity	
	3 DISTINCTIVENESS	3.1 Novelty; 3.2 Familiarity	
	4 ACCESSIBILITY	4.1 Availability; 4.2 Carrying Capacity; 4.2 Condition; 4.4 Facilities; 4.5 Service Capacity	
Table	5 INTERPRETIVE POTENTIAL	5.1 Legal Status; 5.2 Intervention Possibilities; 5.3 Asset Knowledge; 5.4 Knowledge of the Audience; 5.6 Media Selection; 5.5 . Experience Opportunities	2.

Tourism Modifiers

2.4.2. Field Research and Stakeholder Survey

The field research includes the investigation of supply and demand with emphasis on the connected consumer market. It was implemented between December 2018 and May 2019, through some desk researches aimed at investigating Villaggio Artigiano main stakeholders, audiences and the planning process.

The Pilot Project in Modena – Italy, includes 4 different target groups: cultural operators and organizations, local stakeholders, public authorities and cultural audience. The stakeholder sample consists of 15 individuals.

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The stakeholders of the sites were aware of the selected monuments before the project, only 1 doesn't know the assets chosen, but not all the assets are well-known from the people interviewed. The source of knowledge is mainly local knowledge and from work environment. In the second section of the questionnaire, the relevance and the distinctive identity of the overall theme selected for the Pilot Projects were assessed, as well as the significance of each asset representing the theme.

The fourth question referred to the place identity and image (Could you define the relevance of the Pilot Project Theme as related). Almost everyone, or most stakeholders agreed that the relevance of the pilot project theme related entirely to both the image and the identity of the monuments. In Modena, we can say again that most respondents saw the selected assets as relevant to the place identity.

It was asked also about the overall accessibility of the pilot project area and its assets. Accessibility, in a generic sense, is invoked as initial prerequisite for anyone to be able to reach and appreciate sites and activities of collective interest; culture as a good, situation and activity imbued with symbolic value; and heritage as the percolation of past cultural elements into a particular era's distinctive legacy. Accessibility to culture and heritage thus involves a physical element of material access to infrastructures and sites, a perceptual element involving an understanding of the symbolic meanings inherent in heritage products and activities, and a culminant appropriational moment when such meanings are consciously accepted or re-presented and re-worked by those in contact with them.

The survey answers indicate that about 80% of the sites are financially affordable for a wide range of (potential) customers. Major issues were mainly indicated in the physical accessibility of the sites.

Storytelling was considered as very important for the cultural consumption from the stakeholders.

2.4.3. Planning Process

The object of study of industrial archaeology is the industrial Heritage, the archaeological – industrial heritage, that is the set of artefacts (primarily the machine and the factory) that contributed to the creation of the industrial urban landscape that emerged from the eighteenth century and which are evidence of the transformation process of the environment

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and society following the industrial revolution. Therefore, industrial areas abandoned or dismissed or used for other types of production, railway stations, workshops, depots, road networks, canals, bridges, tunnels, quarries and mines, workers' villages can be included in this definition.

However, this definition doesn't concern only the tangible heritage, but also a set of intangible elements such as written and oral memory, traditions, forms of technical knowledge and production methods: "a set, therefore, composed of all that derives from the intertwining of industrial activity, the territorial environment, human groups".

The protection and conservation of these witnesses are fundamental for passing on memories and traditions so that the latter are not "overlooked" only as belonging to a recent past. Industrial tourism can be defined as a **set of activities aimed at the knowledge and discovery of places, artifacts, structures, processes and people who identify the lifestyle and production of a specific territory, also referring to the actions that have the purpose to promote initiatives for the visit of regions hosting production plants, museums and company archives, villages and working-class cities, business districts.**

Industrial tourism can be a fundamental tool for promoting territorial enhancement. It is able to guarantee the visitor an experience that is different from the traditional forms of tourism, that are often lacking any innovative elements. **On the contrary, the modern tourist is increasingly inclined to seek emotions and involvement:** the explanation of how work was marked in the past, told by the words of those who first experienced it; or the possibility of seeing the places of industrialization up close, which have marked and continue to change the connotations of the territory over time.

Industrial tourism is configured as an instrument of fundamental importance for transmitting knowledge of the territory, in its many aspects, even those that have been neglected in the past, such as those of knowledge and industrial culture. A territory must be known and recognized not only for its artistic cultural heritage in the strict sense, but also for the ways of production, the trades and buildings associated with them. Industrial tourism should therefore be able to stimulate the visitor's curiosity towards these aspects.

The visit of industrial monuments, should be absolutely combined with the active engagement of the entire territory through itineraries that can represent it as completely as possible. The importance of these considerations has also been recognized at the European level, through the creation of The International Committee For the Conservation of

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Industrial Heritage. This world recognized organization for industrial heritage was created in Follet Stock in England in 1999 and is responsible for promoting international cooperation with the objectives of preserving, conserving, researching, documenting, interpreting and educating on industrial heritage. This recognized is also recognized by ICOMOS (International Council on Monuments and Sites) and UNESCO.

For all these reasons, the planning process for promoting the tourism in the Villaggio Artigiano is very challenging and is made by several important steps:

CULTURAL/HERITAGE PRODUCT DEVELOPMENT AND ENHANCEMENT

- determine significance and distinctiveness (how unique from others)
- emphasize quality of the product (both real and perceived; understandable and enjoyable)
- arrange physical clustering of activities
- enable enhancement and renovation of industrial buildings, factories, archaeological and historical places
- develop cultural events and festivals (theatre, music, performing arts, etc.)
- develop small and medium sized handicrafts businesses that focus on locally themed and made items
- make all sites accessible for all people including those with physical handicaps;
- arrange multi-lingual signage and programs also through innovative solutions such as totems describing the asset and containing QR codes or by using the augmented reality in some special events, in order to let the visitors imagine how was the life and industrial activities in such places.
- tailor opening hours of sites to meet the needs of tourists
- to conceive all the assents of the Villaggio Artigiano as a unique itinerary in which all the relevant assets make a network sot o become more attractive for the visitors. It would be essential to analyse the territory within which they are inserted, the characteristics, the infrastructures and the services, so that the route can be truly usable by the potential visitor. These itineraries could also become a destination for specific target groups such as school groups (as an additional educational tool to understand the last years of our history and the development of society) or specific groups dealing with the tourism of abandoned sites.

SUPPORT SERVICES AND QUALITY

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- enhance mediating services such as tourist offices, tour operators, internet services
- arrange inter-city transportation services – direct air links to key cities
- arrange intra-city transportation – taxi, bus, rail services
- support and enhance the opening of restaurants, hotels, souvenirs and typical food shops
- tailor opening hours of support services (including tourist offices) to meet the needs of tourists

PUBLIC WORKS

- analyse and support airport, rail and bus service facilities, both from outside and inside the city of Modena
- enable enhancement and renovation of industrial buildings, factories, archaeological and historical places
- make all sites accessible for all people including those with physical handicaps
- arrange multi-lingual signage and programs also through innovative solutions such as totems describing the asset and containing QR codes or by using the augmented reality in some special events, in order to let the visitors imagine how was the life and industrial activities in such places.

EDUCATION AND TRAINING

- support education and training of local population in service quality and customer service
- develop special training programs for the private owners of abandoned factories and other industrial assets, as well as local businesses
- build community support and involvement: for the success of most of the initiatives proposed here, the involvement of the local population is a prerequisite. Information meetings will therefore have to be scheduled to make the initiatives known to both the population and operators in the areas concerned. During these meetings, the benefits and positive spill-over effects for the area will also be analysed and the proposals of the different stakeholders already active in the tourism sector will be heard. Equally important will be the planning of training meetings to help the population to learn the principles of the philosophy of hospitality and industrial tourism, as well as the improvements to be undertaken to make the tourist offer even more attractive.
- create special education and training programs to involve older people in the delivery of services
- assist individual organizations in developing grant applications for outside Support

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MARKETING

- branding and promoting the city, its cultural/heritage sites and events as well as related tourism services
- package arrangements – with other cultural and non-cultural activities
- work with private tour companies to establish guided tours
- develop a profitable and competitive pricing policy
- develop/enhance electronic media – ministry and local tourism websites with photos; creation of a website and social media channels related to the location; private tour operator websites – an App could be also created for providing itineraries and information
- develop/enhance print media – souvenirs and brochures on the location, including each site and program; tourism materials for tour operators, investors, tourists and ministries abroad; commissioned books
- promote through elite and government official involvement – educational campaigns by President, mayor and other government officials traveling abroad
- target professional associations and meetings to add cultural dimension to these events
- market internationally
- provide more information in more languages of main groups of tourists (English, German, Russian); audio guides; more information should be free
- equip the assets with onsite totems so to highlight the importance and the history of the assets
- establishing contacts and networks with specific target groups such as groups visiting or photographing abandoned places all over the world

PLANNING, MANAGEMENT, AND ASSESSMENT/EVALUATION

- empowering the local organization Amigdala that is leading the activities in the Villaggio Artigiano at the cultural level and could also be responsible for the cultural and heritage tourism
- identify key organizations and individuals in the community, region and state
- assess all resources (sites, events and supporting services)
- conduct market research
- develop a tourism master plan (airport, hotel complex, roads, sports and leisure facilities and development of cultural activities to encourage medium-stay tourism),
- establish tourism guidelines
- coordinate and cooperate with others to create strategic partnerships (governments, nonprofit organization, private firms), thus providing support

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for small organizations with small budgets, achieving some economies of scale, and broadening the programs considered to be a part of the cultural and heritage tourism activities

- negotiate packaging arrangements (itineraries, support services, regional focus) with a variety of arrangements (cultural products of the same type, cultural products of different types such as festivals and art districts, cultural and noncultural products (hotels, resorts, retail areas, sports and outdoor recreation, bus tours, amusement attractions).
- conduct impact assessments, monitoring and tourism impact surveys (use accreditation and certification standards where possible and obtain feedback from tourists) to assure product quality

PUBLIC POLICY RESPONSIBILITIES

- review food and drink quality regulations to be sure that they are pragmatic to allow samples of local cuisine and local beverages
- develop an investment policy to support investments in cultural and heritage tourism
- fund public works enhancements and improvements and also the opening of new business (especially in the hospitality sector)
- create financial instruments and tax policies that stimulate the development of cultural tourism, such as abolishing real estate tax for a period of time if a building is preserved, renovated and restored, and if it's considered a monument of national significance with local cultural, historical and architectural interest; motivate owners to add value and keep building/monuments in good technical condition; local government loans; VAT refund for foreign tourists for purchases; quid pro quo for public access to at least a part of a building and appropriate times of access
- review, adopt and implement laws to protect cultural heritage from other pressures
- establish rules for sustainable cultural heritage and tourism development
- apply for grants and loans from other level governments and organizations
- introduce design rules for new construction so that new buildings harmonize with their surroundings

2.5 Media Choice

An **iBook tells** the story of each asset of the Artisan Village by representing all the historical periods. Another media tool is gamification.

Each game is linked to Social Media (Facebook, Pinterest, Instagram) with the aim to virally disseminate the local identity. By mastering all relevant tasks winners are awarded. Tangible benefits, ensured by the local

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stakeholder map, include diplomas, winner photo-galleries, souvenir baskets with traditional products, free meals and drinks, gifts, free access to tourism products and cultural services etc. In this way a triple task, economic, educational and social, is accomplished simultaneously:

- by offering a diversity of cognitive-emotional experiences the Book helps mitigate conflicts occurring among publics who expect various outcomes from using heritage and culture, as they may opt for products and services close to their consumption motives;
- by offering cognitive-emotional experiences for both located and dislocated audiences promotes cultural heritage settings as democratic, participatory places for self-directed learning;
- by facilitating project-driven local stakeholder synergies from the wider public, private and third sector, the Pilot Project (all components) is contributing to closing the gap between supply and demand in the cultural heritage sector.

2.6 Innovation

Digital publishing is an exciting opportunity for the development of knowledge connected to heritage places, site museums and collections, as it is the only process that can support values and meanings. We define as *digital publishing* specific to cultural content, the value-driven, artistic multi-media narrative that impacts the mental process to create abstractions, leading to the cognitive reconstruction of an appropriate context: only then digital publishing becomes a carrier of creative ideas and a platform to exercise participatory culture. The articulation of complex semantic languages is a condition sine qua non for the creation of cultural contents: thus the creation of cultural contents that cannot be self-driven.

The pilot test area is an industrial place, so meaning of the study mainly is intangible. However, there are some attractive visual elements in the area as tangible tourist attractions. To provide the double affect, both tangible and intangible, some innovative plans can be applicable to the area. Here the goal is about transforming the intangible attractions to tangible attractions. Another goal is to supply innovative technologies for making understandable the intangible importance of the area. Some innovative product can be evaluated as below:

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- Tablet or mobile phone application can be developed. Application will show real-time scenery and historical features of the land to the visitors. It will be kind of animation for different age groups.
- Another innovative idea for the Villaggio Artigiano, 3D constructions can be developed inside parts. When the visitors come to inside the Villaggio Artigiano, it can be reproduced including all the activities that took place there, also thanks to the augmented reality that could very attractive for the audience.
- 360° photographing technology can be designed for the Villaggio Artigiano. This technic operates both for on-line visit by internet connection and some platforms for public areas.
- For the marketing strategies, alive billboard technology can be useful. The technology provides the alive direct connection with people in public areas for example train station. On screen, a staff will call the people and at the same time will send the
- Digital information kiosk systems can be placed in the various assets inside the Villaggio Artigiano, giving detailed information on the screen. Similar with the tablet or mobile phone applications, visitor can take a picture of the site and then get all the info and some kind of visual documents.
- Urban geo-explorations are one of the core activity that are really attracting audience in the Villaggio Artigiano. Usually they are conducted by architects, urban planners, cultural operators or simply by inhabitants, priests and active citizens of the area that set up a sort of guided tour among all the industrial sites and heritage in Villaggio Artigiano, by enriching it with storytelling, exploring facts of the recent history and traditions.

2.7 Envisaged Experience

	VISITOR EXPERIENCE TYPOLOGY DISMISSED EMBANKEMENT								
SPACE UNIT	Physical	Digital	Visual	Auditory	Haptic	Senso-motoric	Cognitive	Emotional	Spiritual
Landscape									
History									
Relevance									
Industrial assets									
Factories									
Industrial archaeology									
Storytelling									

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Archive									
Spaces									
Significance									

2.8 Learning Outcomes

LEARNING OUTCOMES DISMISSED EMBANKEMENT							
SPACE UNIT	Geographic	Historic {When; Why;Who; What; How}	Cultural	Artistic	Cognition/ Knowlegde /Skills	Creativity	Attidues/Values/ Behaviour
Landscape							
History							
Relevance							
Industrial assets							
Factories							
Industrial archaeology							
Storytelling							
Archive							
Spaces							
Significance							

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2.9 Sustainability and Community Development

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3

REGIONAL ANALYSIS

LOCATION



● Country [IT]

● Region [Emilia-Romagna]

● Prefecture/County – Modena

● Municipality [Modena]

● Locality [Villaggio Artigiano Modena Ovest]



HISTORY

The province of Modena has a high level of population and production density, both in the manufacturing sector and in the transformation of agricultural products. Thanks to its plain position, at the foot of the Apennine ridge, the area stands along one of the main connecting axes between the central-southern regions and the Adriatic coast, crossed by the via Emilia, the A1 and A14 motorways, the railway line Piacenza-Rimini and the high-speed Milan-Bologna-Rome connection. Indeed, the via Emilia represents, historically, one of the most popular exchange corridors in northern Europe, with an intense and constant traffic of people, goods and information.

In the post-war years, the province of Modena experienced an impetuous economic development which, between 1951 and 1991, allowed it to increase its per capita income seven times. In the ranking of the Italian provinces by per capita income, in a few years, in 1980, it reached the first place, (until 1982). However, in the following years it never fell below tenth place. This result was made possible by a rapid industrialization process that started in the middle of the 20th century. The growth of industrial activities took place in five main sectors: ceramics in Sassuolo, textiles and clothing in Carpi, biomedical in Mirandola, metalworking in Modena and in other municipalities of the province, and the food industry spread almost everywhere on the territory. At the beginning of the 1940s, some very important companies such as FIAT, Maserati and Ferrari were already present in Modena. But in the years following the Second World War many of the businesses that grew during Fascism went into crisis.

Dealing with the difficulties facing their businesses, the majority of those entrepreneurs reacted by unleashing a violent offensive against the working class. As a reaction process, starting in 1945, some small metalworking companies arose in Modena, founded mainly by former factory workers of the city and, in some cases, also by blacksmiths, tinsmiths, carpenters and even peasants: many dismissed workers decided, in fact, in turn to start their own business. Is in this context that Alfeo Corassori, the first Mayor after the Liberation, and Mario Alberto Pucci, the urban planner who wanted him at his side, become the protagonists of an attempt that will prove, over time, a fundamental turning point in the development of the city. Thanks to an audacious political intuition, the first model of industrial area in Italy was created: an area that sits in-between the city and the countryside, and that ties together life and work, know-how and industry,

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production chain and local community.

The first Villaggio Artigiano (Craftsman Village) was built in 1953 in the Madonnina neighbourhood.

The Village has an illustrious history: the mayor Corassori and the architect Mario Pucci carried out a real public ante-litteram social innovation intervention, determined to focus on the size of the small artisan entrepreneur for the economic revitalization of Modena (and not on the large company), they opted for the construction of an equipped artisan district.

Mayor Corassori believed very much in this bet on the future, to the point of organizing meetings with unemployed workers to convince them to take the risk, to accept the economic and personal sacrifice necessary to start a company.

The Villaggio Artigiano was built on an area of fifteen hectares, from which 74 lots were obtained, in which as many businesses took up residence within three or four years. Initially, 74 craftsmen began their activity here, especially workers laid off by the large company, workers with specific professionalism and a great desire for redemption. In a few years, the Village counted 200 new activities started. This operation set the preparation of areas equipped for artisan and industrial settlements as the most important intervention tool of the Modena local authorities in support of the development of the local economy, from the 50s onwards. A fundamental role in the development of the Craftsman Villages of the province of Modena was played by small and medium-sized enterprises which thus gave rise to particular production systems, which economists call 'industrial districts'. Villaggio Artigiano of Modena Ovest is the first Italian example of this historical production model.

The area under study is located in the western sector of the city, in an area that until recently could be considered 'first suburbs', but which today is central to the structure and city life. But time has run its course, economy changed and the Village gradually lost its productive importance: many activities shut down and inhabitants began to abandon the site. Nowadays the Village still emanates a strong emotional appeal and is part of city's collective identity, but it certainly needs a restyling to return to be an active part of city life.

Massiccata (dismissed embankment) is the old railway line that connected Modena to Reggio Emilia, now dismissed for some years, concretely represented the division between the Craftsman Village and the close neighbourhood of the Madonnina. After the removal of the tracks, of this boundary line only the stones

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forming the embankment on which the railway line was placed have remained, and the inhabitants of the area have begun to use this passage as a link between the two districts, inventing pedestrian crossings and car cycle paths. In 2018 the Municipality regulated the access to the site by closing these paths and forbidding the crossing of the ex embankment.

The redevelopment of this fascinating piece of the city has been at the center of a wide debate in the city in recent years, and indeed this place of transition represents a challenge for the transformation of this piece of the city, an opportunity to start designing public space again in a neighbourhood that is almost completely deprived of it.

A challenge that passes first and foremost through the re-appropriation of this long strip of city by the citizens, a space that from private progressively must become public. Some artistic and cultural actions have been staged on this abandoned embankment, in order to support the idea of a new public space and to make citizens participate in the rediscovery of this evocative journey, showing at the same time how a single gesture can be amplified if repeated by many people.

DEMOGRAPHICS

- Population: 186.307 inhabitants in the Municipality of Modena (2019)
- Education: 7 prestigious public Gymnasium and Vocational schools (upper secondary school) founded in XIX century and many other public schools in the municipality area; Università degli Studi di Modena e Reggio Emilia (founded in 1175), Accademia di Scienze, Lettere ed Arti (founded in 1680); Biblioteca Estense, important public archive where masterpieces of Renaissance and Middle Age are preserved
- Workforce: 338.000 (2019 – province of Modena)

ECONOMY

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GDP per capita: 26.389 € (2017)
BUSINESSES: 73.016 (2018)
TOURISM Arrivals: 680.216 (2018)
Occupancy: 69 %
Museum & sites admissions: 337.365

ACCESSIBILITY

● Physical: NO

● Digital: NO

● Cognitive: YES

● Emotional: YES

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ASSET RECORD FORM

Name: Massicciata ex ferrovia – ex railway

Category: Industrial archaeology heritage

Type: dismissed railway (Craftsman Village dismissed embankment)

Country: IT

Region: Emilia-Romagna

Locality (town, village): MODENA

Telephone number: + 39 05920311 – fax +39 0592032594

Geographic location (coordinates, altitude, relief, waters):

Longitude: 44°39'16.6"N

Latitude: 10°54'02.9"E

Altitude: 34 mt. a.s.l.



Climate: sub-continental, with strong seasonal differences. Hot summers and long, cold winters. High humidity in summer and frequent persistent fog banks in winter.

Relief: plain, at the foot of the Apennine ridge.

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Access: forbidden since 2018

Special Note: in 2020 renovation works should begin

Owner/administrator: Municipality of Modena.

Present function/ since when:

The Artisan Village of Modena West is a place of strong identity for the whole city: for the history it represents, and for the importance it has had, and still has, in the growth and development of the city.

In January 2010, with the approval by the City Council of an address document, a process was formally started for the transformation of this portion of the city, following the now near-dismissal of the historic railway line of the Milan / Bologna line.

The project therefore became an opportunity to take stock of the analyses and proposals relating to topics of great interest for the entire city: the reuse of the historic Bologna-Milan railway line, which is soon to be discontinued, the redevelopment of the cemetery areas, the reopening of the via Emilia and the transformation of the Madonnina overpass. It is a very important sequence of themes and public interventions which, over time, can profoundly change the face of this part of the city, and restore the possibility of reunification and deeper integration with the city, that lays east of the railway.

The village itself, the beating heart of the redevelopment of the western quadrant of the city, is the subject of specific study. In fact, the main regulatory lines that will guide future transformations have been illustrated. Great importance has been attributed to the public space system, which will internalize the entire transformation, increasing the urban character, and therefore the liveability, of the western area, that will be dedicated to entertainment and sociality. The will is to 'preserve' some ancient workshops; renovate historic sheds. But also to build meeting places, meeting rooms, parks and creative artisan shops.

The Municipality of Modena has also promoted an informal tender for the design and implementation of an integrated communication plan relating to the Artisan Village of Modena West which was finalized with the publication of the web platform www.villaggioartigianomodena.it where all the project documents and participation phase report.

In the frame of this positive encounter and co-projecting process between local community, stakeholders and public Administration, an interesting renovation plan that involves the old railway track - including the Massicciata portion – got a foothold, the “Diagonale of Modena” project. **The project for the "Diagonal of Modena", cycle and pedestrian area on the former railway, was recently approved.** On the axis freed from

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the historic railway line, abandoned at the end of 2014, the so-called Modena Diagonal dedicated to sustainable mobility will develop. Instead of the rails, a path reserved for pedestrians, cyclists and public transport with technical solutions that allow the creation of a real linear park that will be at the same time effective for city mobility, environmentally sustainable and concretely achievable, leaving cars only space for some punctual crossings. These are the characteristics of the project for the use of the ten kilometres of the disused auction of the historic railway line that involves all the West sector of the city, connecting its centre and the Central railway Station, to the exhibition center 'Fiera di Cittanova' area, passing through the ancient via Emilia that runs along the neighbourhood Madonnina, the area of the Artisan Village and the school complex in via Leonardo da Vinci.

A cycle path of over two and a half kilometre connected to the other cycle and pedestrian paths of the city, on the axis that leads from the railway station to the school centre in via Leonardo, characterized by an ecological corridor that accompanies it throughout the journey and the predisposition for be flanked by a line dedicated to public transport. It is a diagonal where three of these ten kilometres are in the heart of the city. It offers the Administration the opportunity to carry out an urban redevelopment intervention starting from the needs of mobility and also including some areas adjacent to the track, to ensure a balance between mobility and settlements.

In 2018, the executive project of the infrastructure, on the proposal of the Councillor for Public Works Giulio Guerzoni, was approved in technical terms by the city council. In November 2019 the Municipality and the Emilia-Romagna Region signed the agreement for the allocation of the two-million-euro funding from the Cipe Cohesion Funds. Thanks to this step, and with the 500 thousand euros allocated by the Municipality already foreseen in the budget, the tender procedures have been activated and the yard can open by summer 2020. The successful tenderers will be communicated by the end of February 2020 and the works will last one year.

The intervention also involves the construction of the connection with the south entrance of the cemetery of San Cataldo, that is the historical part of the cemetery. This was realized on the project of architect Cesare Costa between 1858 and 1876 and it preserves important cemetery architecture works such as historic family tombs, burials of illustrious personalities such as the automotive entrepreneur Enzo Ferrari and the Mayor Alfeo Corassori, and a work dedicated to the partisan struggle created by the international artist Arnaldo Pomodoro. The entrance of this historical part of the cemetery will be restored with a cycle / pedestrian path only.

The entire Diagonale route will be illuminated with LED lamps and, along with a hundred streetlamps, dozens of trees are also planned to flank the four meters of asphalt of the cycle path in several places. On the side, a slope with vegetation and the "ballast",

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the rubble of the railway ballast which remains in memory of the presence of the tracks and as a basis for the future path of the local public transport. In addition, in the westernmost area, there will be also a new car park serving the offices and the urban gardens.

The Diagonale then, continuing towards the Craftsman Village, crosses two other cycle and pedestrian paths. The next "mending" is that with the area that runs along the southern part of the Artisan Village, where a roundabout with a diameter of 40 meters is planned, offset from the Diagonale route, so as not to interfere with the cycle path which, however, takes precedence over vehicles. The Diagonale then arrives at the Polo Leonardo, a big complex that includes schools, offices and urban gardens - experimental project that combines the urban redevelopment of public places, environmental sustainability and the need for a 0 km power supply - and it connects with the cycle path of the school area. The possibility of further development in the direction of the exhibition center of Cittanova remains.

Previous functions/ period (start date-end date for each):

Mid XIX century building of the railway Milan-Bologna. The line crosses Modena and passes in the countryside nearby the city.

1953_ The Mayor Corassori and his council build an equipped artisan district, the first model of industrial and artisan urbanization in Italy. An uncultivated land of 15 hectares is identified between the railway and the Via Emilia, an area that at the time was located in the far western suburbs of the city, in the Madonnina district. Within six years, all 74 plots of the new village are productively occupied. As stated in the resolution of the City Council of 1953, the sale of the land was conditioned by the obligation on the part of the buyer to build a shed or building on the bought area to be used as a workshop. A maximum of two apartments could be built for each shed, one on the ground floor and one on the first floor.

In recent years, the Artisan Village has been the subject of meetings, events and initiatives aimed at involving the local community and the neighbourhood to promote and discuss the area's transformation processes. The municipality of Modena has launched a 'laboratory of the city' to question citizens of Modena on the possibilities of reuse and transformation of the craftsman village, on the latent potential and vocation of the area, on the old and new meanings of public spaces.

2009_ 2 public meetings:

- a first appointment, curated by the Civic Library of Art Poletti, reconstructed the

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history of the artisan village and its role in the economic life of the city through historical studies, architectural and photographic research, direct testimonies

- second and last appointment, by the 'city laboratory': illustration of the preliminary research projects carried out by the administration and in a first overview of the programmatic lines of action by the competent offices.

2010_ The 'city laboratory' of the municipality of Modena has proposed a series of meetings, aimed at involving all those subjects - residents, operators, designers, property owners etc. - who in various capacities are stakeholders in the evolution of the area of the village itself. The goal was to build a shared scenario, which would allow to face the redevelopment of the artisan village as a complex process of urban regeneration and to reaffirm in new forms the strategic role of this Modena area in building the identity and economy of the city. At the same time, the 'laboratory of the city met with residents and operators from the western area, gathering about 50 direct interviews, carried out on the basis of a preliminary questionnaire prepared in advance. Furthermore, a collaboration was started on the educational path on the decommissioning of the railway organized by the Cavour middle schools and the Modena SPI and an attempt was made to present the project for the redevelopment of the village on the occasion of exhibitions, conventions, conferences, local events and informal meetings so that an increasingly large audience were involved in the process.

2016 - 2018 Periferico Festival runs some activities and artistic performances along the Massiccata track and inside out the Artisanal Village.

the Periferico festival is a performing arts festival organized by Amigdala Association every year in May and hosting many artists and cultural professionals coming from Italy and Europe. It is a way to give a huge visibility and vitality to the area, as many factories and inhabitants are involved in the activities of the festival. It was born with the idea of bringing a quality event in areas of Modena that are experiencing a profound social and urban transformation. In fact, Periferico takes place in non-theatrical places, inhabiting the chosen places with site-specific performances chosen specifically to enhance the space and its meaning. These are unpublished spaces, where the public cannot normally freely access: factories, archives, deposits, industrial spaces, or little-known places in the city, such as museums or libraries.

The festival is nomadic but in 2016 Amigdala decided to explore the large urban area of the Artisan Village. Four editions of the festival have been held at the Artisan Village: Futuro Antenato (2016), Alto, fragile, urgente (2017), Insolente (2018), Latitudine e longitudine di un granello di sabbia (2019). In 2017 Periferico was reported to the Critical Network Award.

In particular, the activity of Festival Periferico lays the foundations for a collaborative

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relationship with Modena's public Administration. As in the words of city Councillor for the city planning Anna Maria Vandelli on the festival, promoted by the Consortium for productive activities "Here a space is available free of charge to support the regeneration processes taking place in the Craftsman Village. From the analysis of positive regeneration projects, the strength of culture emerges as an element that gives life to new uses of disused containers, increasing attention and enhancement around a piece of the city, and with it the desire to rehabilitate it and then recover it".

The themes that form the background to the dramaturgy of the first edition (2016) of Periferico were born during a walk, together with the first thoughts on this area of the city and its present. At the centre is the close relationship between art and craftsmanship, but also questions about the link between memory and change, through the extinction of an economic mode of production which is also an anthropological transformation of a territory. These themes have continued to evolve following the red thread of this reflection also in the successive editions of the Festival, until today. In 2016 a sound path was created by Amigdala through the Artisan Village, which led spectators to explore the area on foot through ex workshops, roads, disused tracks. In particular, in the area of the former railway embankment, the concert "Canti all'aria (Songs in the air)" was organized with Lucilla Galeazzi, a great voice of the Italian popular song that offers songs of struggle and work.

An activity proposed in each edition of the Festival is the GEO-EXPLORATION: a urban walk where artists and inhabitants of the Village tell the story of the Village itself. In 2017 it was conducted by Antonio Canovi who, flanked by some inhabitants, showed, among many things, the transformations, spontaneous green and public green where once there were only factories. Before, we also passed on the ballast but now no longer. Since 2018, the Municipality has closed access to the ballast for security reasons.

Landscape – elements (buildings, heritage, farming, vegetation, fauna, waters):

The village has a specific morphological structure that makes it easily identifiable, but also closed compared to the rest of the city. Delimited externally by the railway and by fast-moving road axes, inside it has an orthogonal lattice with lots difficult to identify due to a disordered building. There are no squares or central gathering places and the only public spaces are the internal streets which have a very small section, are anonymous and not suitable for non-vehicular mobility. The buildings, which on average do not exceed a height of 9 meters, are in a medium-good state of conservation, with the exception of a dozen dilapidated and difficult to reuse warehouses. Inside the neighbourhood the open spaces are practically non-existent except for the private green belonging to the residences towards the Ferrari park and along the axis of Viale Po.

The main green areas inside the compartment are instead located near the entrances and private courtyards of the artisan sheds.

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the area is characterized by the presence of industrial buildings, with few services to citizens and public areas made up of streets and a small lot on Viale Po, a sort of 'island of artisan production', surrounded mainly by residential districts and tangentially touched from an important auction to services.

The Massicciata old railway track runs flanking the Villaggio Artigiano and historically divided the area from nearby neighbourhoods. Nowadays railway tracks have been removed, but the rubble of the railway ballast remains in memory of the original function of this path. Spontaneous vegetation appeared isolating the path from the nearby buildings and making of Massicciata a “secret place”, where the eye sweeps towards the horizon, following the perspective of this ghostly straight line. Massicciata is inscribed in the ground like the footprint left on the sand before the wave passes to cancel it, like the shape of a body on the pillow. It gives us the opportunity, for a moment, to connect with the immensity of the plain on which the city lies, reminding us that we are at the centre of a network of paths and moving bodies.

Dating/ Period:

Mid XIX century building of the railway Milan-Bologna. The line crosses Modena and passes in the countryside nearby the city.

1953 Villaggio Artigiano Modena Ovest was founded by Major Alfeo Corassori, on a project of the urbanist Mario Alberto Pucci. The railway, in the specific stretch of the Massicciata, begins of crucial importance as embankment of the Village.

1953 - 2009 The Village contributes to the post-war reconstruction of Modena, but in recent decades it starts a decadence process of the area, gradually abandoned

2009-2010 Public Administration starts a process of re-design of the industrial area, shared with local community and stakeholders

2014 the dismantling process of the railway begins. On the 30th of November, the train covers the itinerary for the last time.

2016 Periferico Festival, site specific theatre festival organised by Amigdala Association, takes place in the Artisanal Village. Some performances are set in the Massicciata ex ferrovia site for editions 2016, 2017 and 2018 of the Festival.

2018 the “Diagonale di Modena” project is approved by the Municipality. An organic renovation of the area, including the Massicciata ex ferrovia site, is planned. Municipality

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restricts the access to Massicciata site, that is still forbidden.

2019 the tender is banned by the Municipality of Modena

2020 the successful tenderers will be announced in February and construction will begin in the summer

Persons, Events and Organisations Associated with the History of the Building/Site/Area/ Period (start date, end date for each):

1950s_ Alfeo Corassori, first Mayor after the Liberation; Mario Alberto Pucci, urban planner and architect; Architect Vinicio Vecchi

Panini S.p.a. Historical publisher, specialized in comics and stickers (picture cards)

Municipality of Modena

Ferrovie dello Stato S.p.a.

Amigdala Association

Lucilla Galeazzi – Italian singer, she performs ‘Canti all’aria’ in 2016 edition of Periferico Festival in the space of Massicciata

Čajka Teatro d’Avanguardia Popolare – theatre company, they perform ‘Iliade nei canti degli aedi’, narrative show during the 2018 edition of Periferico Festival in the space of Massicciata.

Description (history, features etc.):

The Craftsman Village is today an area of easy identification thanks to its unmistakable triangular shape, delimited by two grafting roads to the surrounding city fabric and by the historic line of the Bologna-Milan railway which is to be discontinued: a morphological characteristic that he seems to want to reiterate an identity which is also physically well recognizable of the village itself.

Here in 1953 Alfeo Corassori a mayor who loved his people and his city bought 20 hectares of agricultural land between the railway and the racetrack, divided it up and offered 100 craftsmen the opportunity to open a company. They were workers dismissed from large city factories, often for trade union reasons, former peasants who left the countryside to become small artisans. They were young people in their early twenties who had courage, skills and a dream. To learn they went to the mechanical University of

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Modena: the Corni Institute. A hundred workshops were born that started the fortune of city mechanics. To remember just a few names Camurri and Bezzi, Salami, Dondi, Fiandri and Malagoli, Caprari, Coop Fonditori, Cooptip, Carrozzeria Autodromo, Panini. Inventing. They built engines and bodies, spare parts. But there were also foundries, carpenters, printers, knitwear manufacturers and packs. The factory houses, emblem of an inseparable link between work and life, reflected the resourcefulness of the inhabitants and the community bond of the village, constituted as a real production chain. Buildings that are built on the areas are of a homogeneous type with a maximum of two floors, intended for small sheds and residences. New typological solutions are also experimented, with the two functions coupled in a single volumetric block, some of which were made by the architect Vinicio Vecchi. Residence and production activities are mixed in an organic, measured and homogeneous environment, equipped with services and equipment for the inhabitants, autonomous and self-sufficient, with a strong identity, transmitted from the places of production as well as from services, such as the church (now demolished) or the school (object of recent expansion and restructuring), as integral part of an economic and social development model that puts education at the centre of its program, just like work.

An innovative real estate formula favoured the development of the Village. In fact, the Municipality decided to behave as a private entity, purchasing the areas from private individuals willing to sell them at an agricultural price. The Municipality then proceeded with the sale of the lots to be urbanized to the artisans, private individuals who intend to set up craft activities and who build their own buildings with their own resources, at a price that could allow a repayment plan of the initial investment but still below the market costs of the building areas.

The primary urbanization works and services of the district remain the responsibility of the Municipality, while large companies are excluded from the possibility of purchasing lots, by the specific will of the Administration, which does not intend to favour monopolistic companies, as happened in other places. The model worked: companies benefited from a discount on the price of the land, equivalent to an authentic loan for starting the business and also were able to access bank loans with the land itself as a guarantee. Real estate speculation was thus circumvented. Adherence to the project far exceeded the initial expectations of the administration: the two triangular areas divided into 60 initially planned lots were immediately assigned and the village was therefore extended to an area of 800,000 square meters, to then reach its current size, with about 200 established businesses.

The physical union of medium, small and very small businesses made their strength: the new artisan neighbourhoods began to function as production systems, materials and semi-

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finished products travelled, production and service relationships were intertwined, union and professional associations developed. Next to the production sector, a community of residents was born, which in the following decades consolidated, experimenting with new forms of participation and sharing. After 60 years, the Artisan Village presents multiple signs of decay: abandonment and degradation of production spaces, lack of public spaces and lack of private investment.

Inside the Village many companies have been closed, others have moved, many abandoned sheds. Under an apparent structural equality, ancient companies have updated themselves, other companies have settled. A few blacksmiths, a carpenter, a bicycle mechanic still coexist together with very modern IT companies. The urgent need to improve the neighbourhood's living standards make this important area of Modena a laboratory in which to experiment with new dynamics and new imaginations. The history of the place is a stimulus to implement courageous and far-sighted strategies, as had happened then.

The dismantling of Massicciata, now dismissed embanking of Artisanal Village, was made in the frame of the closure of the Milan-Bologna railway line, an historical connection between Lombardia and Emilia Romagna regions, industrial and productive heart of the country.

The naissance of this line sinks the roots in a time where Italy didn't politically exist and Europe itself was an ensemble of empires and monarchic states. Boundaries and territories were very different, and railways, like today modern technologies and mass media, served dominant powers more than affording local necessities. In this context, throughout two centuries, the railway Milan-Bologna was constructed connecting Modena and its Villaggio Artigiano with the rest of the country and not only that.

The Milan-Bologna railway is the northern part of the main north-south railway axis of the Italian railway network. The Milan-Bologna railway line was born, to use an expression of Silvio Gallio, as a product of a nineteenth-century world between the "desire for Italy" and the search for quiet living, torn between the recognized need to move and improve and the needs of international politics. It therefore resulted from the fusion of two pre-existing lines built at different times and for different purposes by connecting the Lombard-Veneto section that connected Milan to Piacenza with the former Sabauda line coming from Turin which passing through Piacenza, south of the Po, continued to Parma and Bologna. At the time of the planning and the beginning of the works it was therefore a series of real international railway sections which should have kept in mind the respective political and commercial priorities of the states crossed.

If the birth of the railway sections was enslaved to different objectives and priorities, the collapse of the balance and the unification of the Italian states of 1860 provoked a

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rethinking of the main itinerary which changed its point of origin from that of Turin to that of Milan giving finally body to the long frustrated aspirations of the entrepreneurial demands of the Lombard capital. Lombardy and Veneto until 1859 were still under the dominion of Austria, which conceived the concessions for the construction of railways not so much from a commercial point of view as in view of a network that would keep the regions of the empire and its allies militarily as well as geographically united. But the union between the Milanese aspirations and the development of transport preceded the times and led to the first, very short, railway of the region, the Milan-Monza inaugurated only in 1840. In this period of time, in the Savoy State, the lines multiplied, most of the times built directly by the state which saw its strategic importance.

Thus, in addition to the connection with Genoa, it was clear that many wanted to promote the west-east cross connection between Turin and the Brindisi / Otranto port system through the Piacenza-Parma-Bologna route. The need for the rail link was however felt by many parties even if the main obstacle remained the conflict of interests since, to build it, it was necessary to obtain the agreement of the states crossed.

In 1851, however, the agreement was signed between some Italian states for the construction of the Central Italy railway track with which a company was also set up to build it, which took the name of the anonymous company for the Central Italian railway. In 1871 with the opening to rail traffic of the Frejus tunnel on the line, from Piacenza to Bologna, the postal train called La Valigia delle Indie was routed, which weekly connected London and Paris via Modane and Turin with Ancona and Brindisi where it found coincidence with steamships for India via Canale di Suez. The service also became passengers starting from 1879 and subsequently also forwarded sleeping cars of the CIWL (Compagnie Internationale des Wagon Lits). Starting from 1890, the luxury Peninsular and Oriental Express train was routed from London to Brindisi on the line, authorized to travel up to a speed of 80 km / h. From 1927 onwards, Milan-Bologna was the site of the first important experiment of repeating signals in the car according to the magnetic buoy system devised by the Italian engineer Gino Minucciani. The first, successful, experiment was followed in 1928 by the equipment of the entire line to Bologna for the repetition of the signals under two conditions: via impeded and free with intervention of the rapid braking system in the event of non-compliance by the machinist. In the mid-1800s the railway track that integrated with this system of connections ran through the fields, the Madonnina neighbourhood was little more than a village and the Craftsman Village would have arisen only a hundred years later. Therefore, we could say that the railway of the industrial district of which it would have been used was born first and was the first sign traced in the territory in the western quadrant of today's city of Modena.

During the eighties of the nineteenth century, the provincial administration of Modena

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decided to connect the capital to other centres in the province through a network of railways and narrow-gauge tramways. But after 155 years, on the night of 30 November 2014, the train ran for the last time on the Marzaglia station of Modena. In the same month, the route variant between Rubiera and Modena, more than 8.5 kilometers long, created as part of the works of the AV / AC Milan-Bologna (High Speed train), was opened to traffic. The new route, located further north than the previous one, avoids crossing the western area of Modena and is connected, via a link, to the line for Verona.

Statement of Significance:

Since some years, the Craftsman Village has been the ground of meetings, events and initiatives aimed at involving the local community and the neighbourhood to promote and discuss the area's transformation processes. As beating heart of the redevelopment of the western quadrant of the city, the Village is the subject of a specific study: the main regulatory guidelines that will guide future transformations are:

- the regeneration of the area is based on the maintenance of the artisan character, a character that has also evolved towards different forms from those of the past, but which has maintained a great ability to "know how to do";
- Its evolution is in relation to the settlement of those activities that can be classified as creative businesses (the creative industries of Anglo-Saxon literature): a settlement that is partly spontaneous and partly to be supported and favoured, as a driving factor in the redevelopment;
- this is associated with the possibility, in the future, of including functions not foreseen today: such as residences, offices, even shops and neighbourhood businesses. All this, in the idea that the Village is no longer just an "industrial area", but a piece of city certainly devoted to "work", but where you can also live, shop, go out. The purpose is to avoid conflict between the "new" and the "old": the transformation process is in fact based on the principles of continuity and renewal.

This initiative and shown will of the local Public Administration to renew and give new life to the Village by involving local community and stakeholders, is a very positive signal of a forward-looking vision.

Ex-industrial sites are often problematic places in urban pattern as they represent the synthesis of isolation, decadence, time-passing by, abandon and obsolescence that easily give birth to neglect and crime in such suburban areas. But when these sites are inscribed in a 'district' system, they often have got more possibilities of return to life.

Industrial districts are production systems characterized by the concentration in a

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geographically restricted area of a large number of companies, all engaged in the same production sector; of these companies only a part produces final goods, while the others work as subcontractors for the former. Each company is therefore specialized either in designing and selling the product, or in one or a few phases of the production process typical of the district. It is a socio-territorial entity characterized by the active coexistence, in a limited territorial area, naturalistically and historically determined, of a community of people and of a population of industrial enterprises. In the district, unlike what happens in other environments, community and businesses tend to interpenetrate each other. The community of people who live in it incorporates a fairly homogeneous system of values that is expressed in terms of work and activity ethics, family, reciprocity, change. All aspects of life are somehow affected. This system is formed over time and is one of the prerequisites for the formation of the district and a fundamental condition for its reproduction.

But due to conditions of non-passing difficulties that generate unemployment, workers gradually emigrate from the district and, when this happens, the wealth of experience and production capacity accumulated over time is lost and also the system of local values and the network of district institutions tend to dissolve. In this sense, the industrial district is founded on the creation of economic value but is also the bearer in itself of a community that shares a system of social and cultural values. This is its wealth and strength.

From the concept of industrial district (A. Marshall) the concept of cultural district (P. Valentino) is developed. In this case, culture is the foundation of the process. Unlike the industrial one, which can be defined as single product, the production of the cultural district is multi-product: in addition to cultural production, other production sectors are supported (construction, restoration, tourism ...) Cooperation is very important, and in this case social capital (i.e. a favourable cultural atmosphere and an attitude of mutual trust).

THE CULTURAL DISTRICT is "a system of territorially delimited relations, where an integration takes place between the process of valorising cultural, material and immaterial endowments, with the infrastructures and with the other productive sectors that are connected to this process. The objective is to make the culture production process more effective and optimize the economic and social aspect " (Valentino, 1999, 2001).

The main OBJECTIVE therefore becomes, in the context of an urban redevelopment process involving an ex industrial district that could be possibly transformed into a cultural district, to combine the enhancement of the cultural heritage of a specific territory with the processes of enhancing other resources, such as environmental goods, cultural events, the products of the material and immaterial culture of the area itself.

As reported in the words of an old lady resident of the Village, craftsmanship is the result of mixing talent and care.

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A very important element of this regeneration and integration process is the Massicciata site.

If before the railway track of the western sector of the city cut it in two, dividing the productive quadrant of the Artisan Village from the residential districts where social activities were concentrated, today, thanks to the movement of the axes of land transport that tend to reach and enhance the connection with the High Speed line, and thanks to the gradual decrease in the commercial impact of the Village's production on the local economy, this now disused railway section can be upgraded and instead act as a glue with the rest of the city. Not all evil comes to harm.

Once the tracks have been eliminated, the track remains and not only in the ground but also in the memory and heart of all those who have used this railway and who have entrusted it with goods, products and raw materials over time. And together with them they let themselves be transported, contaminating themselves with ideas and people from other places. Once an architectural barrier that denied direct access to the Village, the former Massicciata can now act as an urban element for mending, becoming the axis on which new crossings develop, both pedestrian and bicycle paths. But not only.

By enhancing the historical significance of its original function and of what this has meant for the inhabitants of the area, this mending can have an important weight in the construction of a new common sense that contributes to redesign the area. It is important, in this sense, to reintegrate the area of the Artisan Village with the neighbourhoods and with the rest of the city, in the map of the "mental" places that are part of it, that this map makes up.

The function of the former railway ballast is crucial in this context. A natural hinge, born from the need for expansion and connection when the area was open to the countryside and gradually became a frontier that marked the entrance into a small world of its own, the Village. A scar, a distinctive feature of the Modena West area that today can and must be called into question. Like all borders, it asks us some questions: to what extent does it mark a limit not to be crossed or does it indicate a crossing point? what is the quality of crossing that allows and what prospects does its new permeability open? Physically, but also mentally, the Massicciata is a border that throws the challenge of being overcome, forcing us to take a point of view.

The social impact that derives from this type of operation can be enormous.

What is the social impact? It is a value that is generated through a series of activities or processes that lead to an increase in well-being. One of these processes is properly urban regeneration. As regards regeneration, there is an ever-increasing demand for new job profiles, born from associations and the third sector. This occurs in particular in European

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and Italian cities that have lost the connotation of industrial cities, leaving room for a city of services and knowledge, an Open Knowledge Society (European Commission, 2014). The aim of regeneration is to rethink a new use of the chosen place, through interventions of a cultural, social, economic and environmental nature, aimed at increasing the quality of life, in compliance with the principles of sustainability (Brundtland, 1987) and social engagement (Jeffrey, 2009). The main proponents of urban regeneration projects are that generation of "creatives" (Florida 2005) who found no space in working habits and who were able to create a new work sector, exploiting technologies and responding to disruptions and inconveniences. Urban, with the awareness that we are working for a "non-place", which is transformed into a place and then into a common place, understood as a felt and shared place. These regenerators are a group of people who create and in turn act as a spark by aggregating audiences and communities, they are process innovators.

Many studies have been recently conducted in order to verify and calculate the social impact generated by regeneration projects based on arts and cultural activities in specific areas. A research developed by Artsfund (U.S.A.) shows that "Arts build communities by increasing neighbourhood liveability, promoting social inclusion and community cohesion, and bridging cultural divides. The presence of arts is linked to increased neighbourhood liveability, community cohesion, and social wellbeing. Research ties the benefits of arts and cultural participation to the informal education and empowerment of the community, and to a sense of pride and shared sense of belonging. In neighbourhoods with limited economic resources, engagement with arts and culture can create social capital that exerts a strong, positive effect on wellbeing. Arts also play an important role in fostering social connection and inclusion. Arts participants are more than twice as likely to volunteer in their communities, independent of education, age, gender, or ethnicity. Concentrated cultural districts are also 'associated with reduced poverty without neighbourhood displacement, improved child welfare, and lower morbidity' (Source: CultureBlocks Philadelphia, 2013)"

Another authoritative source as the Arts Council of England demonstrates with a specific study that "Perhaps the strongest way in which arts and culture contributes towards citizenship and social inclusion is by strengthening social capital – social relations and interactions between people that can have a range of positive effects. There is strong evidence that participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and/or make communities feel safer and stronger."

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5

AUDIENCE FORM

Following the TOURiBOOST Stakeholder Survey, the market segment adopted is the group of the Heritage Experience Seekers, which is found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to cultural consumption and heritage tourism as a means of personal development that exist across countries. For this particular audience, travelling is part of life and education. As experienced travellers they are often interested in travel for travels sake and see it as an important aspect of their lifestyle and wellbeing. Compared to the average long haul traveller, Heritage experience seekers want to get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyles. This market segment longs for self-discovery and education when travelling and wishes to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfilment meeting their desire to grow as an individual.

Heritage experience seekers look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self-discovery is enhanced. This particular audience is drawn to heritage places that are ‘yet to be discovered’ or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched rather than stylized tourist heritage places. Research has shown that heritage experience seekers have a number of key wishes to satisfy their cultural heritage experience:

- Authentic personal experiences;
- Social interactions;
- Meeting and interacting with the locals;
- Experiencing something different from their normal day-to-day life;
- Understanding and learning about different lifestyles and cultures;
- Participating in the lifestyle and experiencing it, rather than observing it;
- Challenging themselves – physically, emotionally and/or mentally;
- Visiting authentic heritage places that are not necessarily part of the tourist route; and Exposure to unique and compelling experiences.

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Target Audience

Classified according to	current significance	aspired future significance	to increase ↗ top priority ①
	0 = none, 1 = low, 2 = high, 3 = very high		only 1 item can be top priority!
AGE			
● < 6 years (e.g. families with children)			
● 6 -13 years			
● 14 - 21 years	●	●	●
● 22 - 65 years	●	●	●
● > 65 years	●	●	●
● Groups size	●	●	●

● single persons, small groups (≤ 5)	●	●	●
● medium groups (6 - 12)	●	●	●
● big groups (≥ 13; e.g. bus group)	●	●	●
● Activities	●	●	●
● visiting attractions (by car or bus, on foot)	●	●	●
● Short guided tour (1 hour)	●	●	●
● Extended guided tour (3-4 hours)	●	●	●
● Other	●	●	●
● Disabilities	●	●	●
● With pram	●	●	●

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● Wheel-chair			
● Places of origin	●	●	●
● locals	●	●	●
● day trippers from the region	●	●	●
● domestic tourists	●	●	●
● foreign tourists	●	●	●
● Prior knowledge in the topic			
● interested and informed laymen	●	●	●
● professional experts			
● Intellectual preferences	●	●	●

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● cliché, simplifying			
● interested in local / regional heritage	●	●	●
● critical reflecting	●	●	●
● aesthetically sophisticated	●	●	●

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6

STAKEHOLDER FORM

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Please see STAKEHOLDER SURVEY



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7

ASSET PLANNING FORM

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**NAME OF THE
ASSET**

**04 NUMBER OF THE ASSET IN THE LOCAL
ATTRACTION PLAN**

1 Brief Description

Massicciata is the old railway line that connected Modena to Reggio Emilia, now dismissed for some years, concretely represented the division between the Craftsman Village and the close neighbourhood of the Madonnina. After the removal of the tracks, of this boundary line only the stones forming the embankment on which the railway line was placed have remained, and the inhabitants of the area have begun to use this passage as a link between the two districts, inventing pedestrian crossings and car cycle paths.

The redevelopment of this fascinating piece of the city has been at the centre of a wide debate in the city in recent years, and indeed this place of transition represents a challenge for the transformation of this piece of the city, an opportunity to start designing public space again in a neighbourhood that is almost completely deprived of it.

A challenge that passes first and foremost through the re-appropriation of this long strip of city by the citizens, a space that from private progressively must become public. Some artistic and cultural actions have been staged on this abandoned embankment, in order to support the idea of a new public space and to make citizens participate in the rediscovery of this evocative journey, showing at the same time how a single gesture can be amplified if repeated by many people.

2 Asset Condition

- Integrity: dismissed, to be restored soon
- Accessibility: no
- Interpretive potential: high
- Communication: low

3 What are the distinctive features of the asset?

- **visibility in the landscape: yes**

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- **natural values: recognizable sign of the territory, to the memory and potential observatory on the landscape, sustainable transport system**

- **cultural values: urban regeneration, reuse of dismissed spaces, re-interpreting spaces giving them new functions, cooperation between public administration and local community, social cohesion, avoid the abandoning of places, preserve the memory of the territory, territory storytelling**

- **spiritual values: mark of the landscape as a mark in the collective memory, concept of boundary between urban areas and its multiple interpretations, freedom of movement and restrictions to this.**

- **What are the inherent values of the asset?**

connection of people through a transportation system, technology innovation, movement of people, goods and ideas, ex industrial site, industrial archaeology heritage

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4 What is significant and visible?

ballast of the old dismissed track of the railway line, a long straight line, flanked by spontaneous vegetation

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- **Link tangible –intangible meanings with everyday practice**

N/a

5 Ideas for illustrating drawings / photographs

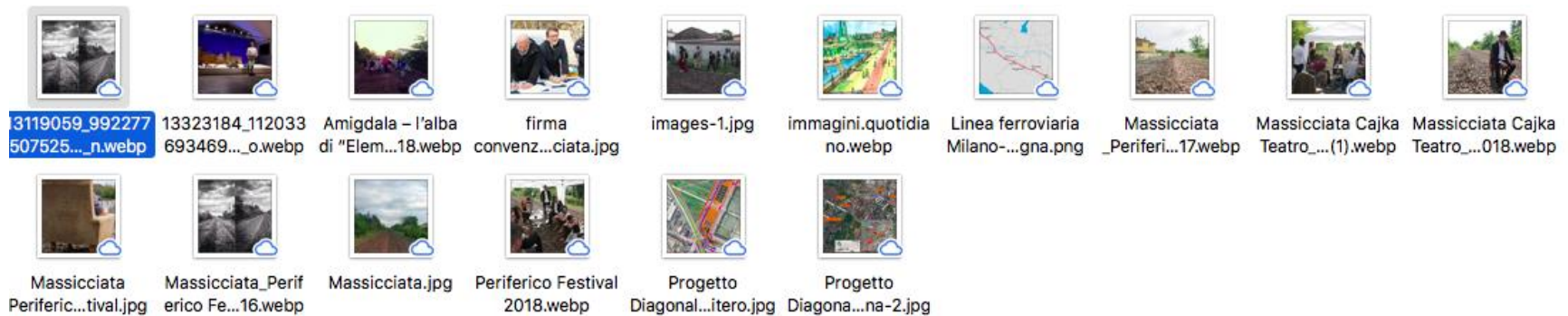
See AV record MASSICCIATA

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6 PILOT PROJECT AV RECORD



<https://vimeo.com/198409864> Performance “LETTERS TO A WALKER” (in English)

<https://vimeo.com/193406017> Performance “LETTERE ANONIME PER UN CAMMINATORE” (in Italian)

<https://vimeo.com/209224439> Video documentary on 2016 edition of Festival Periferico

<https://www.tvqui.it/video-home-151459-diagonale-madonnina-parola-ai-cittadini-html/>

Meeting between of Mayor and public administration of Modena with the local community about the Diagonale project

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<http://ovestlab.it/afor/>

7 Encourage active involvement of the visitors (g = guided; s = self-guided e.g. interactives)

The TOURiBOOST iBOOK

8 Develop the asset’s central message (the interpretive unit’s central message)

The dismissed embankment was the link between 2 different parts of the city, so it was both a mean of division and connection, as it allowed people and things to reach various cities in the north of Italy. Now, it is a very significant and visible sign in the landscape, as a memory of the importance it had for the local population.

The values of the past can be recovered and transmitted through storytelling.

9 Maximum carrying capacity for the stop

n/a

10 Define leisure time possibilities

● Places to rest

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● **Activities for visitors**

● **Place Calendar and Events**

11 Accessibility (accessing assets from all aspects)

● **other**

12 Visitor Facilities (no one at the moment)

13 Conservation issues and possibly affected local people: (nature / culture / owners or other local users):

14 Story Plot(s)

15 Open questions: need for experts knowledge

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